Course Description
This course surveys the history of depth psychology and the evolution of psychotherapeutic modalities that access unconscious regions of the mind, activate dormant creative energies, and help us realize our greater human potentials through the psyche’s symbol-forming capacity. We’ll explore how therapy can be grounded in an experience of depth through such methods as dreamwork, meditation, hypnosis, expressive arts, and sandtray therapy. Our course will emphasize the path of the dream and the mandala—the art of the center. Students will learn to analyze the strange, mysterious images and narratives of dreams to reach a greater depth of self-experience and emotional awareness. The course presents the instructor’s own approach to psychotherapy, which he applies in his clinical practice. We will examine the story of Freud and Jung and the lineages that descend from these two founders and pioneers of depth psychology. We’ll pay special attention to learning from C. G. Jung’s life story, his “creative illness” and self-transformation, his map of psychological types and archetypes, and his methodologies of working with unconscious material through dream interpretation and the practice of creating mandalas to express intrapsychic states and foster the self’s evolving internal organization. While our focus is primarily Jungian, we’ll also discuss relevant Freudian psychoanalytic concepts that are foundations for depth psychotherapy.

A major focus of this course is on the inner life of the person. It requires the student to be an active participant in the ongoing inward searching and experiences the class will facilitate. Students will have opportunities to work with each other as client and therapeutic witness, applying counseling principles taught by existential-humanistic psychologists Carl Rogers, Eugene Gendlin, and James Bugental—which help create an environment in which self-exploration can deepen.

Course Objectives
• To understand the history of depth psychology, and the evolution and primary modalities of depth-oriented psychotherapy.
• To understand major concepts such as ego, archetype, complex, psychic energy, psychological types, collective unconscious (also called the “objective psyche”), and individuation.
• To increase self-awareness and shed light on one’s own personal issues and complexes.
• To become aware of cultural complexes as they emerge from the ancestral unconscious.
• To gain a deeper experience of your own inner life and an enlivening connection to the unconscious through dreamwork, expressive artwork, active imagination, and meditation.
• To learn therapeutic applications of dream interpretation, and to understand the role of dreams in creativity, problem-solving, and healing emotional wounds and traumas.
• To have fun interpreting dreams together, revealing ourselves and supporting one another in our dream group.
• To discover personal symbols that mark and sanctify key life passages.
• To research current clinical applications of depth psychotherapy methodologies.
• To learn skills of listening, empathic responding, and inward searching applicable to our human relationships and in the practice of guiding, supporting, and teaching others—skills relevant to those pursuing professional roles in various fields of human services, including clinical psychology, psychiatry, social work, marriage and family therapy, education, medicine/nursing/alternative healing, physical therapy, law enforcement.
• This course strives to meet these Psychology Department learning goals: To reflect on personal experience in light of psychological knowledge; to develop skills that promote behavioral change at the individual, organizational, and community levels; to know the major concepts, theories, and perspectives in psychology; and to apply psychological theories, concepts, and principles to individual experience as well as to broader social issues and social systems.

Required texts:
• A blank, unlined journal, preferably with a beautiful cover.
• Reader of selected articles. Available from College Center Copy Shop—Your Other Office, 1460 E Cotati Ave, Cotati.

PLEASE PURCHASE THESE FIRST THREE ITEMS RIGHT AWAY, AS YOU WILL NEED THEM FOR YOUR INITIAL ASSIGNMENTS.


Choose one of the following three books, which you will read during the final month of the course.

Highly recommended:
• Whitmont, E. (1978). The symbolic quest: Basic concepts of analytical psychology. Princeton,


Purchase books through North Lights Books, 1720 East Cotati, Rohnert Park, in the Wolf Den Plaza. You may also shop online. In addition to Amazon.com, check Chegg.com or BetterWorldBooks.com.

**Course Requirements:**

• Consistent class attendance (two absences maximum), and active participation in class discussions, experiential exercises, and our group Dream Circle.

• Complete midterm exam and final paper (each 10–15 pages), due October 3 and November 28. Your experience in the course will be optimized if you strive to meet these deadlines for assignments. Please turn in a hard copy of each paper. If your paper is late, hand it in at the following class. *Please don’t email me your paper.* The only exception is that if your final paper is late you may email it to me after the last class meeting to receive credit for the assignment.

• Keep a journal in which you record dreams, create drawings, describe synchronistic events, write poetry and secret love letters, and discuss symbols that are important to you. This journal will be private in that you will not be showing it to me or in class, unless you choose to. You are invited to share journal material in your papers and presentations.

• Try meditating a little bit every day. Take a moment to breathe, quiet down, and reflect with a quiet mind. You’ll be amazed at what this simple practice will awaken in you.

• Library orientation. Learn how to use search engines such as PsychInfo for instant access to a world of knowledge and current research. Ask a librarian to show you how. This will take 5 minutes. I want you to know how to find and cite current research on any topic you choose to know more about.

• Please turn off your cell phone during class. You will have several breaks during each class when you can use your phone. Students using their phones, texting, reading emails, or surfing internet sites unrelated to the course will be asked to leave the room for the remainder of that class period. The same is true of laptop use in class. I prefer that you not use laptops but if you choose to, please limit your use to note-taking. Experience how powerful it can be to spend periods when you are unplugged and undistracted. You will think, learn, and feel better.

• Please carefully edit and proofread your written work prior to submission. Papers are to be typed, double-spaced, and written in APA style. An APA reference handbook is on reserve in the library. Information on style format is available from Salazar Library at [http://libweb.sonoma.edu/research/default.html](http://libweb.sonoma.edu/research/default.html) and at the APA website, [www.apa.org](http://www.apa.org).

• You are not required to read everything in this syllabus. I have chosen readings suitable for students with varying levels of prior exposure to depth psychology. Read as much as you can absorb and demonstrate in your writings that you’re giving the ideas sincere reflection.
• If you are a student with special learning needs, please register with the campus office of Disabled Student Services, Salazar 1049, phone 664-2677. They will provide you with written confirmation of your verified disability and authorize recommended accommodations. Present this recommendation to me and we'll discuss it.
• Read “Bogart’s Grammatical Arcana” at the conclusion of this syllabus and follow its guidelines, avoiding the common errors detailed therein.

Papers:
For this course you will write short essays responding to specific questions; you'll describe your experiential work with dreams, dream art, mandala drawings/paintings, sandtray, or other methodologies; and you'll research current therapeutic applications of these methods.

Grading:
Your papers and presentations, and your attendance and participation in classroom discussions are given equal weight in determining your grade for the course. When assessing your papers, I look for evidence of learning from assigned readings and your own research, as well as from introspection and self-study. All written work and presentations are graded using the following criteria:

  Mechanics: Your paper follows APA format; neatness, grammar, spelling, and punctuation.
  Originality: Paper is written in your own voice and reflects your personal interests.
  Scholarship: Mastery of subject matter; level of analysis; research of literature. Your paper should contain references to books and published articles (i.e., refereed publications), not just material from Internet websites.
  Organization of material: Material is presented in orderly, logical sequence; drawings or illustrations used to support or promote understanding of the text.

Classroom Environment:
A safe environment is necessary for the development of trust and self-disclosure. Mutual respect nurtures a contained and trusting place for learning and growth. As we will be sharing and developing a close working alliance with each other it’s important to be aware of one’s behavior in a learning circle. During check-ins and dream group, practice active listening; please do not read, check any electronic devices, sleep, or chat with your neighbor. Think about how you want others to listen to you!
• Laptop use is discouraged and should be limited to note-taking during class.
• You are welcome to bring drinks, but please refrain from eating during class time.
• All sharing done in class is strictly confidential.
• Attendance is important as missed material is impossible to recapture. Please notify the instructor if you need to be absent from class, or if you need to leave early.
• Repeatedly coming to class late, leaving early, missing more than two class sessions, or not completing assignments WILL affect your grade.

Experiential components of the course include meditations, dream group, dyad work, art and mandala drawing projects. You will be asked to conduct a counseling session and a dream interpretation session, complete a dream art project, and create a series of mandalas. An
alternative assignment is to experience and write about sandtray therapy.

**Expressive Arts Tools**
This isn’t an art class nor do you need to have artistic aptitude. However, several modalities we’ll discuss have a creative component. Thus it will be important for you to collect materials for in-class experiences and at-home processes. Gather materials you want to work with: water colors, gouache or other paints, crayons, colored pencils, glue, glitter, natural stuff (leaves, sand, wood, shells, feathers, rocks, bark), paper, stickers, fabric, clay, sculpee—basically anything you like, or are attracted to.

You will need a pad of paper with which to draw and paint. 8 1/2 X 11 is fine but some projects will do better with larger paper. Look for materials at craft stores, flea markets, yard sales, and in the natural world.

**Class Schedule**

**August 22:** Introduction to the course. Description of the dream group format. Creating a sacred circle. Origins of depth psychology. Premodern methods of healing: loss and restoration of the soul; possession and exorcism; healing through confession; dream incubation.

**Reading:** Instructor’s notes on Robert Johnson, *Inner work.*

**August 29:** Origins of depth psychology, continued: Gassner, Mesmer, and Charcot; spiritism; hypnotism; early studies of multiple personality disorder; Fechner, Nietzsche, Kraepelin, Forel, Janet, Bleuler, Kraff-Ebing, Fluornoy. Freud. William James.

**Reading:** Anthony Stevens, *On Jung,* pp. 3–53. [READER]
  Stein, *Jung’s map of the soul,* chapter 1.
  Instructor’s notes on Henri Ellenberger, “The discovery of the unconscious.” [READER]
  Patricia Garfield, “Personal and professional problem-solving in dreams.” [READER]

**September 5:** Psychological factors in the formation of Jung’s thought. Jung’s psychiatric training. Correspondence between Freud and Jung. Jung’s publication of *Symbols of Transformation.* Kohut’s psychology of narcissism applied to the Freud-Jung relationship. Reasons for the Freud-Jung split. Jung’s map of the structure of the psyche. Guidelines for dreamwork.

**Reading:** Peter Homans, *Jung in context,* pp. 33–73. [READER]
  Stein, chapter 2 & 3.
  Instructor’s Notes on Edward Whitmont & Sylvia Perera, *Dreams: A portal to the source.* [READER]
  Instructor’s Notes on S. K. Williams, *The Jungian-Senoi dreamwork manual.* [READER]
September 12: “Confrontation with the unconscious.” Jung’s creative illness and introspection, his turn to the unconscious and discovery of the archetypes; his inner healing through dreamwork and mandala painting. Death and rebirth of the hero.

**Reading:** Homans, *Jung in context*, pp. 74–114. [READER]
Stein, chapter 4.
M. Goldwert, “Jung’s breakdown.” [READER]

September 19: Archetypes and the individual myth. The hero’s journey. Ego and complex. The personal unconscious and the collective unconscious or “objective psyche.”

Dream images of the central archetypes: Mother, Father, Child, Hero, King/Queen, Trickster. Persona and Shadow. The archetype of initiation.

**Reading:** Stein, chapter 5.
Selections from Wilmer, *Practical Jung*. [READER]
Fariba Bogzaran, “Painting dream images.” [READER]
Instructor’s Notes on Joseph Campbell, *The hero with a thousand faces*. [READER]
Instructor’s Notes on Edward Whitmont, *The symbolic quest*, chapter 3. [READER]

September 26: Masculine and feminine. Anima and animus in dream images. Discovering the beloved. Achieving inner harmony and balance of the opposites.

**Reading:** Stein, chapter 6.
Gareth Hill, *Masculine and feminine* (pp. 3–51). [READER]
R. Moore & D. Gillette, “Four male archetypes: King, warrior, magician, lover.” [READER]
K. Rubinstein, “How men and women dream differently.” [READER]

October 3: Midterm Exam due. Part I: Short essays in response to questions about depth psychology. Part II: Write a personal dream interpretation. Part III: details TBA.

Carl Rogers, Eugene Gendlin, and James Bugental. Developing empathy, attuned listening. Therapist presence and the alliance; interpersonal press; feeling paralleling.

**Reading:** P. Maybruck, “Pregnancy and dreams.” [READER]
Carl Rogers, “Some hypotheses regarding the facilitation of personal growth.” [READER]
Instructor’s Notes on Eugene Gendlin, “The listening manual.” [READER]
Instructor’s Notes on James Bugental, *Psychotherapy and process*. [READER]
Instructor’s Notes on James Bugental, *The art of the psychotherapist*. [READER]
October 10: The goal of depth psychotherapy: Individuation, wholeness, and the ego-Self axis.

Reading: Stein, chapters 7 & 8.
   Instructor's Notes on Marie Louise Von Franz, “The process of individuation.” [READER]
   Bogart, Dreamwork and self-healing.
   Selections from Edward Edinger, Ego and Archetype. [READER]

October 17: Dreams as symbols of wholeness.

Reading: C. G. Jung, “The practical use of dream analysis.” In The essential Jung, pp. 168–89. [READER]
   Bogart, Dreamwork and self-healing.
   Patricia Garfield, “Women's body images revealed in dreams.” [READER]

October 24: The path of the mandala.

Reading: Bogart, Dreamwork and self-healing.
   Fincher, Creating mandalas.
   Instructor's Notes, C. G. Jung on the mandala. [READER]
   K. S. Paley, “Dreamers do it in their sleep.” [READER]

October 31: The path of the mandala, continued.

Fincher, Creating mandalas.


Reading: Begin reading Cornell, Mandala: Luminous symbols for healing; or Bogart, Dreamwork in holistic psychotherapy; or Kalff, Sandplay: A psychotherapeutic approach to the psyche.
   Instructor’s Notes on S. A. Mitchell & M. J. Black, Freud and Beyond.

November 14: Work on dream art projects.

Reading: Cornell, Mandala: Luminous symbols; or Bogart, Dreamwork in holistic psychotherapy; or Kalff, Sandplay.
November 21: No class. Thanksgiving break.

November 28: Final exam due.

Reading: Stanley Krippner, “Tribal shamans and their travels into dreamtime.” [READER]
B. Kilborne, “Ancient and native people’s dreams.” [READER]

For your final exam, you will conduct a dream interpretation session; research contemporary clinical applications of one approach to depth psychotherapy; and complete two of the following projects:

Dream Art Project
Referring to Fariba Bogaran’s work on painting dream images, create an artistic representation of a dream or several dreams; this could include drawing, painting, collage, or sculpture. Please write a brief paper describing what you noticed about your dream art, your impressions, fantasies, and intuitions about the dream, the artwork, and how it relates to you. Photograph your work, and attach photos of your dream art to your paper; or bring Powerpoint slides to share with the class. Challenge yourself to take some risks with this personal self-analysis. Examine the connection of your dream art with topics and concepts discussed in our course.

Creating Mandalas
For this assignment you are to create a series of 5–10 personal mandalas. Refer to Jung’s Mandala symbolism, and the books by Judith Cornell and Suzanne Fincher for detailed instructions. These mandalas can be any type, using any medium. Please document your work with photographs, Powerpoint slides, or bring the actual pieces to class. In your own unique way present to the class what you learned about yourself and others through the process of making and interacting with your mandalas. You may use music, movement, story telling, etc. to share with us your process of self-discovery through creating the mandalas. For this project the class will grade each other; you will receive the averaged group grade.

Alternate Assignment: Sandplay Experience
While I, the instructor, am not trained in sandplay, you may if you wish seek out trainings, workshops, or individual instruction to gain exposure to Sandtray therapy. If possible, sign up for a sandplay session with a qualified practitioner, to experience this interesting and innovative therapeutic technique. Photograph your work, and attach photos of your sand tray to your paper. Referring to the works of Dora Kalf and others, write a brief paper about the process, including your own impressions, fantasies, and intuitions about the sand tray and how it relates to you. Challenge yourself to take some risks with this personal self-analysis. Examine the connection of your sand tray symbolism with topics and concepts discussed in our course.

December 5. Student presentations. Final Closing Circle.
Reading: F. Galvin & Ernest Harmann, “Nightmares: Terrors of the night.” [READER]
L. Magallon & B. Shor, “Shared dreaming: Joining together in dreamtime.” [READER]

**Academic Integrity:** Regarding academic honesty, it’s the responsibility of each student to be apprised of the requirements of the psychology department and university. You are expected to know what constitutes plagiarism. The parameters are outlined in your student handbook and online at http://www.sonoma.edu/psychology/AcademicHonestyPolicy.html.

**APA Format**

I will briefly summarize several features of APA format that you need to know for your papers. A detailed description of APA format is found at www.apa.org.

First, citations are made in the body of your paper. For example: (Bennet, 1983), plus the page number, if you are referring to or quoting from a specific passage—for example: (Bennet, 1983, p. 102). The full bibliographic reference with publication info appears at the end of your paper under the subheading “References.” For example: Bennet, E. A. (1983). *What Jung really said.* New York: Schocken. Copy the format used on the Contents page in the front of your reader. That’s how your references should appear at the end of your paper.

Secondly, use subheadings throughout your paper to guide the reader through the different topics and sections of your discussion, e.g. Cognitive development; Autonomy; Attachment style. Subheadings are used to mark transitions in the text and help lend organization to the paper.

If you cite my Instructor’s Notes from your Reader, please cite the original text, not my notes. For example, cite “Mahler, 1975,” not “Instructor’s Notes on Mahler.” The ideas come from Mahler, not from me. In cases where I cite no page numbers in the Notes, none are required in your reference. You can paraphrase the original author’s ideas. If you cite an exact quotation and page number that I’ve indicated through use of quotation marks then please include the page number from the original text.

**For further study:**


Bogart’s Grammatical Arcana

I. The words “that” and “which” are used differently. “That” is used in an essential clause of a sentence, meaning it is essential to the meaning of the sentence. “Which” is used in a non-essential clause of a sentence, and is preceded by a comma.

“The book that is on the table belongs to David.”
“The book, which was written by Erik Erikson, has a green cover.”
“Erikson’s book, which is sitting on the table next to David, is an inspiring treatise.”
“The chapter of Erikson’s book that you read this week is inspiring.”
“The paper [that] you turned in is brilliant.” [Here the word “that” could be omitted.]
“The paper, which answers all of the questions posed, is brilliant.”

II. Correct use of apostrophes. Please do not follow the custom, commonly used in text messaging, of omitting apostrophes from words such as “Theres” (instead of “There’s”) or “my fathers job” (instead of “father’s job”). Please use apostrophes correctly in your writing.

III. The word “it’s” is a punctuation exception. “It’s” is only used to abbreviate “it is.” “It’s warm outside today.” “It’s not your fault.” To express possession in the English language, generally an apostrophe is used. “David’s car is blue.” But in the case of the word “it,” possession is expressed without the apostrophe. “I have read your paper carefully and its greatest strengths are its clear organization and concise summary of ideas.”

IV. Effect and affect. Generally, “effect” is a noun and “affect” is a verb. “The music had powerful effect on me.” “The music affected me deeply.” However, occasionally “effect” is used as a verb. “After I began hypnotherapy I was able to effect significant changes in my behavior.”

V. Subjunctive verb tense.
Incorrect: “If I would have gone to the party. . . .”
Correct: “If I had gone to the party. . . .”

Incorrect: “If you would have listened to me. . . .”
Correct: “If you had listened to me. . . .”

Incorrect: “If I would have left home earlier I would have arrived at work on time.”
Correct: “If I had left home earlier I would have arrived at work on time.”

Incorrect: “If she would have applied for the job sooner she might have gotten an interview.”
Correct: “If she had applied for the job sooner she might have gotten an interview.”

Incorrect: “If we would have discussed this reasonably then we might have reached an agreement.”
Correct: “If we had discussed this reasonably then we might have reached an agreement.”