

THE DO WHAT YOU LOVE PROJECT:

A Creative Workshop Series that Applies Life Myth to Career Transitions

A Final Project Submitted in Partial Fulfillment
of the Requirements for the Diploma Program
and Master's Degree in Process Work

by
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February 2017

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2017

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Abstract

This final project was created in order to address what I perceive to be a cultural epidemic of hopelessness and secondary (not necessarily conscious) depression. The statistics of people worldwide who are dissatisfied in their careers are staggering. My intention is to develop a repeatable program that helps people reconnect to right work through the lens of one's own Life Myth (Mindell, 1985, p. 47): a deep knowing of oneself that elucidates one's true passion, sense of purpose, and fulfillment. I want to create a program that can be offered by Processwork Diplomates anywhere in the world, to a variety of demographics.

I designed a program that explores Life Myth through four mythic areas: the Childhood Dream (the earliest dream or memory one can recall), the Chronic Body Symptom, Relationship Patterns, and Altered States. We also work on our relationships with the Inner Critic (the internalized voice that can haunt us if it isn't addressed), recognize our team of personal Allies, identify our personal *metaskills*: those attributes that are innate and abundant within us, the things we are naturally good at, the way we bring our deeper feeling natures into everything we do (Mindell, 1995). I also include some Divination Techniques towards the end of the course. One of my main intentions is to help participants rebuild a formidable internal psycho-emotional structure through a companion practice that I designed called *The Ancient Art of Self-Love*.

The initial offering was an 8-week version of the course that began in September 2015. I am in the process of developing an online version, a 5-day workshop format, and an adaptation for institutional use. My vision is for the program to be taught internationally, by me and other Processworkers and that there will be funding to support those who would like to participate in the program but do not have the financial resources. I envision a documentary movie and a reality TV show that follows participants

through the Life Myth Career Transition process. I want to help people everywhere to lead more fulfilling, less depressed lives by reconnecting with something essential in their deep natures.

Acknowledgements

I would like to thank Ingrid Rose and Katje Wegner, my final project advisor and teacher respectively, for all of their guidance and support, and for believing in my vision from the very start.

I also want to thank my Study Committee: Dawn Menken, Kate Jobe and Gary Reiss for asking poignant questions, for picking up all of my little signals and holding me to my edges, and for being firm and gentle guides in the development of this final project.

I must thank Arnold Mindell for pioneering Processwork and for expanding Carl Jung's Life Myth concept. The first time I met Arny, he did a most shamanic thing that tumbled my Life Myth from the top bookshelf down into my lap and I was left utterly stunned, zombified!

I bow to Joseph Campbell, who stimulated a major paradigm shift in me many years ago, which I have always subscribed to and have never veered from since. I also send gratitude to the man who robbed me at knifepoint, and to the lovers kissing on the side of the road, whoever they were, leading me straight into my (library/Life) Myth, into the Power of (my) Myth.

I send heartfelt thanks to Jan Dworkin, Stephen Schuitevoerder and Chris Allen for their unsolicited and profound support of me in my entire Processwork experience. I feel held by the three of you in a way that is in the realm of the Tao that can't be spoken. You are my deep teachers and allies.

I also thank my cohort, especially Elsa Henderson who has helped me navigate my entire Processwork experience, on a near-daily basis, every step of the way.

I give great thanks to my family, especially my parents and my Grandpa for always believing in me. This is the greatest foundation I could possibly have.

Three friends were instrumental in supporting me in the background of this project: my daily advisor, Jessica Burt-Donohue; my devoted Nia and Processwork student, friend and all-around

supporter, Donna Napier; and my eternal friend who knows and touches my heart mind and soul, Emily Cohen.

A huge thank you shines out of my heart to Maraya Karena, my final project angel, for her generous spirit and sharp mind. I feel so blessed to have found such a special editor. Hellene Gronda was also in the background quickly answering my every last APA question. Thank you Hellene!

Deep gratitude goes to my Processwork therapist, Suzette Payne, who has held, challenged and guided me as I went as deep as I could go into all of the nooks and crannies of this project.

So many of my decisions over the past four years have been strongly influenced and deeply supported by two spiritual guides and allies: Johanna Mitchell, my rockstar astrologer, and Joanne Williams, my spiritual healer/coach.

I am deeply grateful to the Network for New Culture, who granted me scholarship money so I was able to offer the program to several participants who couldn't afford the full price.

Finally, my deepest gratitude goes to all of the individuals who have jumped in as students of the *Do What You Love Project*©, who have given me feedback and participated so deeply and fully in this work. Without you, there would be no program.

Introduction

A Forbes study from 2013, based on a Gallup poll from the same year, found that most people worldwide are unsatisfied in their careers. Only 13% of the world's working population is engaged in their work, where the other 87% feel disconnected and more frustrated than fulfilled (Adams, 2013). The article, “Unhappy Employees Outnumber Happy Ones by Two to One Worldwide” stated that

...unhappy employees outnumber happy ones by two to one worldwide (surveying 230,000 part-and full-time employed people surveyed in 142 countries). In other words, work is more often a source of frustration than one of fulfillment for nearly 90% of the world’s workers. That means that most workplaces are less productive and less safe than they could be and employers are less likely to create new jobs [...] the U.S. has some of the best numbers in the world, with 30% happy in their work, 52% feeling blah and 18% who hate their jobs. Those numbers are not what we would want but they are better than most places. (2013).

This is reflected in widespread, systemic dis-ease, a global culture that is deeply disturbed. We plan for retirement, postponing pleasure. We develop addictions to substances, sex, relationships, food, gambling, the internet, exercise. We fight, we rage, we take psychiatric medication. We commit suicide. We take jobs to pay bills. We sell our souls. As Thoreau said, “the mass of men lead lives of quiet desperation” (Thoreau, 1906, p.8).

My dream is that we could be a culture that lives closer to the earth, to our deep, essential nature, which can be accessed in the unfolding of our personal mythology. We can rediscover/remember why we are alive, what our great gifts and passions are. We can recommit to ourselves and to our

communities; our dreaming bodies can connect our greatest gifts and innate talents with sustainable life paths. With support, we can change our lives by crystallizing a clear sense of our purpose and thus make more conscious choices that are directly related to that deep inner knowing.

Can you imagine a society where people had careers/lives that reflected their talents, where people felt abundant with their time and energy, filled with passion and a teleological knowing of their own purpose? Can we even envision career and the heart of the individual in pristine alignment? What kind of world would that be? In his book *Wishful Thinking*, Fredrick Buechner describes this potential as “the place where your deep gladness and the world's deep hunger meet” (1993, p. 118).

Some aboriginal cultures live this way. The Maori of New Zealand, for example, value an individual's gifts as important for both the individual and the collective. “There is an inherent expectation that a person's gifts and talents will be used to benefit others” (Bevan-Brown, 2011 p. 11). The individual's gifts are recognized, supported celebrated and utilized for the benefit of all. We each have innate and unique talents that can be nurtured to contribute to society, but most of us have lost touch with these gifts, hypnotized and pressured by familial and/or societal mainstream goals and expectations.

I have designed a program to help people clarify and orient to their Life Myth (original concept from Carl Jung, then expanded by Arnold Mindell (Mindell, 1985, p. 47), to become aware of and nurture their innate talents, and to develop a conscious self-love practice. Participants explore their own personal mythology through the discovery of their *essential polarity* (Mindell, 2013, p. 320), an existential theme that repeats in many areas of our lives and can be seen clearly in childhood dreams (or earliest memories), chronic body symptoms, addictive tendencies and relationship problems. By the end of the course, each participant has a new perspective on their Life Myth as well as their *metaskills* (Mindell, 1995). In her book *Metaskills, The Spiritual Art of Therapy*, Amy Mindell defines *metaskills*

as the “awareness and use of our attitudes in a more *conscious* way [...] They are the vehicles that animate our normal techniques and allow our deepest beliefs to take root” (p. 19). An intention of the Do What You Love Project is to help students reorient their awareness towards this combination of their Life Myth and their natural talents, feeling natures and passions.

I have a few questions in my research, whose answers will prove to be potent guides:

- What do people need to know and believe about themselves in order to transition to a fulfilling career/lifestyle?
- What are the main elements that empower people to take the risks that are necessary to make positive and sustainable life changes?
- How does the Life Myth relate directly to career? Is there a way to draw a very simple line between the two?

I am curious about how the evolution of history and society has contributed to the current epidemic of career dissatisfaction. There was a time when people got their very names from a family lineage of masons, smiths, farmers or potters. I imagine that there used to be a deeper sense of meaning, and a stronger connection to one's work. Certain cultures do retain a sense of pride in their work, with the highest current job satisfaction rates in Denmark, where 62% of the employed people reported satisfaction in their work with no complaints and only 4% were dissatisfied. It would be beneficial to study and learn exactly what it is that the social structure in Denmark provides to create such a high rate of job satisfaction! The second highest country was the Phillipines, and the U.S. was 6th highest, with 49% job satisfaction (“11 Countries with the Highest Rates of Job Satisfaction,”

<http://www.insidermonkey.com/blog/11-countries-with-the-highest-rates-of-job-satisfaction-in-the-world-fix-351897/12/>, 2015).

When we look at the numbers worldwide, it seems most cultures have been negatively affected by economic and industrial growth. The German philosophers Horkheimer and Adorno observed the shift to industrialism and its effect of commercializing the individual's soul. They noted that, “The more heavily the process of self-preservation is based on the bourgeois division of labor, the more it enforces the self-alienation of individuals, who must mold themselves to the technical apparatus body and soul” (Horkheimer and Adorno, 2002, p. 23). Erich Fromm suggested that society's technological growth resulted in the internalization of authoritarian ethics, where people gave up their creativity and individuality. He posited, “The danger of the past was that men became slaves. The danger of the future is that men may become robots” (Fromm, 1990, p. 19). To these philosophers, the shift towards industrialization meant the loss of individual freedom, creativity, connection to their souls and inner worlds, and fulfillment.

In response to the extremely high numbers of people who are in a state of career dissatisfaction, I have a strong and practical desire to intervene, to step in and offer what I can in order to help others face their futures with some level of optimism. I want to guide people to discover what can be salvaged: to find the gold in the garbage.

A very central Processwork concept is that we tend to marginalize or repress certain parts of ourselves (Siver, 2005, p. 13). This often results from the internalization of beliefs from our family or society, which begins at a very early age. Our true inner “gold” gets thrown in the garbage, and it festers there! It takes effort to keep these parts down (they don't want to be in the garbage!) and we somehow don't feel whole without them. Luckily, we carry this garbage around with us for our entire lives: some part of us or the universe knows that we can't toss our true nature, our gifts, our gold. It is a great relief to pick the discarded parts of us out of the garbage heap, dust them off and get them going again, bigger and better and stronger than ever!

The first DWYL groups were held in Eugene, Oregon, where I live. Next, I plan to add a group in Portland, Oregon and an online group. As groups of students are completing the program, a community is building, and my next step is to organize ongoing drop-in classes and online groups for continued education, practice and support. I will eventually bring the program to several international cities, offering it as a 5-day intensive. My vision is that there will eventually be a foundation that supports people on an as-needed basis to take the program and then transition to a career or life path that better suits them. I plan to make a documentary film of the program, and also envision an inspirational "New Reality" TV series.

Why I Created the Do What You Love Project

I was born into a life of privilege. There was abundant financial, emotional and psychological support: my family loved and believed in me. They knew, and therefore I knew, that I could succeed at whatever I chose to do. I wonder what kind of society we would have if most people had this same access to financial, psychological and emotional support? If they were deeply and enthusiastically encouraged to follow their hearts, to spend most of their time doing what they loved and felt most passionate about? What would our world be like if the most important things about career were love, passion and fulfillment?

This is my dream: I want to manifest a thriving system to act as a surrogate supportive family to assist people through career or lifestyle transitions. It is the gift I received in this life and I want to be able to offer it to as many others as possible.

I went to a good college with a mainstream-induced vision of becoming a rich and successful doctor...but once enrolled in school, I discovered that I hated all of my pre-med classes and “bad” things (car accident, armed robbery) started happening to me in a concentrated period of time. It was as

though the universe was waking me up by saying, "Are you SURE you are on the right path? You might want to pay attention now and make your choices more consciously!" I responded to these traumas by getting a safe job in my college's library (which is interestingly the setting of my Childhood Dream, central to my own Life Myth) and late one evening as I was working at the information desk, I opened a Joseph Campbell book to a random page and these 3 words popped out at me: "FOLLOW YOUR BLISS." In that instant, my whole life changed. I grabbed a piece of scrap paper and drew a little picture of myself walking down the path of life, following a big heart that was walking in front of me. Somewhere, I still have that piece of paper.

I dropped my pre-med major and committed to only taking those classes that I had true passion for: guitar, dance, pottery and religious studies. When I left college, I chose three potential directions that felt exciting and stimulating, and followed the Tao, paying attention to where the river flowed with the most ease. The path that opened right up for me was pottery, with a near-instant offer of a paid apprenticeship. Today, 24 years later, I am a professional potter, a movement teacher, a songwriter and I am studying and teaching Processwork, which is closely linked to my Religious Studies major. Interestingly, I now find myself at another crossroads: as I consider leaving my 24-year pottery career, I find myself once again launching into the unknown and I can feel that I am at a deeper level of this same cycle of my Life Myth. This time I believe that my awareness will guide me more gently through the transition and I seem to be experiencing mild depression in lieu of car accidents and knives held to my gut! Once again, it's off to the library for me!

My Childhood Dream

My childhood dream was unforgettable to me and stimulated a deep wonder that persisted as the dream caught my attention with its strange familiarity and mystery. I was always so curious about the

library, the zombies, and the noselessness! The dream's pull was powerful enough to stimulate many years of self-inquiry. When I discovered that Processwork views the childhood dream as a major foundational symbol of a person's mythic psychological nature, I was very intrigued and knew that I had found the field of study that I had always been hoping to find.

I have been studying my childhood dream and chronic body symptom intensively for the last four years. The awareness I have gained from this exploration guides me in my relationships, in my career choices and in my daily energetic flow. It is my hope that sharing my personal Life Myth exploration will elucidate the power and mythic nature of these two very foundational elements: the childhood dream and chronic body symptom, which I see as the pillars of the Life Myth.

I had this dream when I was 5 years old. At that time, my mother had gone back to work and my father was my main ally and companion. I had a deep love for, attachment to, and awe of him, and was at the time only unconsciously aware of the behind-the-scenes power dynamics that made up the fabric of my family.

Zombies in the Library

The dream is set in a 2-story library. I am standing on the ground floor, near the entrance. I somehow know that everyone I've ever met or known is in the library, though nobody seems familiar. I can see them both upstairs and downstairs; I am more interested in the people upstairs. They all seem to be acting very strangely: for some reason, they are not interacting with the books or each other. I am watching them with strained eyes to understand what is going on. They are just milling about, drone-like (I now refer to them as “zombies,” but in the dream they are not the undead...they are simply unrelated to each other and to their environment). I feel that there is something very wrong with them and I am deeply disturbed. I wonder, *'What is wrong with them?!'* Why aren't they

engaging, interacting?' Then, as if to answer my question, the “dream camera” zooms in on one of them. To my horror, I see why they are so disconnected: THEY HAVE NO NOSES! There is just a flat piece of skin going across their faces where their noses should be. I wake up with a start, in a terror.

In Processwork, the disturbing elements of dreams are considered to be *secondary energies* (Mindell, 1985, p. 10). This means that they are connected to parts of us that have become repressed or marginalized and, in their repressed state, are persistently looking for and needing expression. The secondary elements of one's childhood dream and chronic body symptom are symbolic and often exaggerated, making them harder to ignore or forget. They are the mythic parts of our natures that continue to remind us that they ultimately need to be integrated.

The noseless, unrelated characters in my dream are clearly the main secondary characters, and it is their unrelatedness that is the central energy that seems “wrong” to me as the dreamer. Therefore, being unrelated is a mythic secondary quality for me, one that I have a deep need of exploring and learning to embrace and embody.

In Processwork, the *primary process* is defined as the part or parts of personality with which an individual relates or identifies (Mindell, 1985, p. 10). A strong aspect of my primary process is being very related to others. I have a deep belief that it is important to be connected to others and to be helpful to them. If someone asked me if I am a helpful person, I would say yes! My body language shows my relatedness: I tend to lean forward towards the person I'm with, and I generally make strong eye contact. It is as though I am sending the message of reassurance: “I am here with you!” The related element of my primary process is seen clearly in the dream, where I have a bias that something is wrong with the zombies, that they should be relating to each other. I am extroverted, highly networked and active on social media. I generally make eye contact in a way that people tend to note.

In my primary personality I am against this unrelatedness: I believe that it is wrong for me to be unrelated to others. I have always felt a great internal pressure to be related to others and to take care of people emotionally, physically and energetically. I have struggled with this internal push to be nurturing, as it doesn't make space for the whole of me: it marginalizes the more disconnected, unrelated (more related to myself) part of me!

To explore the marginalized (secondary) part of the dream, I can shapeshift and step back into the dream from the zombies' perspectives. The awareness that results is that they are actually *deeply related...to themselves*! This deep inner relatedness is an exciting and profound inner experience for me. In order to find peace in this area of my life, I need to find a home for my zombie nature, to ultimately integrate it into my primary personality, to befriend it and welcome it into my relationships. Without this piece, I am ironically unable to accomplish my primary process's goal, which is to really be present, related and helpful. When I am not caring for this part of myself, staying deeply connected to myself, I can't possibly really hear or help others. This scenario is my daily inner struggle and deeply affects almost all of my relationships. It is a foundational, familiar, daily focus and challenge for me.

I want to relate this dream to my father, as he is implied in the dream. First of all, my father was an intensely related man. He was loud, the life of the party. He was highly extroverted and very much of a helper in social situations. My primary personality of being related is strongly influenced by him and the traits I admired as a child (my mother was more silent and retiring, dark, introverted...more like the zombies!). Secondly, he had a HUGE nose, which made the noselessness of these zombies all the more petrifying to me, as the nose was very important as far as my child self was concerned. I also am amused by the connection of being “nosy” (in others' business) compared to the noselessness that was totally disconnected from others. A negative side effect of having my highly related primary personality is caring too much about what others think of me. The zombies didn't care at all what anybody else

thought or felt about them. When studied experientially through shapeshifting, the zombies have a lot of great *metaskills*, and I really want to learn from them! I know that the more I am able to integrate their wisdom and deep power, the more I will be settled and stable in my life, and the more whole I will feel.

There are other ways that elements of the childhood dream have been deeply influential on a psychological level, repeating and continuing to teach me, grow me, and get my attention. The issue of being smart has been a thorn in my side since I can remember and is related to my father: he would train me to impress people with how clever I was by teaching me mind games that we could perform together in public. The problem with this setup was that I always knew that these games were tricks. I felt that I was fooling people into thinking I was smarter than I was. I have always had a strong internal pressure to be and appear smart and have at times had very low self esteem around thinking that it was all a sham, an act, a trick. The blessed zombies in my dream don't give a hoot about smart. They don't care about the books; they aren't trying to impress anyone. I love them for that!

Finally, the symbol of the library is mythic for me. When I was a child I believed that when a person died, they went up to a library in the sky. I imagined that they would stay there and research animals until they found the one that resonated most with their soul, and would then come back to earth as that animal. A part of me was really looking forward to going to that library, where I would have abundant time and eternal life potential.

When I was 19, I was a bit off-track regarding my education and life path, and had a series of disturbing accidents that led me to get a job in my college library, a place I could take refuge and feel safe. It was here that I discovered Joseph Campbell, and absorbed the phrase “follow your bliss,” which sent me on my strong path and led to this project and this paper! So, when libraries pop up, I pay attention!

Literature Review

As it turns out, I am not the only person with the perspective and vision that people could be leading more fulfilling lives! Several humanitarian visionaries, authors, thinkers and dreamers have attempted to create pathways for those of us who long for, and feel there must be, more meaning and fulfillment in life. Wayne Dyer, Rick Jarow, Chris Guillebeau, Jeff Goins, and Palmer Parker are some I have studied and have reviewed below. They have created programs, made movies, written books, lectured to thousands about how to manifest a fulfilling life.

This literature review will cover the Processwork Life Myth concept as well as these aforementioned authors' explorations of solutions to endemic global career dissatisfaction.

Wayne Dyer

Dr. Wayne Dyer was a motivational speaker whose intent was to help people find inspiration in life, which is reflected in the titles of some of his books: *Manifest Your Destiny*, *Wishes Fulfilled*, *The Sky's the Limit*, encouraging people to achieve their goals and believe in themselves and to connect to their higher selves. In *Manifest Your Destiny* (1997), he lays out nine stages for people to follow in order to get where they want to be, including awareness of the higher self, trusting oneself, connecting to the environment, utilizing the law of attraction, accepting our inherent worthiness, practicing unconditional love, developing detachment, meditating, and activating gratitude. His main focus was to help people believe in themselves, and to help them shift their focus and patterns of thought to be more spiritual, healthy, and positive, resulting in a more fulfilling life. In an interview about his book, *Seven Secrets of a Joyful Life*, Dyer said

I always say: Don't die with your music still inside you. Listen to your intuitive inner voice and find what passion stirs your soul. When you do this, you're also tapping into another face of intention: love. If you're doing what you love and loving what you do—whatever it is—you make a living at it! (Dyer, 2005).

Rick Jarow

In the late 1980's, a man named Rick Jarow designed workshops called, *Creating the Work You Love*, and *The Alchemy of Abundance*. In 1988, he released a 9-hour recorded series called *The Ultimate Anti-Career Guide: Your Life's Work*. Jarow uses the chakra system as a guide for self-study and personal development, cites Arnold Mindell a few times in his work, encouraging people to learn about, acknowledge and embrace their secondary processes (1988, Disc 3, Track 2, 8:30), and shares the shamanic concept of the Ally (1988, Disc 3, Track 2, 7:00), and uses the polarities he identifies in each chakra for personal development and self-improvement. Jarow's work is body-centered, founded on the belief that our body (chakra system) holds all of the information we need for our personal development (1988, Disc 1, Track 8). He encourages and guides people to turn inward to connect to their own life force, to get the information from their own bodies and experiences in order to guide their decisions and find their passions (1988, Disc 1, Track 8). He also notes that many of us have been hypnotized by three powerful ingrained cultural myths. First, in the interpretation of the Garden of Eden myth, we sin and must suffer the burden of work (1988, Disc 1, Track 6). The second myth is the Protestant work ethic that values professions that are officially sanctioned to determine whether people are worthy of salvation (1988, Disc 1, Track 6). Lastly, we have the cultural myth of productivity: more is better. There is a frenetic push towards the creation of more jobs, more products. Jarow points these

out as important cultural awarenesses and redirects us back to meaningful, creative personal experiences that can be located and explored within our very own bodies (1988, Disc 1, Track 7, 5:12).

Jarow teaches that each of us is unique, with specific gifts and offerings, and encourages us to connect to the authentic expression of our true natures. He says, “When you move into your authenticity and genuine self expression, nobody can take that work away from you because it is meant to be and there is a place in the world that is crying for it” (1988, disc 1, track 2, 2:56). He guides us to use the power of choice and discrimination to navigate this “...Baskin and Robbins world of so many choices and so little reason to choose” (1988, Disk 4, Track 2 4:28).

Chris Guillebeau

Portland, Oregon resident Chris Guillebeau is a passionate world traveler who has written several books on the benefits of global and/or locally adapted adventures as well as writing about non-conforming entrepreneurial adventures (*The Art of Nonconformity*, 2010; *The \$100 Startup*, 2012; *The Happiness of Pursuit*, 2014). He also founded an event called the World Domination Summit (WDS), which is held annually in Portland (www.worlddominationsummit.com).

In his book, *The Happiness of Pursuit* (2014), Guillebeau encourages readers to find their quest, whether it be local or global. A quest, according to Guillebeau, needs to have a clear goal, a challenge, and recognizable milestones (2014, p.25). It should be centered on something you are passionate about, and ideally has a deeper sense of purpose, a mission and a feeling of fatedness (2014, p. 92).

Guillebeau is very goal-oriented, and feels that quests should be measurable. He is a big fan of making lists and crossing things off. He acknowledges that quests tend to end with a combination of elatedness/accomplishment and depression/alienation. He encourages questers to take time to process their adventures afterwards, and then wait for the motivation for the next quest (2014, p. 255).

The Happiness of Pursuit is mostly a case-studies book covering and illustrating different motivations and reasons for questing such as impending mortality (working with a “bucket list”), adventure, depression, passion, activism, a sense of calling, self-challenge, and moving out of our comfort zones. The case studies are meant to be inspiring and to give people some examples of quests that are possible in life.

Guillebeau's World Domination Summit is an annual gathering for dreamers and visionaries where participants are encouraged to stretch the boundaries of their own conception of who they are, who they might be and what they might be able to accomplish. Participants are guided to name and even begin to realize their dreams publicly. The focus of the WDS is the question “How do we live a remarkable life in a conventional world?” (Guillebeau, 2011, <https://worlddominationsummit.com/story>). Perhaps Guillebeau's greatest contribution in the realm of “doing what you love” is the WDS foundation that funds participants' dreams:

The WDS Foundation seeks to put the right resources in the hands of amazing people who are acting on the three core values of WDS—*community*, *adventure*, and *service*. We do this by providing what we call "Scholarships For Real Life." The goal of these scholarships is to empower individuals to pursue their dreams and impact their community.

Have a crazy project you want to bring to life? Want to take a trip around the earth and share what you learned with the world? Trying to build something that's a bit out of your reach? Whatever it is, the WDS Foundation can help fund it. We look for inspiring projects that will improve your life *and* make the world a better place

(<https://worlddominationsummit.com/foundation>, 2016).

Jeff Goins

Jeff Goins is a young writer whose most recent book is entitled, *The Art of Work: A Proven Path to Discovering What You Were Meant to Do* (2015). He says that there have been two traditional ways of finding one's career: choosing a path and focusing on it from a young age, or following a meandering, trust-based path to achievement. He proposes a third method, which is actually a series of seven steps he illustrates in his book (with accompanying case studies). He believes that everyone has a calling, which “is not some carefully crafted plan. It's what's left when the plan goes horribly wrong” (Goins, 2015, p. xvii).

Goins points out that most people seem to be seeking happiness, when what they desire more deeply is *meaning*. He encourages us to stop chasing happiness, and to instead embrace the pain we are experiencing and let the difficult parts of our lives be motivations instead of obstacles.

Like many others, Goins outlines a series of stages to follow in order to find this calling. He sought out and interviewed people who had “found their calling” and identified seven common characteristics they shared. The stages he identifies are

1. *Awareness*. He states, “You don't need some big plan. You just need to be a little dissatisfied. You need to have some vague premonition that the world is not completely right” (p. 16). “...finding your vocation is less about grand moments of discovery and more about a habit of awareness” (p. 21). Goins encourages the reader to note major life events and look for a common thread, a recurring theme, in an attempt to find an obvious thread that ties all of the events together, to see our lives as mysteries that are trying to tell us something.

2. *Apprenticeship*. We find mentors, make choices and commit, even if we commit to the “wrong” thing. Goins urges readers to recognize the mentors who seem to just “show up” in our lives, to take advantage of these “accidental apprenticeships” (p. 37).

3. *Practice*. This is the phase of actually doing the work, which he distinguishes from talent: “practice” has a focus on improvement of a skill, and includes a good dose of failure. He states, “Not until you find something you can do to the point of exhaustion, to the extent that you almost hate it but can return to it tomorrow, have you found something worth pursuing” (p. 69).

4. *Discovery*. Here we listen to the background, persistent prodding that doesn't leave us alone until we act on it, combining what we desire with what the world needs (p. 97).

5. *Profession*. We eventually name what we are interested in being, with the ability to “pivot” and change at any moment (p. 112).

6. *Mastery*. This is living what Goins calls a “portfolio life”, a freelance life, where we can present our variety of interests and passions at will, mastering those things that are important to us, but not necessarily claiming a singular profession (p. 133).

7. *Legacy*. Here is where we find something to live for, to work for and to die for. Goins asserts that “Success isn't the goal; legacy is. Ultimately, we are called to call others; we are given gifts

to be given away. All that to say: when you find yourself at the pinnacle of personal greatness, you may just be getting started” (p. 173).

Parker J. Palmer

Author, teacher and activist Parker J. Palmer wrote a little masterpiece on career choice called *Let Your Life Speak: Listening for the Voice of Vocation* (2000). He encourages readers to ask themselves this question: is the life you are living the same as the life that wants to live in you?

Before you tell your life what you intend to do with it, listen for what it intends to do with you.

Before you tell your life what truths and values you have decided to live up to, let your life tell you what truths you embody, what values you represent (2000, p. 3).

Palmer observes that so many of us (himself included) choose lives based on what we *think* we should be doing and make career choices based on projected (or real) expectations from our family and our culture, and warns us to not “use values as an exoskeleton” (2000, p. 4). He warns us against willful pursuit of vocation.

But if the self seeks not pathology but wholeness, as I believe it does, then the willful pursuit of vocation is an act of violence towards ourselves-violence in the name of a vision that, however lofty, is forced on the self from without rather than grown from within. True self, when violated, will always resist us, sometimes at great cost, holding our lives in check until we honor its truth.

Vocation does not come from willfulness. It comes from listening. I must listen to my life and try to understand what it is truly about-quite apart from what I would like it to be about-or my life will never represent anything real in the world, no matter how earnest my intentions (2000, p. 4).

Palmer notes the definition of the word *vocation*, which is not a goal, but instead a *calling* that is heard. We must listen before we act, before we pursue. What are our greatest truths and values? We must learn to know the difference between who we think we *should be* and who we *truly are*. This is a difficult task, to listen within, as from our first education we are trained to listen for all guidance externally.

Parker J. Palmer has a wonderfully self-accepting attitude when he says

...if I am to let my life speak things I want to hear, things I would gladly tell others, I must also let it speak things I do not want to hear and would never tell anyone else! My life is not only about my strengths and virtues; it is also about my liabilities and my limits, my trespasses and my shadow. An inevitable though often ignored dimension of the quest for “wholeness” is that we must embrace what we dislike or find shameful about ourselves as well as what we are confident and proud of (2000, p. 6).

Palmer illuminates the simple truth that we tend to mask our true natures and move away from our greatest gifts in doing so...and that our great work is to uncover our essential selves, which hold the seeds to fulfilling vocation, teaching that instead of asking the question of what we should do with our

lives, we would be better off asking the question that is “...more elemental and demanding 'Who am I? What is my nature?’” (2000, p. 15). He states,

What a long time it can take to become the person one has always been! How often in the process we mask ourselves in faces that are not our own. How much dissolving and shaking of ego we must endure before we discover our deep identity-the true self within every human being that is the seed of authentic vocation (2000, p. 9).

Palmer reframes vocation in a very helpful way, shifting our focus from being goal-oriented to being receptive.

Today I understand vocation quite differently-not as a goal to be achieved but as a gift to be received. Discovering vocation does not mean scrambling toward some prize just beyond my reach but accepting the treasure of true self I already possess. Vocation does not come for a voice “out there” calling me to become something I am not. It comes from a voice “in here” calling me to be the person I was born to be [...] It is a strange gift, this birthright gift of self. Accepting it turns out to be even more demanding than attempting to become someone else! (2000, p. 10).

Palmer looks at his own life choices symbolically and finds the seeds of his deeper nature within. He notices the polarities he has been working on all of his life, reflective of the concept of Primary and Secondary Processes in Processwork. This is foundational to what I am calling our Personal

Mythology, or our Life Myth, these deep polarities that have yin-yang style seeds within each other, these polarities that we dance with throughout our lives. As Palmer states,

From the beginning, our lives lay down clues to selfhood and vocation, though the clues may be hard to decode. But trying to interpret them is profoundly worthwhile-especially when we are in our twenties or thirties or forties, feeling profoundly lost, having wandered, or been dragged, far away from our birthright gifts (2000, p. 15).

These authors were all inspiring to study in different ways. I felt that Dyer, Guillebeau and Goins had a very warm style of coaching readers to tweak their approach to life and work, using anecdotes as inspirations. Their teaching method seems to be encouraging readers to address a variety of bullet-pointed steps to take in order to achieve a more fulfilled state, which is not my personal style. My project is less step-by-step than theirs, more experiential and non-cognitive. I hope to integrate some of the practicality of the coaching style, giving my students tools to manifest their visions, without having my course be so programmatic.

Palmer's approach inspired me, as it felt more spiritual, and I was deeply touched by him. I could feel that by simply telling stories in the way that he does, Palmer is able to imbue his audience with a deep connection to their own inner direction. I hope to grow into this type of eldership; he is an important model for me. Jarow's work was the closest to what I actually offer, as he developed a career-change workshop that was very personal and body-based. Where his program is chakra-based, mine is Processwork and self-love based. My program, I hope, will bring together gifts from all of these worlds, and will add the magic of Processwork philosophy and exercises.

Methodology and Approach

My project is an educational project. I am highly interested in making Processwork accessible to a broad population. As a Processwork therapist, I can see one or at best a few people at a time. However, as a teacher, I can eventually teach large classes and if my program gains popularity, as I hope it will, the work can branch out and reach many more people. This is my motivation in teaching Processwork, as opposed to predominantly seeing private clients. I feel strongly about the group work element as an important piece of the healing and growth process. I believe that we need to utilize community support in order for therapy to be most effective, for individuals to have sustainable change.

My intention in designing this course is to give participants a clear idea of what their Life Myth is and to offer them tools to integrate parts of themselves that have been marginalized, bringing these parts into the light to empower them. In accessing the marginalized parts of ourselves, we can be more passionate and powerful in our relationships, in our careers and in the world. I also want to help students improve their inner psychological relationship to the more critical parts of themselves that may be overly controlling, sabotaging, or just downright mean. I want to guide my students to uncover their deepest life potential, their deepest life dreaming and to work in whatever way helps to nurture these parts out into their consciousness to then become manifested into their lives.

The Life Myth Concept

Several people have written on the topic of Life (or Personal) Myth from different schools of thought and perspectives. David Feinstein and Stanley Krippner wrote a popular book called *Personal Mythology: The Psychology of Your Evolving Self* (1988). In *Pathways to Bliss*, Joseph Campbell has a chapter called “Personal Mythology” (p. 85). For the purpose of this study, I focus on the Processwork definition and exploration of the Life Myth concept and its Jungian roots.

Carl Jung presented the concept of the Life Myth (Jung, 1971), showing that people tend to have life-long patterns whose blueprints can be seen in our earliest childhood nighttime dreams and/or memories. The beauty of working with early dreams and memories is that they are simple, pristine, and often have clear, crisp symbols: we can easily distill the most basic pattern/inquiry of our lives from the imagery that stays with us from our earliest childhood dream or memory. Jung said, of earliest dreams, “These early dreams in particular are of utmost importance because they are dreamed out of the depth of the personality and, therefore frequently represent an anticipation of the later destiny” (Jung, 1938-1939, p. 1). When examined, a clear pattern can be identified in our earliest dreams and memories which is subsequently reflected and repeated in many areas of our lives as we continue to pursue (usually subconsciously) the deepening and understanding of this same theme that surfaces early on. These basic patterns are maps that guide one's personal development, and repeat thematically and holographically throughout our lives. Our earliest dreams and dream-like experiences reveal a symbolic, mythic life pattern, illustrating tendencies that an individual will explore throughout life. (Mindell, 1985, p. 67). There is generally an element in the dream that is asking to be lived and embraced, which presents as different from or other than/separate from us. Learning to embrace and integrate the part of the childhood dream/earliest memory that appears to be most unlike our everyday selves is the great “mythic” work: the hero's journey, the warrior's path, and somehow our mythic

destiny. This element of the Life Myth points to the core challenge in life, revealing one's deepest gifts in the form of something that appears to be “other” (Mindell, 2004, p. 150).

In *Memories, Dreams and Reflections* (1963), Jung went through a profound personal realization in examining and consciously embracing his own earliest dream. He said, “It struck me what it means to live with a myth, and what it means to live without one...in the most natural way, I took it upon myself to get to know my myth, and this I regarded as my task of tasks” (Jung, 1971, p. xxi). This realization and shift of Jung's focus towards his own personal myth happened when he was around 37. Jung recalled his early childhood love of building little rock cities out of stone. His earliest childhood dream was of descending into the earth through a stone-lined hole, with a flagstone path that led to a huge, phallic “man-eater” (Jung, 1963, p. 12). Jung re-accessed his personal mythic relationship on the physical plane with actual stones, proceeding to build himself a home in Bollingen using very large stones, which began a period of deep self-reflection. He recorded his dreams during this time, and noticed their patterns and mythic themes (Jung, 1971, p. xxxi).

Arnold Mindell developed the Life Myth concept further, giving us more diversified access to the deep levels of our dreaming potential. He noticed that there is a connection between the basic energies that are found in our dreams and the ones that appear in our bodies as symptoms (Mindell, 1985, p. 7). The discovery that the same energies appear in our memorable childhood dreams *and* our bodies was transformational, resulting in the magnificent realization of the mythic nature of our significant dreams and body symptoms. Mindell coined the term *dreambody*, which refers to the connection between dreaming and the body: since the same experiences show up in dreams and body symptoms. He concluded that the body itself is dreaming (Mindell, 1982). “In working with childhood dreams, I've discovered that they point to a life pattern of the dreambody behavior. Very often, chronic illnesses appear in the childhood dreams” (Mindell, 1985, p. 67). By this, Mindell is saying that there is an

essence of the energy of the chronic symptom that can be traced to the elements from the childhood dream. Mindell also noticed that these *same patterns* appear in our ongoing dream life, our home environment, our relationships, our spirituality, our addictive tendencies, the synchronicities we experience, and in our careers. The result is that we can observe a crystalline-like nature, unique to each one of us, that tends to orbit around an exploration of very specific related energies or polarities. This is why we say that these energies are “mythic”: they repeat and weave the story that comprises a person's Life Myth, the specific journey or quest they are on in this life, the central polarity that they are learning to reconcile.

One of my research questions is, how does the Life Myth relate directly to career? I feel that when I discover the answer to this question I will be able to easily, excitedly and confidently lead this course. It is my goal to find an easily and simply navigated bridge between the two, as I feel this is what will make the program universally applicable and will appeal to and be effective with individuals from a wide spectrum of backgrounds and belief systems.

Basic Energies: My Life Myth

To illustrate the potency of the Life Myth, I will show the basic energies in my childhood dream and will go into some analysis and description of where my Life Myth pursuit has led me. I will also describe my chronic body symptom (the other strong indicator of Life Myth energy) and the role it plays in my Life Myth.

My childhood dream is set in a 2-story library. I am observing the scene inside with a piercing sensation in my eyes, confused. Everyone in the library is slowly milling about, not interacting with each other or with the books. There is clearly something wrong with them: they seem like zombies, but

they are definitely alive. I am deeply disturbed by their state, and eventually realize the source of the problem: they have no noses!

The two basic energies in the dream are: 1. something piercing, engaged, interactive (the “me,” in the dream, especially seen in my eyes), and 2. deep internal focus, disinterest in external engagement (the “zombies,” especially seen in their missing noses). These two energies repeat in all of my major life experiences: my chronic body symptom is a mysterious, sharp stabbing pain (like the piercing eyes from my dream), which I have had for about 7 years in my lower right abdomen. The altered state I seek (usually with marijuana) is one that disconnects me from others as it brings me into a deep, internal meditative state. My primary relationships have been with either intense, piercing, fearless people or sweet, quiet, internally focused people. I love when my home is quiet but somehow it often fills up with people and lots of sound, which generally disturbs me. People perceive me as being very extroverted, engaged, related, but the career I chose for most of my adult life was pottery, in great part because it afforded me many hours alone. So the basic theme is relating (in the dream, I am disturbed that the zombies are so unrelated to other people and their environment), and the basic energies are *outwardly piercing* and *deep internal connection*. My awareness of this polarity helps me to value and activate both states in my life, and to pay attention to signs in my environment, body and dreams that signal to me when one of the energies is needing more expression and engagement. This awareness is a powerful guide in my life's navigation.

My Chronic Body Symptom

For about 8 years, I have had a sharp pain in my lower right abdomen. It has a downward moving energy, and is very pointed, with a strong deliberate nature. In a way, this is more like my primary process: related. However, it is related in a very yang, outward, engaging way. My primary process, on

the other hand, is more receptive, listening, holding space, being “there” for others. My chronic body symptom teaches me to engage in a more clear, focused, pointed, direct way. This is a huge growing edge for me: being direct, sharp, intense...just like my symptom!

When I integrate the lessons from both the childhood dream and the chronic body symptom, I arrive at my highest evolution, my personal goal as far as personality goes: I become deeply connected to myself in a way that can bring forward a very clear, direct form of relatedness. As I write this, I am beginning to salivate. People who are direct and deeply connected to themselves are among my very favorites, my heroes! And it is no wonder: my mythic destiny is growth in this direction. The opposite would be closer to my more familiar, known, consciously developed, primary personality. The primary process is the one that we identify with, aspects of ourselves that are more relatively known. Holding space for others and not feeling the freedom to speak (or even to know) my truth is very familiar to me. What is more secondary, the part that wants to be lived and expressed more, is the direct and sharp energy of my body symptom. In order to access the power for that type of intensity, I need to be at peace with being more related to myself than to others.

What does this knowledge, this discovery, mean for my career? I believe that when I activate the evolutionary challenges of my Life Myth, consciously honing the awareness and practices that result in the fluidity to utilize all parts of my persona, right career will manifest easily. The deeply personal process of embracing and learning to truly love all parts of myself inspires me to live more fully and powerfully. The combination of my intuition and the universe conspiring for my success has always brought me work that I love, just when I need it. Focusing on staying true to myself leads to work I love.

I believe that my myth around libraries, places of learning, is central to my potential of manifesting a deeply satisfying career. I need to move in the career realm from a deep inner direction, which I

always have. I need my own inner guidance to show me the way. My work is possibly to teach others how to access this deep inner guidance. The zombies in my dream teach me how to move and navigate career choice...mill about, connect to and follow my own deep inner direction.

I have a theory that there may be a literal connection between the setting of the childhood dream and career. Using my dream as an example, a secret wish of mine has always been to be a writer. One of the main blocks to my pursuit of writing is that I have always bought into this limiting belief: because I don't really like to read, I couldn't possibly be a writer! However, the zombies in the dream don't read a thing! They don't care about the books at all! From working on the dream, I know that they are deeply intimate with their own inner process...and what more does one need to know in order to write? My childhood dream seems to be showing me literally that, indeed, writing could be a great career for me.

To take this theory further, I imagine other careers that could be potentially fulfilling: librarian, bookmaker, filmmaker (the “dream camera” seems to imply cinematography), reader, meditator, archivist, miller (from the zombies who mill about). Incidentally, my first doctor's name was Dr. Miller, connecting the zombies (the “millers”) with medicine, healing.

The value of pursuing an understanding and ongoing relationship with one's own Life Myth is immeasurable and undeniable. It can help us live more creatively and more consciously. Diamond and Jones explain that the Life Myth

...not only locates personal history in the context of a broader archetypal drama, but also adds a spiritual dimension to self-exploration by addressing questions such as, “Why am I here? What am I meant to learn or do? What is my purpose in life?”

Viewing experience as a part of a mythic pattern can relieve feelings of stuckness or

failure that often accompany chronic problems. It can also bring reminders of life's meaning and purpose" (2004, p. 149).

My lessons from studying my own Life Myth are profound. I have changed as a person: I now have a clear, deep connection to the truth of what I need and what my growing edges are. When I don't honor my need for non-cognitive introspection, which goes against just about every fiber of my conditioned, highly related identity, I suffer. If I am not direct in my relationships, I suffer.

The Do What You Love Project

General Description

The Do What You Love Project is intended to help people make career and life transitions from an inner knowing of who they truly are and what they deeply need in order to be satisfied in life. Big life transitions are difficult and mythic. It is very helpful to have access to one's dreaming (non-consensus reality) perspective when making big shifts and decisions. For example, someone might take a job in an office because they have the skills (consensus reality would approve!), but they have worked for years in other offices and were miserable (their dreaming is suffering). A deeper look into their personal mythology might reveal a deep need for solitude, or for physical engagement or, perhaps, on a mythic level they are meant to be a teacher or a traveler. They may struggle with leaving the job that they have done for so long because they are good at it, trained in it and have developed a reliable way of supporting their current lifestyle. However, I believe that life will eventually kick our asses out of these misery jobs. The purpose of this project is to facilitate participants to pick up the dreaming signals of discontent before life forcibly ejects them from the job they can't stand. It seems that when we don't proactively learn our lessons, life will force the lessons upon us. It's more fun and less painful to grab the reins and make the changes ourselves!

The course is designed as a deep dive into the participants' Personal Mythologies (Life Myths), teasing out the essential riddles that repeat and deepen over the course of life. Once we tune into the message that life has been attempting to wake us up to all along, we begin to embrace the chronically marginalized parts of ourselves and can begin to feel more whole, more of who we truly are. We learn to more easily support the parts of ourselves that tend to get marginalized due to oppressive belief systems that we receive and internalize from our family and our culture. By embracing all parts of ourselves, we have much more information about our own deep happiness and true needs, launching us

into our current lives more powerfully, with the new internal relationships and tools that we need to be and feel truly successful. As Parker J. Palmer states, “The deepest vocational question is not 'What ought I to do with my life?' It is the more elemental and demanding 'Who am I? What is my nature?’” (Palmer, 2000, p. 15). This is the intention of the course: to help participants become more aware of, and embrace, their deep nature.

Basic Structure of the Course

The course is currently designed as an 8-week class, meeting once a week for 3 hours. We sit in a circle, usually on cushions on the floor. I have held most of the classes in a studio at my home, except for one class that was held in a conference room at a local nonprofit called the Trauma Healing Project. The next incarnations will be an online class that will meet for either 2 or 2.5 hours, and a 5-day intensive.

Each week has a specific focus, and as I have continued the course, I have shifted the contents a bit, using my own reflections and participants' feedback to guide the changes I make. I have tweaked the wording of exercises, have changed the weekly theme combinations, and have completely replaced certain themes with others. Ideally, the Do What You Love Project would be a 10-week course, giving us more class time, spaciousness. However, in my experience it seems that 8 week courses are easier for people to commit to, both time-wise and financially. In each class, I seem to hit the ground running, trying to squeeze a lot of information and experience into each class. I would love to have a more spacious feeling in the class, more time, more space for the experiential exercises, giving the dreaming process ample room to unfold. I have attempted to work with the time restriction by videotaping the theory and sending it to students during the week, which has gotten good feedback and will conserve my energy over time, as I can re-use the recordings.

The main areas we cover in the 8 weeks are: Childhood Dreams (our earliest nighttime dreams or memories), Chronic Body Symptoms, Relationship Patterns, Addictions and Altered States, the Inner Critic and Allies, and Divination and Purpose. Each week, participants learn some new element of Processwork theory and also receive a new “Ancient Art of Self-Love” task.

Participants keep a notebook, compiling their discoveries in one place, a sacred journal of words and imagery. Each class ends with the students creating some kind of a product: a drawing, poetry, a sculpture, a sacred dance/movement sequence (a kata), a song, a puppet, a mask. We also use each week's discoveries to write a sentence (or more) that contributes to a developing Personal Fairy Tale, weaving together all of the imagery that we have gleaned into a story. Students have the option of reading their fairy tales during the final class: I have been so moved by many of them!

In each of our exercises, we are uncovering some mystery that lies within our process, a part of our Life Myth that wants to be lived more. I am creating formats for the students to organize the materials they harvest into packages that they can take forward into their lives. The students have a nicely organized journal that can be used as a future reference. The notebooks have distinct sections: they keep track of secondary energies and allies that are discovered through exercises (parts of their psychology that are trying to emerge and be known and experienced). There is a section where they keep track of their *metaskills* (their natural talents and feeling abilities, which are reflected by other participants after they do dyads). They keep track of *earthspots* and nature elements that they discover in meditations that we often do at the beginning of class. This serves as a reference for them both during the class and beyond. In the future, I plan to have students keep small pocket-sized journals that they can draw or collage imagery of each of the secondary energies they discover, so they can have a handy visual companion as a reference.

I have found that the art element of Processwork exploration helps students integrate their learning on a deeper, more long-term level. Personally, when I do an exercise and get something out of it, that is amazing and can feel utterly profound in the moment. I might have a big experience, and I may even journal or dream about it. But realistically, my conscious mind will probably forget it in a day or so. More often than not, my private therapist remembers the discoveries from my process better than I do. However, if I anchor my learnings from a big process into an art project that I can keep and see regularly, then the art that I create continues to “work on me” over time, sending the message from my process to my more dreamlike mind and helping me to integrate the deeper message in a very gentle and loving way. My bedroom is filled with art that I have created through Processwork exercises, and I feel that they hold me very deeply. When I look at or interact with them, I feel love. This is also the feedback I have gotten from my students. As one of my students said, “A lot of times I search for 'who am I?' but when I see something I made, it's just real clear: yes, that's me.”

The Ancient Art of Self-Love: Integrating my Personal Practice

The Ancient Art of Self-Love is a companion program that I have developed to accompany the Processwork inquiry, as dictated by a background belief I have that we must learn and adopt practices of self-care and self-love. I have found that most people in western culture have an incredibly strong and usually insidious Inner Critic. While it is helpful to wrestle with and work with the critic, I believe that it is more powerful to accompany this work with conscious acts of self-love. I think it is better and easier to not just quit bad habits, but to replace them with new ones!

The acts of self-love that I prescribe are simply practices that I have developed in my personal life that contribute to my own deep happiness and sense of well being in this world. Someone recently told me that I live as though I have a secret, or a private joke, with the universe. I believe that what he was

seeing in me was a deeply spiritual connection I have with life, which has roots and tendrils in these practices. I offer this structure to my students, who seem to truly appreciate and integrate these tasks.

I plan to eventually publish the “Ancient Art of Self-Love” as a stand-alone manifesto. I am developing exercises to go along with the tasks, and will eventually teach it as a workshop of its own.

Finding Participants

I am blessed to have a highly developed social network based on my social and professional lives. This has made it quite easy for me to find participants: I have simply created Facebook events for each class, in addition to making a Facebook page for the project itself (<http://bit.ly/2jmzS40>). I also keep an email list of people who are interested, and continue to invite them (and past participants for ½ price!) each time I offer the course. I initially kept the classes limited to 8 participants, but am now ready to increase the size. So far, the classes I have offered have been taught out of my home studio, but I am currently in the process of reaching out to other communities who I think could benefit from the work and will go out into the world to teach these populations. I also plan on developing a version of the program for online participants.

The current cost of the course is \$250 for 8 weeks; each class is 3 hours long. The price includes materials fees and my teaching time. I have a strong interest in bringing this work to lower income populations, and am currently strategizing ways to raise money to get paid for my work while being able to offer the program to people who cannot afford it. I have been awarded some grant/scholarship money, and I plan to do crowdfunding through gofundme, indigogo or kickstarter, using a video commercial which includes footage from classes, testimonials, pictures of the students in action, plus a video narration of me describing the program.

Target Populations

I see my program being applicable to anyone who is ready for a major life or career transition. I can't even count the number of people I have talked to or overheard since starting the program whose main question is “what should I be doing with my life?” It is amazing how many people are asking this exact question right now. Tapping into our Personal Mythology is one way to get back on track, to discover deeper meaning and move forward from that very personally connected place.

There are certain populations who are implicitly going through such life transitions: high schoolers ready to graduate and head out into the world, people who are recovering from major body experiences such as injuries or strokes (people in hospitals or physical rehabilitation facilities), people going through drug and alcohol treatment, people coming out of prison, people who are retiring, mothers who are going back to work.... I would like to eventually target these populations specifically as I feel they are ripe for the work, and easy to locate as they are often in a residential facility.

I believe that targeting these specific populations will help the program to grow and will tap me into the greater population beyond my personal network.

Weekly Classes

The course is currently taught as an 8 week series, but my plan is to develop a 5-day intensive, which will allow me to travel and teach it as a workshop. Described here is the current 3-hour class, 8 classes total structure. In the workshop structure, each of these named classes will be ½ day, and we will have an extra day to do some of the exercises that I have had to cut out due to the constriction of the 8 weeks. I believe it will be a more solid offering as a workshop, and more financially lucrative for me!

Students have repeatedly commented that they appreciate the structure of the class. Generally, classes begin with a meditation, a short check-in (how are they integrating the information, any lingering questions, sharing any dreams or interesting experiences related to the information we have explored...), an Ancient Art of Self-Love task, Processwork theory, and exercises.

As the class continues, I plan to have more and more of the theory portion of the class available as a video recording. This way, students can come prepared with questions and we can use more class time for discussion, exercises and works in the middle. I think this will make the most and best use of our class time, will help students stay connected to the learning during the week (as they will be watching the theory for the following class during the week), and is ultimately a great business strategy, as I will have salable, reusable materials once I record the theory/lessons (I can sell the class online). I have already uploaded a 15-minute YouTube introduction to the course, which prospective students watch before the first class: <https://www.youtube.com/watch?v=6O50mL6asSs>, so this will be a continuation of that type of pre-class recording.

I am including the current versions of the exercises in the appendix. The exercises are edited and improved each time I teach the class. I am also including some of the exercises that I have omitted. I may re-integrate them into the workshop format, or use them as the foundation for a separate class.

Class 1: Orienting to Your Mythic Path

In the first class, after a short meditation to arrive and orientation to the space, participants share what drew them to the class and what their hopes are as we get to know each other a little bit. I teach them how to set up their notebooks (preparation for all of the discoveries they will log through the course) and I ask them the question, “What in your life can you *almost* do, but somehow not quite, not yet?” I call this the “Edge Question.” This is the first entry into their journals, at the very top of the first

page of their notebook. I have them refer back to this original edge question several times during the course, and usually they feel much closer to being able to cross this edge by the end of the series, if they haven't already crossed it.

I then introduce them to the most basic and foundational piece of Processwork theory, the three levels of reality: Consensus Reality, Dreamland and Essence (Mindell, 2010, p. 42). I have them do a short exercise to ground this theory: they turn to a neighbor and, choose anything from life or their immediate environment and play with identifying the 3 levels. The next step is to introduce the practice of the Ancient Art of Self-Love. I give them their first self-love task which is called Cheering for Yourself, where they choose a symbol that somehow represents them and each time they see it out in the world, they do some kind of a gesture without ever telling anyone what their symbol is or what they are doing while they cheer. It is as if life shows them the symbol to remind them that they are on track, and when they see it, they cheer along with life.

Then we move into the meat of the class, the exercises. I revise the exercises each time I teach them, tweaking the language and making the exercises more accessible and simple. The first class has 2 exercises: one is called the North Star exercise (orienting towards our mythic path), where students draw a picture of a star that comes out of a meditation and then tape the picture to the wall and relate to the image of the star physically, discovering postures that naturally arise in their bodies. We find 3 postures and then integrate the three into a short kata (movement sequence) and I have them repeat the kata several times until it begins to speak to them poetically. They name the kata and then practice it during the week, the sacred dance of their own personal evolutionary journey.

The other exercise is an exercise where they collage their new notebook. It is called "The Gods Made Us." This exercise has gotten great feedback from participants: it is one that is often mentioned as a favorite from the entire class when they fill out the feedback forms after class completion. The

notebook is an important part of the class and becomes a portable symbol of its own; as it is birthed in the first class, and as a group experience, I feel it carries a special power. The exercise itself consists of a short meditation, remembering/imagining back to before our form existed, when we were just a concept of the gods. We visualize a team of gods who are gathering the raw materials for our existence, placing them in a cauldron to send them down to earth. I have each student grab 1-2 magazines and find images that jump out at them and then decide if the image is related to them, or is it for someone else in the group. We place these images in front of ourselves or the person they are intended for, and then begin to collage the notebooks with these images. I encourage the students to get very dreamy for this exercise, and to connect to layers (consensus reality, dreamland and essence) of themselves and each other instead of just what is on the surface. So, someone might be a doctor in their profession, but for some reason an orangutan picture is just perfect for them, or the number 75.

Ultimately, I want students to leave this path with a framework of personal direction and momentum, so they can feel the power of the co-creation of their life path by living closely and consciously to their Life Myth and deeper dreaming.

Class 2: The Childhood Dream: Discovering Your Mythic Polarity

In the second class, we focus on the Childhood Dream or earliest memory. This is the most basic introduction to the essential polarity or Life Myth that each of us carries and works on in some way for our entire lives. I have each student tell their childhood dream and I help them each identify the essential polarity, making a special note of the secondary or *X energy*: the energy that cycles chronically and seems to be mythically either against, elusive, or different from us (Mindell, 2013, p. 39). We are ultimately challenged to embrace and live this X energy as a part of ourselves, a great power. The theory that they learn during this week is called *Primary and Secondary* (Mindell, 2002b, p.

10): what are the parts of us that we identify with? What are the parts of ourselves or others that we disavow, or don't believe in? These are the parts that are wanting to be lived more through us, and the parts that are most juicy and mysterious to discover and integrate.

They receive their second self-love task which is called “One Minute of Being” where they commit to spending one minute every day only being, not doing. I encourage them to set a timer for this exercise, and to do their best for that minute to simply do NOTHING: no thinking, no planning, no movement, no action. Just being: human being.

In the childhood dream exercise, I have them draw a table that has the main elements of their childhood dream and an “energy sketch” (quick drawing that captures a mood or energy) of these elements in a box below each dream image. I have them choose a few word associations to each dream element, and ask them to name the mood of each energy sketch. They then take each dream element through some other channels: what sound would it make? How would it move? I ask them to shapeshift into each element to explore the deeper dreaming behind the dream images. To complete the exercise, they make two pipe cleaner sculptures of the main polarized elements of the dream, and then dance them together, having them combine into an integrated sculpture.

This class is the Life Myth foundation. I want the students to get very close to the polarity that they discover in their childhood dream and by exploring the energies deeply. These qualities will ultimately be their guides on the path to really knowing, understanding and consciously living close to their Life Myth. The energies of the childhood dream are the mythic key to one's deep fulfillment, and the dance of the polarity gives the North Star vector (from the first class) a specific flavor and unique power.

Class 3: *The Chronic Body Symptom: Your Body's Mythic Dreaming*

The third class focuses on the Chronic Body Symptom. In Processwork, body experiences are recognized and treated as dreams that are coming through our bodies. They disturb us and force us to grow, to pay attention to them, to nurture them, to learn from them. A chronic symptom (by definition, one that lasts over a long period of time) is a mythic, deeper life dreaming. In contrast, short term body dreaming experiences often bring us the information, lessons and the precise energy we need for specific times and places in our lives. An example of an acute (short term) symptom would be an injury that results from an accident. We can still gain important information from shorter term symptoms by working with the experience of the pain, and (in this example) the dream-like experience of the accident. In some way, the proprioceptive (sensory) experience of the pain will reveal some needed experience in the person's current life. With an acute symptom, as we integrate its energy we are able move on, and the symptom can heal. Symptoms that stick around for longer periods are more mysterious, and we tend to be more emphatically against, in denial of, or disturbed by them, as they are closer to our deeper life dreaming.

Using Processwork terminology, we can say that we have a big or mythic *edge* (Mindell, 1985, p. 64) to the energy of the chronic body symptom. This is the theory for the week: edges. Generally there are belief systems that live on the edge that keep us from integrating our secondary energies. For example, a symptom might have a lot of heat in a person who has an edge to expressing heat (anger). It is interesting to explore *why they have an edge to expressing anger*, as it reveals the belief system that defines the edge, preventing their normal everyday self from showing or experiencing anger directly. From there, the belief system can be more deeply understood and re-evaluated.

Along with Edges, I introduce the *channels* (Mindell, 1985, p. 8) at this point in our study, to give the students a theoretical understanding of why we use body experiences in our exercises. I have found

that by explaining the channels, they are able to embrace the class exercises with fewer edges. The channels are a framework of understanding the different ways we perceive life: visual, auditory, sensory (proprioceptive), movement, relationship, world and spirituality. In following any experience through the channels with awareness, we can have an experience of the deeper dreaming that is happening. For example, I might see a bird that interests me. I might barely notice it, but if I decide to focus on it, I might get some valuable information about myself. If I get specific about what interested me, I may notice that it was the colors (visual). I can then amplify my visual experience of the colors by imagining them, looking at them more closely, or drawing them. When the visual channel is amplified, a change will tend to arise: perhaps I will become aware of a feeling I have from my experience of the colors. This is called a channel change: I arrive in the proprioceptive channel. If I then amplify the feeling, perhaps a movement or posture shift will spontaneously occur in my body, taking me into the movement channel. Then, focusing on the specific movement that arose, I might have the desire to make a specific sound that belongs to my movement. Thus, by staying with the channels and observing how they naturally inspire exploration in other channels, the experience of the bird becomes much more significant to me and more deeply meaningful than the fleeting encounter with the bird that originally interested me (Mindell, 1985, p. 37). In maintaining curiosity about the unfolding of the experience through the different channels and experiencing all of the channels in synthesis, I may learn something new about myself and could arrive at a profound understanding of why the bird interested me in the first place: there is probably something very special about that bird that I long to experience more in myself.

The third week's self-love task is called the Power of Choice. We spend 3 minutes noticing all of the choices we are making with our thoughts, our bodies, our gestures, our words. The exercise is intended to engage us with the great power of choice that we are constantly, but usually unconsciously,

exercising. Once we realize that choice is at the base of all thoughts and actions, we can become empowered to live a more conscious life of choice, choosing what we really want for ourselves.

In the Chronic Body Symptom exercise, participants explore their body symptoms through the *levels of reality* (I fortify the theoretical Processwork concepts through repetition): *consensus reality*, *dreamland* and *essence* (Mindell, 2010, p. 42) . In consensus reality, they describe the symptom and what they know about it. In the dreamland portion of the exercise, they begin to sense the symptom's energy and to experience life from the perspective of the symptom itself. They make an energy sketch of the symptom and then personify and amplify the energy sketch, eventually coming up with an ally figure. This reframes the body symptom as an ally instead of an adversary. They make a small clay sculpture of this ally. I then have them explore the body symptom's energy from a spacious perspective, slowing down the movement of the ally figure to discover an *earthspot* or part of nature that has this same energy (Mindell, 2010, p. 6).

This ally has its own deep passions. Knowing what special talents this secondary part of them has can give the participants new hints, directions and freedoms as they dream about what they *really* love to do.

Class 4: Under-Standing Relationships and Unfolding Flirts

The next class focuses on secondary energies that show up in relationships. We study relationships for several reasons, the most relevant of which is that the mythic polarity tends to show up clearly in our most disturbing relationships. I also want my students to have good relationship skills for personal and professional relationship fulfillment and empowerment. I introduce the concept that we are intrinsically deeply committed to working on bringing out our secondary natures, and that relationships help us do this. The relationships we choose are often with people who hold and are able to express part

of our secondary natures, as if we manifest them as specific teachers of our secondary energies. If we are not in flowing relationship with those parts of ourselves, they can be very disturbing and can amplify (like most X/secondary energies) to seem sometimes horrific! Our most unwanted relationship issues tend to be amplifications of the core secondary issues we most need to work on in ourselves, to feel whole and at peace within ourselves.

The theory that I use for the relationship class is *rank* (Mindell, 2000b, p. 416). We talk about the different types of rank (2000b, p. 555) and how important it is to be aware of them in relationship. It is helpful for us to know where we have high rank and to use it well, and also to learn how to communicate from the places that we have lower rank. For example, someone might have higher socioeconomic rank but lower spiritual rank. It would be important for them to learn to become aware of how their financial situation or background affects their partner, and they can also help their partner become more aware of how they feel somehow spiritually inferior in the relationship (2000b, p. 555).

Also, we can frame the expression of secondary energy in terms of rank. For example, if I avoid conflict because I have an edge to expressing anger, I might manifest a partner who is free to express anger in the relationship. In this way, they have higher rank. It would be helpful in the relationship for both of us to have an understanding of this, and for the partner who has the freedom to express their anger to use their rank well to support me as I learn to express mine. In this way, I am working consciously on my Life Myth through awareness of rank in relationship.

I also teach the concept of *flirts* (Mindell, 2000a, p. 54) in this class. Flirts are a way to get information from the dreaming nature of the universe all around us. To get a flirt, we can simply alter our states slightly, allow something in our environment to catch our awareness, and then deepen into the nature of the thing that is calling us, tuning in to the message it might have for us.

The self-love task for week 4 is physical: “Body Self-Love.” I ask the students to choose the part of their body that they marginalize the most (either by hiding it, ignoring it, or generally being embarrassed about it: the one thing they would change about their body if they could change anything) and then to spend one minute per week consciously giving that part love. They can look at it, talk to it, sing to it, touch it, dance it... giving it loving attention in any way.

We do three relationship exercises: an innerwork where I have them identify an X energy that shows up for them in relationships, and then notice the connection to the fundamental secondary energies from the childhood dream and/or chronic body symptom. Then we do a dyad where they find a dance between their identified, primary role in the relationship and the disturbing secondary relationship energy. Lastly, we do a flirt exercise, gaining insight into a question about relationships from the dreaming of our environment.

In the innerwork, they simply identify the X energy, shapeshift into it, and find something useful in it that they might be able to bring back into relationship.

In the dyad, they first show postures that describe the two roles, and teach each posture to their dyad partner. Then the dyads dance freely between these energies, switching roles organically. Eventually they stand back-to-back and each combine the two energies into a new dance, what we call an X and U integration dance. When they each have their new dance, they turn to face each other and do their integration dances together. The person who is working asks themselves, “What is the superpower of the X energy from my relationship? What is it fabulous at?”

Finally, we do a flirt exercise where participants ask a simple question about a relationship or a mythic relationship issue, then forget the question and get altered, closing their eyes and going into a dreamlike state. When they open their eyes, they see what in their environment catches their attention (“flirts” with them) and then go deeply into the quality or aspect of the element that drew their

attention, eventually shapeshifting into that quality (so if it was a tree, it could be the particular green of the leaves, and they would then become that green, feel it in all of their cells, imagine being surrounded by it, a world of that specific green...). From this perspective, they look back at their original question and see if there is an insight. I then ask them check to see if the essence of the flirt has a connection to an element of their Life Myth, which it usually does.

Class 5: The Inner Critic and Personal Celebrities

The fifth class focuses on the Inner Critic and Allies: the parts of our psychology that either hinder or help our personal evolution. How can we work with these parts? How can we navigate the road to our north star more effortlessly, more connected to our power?

This week's self-love task is called "Taking Care of Your Future Self," which is a reframing of little basic acts we do all the time such as laundry, picking out tomorrow's clothes, making enough food to have leftovers for tomorrow, cleaning anything, growing anything, taking care of anything...as an act of taking care of our future selves. Then when our future selves enjoy the benefits that we set up in the past, we can have gratitude for our past selves' thoughtfulness and efforts. This practice helps the development of positive self-care, of being our own ally. This is in contrast to the feeling that we are against ourselves, which is the symptom of having a strong Inner Critic. Taking care of our future selves is a way to consciously be loving towards ourselves, to embody the role of the ally with awareness.

The theory for this class is the *edge figure* (Siver, 2006, p. 40). Who is it that sits on the edge of our process, determining whether or not we cross edges and move into unknown territory? How is that journey navigated and negotiated? Often the Inner Critic uses insults and/or our fears against us which

keeps us from taking risks and changing, and allies can help us go into the mysteries with a sense of confidence, excitement, empowerment, etc.

Inner Critics can be insidious and can really limit a life that would otherwise blossom (Mindell, 2013, p. 269). Strong belief systems get lodged at the edge with the Inner Critic as their gatekeeper, and if we want to grow, to take risks, to change career or lifestyle, we have to engage this inner tyrant creatively, in new ways (instead of just submitting to it, as is generally the pattern). Inner Critics are usually quite powerful and limiting, and the belief systems that they guard and hold so dear can truly keep us from having the freedom in life that we deeply desire. Inner Critics tend to be overly invested in our safety, as they often enter in early childhood when we experience a trauma, and they help us develop (and then get trapped in) our familiar, if unsatisfying, primary process. They limit our growth, and ultimately, our happiness, our ability to do what we love.

The way to work on the Inner Critic is to get to know it. Bring it out, learn its voice, name it, know what it says, understand what it is trying to do, and be in relationship with it! Inner Critics tend to stake their territory in our psychology, but they don't do much learning or growing on their own. In order to change the way they manifest, we can create dialog with them, we can become their guides and upgrade them from being subtle tyrants to being active coaches. Ingrid Rose advises that some critics are so strong and absolute that they simply need to be obliterated (killed), but most can be worked with. (personal communication, May, 2014).

I have been having my classes make sock puppets of their Inner Critics (following an exercise where they get to know the voice, personality and behavior of the Critic). My intention is to help people get the voice outside of their bodies and minds. Often people are over-identified with the Critic, and will use language such as, "I hate myself" or "I really shouldn't be so sensitive," and when they do subtly or overtly put themselves down like this, I like to help them realize that this is an internalized

voice, not their own voice. *It* is putting *them* down. I think this is a highly important distinction, and very empowering to choose to separate the Inner Critic from the rest of the identified personality.

Other, more helpful figures can live on the edge, and I use an exercise adapted from an exercise written by Sage Emery called Personal Celebrities to help students find and begin to identify strong ally figures that can aid their evolutionary dreaming process. They choose 4 figures, real or imaginary, who they admire, and shapeshift into each of them to explore the elements that they admire in them. This is a great example of how secondary energies can also be positive: parts of us that are trying to emerge. They then go over the edge and identify with these secondary characteristics within themselves..

This class has been very powerful each time. I originally taught the Inner Critic with Addictions and Altered States, but I find that this combination works much better. People have huge Inner Critics around addictions and I find that doing the Inner Critic/Personal Celebrity work first sets them up to be more gentle and open with themselves around addictions. I also have them imagine integrating the power of the Inner Critic with their own, more known powers and imagining what they could do if they had that whole package? What could they accomplish with all of that power?

Class 6: Altered States and Peak Experiences

This class focuses on addictive tendencies and peak experiences. The intent of the class is to have participants find value in the deeper dreaming of their addictions. Processwork reframes addictive behavior as goal-oriented, with the goal being to access a secondary state, something they actually need more of to achieve a sense of wholeness (Hauser, 1994, p.85). Processwork takes the specifics of the addiction seriously, with the intent of helping the individual connect to the essence of the addiction. Why is one person addicted to cocaine while another prefers heroin? There is a missing state, something the person needs more of. In exploring the states that are behind our addictions we can

validate and support the specific unmet needs of the individual, appreciating the addictions as having the wise intention of integrating the secondary parts of our personalities. From there, we can work on ways to integrate the desired behavior/experience that are more sustainable and not harmful to the body or spirit (as addictions can be).

Often the Inner Critic puts us down for desiring altered states. This only reinforces negative feelings around the secondary energy we seek with the addiction, which is usually one of the main energies we see in the childhood dream and/or chronic body symptom. Reframing an addiction in this way can further support us to access, engage and integrate this much-needed secondary energy.

Peak Experiences (Mindell, 2000b, p. 406) are altered states that have a more positive connotation, and often are related to our addictive states. Our peak experiences are longed-for moments that are actually simple to re-access, to tap into the golden pool that our spirits yearn for. Often it may seem as though a special state may have somehow magically happened to us long ago, and we leave it there as a fond memory in the past. However, with intention and attention, we can easily go straight back into that experience! Again, the peak experience gets us over an edge into a secondary state, and the crystalline nature of our Life Myth is again reinforced. We use these as potential moments to re-access, to tap into the golden pool that our spirits long for.

This week's self-love task is called "Becoming a Feng Shui Master," where participants choose one area or element of their home or work space to improve. This is a weekly task. It can include getting rid of stuff, cleaning up piles, fixing something that needed fixing, rearranging furniture, adding, removing or relocating art, etc. I matched this self-love task with addictions because I believe that when stagnant energy in a space gets shifted, it is much easier to shift our inner worlds, to change stuck patterns/habits, to feel good about ourselves, and maybe even to reconnect to parts of ourselves that seem distant and inaccessible.

This week's theory focuses on *Double Signals* (Mindell, 2000b, p. 61), *Metacommunication* (Mindell, 2000b, p. 281), and *Ghosts* (Mindell, 2002a, p. xi). *Double signals* are our bodies' ways of bringing our inner diversity into our awareness. In most situations, we have a primary intention (for example, teaching, having a friendly conversation, or communicating a specific piece of information), but other feelings and experiences are simultaneously happening in the background, and these impulses tend to find ways to make themselves known through our bodies. People often hide addictions and keep them secret, undercover, as they are stigmatized by society, and therefore by individuals. Along with other marginalized (secondary) parts of our personalities, when we hide or suppress parts of ourselves, those parts inevitably find ways of coming into awareness. We begin to double signal, and these incongruencies can be seen or felt by both the person who is experiencing them and sometimes by the other (Mindell, 1985, p. 61). For example, someone might be having a conversation about work, but their foot begins tapping strongly. The person they are speaking to might start feeling agitated whether or not they can see the foot tapping. If there is awareness and curiosity and the foot tapping is able to be explored, it might unfold that in the moment the person wants to run away towards their addiction.

I teach *metacommunication* along with double signals to give students language and framework for how to bring double signals into relationship: when we notice them in ourselves (or others), we can bring them into the conversation by metacommunicating about them (speaking about what isn't currently being acknowledged in relationship). I also talk about the metaskill of curiosity as an ally to exploring double signals.

In his book *In the Realm Of the Hungry Ghosts* (2010), Gabor Mate explores addiction as an insatiable hungry ghost

...we constantly seek something outside ourselves to curb an insatiable yearning for relief or fulfillment. The aching emptiness is perpetual because the substances, objects, or pursuits we hope will soothe it are not what we really need. We don't know what we need, and so long as we stay in the hungry ghost mode, we'll never know (p. 1).

The concept of *ghosts* (in the realm of addictions) can help us access a new level of awareness, bringing in history, why the addiction came to be in the first place. In Processwork, people, institutions, spirits or entities that are mentioned in a conversation or process are also considered ghosts. Once they are mentioned or implied, it is as though they are there but not represented. From this perspective, addictions themselves can be understood as having ghosts: whatever state or situation the addiction is trying to get us away from is the ghost of the addiction, and needs attention and processing. Common ghosts around addictions are culture, family, police, teachers, bosses, etc.

We use this hungry ghost concept in our exercise for the class, adding to Mate's definition the perspective of a deeper wisdom embodied in the hungry ghost. Processwork uses interventions that fill third party (ghost) roles when they are mentioned in order for the roles to have representation. This brings them into the exploration/conversation in a way that their perspectives and wisdom can be accessed.

In our addictions exercise, we look for the gold in our addictions, the gold in the garbage. This exercise has evolved into finding a dream figure related to the addiction and then making a mask of that dream figure (a *hungry ghost* mask). The hungry ghost concept is that addictions are always hungry and can't be satiated (Mindell, 2013, p. 118). However, having a mask of the hungry ghost is in itself somewhat satiating! I can look at my mask and it is somehow fulfilling the need I have, I can look at it and it occupies the state I long for and need: it shows me how to get there. Addictions are generally

related to our chronic edges, big mythic life dreaming, and have a deep power that begs to be recognized and integrated. Our addictions help us over our mythic edges, and can be studied and even celebrated for that, and integrated into our more mainstream (less altered) personalities.

A personal example: my personal substance of choice is marijuana. I love the spiritual nature of it, and it also has the side effect of making it nearly impossible for me to be social, to relate to people. Looking at my childhood dream, with the secondary figures being deeply internal, unrelated zombies, the goal-oriented choice of my addiction is clearly mythic. It gets me over the edge and into the state I need: the outwardly unrelated and deeply internally related space. However, my true Life Myth goal is to integrate the two: somehow relating from an unrelated place. So when marijuana separates me from others, it does get me into the secondary state I long for and need, but it is ultimately unsatisfying as I am not integrating it into my more related self, which suffers without my inner zombie. The addiction causes me to flip-flop, and neither state is very satisfying.

Ultimately, it is most sustainable and empowering to find ways to integrate the two states (primary and secondary): to be more altered in our daily lives, not by substances or behaviors, but by integrating their messages, our deep desires, into our everyday experience. Addictions point us directly towards our deep fulfillment, but they do so in an unfulfilling way that then creates the hungry ghost (unfulfillable) effect. However, if we listen to what the addiction is trying to get us, we can have a sense of what we are going for on a deeper level. I ask the students to imagine the deep desires and passions of the hungry ghost mask that they make: what does it really want and love to do?

The other exercise is a Peak Experience dyad where the students re-access a peak experience from their life and ask themselves how they can live this secondary state more, how it relates to their addiction and how it relates to their mythic secondary process.

Class 7: Deep Divination and Identifying Your Purpose

This is our divination class. I have done some experiments with the class which have included using Astrology, the Tarot Life Card, the I Ching and the Chakras. Feedback from participants has shown that the astrology is a bit too complicated unless they have some working knowledge of astrology (I was having them do quite a bit of research on their birth charts, plus it was quite a bit of work for me in the background). In one class, I replaced Astrology with a Chakra exercise. In the most recent class, I eliminated both of these and instead integrated a coaching-style exercise that helps them fine-tune their life purpose (distilled down to just a few words), which they then integrated in an art project.

I include the divination class to bring in another form of guidance. At this point in the class, we are looking to integrate what we have learned in the exploration of our Life Myth and take it forward into our lives. I use divination as a bridge to beginning to apply what we have gleaned to concrete forward-moving steps.

The Ancient Art of Self-Love task for this week is called “Mirror Gazing.” For one minute, once a week, I ask the students to make eye contact with themselves in a mirror, just noticing thoughts and feelings that arise. One minute. It is amazing how difficult it is for people to do this for one minute. In one instance, when I described the exercise, one of the participants let out a loud primal moan, as if it were the worst possible punishment!

This week's theory covers the four pillars of Processwork: Taoism, Shamanism, Quantum Physics and Jungian Psychology (Siver, 2005, p. 2), plus synchronicity and the world channel (Mindell, 1985, p. 71). This helps the students understand Processwork more fundamentally, and the concept of synchronicity gives weight to the divination we do in this class, supporting the spiritual element of Processwork.

Using basic numerology, I calculate each person's life card and then we spend some time gazing at our life cards and getting a flirt from them. The flirt winds up answering some mythic question we have about our lives, our deep purpose.

The astrology exercise (which I do plan to use, but possibly in a different context) is specifically related to career: we look at the sign on the natal midheaven (the astrological sign that was directly overhead at the moment one was born) and also any planets that are up there as well, and we do a little role play combining the signs and the planets, which creates a unique dream figure. We then dream into what this dream figure would absolutely LOVE to do for a living. For example, I have Pisces on my midheaven and I have Mars in the 10th house (the career house in astrology). So if I were doing the exercise, I would shapeshift into the god Mars (warrior god) but be wearing an outfit that was very Pisces (purple flowy sparkly robes?). And then I would parade around as the purple-robed warrior and might discover that I am a mad, wild wizard who loves to mix potions and help people connect to their most cosmic selves.

The I Ching exercise is fun and easy: we use the I Ching online (www.ichingonline.net) and each ask a question about our life paths. When we receive the answer, we pluck out a part of the reading and make a little ditty out of it, and those who aren't too shy sing it to the group.

In one group I used an exercise I called “Chakra Speed Dating.” This exercise was very influenced by the work of Rick Jarow (1988). I had students pair up and do the first chakra. One read to the other the main polarity associated with the first chakra, and the other felt their body and then expanded the experience through the channels (adds sound, movement, visual). Then they switched roles and then switched partners for the next chakra. This exercise was extremely fun, and I was highly impressed by the participants' abilities to move through the channels amazingly quickly and fluidly: by this point in

the class, they have done these kinds of exercises enough that they really get the unfolding process and can tune in and get information and imagery with ease. Impressive!

Part of this exercise is that the students rate each channel experience for its pleasure/disturbance, and they draw the chakras energetically (darker/bigger for ones that felt more potent/intense). Once they have completed all of the chakras, I have them review the ratings and the drawings and find the ones that were the most disturbing or highlighted. The intention is to send them off with an idea of which chakras to focus on both physically and emotionally/energetically. This is the newest exercise and will probably need to go through a few incarnations before I feel it is truly solid.

Class 8: *Walking Vectors, Metaskill Tombstone, Reading Your Fairy Tale*

The final class has been quite emotional. We have a potluck and practice the Power of Choice (which I sometimes call the “secret to life”). This class is aimed at integration and continuation. I describe the Advanced group that consists of all participants who have completed the 8-week course and invite them into the larger community. We review anything that seems unclear from the weeks before.

The final self-love task is to notice their edges, consciously crossing or noticing an edge daily: “The Edge Crossing Guard.”

Then I have them look through their list of X energies (in their notebook section) and they make an Secondary Self Sculpture, using elements from several of the exercises. These are amazing!

We do a *vector walk*: a shamanic way of getting dream-like information from our bodies, where we use our bodies' intuitions to find direction, and then take some steps and notice whatever we notice in our walk (Mindell, 2010, p. 74). with the intention being identification of the “missing piece” in our current stage of evolution. I ask them to pay attention to whatever thoughts, stumbles, or strange things

happen as they simply walk along this vector, and then amplify whatever they find to arrive at a message for themselves on their path.

Then there is a Metaskills Tombstone Exercise where we pass clipboards around the group and each person writes a few things about the rest of the participants. The idea is that we say the things that stood out/what we appreciate about that person: the thing we might say at their funeral. I have been nervous that this would seem creepy to the students, but they seem to love it, and it is often a very touching, edgy and bonding experience for the group.

I give the students an opportunity to set a goal for themselves that the group will follow up about. Most students have chosen to do this, and it keeps us connected as a group after the class has finished.

We end with a primary and secondary energy dance party, where I encourage them to mix and mingle with all parts of themselves. In one class, the group felt particularly stiff, so I described this as “dance like an asshole” and that really got them going!!

Finally, I have the participants fill out a short survey, with every intention of using their feedback to feed the program: testimonials to advertise, and criticism to improve the program.

The Do What You Love Community

Each individual class has a Facebook group, and there is a separate Facebook group for all students who have completed the program, which I intend to be the foundation for an ongoing supportive community. This is a way that I can keep track of changes that happen in peoples' lives after the program is done. My intent is for the program to have a long-lasting effect on the participants, both personally and professionally.

I will have a Do What You Love website (www.dwyllove.com) with a chatroom where students can stay connected to each other, the self-love practices and the Life Myth work. It is also important to me

to hold ongoing classes for advanced students to continue, and I envision deeper work in these classes, more individual work, more edge crossing, goal-setting, and time for students to share their talents and dreams, and to get support for these.

My hopes are for the community to grow to be international and widespread, with thousands of participants exploring this paradigm shift from doing what we think we are supposed to, or have to do, into a world where people felt more agency and support to feed their souls and deep passions by choosing inspirational, meaningful work.

High Dreams and Visions for the Project

I would like to see this work permeate our global culture. I would love for there to be a support structure that helps people make new choices, transitions, to more fulfilling work that is based on, or at least takes into consideration, their deepest life dreaming.

I have a dream that I feel shy about sharing: I want there to be a reality TV show that follows participants through (and after) the program, tracking their life shifts. I imagine someone coming home after another hard day at work, turning the TV on and finding new heroes in people who are a lot like them, people who felt lost and like they were giving their lives away, and somehow took a chance on themselves and their dreams enough to join this program and dive into self-discovery. I want to inspire masses to do just this, to discover and prioritize their deep natures and to have that guide them in their quest to find right work.

Eventually I envision the TV series, a documentary, a DWYL foundation that supports people financially, and a thriving web of DWYL classes being taught internationally by a vibrant team of Processworkers!

Current Evolution: The Short History of the DWYL Project

I have led five groups through the program so far, and have made certain changes each time. The first class started with 9 people, and 7 of them continued through to the end. The second group had 10 to start, and 8 completed the class. The third group was more of a wildcard group, as I added a drop-in option to the class. Sometimes 10 showed up, and other classes only 2 (I won't do that again!). The last group was 2 groups that ran concurrently, and had some cross-pollination (if a student had to miss a Friday, they could come to the Sunday class instead). These two groups had a total of 17 students.

Results of the Program

It is a bit early to gauge the efficacy of the program, and I have to admit that anyone who chooses to take the course is probably already geared towards a major life or career change. So, how can I assess whether the program itself was helpful in guiding my students' changes?

The best I believe I can do is track students' progress, assess their interest in continuing with ongoing classes, and ask them questions about what has stuck with them from the class. It will also be valuable to hear what type of support they might want or need to keep the material alive for them.

I do have a few “poster children” of the DWYL project, students who have completely shifted their career lives since they took the class. One student from my first group, over a year ago, had a dream of marketing a chocolate recipe she was developing at the time. Now you can go into several local grocery stores and buy her chocolates! Another participant had been working through a temp agency, welding for minimum wage, and was very depressed and resentful about it. He went on to get himself a job where he makes almost three times the amount he had been making, plus he is learning new skills that are empowering him to take his entire career to a new level, both artistically and technically.

Limitations and Future Growth

One piece of the program that I have felt has been lacking is a more consensus reality, nuts and bolts, part of the work. I want participants to take the dreaming that they uncover and plug it into possible real-world, real-life changes. As I move the project forward, I am researching some more mainstream coaching concepts and exercises that help people clarify their life purpose and what is most meaningful to them. I added a coaching-style exercise into the program the most recent time I taught the class, and it gave a solidity to the class that felt much better to me. I plan to do more of this, possibly having one consensus reality element per week.

I believe that the biggest limitation at this point is that the project doesn't currently have a strong enough bridge into practical career manifestation. As I work to revise the exercises and hone my teaching, I will integrate more of a clear link between the deep findings that come out of the exploration and the forward manifestation into a life that is more fulfilling, passionate, and love-based. My mentors support me to fully believe in this potential of the project, but I can see how I myself have hesitated to really promote the class as having a direct link to manifestation of people's dream careers.

Contribution to the Field of Processwork

This program is a highly practical application of Processwork. I feel that it meets a deep need in society (empowerment around work choice) by taking basic Processwork teachings and concepts and injecting them straight into a practice that is intended to be accessible to a wide variety of demographics (I plan to revise some of the exercises so the language is even more accessible). The work I am doing utilizes a creative (art and movement) approach to the unfolding of mythic dreams and experiences. I believe that this is the first project that addresses the application of Processwork to career choice and life direction.

Another contribution is to Processwork graduates. There aren't job positions readily available to Processworkers, as we are relatively unknown in the mainstream world. From my point of view, a Processworker can start a private practice, teach Processwork, or simply integrate their knowledge into whatever they are doing (applying Processwork implicitly instead of explicitly).

I plan to create a simple template of the program where any Diplomite can plug into the course and with a short training and ongoing support, they will be able to teach the program themselves. I believe that this would be a great supplement, income-wise, for any Processwork therapist, and it will also be spreading my vision with much more efficacy than I can do alone. Along with guidance, support, and the exercises that I have created (which they can of course modify), I would include marketing materials and access to my prerecorded videos (unless they would rather make their own). I would also have an area on the website where people can find DWYL in their part of the world, or can request Processworkers to come and teach it in their region. I want to offer Processwork graduates a simple training that can be easily implemented, one that is widely accessible and very applicable in today's global culture. I imagine I will be ready to start training people to teach the program in 2017 or 2018. The field of Processwork will benefit and gain recognition from the teaching and spreading of

basic Processwork concepts through a widely-desired and needed program that addresses people's basic needs for passion and meaningfulness.

When I am out in the world, I talk to people about my project. Each and every time, ears perk up, eyes widen, heads turn, and not only the person I'm talking to but others within earshot get magnetized into the conversation. There is such a systemic need and deep desire within people to find deeper meaning in their lives, especially in their work in the world, where they are committing long hours and vital energy. Almost everybody wants, if not needs, a change in their work and lifestyle. In my studies, I have found that most of the career transition books and theories out there are step-by-step streamlined programs with promises of success (outside-in strategy) rather than a system that guides individuals towards an inward focus to explore on a deeply personal level (inside-out strategy). I believe this program is innovative, timely and needed. The time is ripe for Processwork to serve many unsatisfied individuals. I hope that somehow, my little program will grow and touch people in the deepest, most mythic places.

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Appendix

Syllabus, Exercises, The Ancient Art of Self-Love, Testimonials, Links

Class Syllabus and Exercises

The following pages contain the syllabus and exercises from the fourth Do What You Love Project. I make revisions each time I teach the class, so the current version of the class at the time you are reading it could well be different.

The Ancient Art of Self-Love

A companion program that compliments the Processwork element of the Do What You Love Project.

Testimonials

From Do What You Love participants

Links

Discover Do What You Love!



The Do What You Love Project!

Syllabus

WEEK 1: *Orienting to your Mythic Path*

Theory: Consensus Reality (CR), Dreamland (DL) and Essence (E)

AASL: Cheering for Yourself (synchronicity/symbol)

HOMEWORK: Integration: Practice North Star Kata, Hang

North Star in a prominent place.

Dreaming: Dream on Edge Question

Preparation: Write down or recall your Childhood Dream or earliest memory

WEEK 2: *The Childhood Dream: Your Mythic Polarity*

Theory: Primary/Secondary

AASL: One minute of nothing (daily)

HOMEWORK: Integration: Notice X and U in your daily experiences

Consciously indulge X somehow

Dreaming: Dream on X energy as useful

Preparation: Choose a Chronic Body Symptom to work on

WEEK 3: *The Chronic Body Symptom: Your Body's Mythic Dreaming*

Theory: Edges and Metaskills

AASL: The power of choice (3 min/week) can do more often.

HOMEWORK: Integration: practice activating the energy of your symptom

Dreaming: about symptom

Preparation: Choose a relationship to work on.

WEEK 4: *Under-Standing Relationships and Unfolding Flirts*

Theory: Rank (Social, Contextual, Psychological, Spiritual), 1% accusations

AASL: Physical self-attention (with a marginalized part) (1 min/week)

HOMEWORK: Integration: Practice accessing X energy in relationships

Preparation: Listen for the voice of the I.C. Write down what it says.

Choose 4 people/fictional characters to be your *Personal Celebrities*

WEEK 5: *The Inner Critic and Personal Celebrities*

Theory: Edge Figures

AASL: Taking care of your future self

First thought of the Day: Transformed Critic OR Celebrity Statement

HOMEWORK: Integration: Relate with IC puppet. Pers. Celeb collage near bed.

Preparation: Choose an altered state to work on.

WEEK 6: *Altered States and Peak Experiences*

Theory: Channels (Visual, Auditory, Proprioceptive, Kinesthetic, R, W)

AASL: Mirror gazing 1-5 min.

HOMEWORK: Integration: Access the essence of your addiction/peak experience in your daily life.

Preparation: Which chakra feels least aware/sensation?

WEEK 7: *Deep Divination and Discovering Your Purpose*

Theory: Processwork Pillars: Taoism, Shamanism, Jungian Psychology, Quantum Physics

AASL: Feng Shui Master (move, clean or finish something in your home environment: from bad to great) once/week

HOMEWORK: Integration: Integration: sing your Iching song from your least felt chakra(s)

Preparation: Review secondary energies

WEEK 8: *Walking Vectors, Metaskill Tombstone, Reading your Fairy Tale*

Theory review (questions)

AASL: Consciously cross an edge daily!

HOMEWORK: Continue the AASL tasks for the rest of your life!

Follow-up: Stay connected with Amy/Group about life changes.

Reunions, ongoing group classes and community.

Feedback forms

Testimonial video interviews



North Star Innerwork

(crayons/pastels, black or white paper OR pipe cleaners/string)

1. Relax into yourself. Take a few breaths, get comfortable.
2. Feel yourself on your path. Feel its pull, the vector. **Visualize** your North Star. It is magnetic, drawing you. Notice details about your star. Color Shape intensity, movement? Take a few moments to draw it (5 minutes). If you don't see it, just draw what comes. Don't draw it perfectly...just capture its essence. Tape it on the wall where it feels right and stand at what feels like the right R to it.
3. Go into a slightly **altered state**: wiggle around, loosen up your neck...and then connect to your North Star. Notice what happens in your body. Do you have a sensation? Notice the slightest feeling or movement tendency...a posture shift, an internal sense. Let yourself be moved (amplify) so a pose or movement emerges. Go in and out of connection with the star a few times and **create a kata/sequence**. Make some notes about it, naming (or drawing) the movements and their message.
4. Now do the movement with a little more freedom. Follow yourself primally, without thinking. Without the laws of physics, what would you do? Amplify. Notice anything wild, edgy or unexpected that happens.
5. Write a fairy tale sentence with the message. Share your experience in groups of 2-4.

The Gods Made Us

1. In silence, feel yourself and each other.
2. Tune into your deep spirit/essence. Join each other in dreaming way back before your conceptions, back to when the primordial energies of your essences were first converging. Imagine you are the gods sending beings into incarnation on earth, from raw materials.
3. Allow yourself to drift into a receptive place, open to receiving the symbols that are part of your life dreaming. Flip through the pages of your magazine. Notice what jumps out at you: words, images.
4. If you are pulled to something, trust it, grab it and either keep it or give it to someone else. Non-thinking flow (music?). There will be a pile in front of each person, and then everyone glues their own collage on paper or notebook.

- **Theory** CR/DL/E review
- **Journal**: Fairytale Style sentences about your Edge Question, North Star and/or the Gods Made You exercise "once upon a time..." (use edge question)
- **Integration**: Hang the North Star image in a place of power. When you look at it, feel it in your body. The pose/movement is a healing sequence and is good to practice regularly.
- **AASL Homework**: Cheer when you see your symbol!!
- **Dreaming Homework**: think about Edge Question as you **fall asleep**. Write down anything that comes in the morning. If there is a dream or dream fragment, record it. let yourself write ABSOLUTELY ANYTHING, even just a few words, no matter how mundane.
- **Preparation Homework**: Recall your **earliest** (or recurring) **childhood dream** OR earliest childhood memory. You can write it in your Journal.



The Life Myth: Finding the X and U in your Childhood Dream: Your Essential Polarity

Innerwork:

1. Tell your childhood dream (or memory) to your partner or in the group
2. Choose 3-4 main elements of the dream (figures, settings: anything that has some energy).
If you are one of the characters in the dream, include yourself as one of them.
3. Draw a table like this one in your journal. In each of the top boxes, draw a dream element and write its name. Below each element, draw its energy (“energy sketch”). Yours could have more or fewer boxes depending on your dream.

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4. For each dream element, find a few associations (2-3 words per element).
5. For each energy sketch, name the mood or feeling and write it in the box.

In Dyad, tell partner the elements you chose, along with its energy sketch, associations and moods.

6. Sound: If each element made some kind of sound, what sound would it make? Write this in the (top) box. This might be words (ex. a monster might say, “i’m coming to get you” even if it didn’t say that in the dream). Add *paralanguage* to match the dream figures’ energies.
7. Movement: Which figure is the most unlike you, most disturbing, most mysterious or has the most energy? This is called the X. Begin to move like this dream figure/element. Use the energy sketch as your movement guide. Start in dreamland, as the character itself, and then go deeper into the essence of the character through movement. If it had a sound, add the sound.
8. Shapeshift: Spend 3-5 minutes **as this figure**. Go deeply into its nature. You can interact with your dyad partner, fantasize about what you want/love, imagine you live in a world that deeply values your unique energy. Celebrate yourself!! Find out what is so great about you by really exploring all of your aspects and powers. Make some notes about this!!
9. Integration: If this figure were your great mentor, what would it guide you to do? Where would you benefit from being a little more like this great teacher in your life? Journal a little about the character and its advice.
10. Find your essential polarity (the main conflict/difference between your X and U). Use the nonpolarized essences of both the X and U energies (U is the character from the dream that is the most like YOU). This should ring true on a deep level: get help if you need it in distilling and finding the right words.
11. Go into a dreamy, meditative state. From this altered perspective, make 2 pipe cleaner sculptures: one of the X and one of the U. Once you have the 2, get even dreamier and have the 2 pipe cleaner sculptures begin to interact with each other, somehow eventually combining into a brand new thing. In this dreamlike state, let the new sculpture teach you something about itself. ***What does it love? What is its great gift to society?***
12. In the “allies” section of your journal, record the X energy/character. If you are keeping an Allies Journal, draw a picture or somehow otherwise represent this ally.
13. When both dyad partners have gone, reflect each others’ metaskills (what did you enjoy about working with them?) and each of you write your reflected metaskills in your journal.
14. Share in group your X, X+U, pipe cleaners.
15. Fairy Tale Sentences

WEEK 2 HOMEWORK:

1. Put the pipe cleaner sculpture somewhere prominent.
2. One minute of nothing daily! Choose a time/place to do this, set a timer.
3. Notice the X energy in your life, and activate the X+U energy in some part of your life. Consciously indulge X somehow.
4. Ask to have a dream about the X energy. Log any dreams or feelings in the morning.
5. Choose a Chronic Body Symptom to work on next week.

Class 2 Handout: **The Life Myth**

Life Myth: The Life Myth is a **blueprint of our mythic path**, of our soul's journey. It was there before we were born and will be there after we die. The dreammaker gives us a picture of this blueprint in our childhood dream or earliest dream-like memory. The energies in our dream are, in a way, the **organizing principles** of our lives, containing the essential polarities (**X and U**) that we will work with for our entire lives. The energies in our childhood dream/earliest memory are holographic: while we perceive the different characters/energies in our dreams as separate parts, they are each integral aspects of our basic natures, appearing throughout our lives. Each energy in our dream is a mystery to be explored and lived with more acceptance and awareness. We can see the polarity from our dream reflected in all aspects of life: our career, our spirituality, our relationships, our home lives and our bodies.

Fluidity: The energies of the childhood dream are unique and specific to each of us, and they are our greatest powers! When unfolded and integrated, we have access to our wholeness and agency to dance between and utilize our previously unintegrated gifts (which had masqueraded as problems, shortcomings, etc). Life Myth is a valuable ally when we get stuck feeling like a victim to our symptoms and relationships, or feeling fragmented and hopeless. Our Life Myth can help us find meaning and power in our most troubling experiences.

When we work on the polarities in our symptoms, dreams, and other disturbances, we reclaim all of our power. For example, you experience a disturbance which triggers memories from the past that didn't go well. By viewing the disturbance from the X and U perspective and exploring the essences of the energies present, we can find the power in the disturbance (X) and learn to use it instead of being stuck in old reactive behavioral patterns. The X energy is the power that we need to be and feel whole. Through exploring our polarities and integrating the essence of X energies, we have access to specific tools that truly empower us.

When we learn to consciously live the energies of the childhood dream, we can bring much more freedom and detachment to our lives. We learn to see ourselves as a process and a dance rather than a static identity. Our challenges become mysteries instead of problems, and we move towards these challenges to harvest their powers instead of being unconsciously against them in ourselves and in others.

The beauty of working with the childhood dream is that when we become aware of our basic, essential polarity, we have the power to harness and utilize energy that previously seemed to be against us.



Chronic Body Symptom Exercise: Unfolding through the Levels & Discovering your Deep Ally

Dyad partner takes notes on the experience.

Dyad partner takes notes

1. Dream for a moment about yourself feeling actualized in your life. Notice a body sensation and make a note of it.

Consensus Reality (CR) (keep answers brief)

2. Choose a chronic body symptom .
3. Is there a medical diagnosis? When did it first appear? Do you do anything to take care of it?

Dreamland (DL)

4. How do you experience the symptom? How does it affect you? This is the U of your symptom (examples: "I hate it!!" "I mostly ignore it" "it scares me" "it limits me" etc).
5. Now, let yourself experience the symptom. Normally our attention doesn't focus on the actual symptom, but instead tries to escape it. This time, turn and face it, be with it, study it.
6. What is the energy of the symptom itself? Be precise: if you need some, get props...they can help! (pillow, blanket etc). Use "sensory grounded information", using feeling-specific terms (tight, hot, compressed, sharp, etc).
7. Make a hand motion to show the energy of the symptom
8. Using color, make an energy sketch of the symptom.
9. Become the energy sketch with your entire body. Amplify it (make it bigger, stronger, more), adding sound and movement. Allow yourself to go into an altered state here.
10. Do you get an image? A figure or character? Keep going until an image surfaces. Feel free to spend some time as this character when it arises: it is your ALLY!! Is it different from your everyday personality? ***What is this ally great at? What does it love to do? What is the perfect job for it? Choose the first or second thing that comes into your awareness.***

Essence (E)

11. Make the movement of the ally slower (or faster), smaller (or bigger) to get to its Essence. If this were a weather system or a landscape what would it be? Allow some time for this to unfold. Once you have found it, really become it. How does it perceive your struggle?
12. Using modeling clay, make a small sculpture of your the Dreamland ally and/or Essence part of nature. Log both of these (DL and E results) in the front cover of the journal.

HW: Place your Ally somewhere prominent

Practice the Power of Choice, Cheering for Yourself, One minute of Nothing

Notice when you cross an edge, even a small one, and make a note. Your Ally can help you with this!!

Continue to dream about the class (can read your fairy tale before bed).

Choose a Relationship to work on!



Innerwork: Working with the X energy in relationships.

1. CR: Name a relationship that disturbs you in some way. Write down +/- 3 words that describe what bothers you about the other. Don't hold back: Gossip!! Be judgmental!!
2. DL: Hand movement, energy sketch, sound, shapeshift into the most disturbing energy, exaggerating it as though you were a character in a play, a caricature of the energy. Become the quality itself completely. Amplify...get into it!
3. Stay with the experience as much as you can. Discomfort is the sign that you have found an edge. Notice what happens in your body, mind, emotions. Go over or under the edge.
4. Is there a belief system that is against this energy? (write it down)
5. What could be right about this energy? (write it down, reframing it with a new, less polarized name, and add it to X energies in your Journal). ***If this X energy were lived fully, what could it do? What is its superpower? What in the world is it absolutely fabulous at?***
6. Imagine bringing this superpower into relationship with the person who disturbs you and notice if something shifts in the relationship dynamic. Imagine bringing it into your current "work" and notice what shifts.

Relationship Dyad

1. Choose a relationship to work on (can be the same one or a different relationship)
2. What is your posture in the relationship (U)? Get into a pose that represents you in the relationship. Would there be a sound or movement that goes along? Teach this pose/sound/movement to your partner, and they take over this role.
3. Step into the role of the other. What is their pose/sound/movement?
4. Go into a sound/movement dance with each other, amplifying and responding freely. Then change positions. How does each feel? Neutralize anything you are polarized against (without losing its vitality!).
5. Stand back-to-back. Each person, combine the two into an X and U dance, merging the two into one dance, doing a bit of X and a bit of U until they become something new. When you are ready, turn to face each other, continuing the dance. What is this dance? What does it teach you about yourself in relationship?
6. Share with each other the sensation and experience of the X and U. It could be different for your dyad partner's and might give different insights.

Flirts: the Dreaming all around you

One of the easiest ways to get information is from our environment. All we need to do is go into a slightly altered state and notice what is around us. We can get incredible information this way! We will use flirts from the environment as one way to understand our relationships.

1. Ask a question about a relationship.
2. Close eyes, get dreamy and altered.
3. Forget about everything. Let it all go.
4. Open eyes, see what draws you in.
5. Let yourself focus on it, get drawn in.
6. What about this thing is drawing you in?
7. Get specific about the quality and go deeply into that.
8. Shapeshift into this quality.
9. From this perspective, look back at the question and see if you have any insights.

Fairy Tale Sentence!

Homework:

Consciously bring X energy into relationships

Practice cheering for yourself, one min. of nothing, the art of choice and body self-love

Pay attention to any Inner Critic voices and write down what they say.

What altered states do you seek? Addictions, addictive tendencies, or just altered states.



Inner Critic Sock Puppet Exercise

Inner Critic Sock Puppet Exercise: Dyad

1. What is the most hurtful or common thing your critic says to you? Say it out loud, getting specific about vocal tone, volume, intensity etc.
2. X: What is the posture of your critic? Is it male/female? Exaggerate its energy. Notice what kinds of body movements the critic uses. With dyad partner, be 2 identical twin Critics together!
3. U: What part of you takes the blow? Find the U energy, become it, Dyad partner joins (twin “U”s).
4. Dyad partner: Interview the Critic. See if you can get to the heart of the Critic’s message, what does it truly want?
5. Is the Critic’s wish useful? Give your critic some CONSTRUCTIVE criticism: How could it be more helpful to you? (teaching the critic relationship skills). Most critics need an upgrade and guidance.
6. Role play the interaction of the Critic and the U. How does the U typically react to the critic? What is this internal relationship pattern? Switch roles organically.
7. Add to the role play some fluidity in the U role. Here are some suggestions of things for the U to try. Circle the ones that work best!
 - negotiating
 - surprising it (ninja-style!)
 - joking
 - fighting
 - Matching its energy
 - caring about it/being sweet
 - becoming the critic’s teacher (about your desires, hopes, needs)
 - telling it how you prefer to be spoken to
 - being bigger or smaller than the critic
 - Ignoring it
 - seducing it
 - making it be more specific about its criticism!!
9. When both dyad partners have done the exercise, make sock puppets of your critics! Let your puppets/critics interact with each other and in the group.
10. Take a look at your sock puppet critic and appreciate some quality in it that you would like to have. ***If you had free access to the essence of your critic's power, combined with your own innate powers and beauty, what could you accomplish?*** Write down the first thing that flirts with you.



Personal Celebrities: Putting Someone New at the Edge!! (Dyad)

1. Choose 4 non-familiar people you admire (famous people, spiritual leaders, fictional characters...). They can be people you know a lot about or people you just have a sense of. Write their names down on 4 ¼-sheets of paper.
2. Give the sheets to your dyad partner, who will take notes on what you say. Then stand in each of the four directions, one for each celebrity, and shapeshift into them. Speak from their perspectives about the way they feel, think, the way they are in the world, their unique power, and their love and wisdom. Continue around the circle, shapeshifting into each one of them.
3. Step into the middle and let yourself be affected by their presence. These are your allies!
4. Step into each one again, *this time speaking as yourself*, reading from the list of qualities of these people.
5. Step into the middle. Feel the power of the celebrities helping you to integrate all parts of yourself.
6. Dyad partner gets the Critic Puppet. Stand in the center, pick up the cards, and use them to relate to the critic from this new place.
7. On the back of each sheet, draw or glue a picture that reminds you of each celebrity in some way.
8. *Metaskills* reflection
9. Fairy tale sentence with ally.
10. Place these sheets next to your bed when you sleep. Ask for assistance and guidance from them as you drift off into your dreams! If you want, you can find pictures to represent the celebrities and create a collage with these words and pictures.

Homework:

Integration: Dreaming with celebrities

Prep: what altered states do you seek?

AASL: taking care of your future self

continue one minute of nothing, cheering for yourself, the power of choice, body self-love.



Addictions Exercise: The Missing Dream Figure

1. Think of an addiction (or addictive tendency) you have. If you have several, pick the one that is the most interesting to you in the moment. Consider safety if working with a difficult addiction, using your occupied channel as an anchor.
2. Say a few words about the substance/behavior. How and when do you use it? What is the state it is in reaction to?
3. Take a few breaths and close your eyes. Let yourself breathe deeply and imagine connecting to the raw basic energy of the substance or behavior. Slowly move into it until you fully enter its world.
4. What state does your desired substance/behavior create? Welcome, enter and enjoy this state. Describe the experience so that your partner can share its gifts with you. Get altered together!
5. Let your body move freely in this state. Slow the movement down to get to its essence.
6. From the essence of this state, morph directly into the dream figure that is the god/goddess/spirit of this state/substance.
7. This is a deeply needed ally. Who is it? What do they look like, feel like, stand for? What are they the guardian of, the representative of?
8. If you could be more like this figure in any part of your life, where would it be? Look for your own double signals that reveal the need for this state in this specific area of your life.
9. Make a mask of this Hungry Ghost.
10. Put the mask on (or in front of your face) and move through the space. ***As the spirit of this mask, able to do anything you desire with your valuable vital hours, what would you want to do most? What is your passion? What is your dreaming about life and fulfillment?***
11. Write your fairy tale sentence from the perspective of this wise being.
12. Remember that you need more of the deep essence that this Hungry Ghost is trying to get for you. Place it somewhere to remind you of its importance. Look at it regularly, let it teach you a new and sustainable, empassioned way of fulfilling your deep desires.



Peak Experience: The Peacock's Tail

A peak experience is a moment in life when we are expanded and somehow get a glimpse of an understanding of what our life is about. These experiences seem to happen “to” us, but in truth we can recall and reaccess the state at will.

Dyad Exercise

1. Recall your peak experience to your dyad partner. Give yourself a few moments to simply and directly reaccess the state, imagining you are back in the same place and time, going straight back into the feeling. Check out what is happening in the different channels (Visual, Auditory, Movement, Proprioceptive).
2. Use sensory grounded information to describe this state so that your partner can actually feel what you are feeling. You are both going to have this peak experience together.
3. Follow yourselves in this state, together or apart, staying in communication. Explore this world deeply! Go past edges to go deeper into the state.
4. If this state could give your everyday self direction, what would it be? How could you live it more? What is this experience trying to show you or give to you?
5. Does this state have any resemblance to the state you go for in your addiction? Take a few notes.

Homework:

- integrate your peak experience/altered state energy into daily life where you need/want it most.
- AASL Feng Shui Master (plus others)
- See if you can catch /be aware of your own double signals and unfold them even just a little.
- what chakras/parts of your vertical core do you feel least connected to?

Divination Class (#7)

TAROT LIFE CARD MEDITATION

Innerwork: You came to this world and life for a reason. Close your eyes and go back back back in time, back before you were even an egg and sperm, back when you were a concept forming in the cauldron of the gods. They are dreaming you up as a necessary part of this human world. You have a tao, a task, a journey. Feel the atmosphere of your primordial parts being gathered together. Then slowly open your eyes and gaze at your life card. Let something in the card flirt with you, anything at all about it. Whatever part flirts with you, let yourself shapeshift into that part. As this element/character/energy, what is your deepest purpose? In this moment, let yourself know why you exist. Write fairy tale sentence about your deep purpose.

Chakra Speed Dating: Unfolding Chakra Wisdom

1. For each chakra, the dyad partner slowly reads the Polarity. Notice what happens in your body and make a note of it. Rate it from 1-10, 1 being the most pleasurable/delicious to 10 being the most intense/disturbing (you can make a quick note about your experience).
2. Then listen FROM THE CHAKRA to the words listed in quotes. Dyad partner continue to repeat these words throughout the exercise, cueing the person to move through the channels.
 - Feel what happens in that chakra's area (Proprioception).
 - Dyad partner repeats the words, let the sensation move you in some way (Movement).
 - If the sensation and movement had a sound, what would it be (Auditory)?
 - Using the color associated with the chakra, draw an energy sketch of your experience, or of any image that might come to you (Visual).

Stay connected, physically and energetically, to the chakra as you draw. If you feel a lot of sensation in the chakra, have your drawing reflect that in your drawing. If you have less, reflect that.

Switch roles, complete the chakra, and then switch partners for the next chakra.

CHAKRAS:

1. Polarity: Abundance/Scarcity: The sensation of feeling supported
"Abundance, Family, Money"....Red
2. Polarity: Passion/Numbness: The sensation of your emotions
"Passion, Creativity, Emotions"....Orange
3. Polarity: Focus/Confusion: The ability to choose what you want/don't want
"Power, Will, Self-Esteem, Trust, Responsibility"....Yellow

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4. Polarity: Sharing/Struggle: Aligning my personal desires with your community's
"Compassion, Forgiveness, Sharing, Love"Green

5. Polarity: Creativity/Fantasy: Allowing new perspectives
"Expression, Voice, Choice, Freedom"....Light blue

6. Polarity: Intuition/Inflation: Direct perception of cosmic intelligence
"intuition, wisdom, insight, inner resources".....Indigo

7. Lela: play and bliss: Fusing work and play.
"spirituality, oneness, expansion, life force".....Purple

Look back through the ratings and make a note of the ones that had the highest numbers. Then look back at the drawings and recall the ones that had the weakest response. These are the chakras to focus on supporting, through your attention and awareness.

I Ching: Online divination

Ask an important question about life/career/future. Get the answer (email it to each) and then pick a line or 2 from the answer that really stand out to you, or summarize it in your own way.

Use this summary or these lines to write a little ditty!! A little catchy tune, like a commercial! It can be to a tune you have heard before. Share your song/record it into your phone (or amy's).

If you like you can add fairy tale sentences that include the I Ching reading or anything that felt powerful from the chakra exercise.

HOMEWORK:

1. Review the lists at the front of your notebook. What would you like to integrate more? Ask to have a dream about the class and your learning.
2. Mirror Gazing exercise, plus all of the other AASL exercises
3. Reread your Fairy Tale, edit if you'd like. What are the themes?
4. Potluck Snack



Purpose Exercise

Answer the following questions in a dreamy stream-of-consciousness, writing as much as you'd like.

1. What do you do so effortlessly and naturally that it's like breathing to you?
2. What do you love? What do you just completely enjoy doing so much you lose track of time when you are doing it?
3. What have you accomplished in life that you feel great about? It could be large or small, but the feeling of satisfaction is there.
4. Look at all of the words you wrote and circle the words that feel the strongest, most potent, powerful (5-10 words)
5. Now, pick the circled words (2-4) that really get to the essence of who you are, what you are about. Use these words to form your purpose.
6. Make a picture with these words using color and any creativity you would like to add. Hang it somewhere you will see it often.



Vector exercise

Life Path: the Missing Piece

1. Spend a moment dreaming about your current life situation. Then let yourself dream about your life at its highest potential. Make a few notes or sketches in your journal, whatever comes up.
 2. Write on 2 small pieces of paper: “NOW” and “?”
 3. Walk around the room until you feel you have found a place that represents where you are now. Mark the space where you are standing with “NOW”.
 4. Relax. Feel your feet on the floor, your legs above your feet, your pelvis resting on your legs, your belly, your chest, spine, neck, shoulders, head, arms just hanging. Notice your breath, breathe easily. Let your mind be empty, spacious, in a state of no concern. When you are ready, begin to turn in that spot, feeling for a direction that is calling to you, stopping when you intuitively feel you are facing the “right” direction.
 5. Take some steps, as many as feel right. Mark the space where you stop with the “?” paper. Then go back to your beginning spot and walk the vector again in a foggy/dreamy mind state, noticing whatever you notice:
 - in your walk
 - dream-like images
 - messages/words
 - memories
 - feelings
- Keep walking this vector as many times as you need to. Be open to any information that comes to you in any form. Be patient and trust what comes.
6. Amplify whatever you discover: the part that stands out or is the most interesting to you. So if there is something interesting about your walk, exaggerate it as you continue to walk the vector. If you have a feeling or an image, express that somehow as you continue to walk the vector.
 7. Keep walking the vector and let this new walk speak more deeply to you, explain itself to you. Is there a message to your everyday self? Who would you be if you were more like this new walk? How might this help you on your path? Go back to your journal or paper and make some more notes/sketches.
 8. Write your final fairy tale sentence about this new information: a new way of walking in this world.

The Ancient Art of Self-Love

The Ancient Art of Self-Love is a program and workshop that I developed as a companion to the Processwork element of the Do What You Love Project. These are basic practices that I personally have developed for myself over the years, which I believe support the work that needs to be done in order for people to effectively work with the Inner Critic.

The Cultural Dilemma of the Inner Critic

I have rarely, if ever, met a person who seems to have clear, positive self regard. I can imagine and fantasize about people like this, and have images from movies (my favorite is Maude from “Harold and Maude”) as examples. I can project this state of general self acceptance on certain people (Oprah comes to mind), but I'm just not convinced that their lives are truly free from an abundance of what we call self-criticism, or what we in Processwork call the “Inner Critic” or “internalized critic.”

More often, nearly universally, I encounter people who are in a constant inner battle, who feel badly about themselves, who speak negatively about themselves, who are all tied up about what is wrong about them, what they are ashamed of. There is such a strong guilt/shame undercurrent running through almost every individual I encounter: this is more the norm than the exception. It is very difficult to feel truly successful in life when one's running framework is, “something is wrong with me; I am ashamed of who I am; I am hiding this shameful part; even though I know there is something likable in me, I really believe I am fooling the world and really if people got to know me, they wouldn't like me.” Do any or all of these sound familiar? They probably do, because inner criticism is truly an epidemic, an invisible, insidious fabric that runs through our culture and possibly even our DNA. In effect, we generally don't like ourselves! To me, this is an incredible waste. Luckily, as seen in epigenetics, we can change everything: even our DNA!

How did this Inner Critic phenomenon develop? My current theories around this state of the culture are twofold. First, there was the Biblical fall from grace, where humans were defined as inevitably and shamefully fallable, less than spiritual, and entire religions were formed around guilt and shame, dictating that the natural human qualities of desire and curiosity (“I just want to taste that apple!”) are inherently bad. Christians are guilty because Jesus died for their sins; Jews pass down a culturally accepted and integrated guilt. My own mother used to claim her Jewish heritage as an excuse for passing on this insipid guilt, “what do you want from me? I’m a Jewish mother!” It is the norm, accepted and expected, a belief structure that one can spend lifetimes trying to weed out of consciousness.

The second culprit that I see in the internalization of the Inner Critic is the Industrial Revolution. I believe that when we moved from working directly with the earth and each other, and moved into a more commercial, mass production-oriented, consumerist state, we became divorced from our roots, our land, our bodies, our communities. Fast forward to the current day and age, and we have a communication system that is “in the cloud”...we couldn’t be more separate from the earth, our food, our land, and our sense of what is really right for our minds and bodies. We are becoming more and more disengaged from tactile life, hands in the soil, and more in our heads, conceptual. This is the realm of the Inner Critic: we have cornered ourselves in its territory. Hard physical labor is barely known any more, except in the segments of the population who have low socioeconomic rank (are seen as lesser-than, socially and economically) and don’t have a lot of leverage with job choice. We have lost a sense of value in using our bodies for our livelihoods. We have become talking heads, and those heads can be quite loud.

I believe that through self-examination and conscious integration of new habits, we can get back to a state where we are more self-supportive than self-sabotaging. Is there a purpose to this Inner Critic?

Is it helpful? Could it be? I believe that the answer is “sometimes,” but the Inner Critic has to be an evolving, reasonable, rational part of us, otherwise it takes the form of an inner terrorist. We need to know this part of ourselves better, and to remember what was lost: the part of us that is natural and really does a good job loving ourselves. This is big work, and most of us need it.

The Stigma of Narcissism

One place that we sometimes encounter assertions or displays of self-love or appreciation is through what we label as “narcissism.” Because we have not integrated positive self regard into our psychologies, in an attempt to reclaim what has been lost, the pendulum tends to swing strongly in the other direction, towards a vehement self-assertion of worthiness, but with a complete disregard of others. However, unfortunately, relationship tends to get sacrificed (we can stop caring about the others' experiences in exchange for the deeper need of standing for ourselves) and the Inner Critic ultimately sticks around somewhere in our psychology, as I don't believe the narcissistic experience can be completely satisfying without relationship.

The critical nature of the term “narcissism” can easily scare us away from stepping towards ourselves with curiosity and interest. What would people think if they knew we were interested in ourselves? Would they judge us if they saw us looking in the mirror, like Narcissus, happy with and interested in what we saw? The Inner Critic who has taken residence in our minds, internalized at a young age from family and social cultures, then gets projected back onto the outside in a manner that is sufficiently scary enough that it teaches us to marginalize and hide the parts of ourselves that are curious about who we are, how we look, and the parts that are so wonderful about us!

My Personal Story

As a child, I had a fascination with myself, and with life in general. I longed to know who I was, what life was. Who my dogs were.

I longed to gaze deeply at myself in the mirror, feeling that maybe the answer would come to me there, but the fear of being perceived as narcissistic prevented me from doing this. Even if I was in the bathroom alone with the door locked, this internalized fear and criticism wouldn't let me follow that fascination, that longing.

I remember as a preteen discovering my own clever way around this problem. I started picking at my face, at any bump that would surface, and could then get *very close to the mirror*, very close to myself. I felt I was getting away with something, beating the system, as it seemed like I was doing something negative (and therefore acceptable) to myself instead of doing something loving (looking at myself, being curious about myself) which would have been shameful, narcissistic.

Now, isn't this curious?? Even as a young child, I knew that it was more acceptable to self-depricate than to self-celebrate. Positive self regard was unheard of. In my judeo-christian house, without any sermon ever being given, it was clear that humility was respectable and anything beyond a detached sense of pride was basically reprehensible, unattractive.

Sometime in my 20s, I became fully conscious of the “trick” I had been playing on my own consciousness by picking at my face instead of simply gazing at myself. I worked to retrain my fingers to not pick incessantly, and also replaced my bad habit by going over the edge (doing the scary thing!) and began to spend time looking at myself in the mirror as a ritual, making eye contact with myself, allowing myself to be curious about who I am and what life is, returning to my original questions without succumbing to the self-destructive dominant paradigm. I paved a new path for myself.

This was probably my first Ancient Art of Self-Love act, the first conscious shift I made to replace the Inner Critic's treachery with good old fashioned apple pie self-love. With curiosity and self-acceptance. With peace instead of inner strife.

Through the years, I have added exercises on for myself that seem to enrich my quality of life. I do things to consciously support myself, as bold and clear acts of self-love and self-support. I keep adding to the list, and have created a practice and a program to help others displace the Inner Critic with good old fashioned self-love. Let's bring it back, together!

The Ancient Art of Self-Love: The Practice

The Ancient Art of Self-Love is a program (and manifesto) that is being developed separately, to be offered as its own workshop with innerwork exercises, dyads and group work. Its principles are infused and integrated in the Do What You Love Project, and students of DWYL can go deeper into the AASL practice by taking it as a separate workshop/intensive. The core of the ongoing practice consists of a regular practice of the following tasks.

1. Cheering for Yourself
2. 1 Minute of Being
3. The Power of Choice
4. Body Self-Love
5. Taking Care of Your Future Self
6. Becoming a Feng Shui Master
7. Mirror Gazing
8. Edge Crossing Guard

Descriptions of the Tasks

1. Cheering for Yourself: Synchronistically

Think of a symbol that somehow feels like it represents you. It could be a number (3 or 4 digits are best) or an image. This should be something you will see sometimes, but not too often. Maybe on average once a day at most, once a week at the least. For example, you wouldn't choose a dog, because most people see dogs either in real life or advertisements many times a day. However, it is rare to see a great dane or a dalmation, and if for some reason a specific type of dog feels very close to your nature, you could pick that (but not if you live with one!).

*****DON'T EVER TELL ANYONE YOUR SYMBOL OR WHAT YOU ARE DOING WHEN YOU CHEER FOR YOURSELF!!!**

Imagine that symbol in front of you now, and how it makes you feel. Let a posture form, following your body. This is your cheer! Add a sound to it (like “yay!” or “woo hoo” or “go amy”...anything!). Then come up with a subtle version of your cheer which would be some part of the move, but probably without sound.

Every time you see your symbol in the world, DO YOUR CHEER!! This is acknowledging that the world is supporting you: it is showing you your symbol, validating your journey! If you are with others, then do the subtle version of your cheer, and if they ask a question, well, make something up! (So far, after maybe 10 years, nobody has ever noticed or commented on me doing my cheer, though I have done it many many times with others present, sometimes exhuberantly, even!).

2. One Minute of Being: Daily

Set a timer for one minute. Then simply spend one minute of only being: Human *Being*. not DOING. Not PLANNING. If you need something to anchor to, connect to sensing, breathing, proprioception, being. Be and feel. Be sensory. One minute goes by incredibly fast when you time it. You can try a second minute if you catch yourself DOING or PLANNING. Or not.

I suggest choosing a time each day to do this, maybe as a morning before you get out of bed ritual, at the end of a shower, on a lunch break, before leaving the house, bedtime. Picking a time can help make it consistent.

3. The Power of Choice: 3-5 minutes, once a week

This exercise is designed to help you become aware of the myriad of conscious and unconscious choices you are making in every moment. From body posture to thought to being where you are in the moment to breath to clothes you are wearing to where your awareness is...it is all choice.

4. Body Self-Love: One minute (at least), once a week

Choose the most marginalized part of your body, the part you hide most, or wish were different, or ignore. Spend One Minute, once a week, giving that part of your body your full attention. You can start wherever you want and add channels (example, you might start with touch, then add vision, then make sounds and movements, and then notice what feelings come up inside. You can sing to it, adorn it, massage it. Anything goes as long as it has your full attention).

Then add other body parts until the marginalized part is just the bellybutton of a whole-body full channeled self-love experience!! See if a lullabye naturally develops.

5. Taking Care of your Future Self: Synchronistically

Consciously do tasks for your future self. This can be simple, such as picking out your clothes for the morning, making your bed, making food for the week, washing dishes, stockpiling things on sale...or it can be something bigger like planning a trip for yourself, starting a new program or regimen, changing your diet, making yourself a gift....

Many of these acts are things we already do, and it is simply about reframing them, realizing that we are taking care of our future selves by doing these acts. And when the future self benefits from the act, we can thank our past selves for their love and foresight!

6. Becoming a Feng Shui Master: Once a week

Take on a project in your home space. Find something that is energetically stuck and go for it, make changes spacially, get rid of stuff, blast through piles of mail, do that thing you've been avoiding. Put art up, take art down. Rearrange a room. Repurpose a room. Take things to the goodwill. Wherever your energy goes, whatever draws you in. if you are feeling bold, choose the worst thing, the one you have been dreading...that will help you feel the best!!

7. Mirror Gazing: 3 minutes, once a week

Spend 3 minutes (use a timer!) making **eye contact** with yourself in the mirror. That is the only structure...other than that, anything goes. Maintain the eye contact. You can choose a distance from the mirror that feels right, and you can play with different types of lighting in the room. Candles are nice.

8. Edge Crossing Guard: Daily

Notice your own edges, and make conscious choices about crossing. This is the stuff of evolution. They can be small edges (I really don't want to take the garbage out, but...) or big ones (I really need to bring something up with my friend but I feel scared to). Big or small, notice it and make a note of it. It is nice to keep a small pocket edge crossing notebook/journal. Feel free to draw or write about the edge crossing experience.

DWYL TESTIMONIALS

- There was so much I got from this class. I liked learning more about Processwork, learning to go even more quickly to intuition and trusting the first thing that comes to my mind, the exercises, learning about edges, allies and *Metaskills*.
- The seeds were planted and I aspire to do the exercises regularly and integrate them into my life as soon as possible.
- This class will influence my life, for sure. It has already changed me and my perceptions of myself, others.....
- Really fantastic class. Clear, great structure. I will take and incorporate many elements and tools from it in my life for sure. LOVE your energy, wisdom, openness, intelligence, playfulness. Great class, great intention, great to go for it and manifest it. Great inspiration for me and others. Loved hearing about how and why it came to be and all your personal sharing.
- This is really helpful to me...i had a fantastic experience. I'm totally inspired...i'm getting a new couch!!
- Your putting this out there is really expanding me to be a better person with myself...gratitude...i can feel it rippling out and affecting the whole community.
- The Essence of what I got from the class is following my Soul path, or in simpler terms, the life I was meant to live and deepening my experience of who I am without limitations and boundaries... !!
- Yay! thank you Amy! I so believe in your great vision for this and can't wait to testify on its validity and relevance and so much more! We greatly appreciate your work!
- Grateful for Amy Palatnick and her 'do what you love project'! I gained amazing insight into my inner quirks and strengths. The process and group work has helped to steer me down the road of my highest dreams and goals. I encourage my friends to work with this amazing woman!
- Honestly, I feel like the class opened up a lot of interesting insights for me along with new tools--and I think you did a great job creating a safe space. I had a great time and am grateful for having had the opportunity.
- I got so much guidance and clarity from this class. Fun too....I'm so grateful to you for having me in class and teaching me these tools. I feel empowered.
- I seem to keep getting new little hits and messages from the experience. This really is a terrific group and I feel grateful to be a part of it. Thanks so much.

- This process seems to be working for me well and I see a bigger healing coming than I even realized I would do in this group.
- Tuesday was great! Really profound and I can feel blocks in my body shifting already. I'm very grateful to be doing this work with you!
- Very much enjoying your class!!! The Sunday class opened up all those feelings and I was not sure I was ready to process so much, but your advice really helped. The body exercises help make sense of the feelings somehow.
- I usually struggle to feel comfortable in a group setting, but I feel so much support and acceptance from the individuals in this group that I look forward to each time we meet. Thanks to each one of you!
- This class works for me in magical ways. Seeing parts of myself I hadn't been aware of and helping in the healing of my relationship with my son. I am so grateful.
- I like that I got to "places" via Processwork that I would never have gotten in any other way. In addition the information I received was useful and helpful. I like the structure of the class. This has given me so much insight and ability to know that I can really "do" what I love!
- What I liked most about this class was the sharing. It helped me to integrate the learning. I liked the dyads and the homework. The space is healing. I appreciated the safety of the instruction, and of the group. I liked learning more about myself.
- The class has already influenced the way I am seeing the world and how I am making choices.
- I enjoyed the varied activities we did and the format of what we covered. I have done many different classes in "self-help" or process groups and this one was among my favorites. The collage and art projects, the notebook (refer back to often), the handouts were amazing tools for me. ~A.R.
- the class was so much more powerful and amazing than I expected. Little things that have nagged or tickled my conscious fell into place and I have a real sense of wholeness and direction, as well as a bunch more ticklers to work through and explore! ~ A.R.

DWYL Project Links

Facebook Page: <https://www.facebook.com/dowhatyouloveproject/?pnref=lhc>

DWYL Website (being built): <http://www.dwylove.com/>

Slideshow of DWYL 2 Inner Critic Puppets [DWYL2 Slideshow](#)

YouTube video Intro (prep for the first class): <https://www.youtube.com/watch?v=6O50mL6asSs>

Sample Theory Recording (“double signals”): <https://www.youtube.com/watch?v=1mMRhdwkXA4&t=2s&list=PLZ0s-1thLWY6X5kvbcEdui3zDxhXonPCS&index=6>

DWYL Commercial: <https://youtu.be/CXeQ2Nv6i1Q>