Abstract

There is a paucity of published work on how group process informs the teaching and practice of dramatherapy. This article investigates ideas on groups and group therapy from the fields of analytical psychology and group analysis and goes on to develop these in the context and practice of dramatherapy. First, the phenomenon of regression in groups from Foulkesian and Jungian perspectives is addressed, highlighting contrasting theories on the potential and pitfalls of group experience. The idea of the 'matrix' as a multi-layered intersubjective field in the group (Foulkes) and/or the entirety of the unconscious (Jung) is explored, offering a background for discussion on the nature of interpersonal and intrapsychic connections. Sesame drama and movement therapy is referred to as an approach which introduces cultural symbols through fairy tale and myth, and offers the chance to explore these through dramatherapy methods. The moment when a group creates a 'montage' from images from a story offers an example of a 'constellation' of the group matrix, which can lead to different modes of expression. The article finishes by returning to broader questions of group therapy as set out by Jung, and examining these in light of the ritual enactment of myth.

Key words

Group process, Foulkes, Jung, matrix, symbol, myth, Sesame, archetype, dramatherapy

Introduction

"The individual can be treated in the group only to the extent

that he is a member of it.'

(Jung 1990: 218)

The subject area of 'group theory' or 'group process' is important to arts

therapy disciplines for several reasons. First, a good proportion of arts therapy

clinical practice happens in groups, and the therapist's approach to and

understanding of the conscious and unconscious dynamics of the group will

affect the nature and process of the therapy. Second, the training of arts

therapists is mainly in groups where students are asked to reflect on their own

patterns and tendencies within the group experience. Third, and specific to

arts therapy group theory and practice, the art form(s) is a medium through

which aspects of the group process play themselves out, generating

questions of symbolic embodiment, expression and representation. The

theoretical underpinning of groupwork in the arts therapy disciplines is at

different stages of research and articulation. Art therapy has arguably the

most consolidated base, drawing many of its theories from psychoanalysis

and developing specific methodologies such as 'group interactive art therapy'

and 'training groups' (Waller 2005, McNeilly & Pines 2005). Music therapy has

also covered ground, developing theories from both psychoanalysis and the

Group Analytic tradition in the UK (Davies & Richards 2002; Ahonen-

Eerikinen 2002). Dramatherapy and dance movement therapy have less

published literature in this area despite apparent resonance between theories

of group process and discipline specific ideas such as role theory. This may

be partly due to the historical and theoretical kinship between group analysis

and psychodrama, which remains a distinct discipline to dramatherapy. There is however, an emergent discourse investigating psychodynamic processes within the dramatherapy group and the ways in which the art form acts as a container for their expression. For example Holloway, Seebohm and Dokter (2011) refer to group analysis as a theoretical base from which to explore 'understandings of destructiveness' in dramatherapy, citing the work of Nitsun (1996) and his ideas on the 'anti-group'.

In the following paper, questions of group theory are initially addressed with particular focus on two themes – regression and the group matrix (Foulkes, S. & Anthony, and E.J. 2003). These overarching theories are examined within the intellectual domains of the Analytical Psychology of Carl Jung and Group Analysis as pioneered by Siegfried Foulkes. Jung was famously sceptical of groups, suggesting a powerful tendency for individual consciousness to diminish when exposed to group activity and persuasion. His work was largely geared towards psychotherapy of the individual, working within the dyad of analysand and analyst. For Jung, individual analysis was the context where the therapeutic relationship could develop depth and meaning and the unique and particular qualities of the personality realised through a dialogue with the unconscious (Jung 1990:219). The theoretical leaning of Group Analysis on the other hand, cites the group as a resource and milieu where human intimacy can be restored, through explorations and experiences in the interpersonal realm. From his earliest research, Foulkes was influenced not only by the work of Freud and psychoanalysis, but also by sociology and neurology and the importance of groups in nature. In stark contrast to Jung, he suggests;

'Throughout all species, it is abundantly clear that the individual specimen is entirely unimportant and that the only thing which matters is the survival of the group, of the community'.

(Foulkes, S. & Anthony, and E.J. 2003: 24).

Such contrasting perspectives make for a creative tension within which to explore problems of group processes and broader concerns of the universal and the particular in the dramatherapy context. They offer a theoretical backdrop to examine how dramatherapy offers methods and languages to explore the peculiar territory of internal (intrapsychic) and external (interpersonal) connections, which Jung and Foulkes, in different ways, describe as the matrix. The final part of the paper develops ideas of how the matrix can be explored through dramatherapy methods, with particular reference to the Sesame approach. In particular, techniques and practices which incorporate performative mythology are examined for their potential to access archetypal experience both for the group and the individual.

A brief note on language; I will use the terms group theory and group process throughout the paper, as these carry a more neutral tone than group dynamics, which traces more of a psychoanalytic root. The term process also reflects the processual and emergent orientation of dramatherapy practice, opening doors to different fields of study, including theatre practice, ritual and anthropology.

Perspectives on group process – the phenomena of regression

Siegfried Foulkes and Group Analysis

It is widely acknowledged that as soon as any group is formed, members are subject to the phenomena of regression. In the tradition of Foulkes (1948) and the Institute for Group Analysis (IGA) in the UK, ideas of regression in groups have been developed largely from psychoanalytic theory. For example, in a group setting, earlier psychological states are triggered in the individual, with accompanying unconscious patterns of behaviour, resulting in different levels of anxiety. This is an important initial consideration in the study of groups, as the apparently simple tasks of 'joining', turning up' and 'participating', can evoke unconscious memories of previous group situations (e.g. family or school) which may have been threatening or traumatic. For example, the prospect of participating in any therapy or training group may evoke profound feelings of what Bion called 'annihilation anxiety' or the instinctive 'fight/flight response' (Bion 1961). Even in the stages leading up to the formation of a group (interviews, referral meetings, assessments, 'taster sessions'), such feelings may be present, unconsciously inducing behaviour which may often be generalised (often negatively) as 'acting-out', 'resistant' or 'sabotaging'. If considered analytically however, such behaviours may be met with understanding, acknowledging the enormous psychological task it is for some people to engage with a group experience of any kind.

Foulkes acknowledges how the 'here and now' interpersonal experience within the group reflects the 'there and then' (Hopper 2003). This idea contains within it the kernel of the transference relationship, where the therapist (or Group Analyst) can reflect on who they might "be" for the client in any given moment. He also refers to the unconscious phenomena of 'repetition compulsion', identified as 'the pattern whereby people endlessly

repeat patterns of behaviour which were difficult or distressing in earlier life'
(Grant & Crawley 2002). In the dyad of psychoanalysis, such behaviours are
seen partially as defence mechanisms against a world often experienced as
threatening or dangerous. Foulkes suggests 'repetition compulsion' is also
triggered in a group situation, pointing out that such behaviours can limit
authentic and spontaneous interactions between members. However, whilst
complex and often challenging, he also identifies group therapy as best
placed to bring about a 'restructuring' of the psyche, developing awareness of
these patterns of behaviour through the interpersonal processes of the group
and the interventions of the conductor (analyst). In creating the conditions for
such transformation, he places emphasis on certain areas. First he identifies
the importance of the containment and 'dynamic administration' of the group
process, if it is to repair developmental deficit and create opportunities for
participation (Foulkes 2003: 43). Through management of space and time
boundaries, attention to the transference and emergent themes within the
group process, an environment evolves where members develop their
capacity not only for participation, but also for intimacy. This intimacy is
frequently cited by Foulkes as the main objective of group therapy. The
therapist's attention to 'disturbances' at the boundaries (e.g. start time;
absence, issues of confidentiality) is a key part of the methodology. When
boundaries are consciously or unconsciously challenged or sabotaged, this is
a gateway to exploring feelings within the group and 'only thus can the group
accept difficulties within itself and accept responsibility for them' (Foulkes
2003:36).

Foulkes also prioritises questions of context in psychotherapy, positioning the analytic group within community, social, political, and ecological systems. He observes how the group acts as a microcosm of these systems, with the various conflicts and tensions 'outside' of the group playing themselves out in the interactions of members. Such questions of 'influence' and context led Foulkes to develop his idea of the 'matrix' as a conceptualisation of the systems which have a bearing on group process. As we shall see later, the matrix was also an idea which enabled him to engage with questions of a more transpersonal nature.

Carl Jung and Analytical Psychology

Jung also addresses psychological characteristics of groups and group behaviour, but introduces different languages and generally has a less optimistic view. He suggests a natural tendency in groups to lose consciousness, causing a regression in the individual which frequently culminates in an emerging set of infantile demands. Jung refers to this phenomenon as 'abaissement du niveau mental' (Jung, 1959 par. 226), which can collectively activate the 'group shadow' (Jung 1959). He identifies this not only as the cause of local regressive behaviours in small groups, but also the reason for cumulative mass projections and the potential loss of moral judgement in large groups and organisations. Strikingly, Jung says:

> 'A group experience takes place on a lower level of consciousness than the experience of the individual. If it is a very large group, the collective psyche will be more like the psyche of an animal, which is why the ethical attitude of large organisations is always doubtful.'

Jung introduces an ethical dimension to group behaviour, suggesting a subsuming of individual discernment. He elaborates on the nature of this regressive tendency frequently in his writings, describing the personal shadow as the bridge to the collective shadow, and stressing the importance of individual analysis in addressing disowned and unconscious aspects of the psyche. There is the danger for groups to induce a "psychology of the masses", resulting in action which is susceptible to influence and even possession by unexamined archetypal forces (Jung 1977: 571). In extremis, individual perspective and agency may become eclipsed by collective archetypal dominance, as for example when Germany was 'gripped' by the force of Wotan in 1944, (Jung 1957: 373). Jung's emphasis on individual analysis prioritises the struggle to come to terms with the 'group in the Self', beginning with the alterity of the personal shadow and developing a relationship with the symbols and figures of the collective unconscious. For Jung, engagement with images of the unconscious is not only important for individual consciousness but also in developing a critical and discerning relationship to groups of all kinds – professional, religious and political, as he outlines in his essay 'On the Plight of the Individual in Modern Society' (Jung 1957). In a sense, Jung is reiterating group process as the development of a relationship with collective patterns of behaviour (archetypes) in the Self (intrapsychic), rather than through participation in groupwork (interpersonal). In other words, he is more interested in the 'community in the Self' and the development of its unique constellation, which is at the heart of his approach to psychotherapy and the process he describes as individuation;

'Individuation is always, to some extent, opposed to collective
norms. It means separation and differentiation from the
general, and a building of the particular – not a particular that
is sought out, but one that is already ingrained in the psychic
constitution'.

(Jung 1926: 761)

This 'particular' is a particularity with depth, one which opens up questions of a psyche which is 'predisposed', constitutional and unique. Paradoxically however, the context for the individuation process is in relationship and not in isolation. As Arthur Coleman points out; 'From a psychological point of view, individuation separate from the collective is flawed, because it leaves the shadow out of the process' (Colman 1995: 98).

As a Jungian Analyst, Colman identifies the historical absence of group work theory and practice in the Jungian tradition, and goes some way to redress this through contemporaneous methods of working with groups and organisations which acknowledge archetypal influences. For example, his work introduces story and myth, identifying three mythic images as reference points for the group process – the scapegoat, the island and the roundtable (Colman 1995:80). Jung however, remained suspicious of group therapy until even his latest works. Whilst he does acknowledge the potential for groups to support the socialisation of the individual, he mainly emphasises limitations, as illustrated in a letter to Dr. Illing in 1955; 'I do not believe that it [group therapy] can replace individual analysis, i.e. the dialectical process between two individuals and the subsequent intrapsychic discussion, the dialogue with the unconscious' (Jung 1990: 219). At his most acerbic, Jung castigates

groups of all sizes, indicating that the individual in a group 'is always unreasonable, irresponsible, emotional, erratic and unreliable', and where Nations, as the largest organised groups, are 'clumsy, stupid and amoral monsters like those huge suarians with an incredibly small brain' (Jung 1977: 571).

From this introduction, we see ideas of behaviour in groups and the practice of group therapy perceived differently by Foulkes and Jung. For Foulkes, groups offer an opportunity to develop intimacy through interpersonal relationships in a dynamically contained and analytically minded space. For Jung, groups tend to diminish consciousness and activate a 'blended' group shadow which can lead to indiscriminate and morally questionable acts. There is, however, some interesting territory in which ideas from both these psychological pioneers meet. For example, both explore the nature of the 'ground' or the field upon and within which interactions happen. Both Foulkes and Jung refer to the idea of a 'matrix' as an intricate psychological structure containing different layers, dimensions and thresholds of experience.

The matrix

'The network of all individual mental processes, the

psychological medium in which they meet, communicate

and interact, can be called the matrix,'

(Foulkes & Anthony 2003:26)

For Foulkes, the matrix is a description of the intersubjective field within a group. His use of the idea of a 'psychological medium' is suggestive of a spatial texture within which the group operates, prompting questions of neutrality, animation and communication. Foulkes suggests there exists within

a group a 'field effect', or 'atmosphere' which is not consciously known, but which nevertheless connects people. He goes on to develop this idea of 'something more and different' at play within groups, which is variously described as 'the invisible Group', (Agazarian & Peters 1995) or the 'Group Spirit' (Ahlin 1985) His thinking moves beyond the frame of sociology and into questions of anthropology and depth psychology;

> 'As soon as the group takes hold and the formally isolated
> individuals have felt again the compelling currents of ancient
> tribal feeling, it permeates them to the very core and all their
> subsequent interactions are inescapably embedded in this
> common matrix.'

(Foulkes 2003:148)

These languages reflect an acknowledgement of historical and transpersonal dimensions to the group process. The idea of an ancient and primordial state activated in the group milieu perhaps reflects an intuitive sense in Foulkes that behaviour is also driven by 'old drives'. In part at least, he acknowledges a collective level of the psyche, where 'compelling currents of ancient tribal feeling' could be translated into Jung's archetypal patterns of behaviour. Rather than the matrix revealing regressive behaviours of a solely personal nature, Foulkes recognises influences from a more instinctive and undifferentiated source. In another passage, Foulkes (2003) questions the nature of this 'source', suggesting; 'Its lines of force may be conceived of as passing right through the individual members and may therefore be called a transpersonal network, comparable to a magnetic field' (258). Whilst he clearly recognises the phenomena of a collective unconscious, he is also

cautious not to identify with any particular mythology, pointing out; 'there is no mythological equivalent' to the analytic group (Foulkes 2003:148). There seems to be a reluctance to draw specific comparison between group process and myth, perhaps for fear of getting stuck on one myth (arguably the case for psychoanalysis). His emphasis is more phenomenological, encouraging 'free-flowing conversation' with attention to the emergent themes – themes which are more likely to be amplified within a social and political, rather than a mythological context.

Nevertheless, such recognition of a transpersonal and collective dimension does offer a bridge both to Jung's Analytical Psychology and dramatherapeutic methods of practice. Jung's study of images from his own and his patient's dreams also led to a phenomenologically based study of the unconscious, revealing what he regarded as a collective layer of the psyche which sits below the personal unconscious containing archetypal images and psychic material of an impersonal nature. In other words it contains a collective psychological inheritance. For Jung, the unconscious is far more than a repository of repressed wishes and desires. In a passage where he refers to the unconscious as a 'matrix', we can see him provoking psychology to think further about the collective dimensions of the psyche;

> "To think of the unconscious consisting of only infantile and
> morally inferior contents has about as much to do with the
> whole of the unconscious as a decayed tooth has with the
> whole personality. The unconscious is the matrix of all
> metaphysical statements, of all mythology, of all philosophy

(so far as this is not merely critical), and of all expressions of

life that are based on psychological premises'.

(Jung 1975: 899)

We might think of Foulkes's 'lines of force' in a similar way – as archetypal

forces passing through the individual members of the group. Both Foulkes

and Jung therefore acknowledge a matrix, in which the mythic and archetypal

(the universal) has a bearing on the personal and the individual (the

particular). What results is a picture of the matrix not only as a network of the

interpersonal realm, (we might think of this as horizontal), but also one which

is intrapsychic (vertical) and which therefore has depth. In other words, as

well as linking the individual with the 'other' as manifest in another person, the

matrix connects the individual with the 'other' in themselves. Not limiting

himself to sociological and psychoanalytic reference points, Jung turns to

mythology and alchemy to investigate different processes at play within the

matrix of the unconscious. In order to contextualise the diverse and

impersonal symbols which arise in dreams, he studied religious texts,

alchemical treatises and world myth, discovering within them evidence of

universal motifs (Jung 1990). These archetypal images are for Jung indicative

of the 'historical conditions' of the psyche and it is through a connection with

them there is the possibility for healing. This is a crucial point in the

discussion, as it urges psychotherapy to include a relationship with the

collective – not only the collective as manifest in the group, but also the

collective as manifest in the Self. Throughout his work, Jung consistently

emphasises the importance of this, as distinct from therapeutic approaches

geared more towards the modification of behaviour or the elimination of symptoms.

Both Jung and Foulkes therefore recognise forces at play in the group and the individual which are beyond the personal. The convergence (and divergence) of these ideas is a site for fruitful questioning of arts therapy and a place where dramatherapy can offer exploratory methods of practice. For example, it prompts questions as to how mythic patterns of behaviour (e.g. Colman's scapegoat, island and roundtable) in a group might be recognised and explored dramatically. It also generates questions about how dramatherapy methods facilitate individual and group connection to archetypal symbols (e.g. roles, images, sounds) with a view to these having a healing effect on the psyche. The next section will examine how mythic narratives within a particular approach to dramatherapy offer a 'fabric' within which both personal and group experiences may simultaneously find expression.

Sesame drama and movement therapy – a theoretical introduction

'The timeless function of myth is to bring home to men the

unbelievable range of behaviour of which ordinary human

nature is capable, and to remind them that only in the fierce

fires of these extremes of experience can the divinity in man

be forged'.

(McGlashan 1994: 87)

The Sesame approach to drama and movement therapy is a UK based training and therapeutic methodology, which draws primarily on the work of

Carl Jung, Peter Slade, Rudolph Laban and Billy Lindkvist[1] (Pearson 1996: 43). One of its central ideas is to create the conditions for clients to connect with archetypal experience through the art forms of drama and movement (Pearson, 1996). In her early work with long stay psychiatric patients, Sesame's founder, Marian Lindkvist, told and performed myth and story, noticing how this animated patients and facilitated relationships between members of the group. Grounding her theoretical base in Jung, she was to develop myth enactment as a key part of her methodology, recognizing the psychological importance of symbolism and suggesting; 'the direct intervention of symbolic material formed the bridge between the conscious and the unconscious' (Lindqvist, 1998: 57). In this way, the Sesame approach is often referred to as 'oblique', where the symbolic image tolerates, contains and brings into relationship the inherent ambiguities and tension of opposites in the psyche (Pearson, 1996: 39). Further, the Sesame approach tends not to locate personal (particular) experience within a behavioural or cognitive frame, but within the context of a polytheistic mythology, with a view to connecting the personal with the archetypal (Hillman 1989; Campbell 1988). For example, fairy tales or myths are not offered as 'morality tales', but as narratives which contain a form of broader collective wisdom. Jones reflects on this symbolic approach as part of a discourse analysis in dramatherapy, identifying the key elements of 'myth, symbol and the self-regulating psyche' (2011: 32). In his description, he also points to the 'broader perspective' offered by myth, which addresses the idea of a matrix;

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[1] The Sesame Masters of Arts in Drama and Movement Therapy is delivered at the Central School of Speech and Drama, University of London.

'We are given the idea of a contact with a broad, amplified

'matrix' beyond individual experience, a 'collective backdrop',

the movement away from the 'personal' to the 'symbolic', and

a space or 'world' away from the 'mundane' and the 'familiar'.

(Jones in Dokter, Holloway and Seebohm 2011: 33)

Myths, as manifestations of this collective backdrop, contain cultural symbols, which are for Jung; 'important constituents of our mental make-up and vital forces in the building up of human society' (Jung 1990: 93). He goes on to suggest their repression or neglect leads to a situation where 'psychic energy disappears into the unconscious with unaccountable consequences' (Jung 1990:93). But what are these 'cultural symbols' and how are they relevant to the study of groups?

For the patients with whom Lindqvist worked in Apartheid South Africa, working with drama was a way of rekindling some of the ways of the land, a reconnection with the rhythms and songs of the planting and harvesting (Lindqvist 1998). In stories of the Yoruba of West Africa, they are the currency of the Master Diviner, who may know as many as 'four thousand folktales, poems and proverbs' from which to draw his response to a given situation (Hyde 2008: 110). In Europe, it may be the images within Grimm's fairy stories or Greek Myths which offer a narrative for the 'fierce fires of experience' and a language for groups to explore dramatically. Such stories are the containers for these cultural symbols, within which both the group and the individual may locate their personal and shared experience. Whether through a creation myth, the rhythms and duplicity of the trickster cycle or the tasks of the hero's journey, these stories take us into a culturally based

psychotherapy (Lopez-Pedraza 1989) and offer the chance for an artistic expression of unconscious processes;

> 'Myths and fairy tales give expression to unconscious processes and their retelling causes these processes to come alive and be recollected, thereby reestablishing the connection between conscious and unconscious.'

<div align="right">(Jung, 1981:180)</div>

Permutations of myth – the group montage

Questions arise as to how contact with this 'broad, amplified matrix' or mythology is facilitated by various forms and techniques within the Sesame method (Hougham 2006). In this final section I will refer to an example of the method in practice. First will be an outline of the creation of a 'group montage' – an image based tableaux from the story. I will then give examples of how this montage can be a template for developing work, leading towards an enactment of the story.

The selection of the story will be informed by factors including cultural resonance, interpretation and amplification of previous emergent themes, which have arisen in the group. Immediately after the telling of the story, there is an opportunity for members to select an image which 'resonates' with them. This is a moment when both individual and group process may be evident and can be artistically developed and expressed. The selection of an image from the dramatis personae, landscapes or atmosphere of the story is often the beginning of individual exploration and may be framed as a personal ritual, but is also relevant within the wider context of the group process. For example, there will be a certain rhythm in the process of members selecting

an image or role; there may be moments of synchronicity when two individuals choose the same character (we might think of Bion's 'pairing'); or the group as a whole might be drawn towards a particular image. Further, the images not selected may be pertinent to what the group is avoiding and could be indicative of the group shadow.

As an example, let us turn to a specific story. On hearing the Russian fairy tale 'Vasalisa the wise', it may be the death of the Mother which magnetises people, or the feeling of the impossibility of the tasks given by the witch Baba Yaga (Pinkola Estes 1992). Equally, the story may be turned around to explore the experience of the horse, or be abstracted to enquire into the work of the magical hands sorting the grain, whilst Vasalisa is asleep. Further, what might seem a central part of the story such as the conflict between the sisters and the 'plotting' to kill Vasalisa may be apparently ignored. Such is the endless possibility for myth to symbolically reveal a glimpse of the individual and group unconscious, and such ritual moments as the 'montage' offer a form and context for the convergence of individual fragments and the bigger picture. As Hillman points out, each fairy tale or myth will offer endless permutations by virtue of its 'pandemonium of images' and these images, in themselves, are the language of the psyche (Hillman 2004:53).

Once this montage has been created, different action-based methods (e.g. sculpting, repetitive actions, expressive voice work) may be introduced, which lead to pathways for dramatic exploration. Often the large group splits into smaller groups, pairs, or individuals to explore chosen themes. Repetitive gestures, the development of a vocal and/or physical score or the simple

embodiment of an image are indicative of a method which aims to translate the image into the body. The guidance by the dramatherapist at this point is towards the investigation of textures of the story and the images, not simply processes of role play and representational drama. The different constellations of the group at this point (e.g. individuals, pairs, small groups) are encouraged to improvise through the body and the voice, as opposed to labouring on devising through conversation. The work is towards a feeling of 'spontaneous communitas' rather than a perceived aesthetic, a felt experience of 'being together' within the art form, rather than an intellectual endeavour to deconstruct what the story means (Turner 1992: 47). It is, in a sense, a particular form of intimacy.

As the process unfurls, the choreography of the enactment takes shape and certain images may 'speak to' both the group and individual processes. Such 'chimes', or moments of energy may reflect the 'ancient tribal feeling' to which Foulkes refers and are conceivably a junction of the vertical (the intrapsychic) and the horizontal (the interpersonal). To extend the example of Vasalisa, the group might find itself creating a spontaneous ritual for the moment of the death of the Mother, or may be drawn to the feeling of the vision of the 'rider dressed in black' as Vasalisa travels through the woods (Pinkola Estes 1992: 70). In this process, poignancy arrives in the most unlikely places, and it is this quality or reverberation or resonance that we might consider as a moment of numinosity, where the archetype is touched. Sometimes, it is in the quiet, sustained moments of an enactment where such a crossroads is evident. As Emma Jung suggests;

'When a myth is enacted in a ritual performance or, in a more general, simpler and profaner fashion, when a fairy-tale is told, the healing factor within it acts on whoever has taken an interest in it and allowed himself to be moved by it in such a way that through his participation he will be brought into connection with an archetypal form of the situation and by this means enabled to put himself "into order". Archetypal dreams can have the same effect.

(Jung, E. 1986:37)

Further thoughts

The initial outline of this paper contrasted philosophies and theories from Jung and Foulkes and engaged with broad questions about the psychology of groups. With reference to ideas such as regression, suggestibility, intimacy and the group shadow, central concerns to the study of group therapy were introduced. Such ideas offer a chance for arts therapists and dramatherapists to think through some of the wider questions pertaining to groups and reflect on psychodynamic processes which play themselves out in the group therapy setting. Through investigating the idea of the group matrix from Foulkesian and Jungian perspectives, questions were also raised about archetypal influences on group and individual behaviour. Whilst complex and often paradoxical, such influences are presented as vital to the study of groups, throwing into relief the limitations of cognitive and behavioural terms of reference and demanding a deeper understanding of group behaviour.

The Sesame approach acknowledges these collective influences, and introduces artistic methods of exploring and expressing them, including

storytelling and the dramatic exploration of myth and fairy tale. However, the question remains as to whether groups will always function at a lower level of consciousness than the individual. Whilst dramatherapy methods offer symbolic and expressive means of exploring archetypal images, what bearing does this have on the discernment of the individual in relation to the group shadow? This is a question which warrants further and detailed investigation, but is also where the characteristics of ritual and performance distinguish group dramatherapy from verbal group psychotherapy or analysis. If we understand the Sesame method as one which works with the ritual process (Hougham, 2006), we see that Jung presents a different perspective on group behaviour:

> 'The inevitable psychological regression within the group is
> partially counteracted by ritual… [which] prevents the crowd
> from relapsing into unconscious instinctuality. By engaging the
> individual's instincts and attention, the ritual makes it possible
> for him to have a comparatively individual experience even
> within the group and to remain more or less conscious.'

(Jung 1980:126)

We see here opportunity for further research into the role of ritual and performance within group dramatherapy and how it can offer a balance to the verbal operations of group psychotherapy and group analysis. It is, in a sense, a 'return to the epics', a remythologising as opposed to demythologising of group psychotherapy and a glance back to the healing rituals within the many groups and peoples of the world. It prompts a cultural, artistic and anthropological investigation into the study of groups and healing.

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