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The archetypes in theory and practice

Report on a one-day workshop

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Andrew Gibson
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An investment well worth the time and effort.
The day was great!
Grateful thanks.
Thoroughly enjoyed being in the midst of such passion and interest.
Thought provoking and very impactful.
Has left me with much to ruminate on and to integrate into my personal and professional life.
The session was terrific—a really enjoyable day.

On 12 May this year AusAPT’s Victoria & Tasmania branch sponsored a one-day learning experience in Melbourne entitled ‘The Archetypes in Theory and Practice’. The immediate reactions of participants were very encouraging, and provided the background against which we decided to write this review of the experience for the benefit of those unable to attend.

Overview

John Beebe’s hypothesis of the archetypal complexes and the 8 functions-in-attitude was the model explored on the day.

This model, as reported in the Australian Psychological Type Review in March 2006, has been the subject of several activities within the psychological type communities in Australia, the UK and the USA. (In this issue Gill Clack reports on one of those—a four-day workshop in which participants explored the model in depth.)

We were fortunate to be able to call on the expertise and experience of Andrew Gibson (ISFP) and Trish Sexton (ENFP) to lead the group of 20 through activities to make the model understandable and relevant for our everyday lives.

The group of 20 varied in their depth of knowledge of type concepts. Some were practitioners who had used type extensively with clients. In the group there were 10 NT, 8 NF and 2 SJ types.

We operated sometimes as a whole group and sometimes in subgroups, exploring the nature of functions-in-attitude, and outlining their relationship to Beebe’s model of archetypes. References used in preparing the presentation included Harris (1996), Thompson (1996), and many works by Beebe (e.g. 1992), along with audio tapes such as Beebe (1988, 1990) and Beebe & Sabini (n.d.).

We set two main learning objectives for the day:

1. Participants will have developed a deeper and clearer appreciation of the underlying theories of psychological type and individual differences through the study of John Beebe’s hypothesis, as reflected in movies and TV series.

2. Participants will become more aware of and confident in practical applications of psychological type and archetypal reactions, through exercises exploring these aspects of their own typology.

In this report we review the theoretical ideas underlying functions-in-attitude and Beebe’s hypothesis about the 8 archetypes associated with each of these.

We present a synthesis of these concepts, exploring Dorothy’s story in The Wizard of Oz, and outlining an ISFP case study. We present four varying perceptions of, and reactions to, these concepts, to give some indication of the learning outcomes achieved as a result of the pre-reading, the workshop, and reflections.
Functions-in-attitude

Andrew had researched many pertinent extracts from recent films and TV series to illustrate each of the functions-in-attitude. These are shown in Table 1. Viewing and reflecting on these allowed participants to consolidate their knowledge.

Each participant was provided with a sheet outlining their own type and the relevant patterns of functions-in-attitude and archetypes using Beebe’s model. Participants also received an outline of the functions-in-attitude for each of the 16 types, and a reference to the Opposing Personality for each type.

According to Quenk, Hammer and Majors (2001), there is a different dynamic status to each of the four functions. The dominant function, the most energised and accessible, tends to be used primarily in the preferred attitude, either introversion or extraversion. The dominant function is either a perceiving (S or N) or a judging (T or F) preference.

The auxiliary function complements the dominant function, in terms of a balance between perception and judgment, and also between extraversion and introversion. The auxiliary function tends to operate primarily in the non-preferred attitude, either E or I.

The tertiary function is opposite in attitude to the auxiliary function, and is less energised and accessible. There is debate about which attitude is associated with the tertiary (see Myers et al., 1998, chapter 3), but Myers (see below) asserted a linkage with the non-preferred attitude.

The fourth function is opposite in function and attitude to the dominant function. There is little conscious energy or control over it; it is sometimes referred to as the bridge between the conscious and unconscious (Beebe 2004). The terms fourth and inferior are sometimes used interchangeably, but Naomi Quenk (1993:47) asserts that

... when our least-preferred function is being used consciously, we might best think of it as our fourth or least-preferred function. When this process is engaged unconsciously and operates outside of our control, it serves as our inferior function.

These first four functions are called ‘ego-syntonic’, as they are in tune with the ego. When using these functions we feel like ourselves.

Table 1: Illustrative examples of the functions-in-attitude

<table>
<thead>
<tr>
<th>Introverted sensing (Si)</th>
<th>Extraverted sensing (Se)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ellie, in <em>Ice Age 2</em></td>
<td>RJ, in <em>Over the Hedge</em></td>
</tr>
<tr>
<td>Verne, in <em>Over the Hedge</em></td>
<td>Possum brothers, in <em>Ice Age 2</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Introverted intuition (Ni)</th>
<th>Extraverted intuition (Ne)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jed Bartlett (INTJ), in <em>The West Wing</em></td>
<td>Claire Fisher (INFJ), in <em>Six Feet Under</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Introverted thinking (Ti)</th>
<th>Extraverted thinking (Te)</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Nash, in <em>A Beautiful Mind</em></td>
<td>Leo McGarry, in <em>The West Wing</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Introverted feeling (Fi)</th>
<th>Extraverted feeling (Fe)</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘Hallelujah’ (song by Leonard Cohen), in <em>Shrek</em></td>
<td>Dorothy, in <em>The Wizard of Oz</em></td>
</tr>
<tr>
<td>Elwood P Dowd, in <em>Harvey</em></td>
<td>Nurse Kelly, in <em>Harvey</em></td>
</tr>
</tbody>
</table>

* Ellie also provides a clear example of an Se persona, a mammoth who thinks she’s a possum.

Before the workshop, participants had been asked to do some pre-reading and a preliminary exercise to provide some common experience on which the presenters could draw. The exercise was to view the classic film *The Wizard of Oz* in order to clarify which functions-in-attitude are expressed by its characters, such as Dorothy, the Cowardly Lion, Glinda the Good Witch, and the Scarecrow.
The pre-reading recapped Grant et al’s pattern of the hierarchy of the functions (1983), and also Beebe’s development of his model, as reported in the *Australian Psychological Type Review*. Additional sources of information about archetypes and Jung’s theory, freely available on the worldwide web, were also included. Some participants explored this literature quite extensively prior to the day.

It is believed that Jung—and clear that Isabel Myers (1968)—saw the hierarchy as the dominant function in the attitude of the preference for extraversion or introversion, and of the three other functions all in the opposite attitude.

That is, for an ISFP (for example):
- **dominant**: introverted feeling (Fi)
- **auxiliary**: extraverted sensing (Se)
- **tertiary**: extraverted intuition (Ne)
- **fourth (or inferior, when used under stress)**: extraverted thinking (Te.)

After nearly a decade of presenting workshops and retreats on Jung’s psychological types through the lens of the MBTI, Harold Grant et al (1983) published a new pattern for the hierarchy of functions—attitude, along with a normal age pattern of development.

In 16 years of presenting these ideas to MBTI accreditation groups in Australia, Mary McGuiness (2007) has confirmed Grant’s model. In discussing personality development she notes that ‘more recent research suggests that [the Tertiary] most likely develops in the same world as the Dominant function’ (2004:5).

The idea of Grant et al is that one of our perceiving functions is extraverted and one introverted; and, similarly, that one judging function is extraverted and one introverted.

**Beebe’s hypothesis**

Beebe provides a hypothesis of a pattern for the other four functions-in-attitude not shown in each type. For example, an ISFP has Fi, Se, Ni and Te—but what about Fe, Si, Ne and Ti?

In his model each psychological type uses the same constellation of eight archetypes, but these archetypes are associated with different functions-in-attitude according to the dynamics of the particular type.

Beebe (2004) considers that the first four functions are only half of the story of how consciousness arranges itself. Using ideas originally discussed by von Franz (e.g. 1972), he conjectures that within a single psyche there are antagonisms between the functions with opposite attitudes seeking to express themselves.

In effect these are the ‘shadow’ functions-in-attitude: repressed, relatively undeveloped, deep within the unconscious. Beebe considers that these functions, which he labels 5 to 8, express themselves in uncomfortable, shadowy, oppositional ways: they are ‘ego-dystonic’, foreign to normal ways of functioning. In our experiences of them, we don’t feel like ourselves.

Each function is associated with a particular shadow archetype. Beebe (2006:42) warns, however, that the archetypes ‘are more like an interacting cast of characters through which the different functions may express themselves in the ongoing drama of self and shadow that is anyone’s lived psychological life’.

**Dorothy’s psyche and journey**

In a taped presentation, Beebe and Sabini (nd) refer to Dorothy in *The Wizard of Oz*. Beebe regards her as an ENFJ type, and Figure 1 (over) shows how the archetypes link to her particular pattern of functions-in-attitude, according to Beebe’s model.

This can be used to depict how Dorothy’s consciousness expresses itself.

Myers et al (1998:100) describe ENFJs as

... people who are highly attuned to others, using empathy to quickly understand emotional needs, motivations, and concerns. ... ENFJs are friendly persuaders who can often build consensus among people whose interests and motives are quite diverse. They often act as catalysts, including everyone and drawing out the best in others.

This description seems to fit Dorothy particularly well.

**Particularly poignant for me was the clip from *A Beautiful Mind*. As the camera brought me closer, I realised it was numbers written all over the windows.**

Elwin Hall
Frank Baum's story, on which the film is based, can be interpreted as a visit to the unconscious, and may be useful in explaining the role of those functions-in-attitude not normally in consciousness. Vogler (1998:96) asserts that Dorothy's story is 'a fairy story of a little girl trying to get back home ... a metaphor of a personality trying to become complete'. In Jungian terms this would be a journey towards individuation.

Vogler charts this journey, starting with Dorothy receiving the call to adventure (running away from home to protect her dog, Toto); finding a mentor to help her on her way (Glinda the Good Witch); enlisting the help of allies; and confronting enemies as she attempts several tests. The journey continues with the crossing of thresholds into special worlds, enduring ordeals, and eventually experiencing a resurrection and being transformed by the experience.

In undertaking this journey Dorothy is seen to develop her competencies and come to appreciate previously undeveloped aspects. Her friends also show that their missing functions were present all along, whether this is thinking (Scarecrow), feeling (Tin Man), or confronting the present (Lion).

Until she has experienced these adventures and used all eight functions in her psyche by meeting the various characters, Dorothy would probably have felt too powerless to proceed. The story can thus be viewed as Dorothy's search for self-discovery towards individuation.

According to Jung (Hoffman 2003:102), the aim of individuation 'to divest the self of the false wrappings of the persona on the one hand, and of the suggestive power of primordial images on the other'. Here Jung is describing the achievement of wholeness using our fullest human potential, conscious and unconscious, by making use of the archetypes.

#1. The Hero or Heroine

Dorothy's extraverted feeling (Fe) is her dominant function-in-attitude, associated with the Hero / Heroine archetype. In our pre-reading we explored 'The Heroine's Journey' (Exhibit 1, opposite) to enhance our understanding of this archetype.

The Hero / Heroine archetype can have two aspects: it can lead (positive) or dominate (negative). It is expressed in our journey through life, indicating what we're best at, and what we organise our type through.

**Figure 1:** Arrangement of Dorothy's psyche, according to the model of archetypal complexes (as provided by John Beebe)
Exhibit 1: **The Heroine's journey**

*Illustrated by Dorothy in* The Wizard of Oz *(as mapped by Vogler, 1998)*

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1. **Introduction in the ORDINARY WORLD where ...**

   - Drab life in Kansas, in black and white. (Oz shot in Technicolor.)

2. **... they receive the CALL TO ADVENTURE.**

   - Run away from home, to protect Toto.

3. **They are RELUCTANT at first or REFUSE THE CALL, but ...**

   - Dorothy is swept away by a tornado as she arrives home.

4. **... are encouraged by a MENTOR to ...**

   - Glinda, the Good Witch, provides guidance and ruby red slippers that will eventually get her home.

5. **... CROSS THE 1ST THRESHOLD and enter the SPECIAL WORLD, where ...**

   - Dorothy sets out on the yellow brick road.

6. **... they encounter TESTS, ALLIES and ENEMIES.**

   - Tests: Scarecrow off the nail, oil Tin Woodsman, deal with the Lion's fear.
   - The Wizard asks for the Wicked Witch of the West's broom.
   - Allies: Toto, Scarecrow, Tin Man, Lion.
   - Enemies: Wicked Witch of the West and grumpy apple trees.

7. **They approach the INMOST CAVE, crossing the 2ND THRESHOLD ...**

   - On their way to acquire the broom Dorothy and Toto are kidnapped to the Wicked Witch of the West's castle.

8. **... where they endure the ORDEAL.**

   - Toto escapes and leads the companions into a trap, where they all face death.

9. **They take possession of their REWARD and ...**

   - They escape with the Wicked Witch of the West's broomstick and the ruby slippers, the keys to returning home.

10. **... are pursued on THE ROAD BACK to the Ordinary World.**

    - The likely pursuers are grateful that the Witch is dead.

11. **They cross the 3rd threshold, experience a RESURRECTION, and are transformed.**

    - They gain an audience with the Wizard, who is unmasked, but meets their needs - a degree, a hero's medal, a testimonial, but not the return home. Glinda provides the solution for Dorothy's return.

12. **They RETURN WITH THE ELIXIR, a boon or treasure to benefit the Ordinary World.**

    - Dorothy returns to Kansas, knowing she is loved: 'There's no place like home'.

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Vogler sees Dorothy's story as a metaphor of a personality trying to become complete.
We tend to place unqualified trust in and depend on our Hero or Heroine. But it may be confused by the ‘persona problem’: that is, a more acceptable persona may present as a false dominant, as we often sell out to satisfy the demands of others. Its shadow is the Opposing Personality.

## #2. The Carer or Good Parent

In Beebe's model, the dominant function is assisted by the auxiliary, represented by the Carer or Good Parent archetype—in Dorothy's case, introverted intuition, seen in Glinda, the Good Witch. This is sometimes referred to as the Mother or Father archetype or the Wise Old Man or Woman.

To explore the Carer archetype further, Trish guided us through an investigation of the salience of five aspects of caring, using Chapman's 'five languages of love' (2004). These languages concern words of affirmation, quality time, receiving gifts, acts of service, and physical touch.

Andrew noted that ongoing research is focused on the question of a correlation between these language choices and each type's 'Carer' function—or is our loving a combined outcome of 'language' and function-preference?

The Carer or Good Parent archetype can be supportive and nurturing (positive), or overprotective (negative). It is called into play in caring for others, particularly those in deep distress, and in this sense is more mature than the dominant Heroine/Hero archetype. In its positive manifestation it sets a standard of perfection. Its shadow is the Critical Parent; it is not so good at looking after us.

## #3. The Eternal Child

The other two archetypes on the left side of the model in Figure 1 each also have a degree of consciousness—the Eternal Child (as represented in Dorothy's case by the Cowardly Lion) and the Animus (the Scarecrow).

The archetype associated with the third function is sometimes referred to as Puer Aeternus or Puella Aeterna. These terms conjure up an image of an eternal childhood, something like being immortal.

This Peter Pan characteristic has often been linked to the archetype which reflects 'an inflated, vulnerable and chronically immature aspect of self' (Beebe, 2006:40). The Cowardly Lion appears to represent this archetype in Dorothy's adventure: he appears unable to deal adequately with the present.

This archetype can have two aspects—relieved (positive) and unsettled (negative). It can be source of creativity, relief and new beginnings; it is evident in our ability to play, to be silly, to make mistakes, to become charming and eager to please. It may be stabilised by the Critical Parent. Its shadow, however, is the Trickster, or 'Trickstar'—a term sometimes used for a female Trickster (see Jurich, 1999.)

## #4. The Animus

The fourth function is linked to the spirit of the Anima/Animus. It represents a contra-sexual force which acts as a bridge to the unconscious. Males have a female Anima, females have a male Animus. Under stress or the influence of substances, it activates our inferior. But the fourth archetype can also provide maturity, balance, passion and perseverance.

In the case of a female such as Dorothy, the Animus becomes a figure that is useful in understanding the opposite gender. The Scarecrow represents this archetype on Dorothy's journey. In crossing from the conscious to the unconscious mind, one discovers parts of one's self that would otherwise remain concealed.

The archetype has potential as a back-seat driver and provides purpose in life, like a cause that represents a person's highest value. This is the aspirational (positive) aspect of the archetype, but it can also have a projective (negative) aspect. The shadow of this archetype is the Demon.

The remaining four archetypes on the right side of Figure 1 provide a balance to the left side, there to be used in development. These functions are shadows of the first four, associated with four different shadow archetypes. The schema illustrates Jung's view that these unconscious shadows are important if one is to continue development or individuation.
#5. The Opposing Personality

The fifth function shows up with an oppositional aspect (negative), or can provide backup (positive). This is the archetype associated with the origins of obscure, stubborn refusals of life's challenges. It can be seen as self-criticism that throws us off balance. We often use the Opposing function as a defense mechanism, bringing out suspicion, paranoid thinking, etc.

In the example of Dorothy there are many Opposing Personalities. Characters such as Elmira Gulch and the Tin Woodsman represent her relatively undeveloped introverted feeling. The Opposing Personality refuses to play the Heroic game, and is mostly contra-sexual.

As von Franz has noted (1971:64):

Jung has said that the hardest thing to understand is not your opposite type—if you have an introverted feeling it is very difficult to understand an extraverted thinking type—but the same functional type with the other attitude!

It would be most difficult for an introverted feeling type to understand an extraverted feeling type. There one feels that one does not know how the wheels go round in that person's head; one cannot feel one's way into it. Such people remain to a great extent a puzzle and very difficult to understand spontaneously.

#6. The Critical Parent

The sixth function is associated with the Critical Parent archetype. Represented by the Wicked Witch of the West, it is seen as Dorothy's relatively undeveloped extraverted intuition.

The Critical Parent can have the aspect of criticism (negative) or can be associated with discovery (positive). It is the negative parent who criticizes or immobilizes you, and can be a force that relentlessly attacks others. This archetype brings with it a cold, arrogantly judgemental, 'old-person-pulling-rank' way of behaving. Hence it has been labeled the Senex/Witch archetype. It can stop you in your tracks, or act as the inner critic that clips your wings. However, it can have a positive aspect that promotes settled expectations and laws.

#7. The Trickstar or Trickster

The seventh function is associated with the Trickstar/Trickster archetype, which is characterised by fooling or confusing you (if introverted) or others (if extraverted). It is surrounded by ambiguity and puts people into double binds. However, it is seen as the road to understanding your Animus/Anima.

The Trickster will also come to the aid of an Eternal Child under attack. One useful image is the Court Jester, who can be constructively humorous, able to communicate serious matters to the King through humour. In The Wizard of Oz the Trickster is seen in the dog, Toto, who represents the introverted sensing part of Dorothy's psyche. One aspect can be deceiving (negative), or it can be comical (positive).

#8. The Daemonic or Demonic Personality

The eighth function is associated with the Demon/Daemon or Demonic Personality. It acts like a virus in the culture, and has a malicious focus on the weakest spot. It operates like a beastly oaf or source of evil, that nevertheless can be an uncanny source for the infusion of redemptive spirit into dealings with self or others.

Thus, there are two aspects—daemonic (negative) and transformative (positive). The Demonic Personality is seen in the Wizard, who portrays extraverted thinking. He challenges the adventurers and seems to tell each they must have the courage to face the continual shadow in themselves: that is, to discover that their weak functions are present but need further development.

The Wizard role picks up a relationship to the Animus/Anima archetype, of which it is the shadow.

The preceding analysis of Dorothy's psyche according to Beebe's hypothesis illustrates the complexity of both the model and its application. There are areas of greater clarity, particularly the archetypes associated with the dominant and auxiliary functions. There are also aspects which may be more controversial in their interpretation; but in presenting them we have attempted to work within the Beebe hypothesis.

I was intrigued by the role that Toto played as the one who led the others forward, often into danger, propelling them into adventures. But Toto was also instrumental in unmasking the Wizard. I sort of recognised my own dominant Si at work there.
Case study of an ISFP

We turn now to a second case study presented at the workshop: this one based on an actual person, not a fictional character. To illustrate how the Beebe model works for a type different from the Dorothy example, Andrew shared with the group a case study of an ISFP.

As described by Myers et al (1998:91), ISFP types are
guided by a strong core of inner values and want their outer life to demonstrate those values. They take time to develop intimacy with others, but once they do, their relationships are very important. They express their devotion to others spontaneously in many quiet ways.

Table 2 lists the related archetype for each of the functions-in-attitude. Andrew has provided descriptions of their characteristics, along with illustrations from movies and TV shows.

Table 2: An ISFP example of Beebe's archetypes with DVD illustrations of characteristics

<table>
<thead>
<tr>
<th>Archetype</th>
<th>Characteristics</th>
<th>Related Type</th>
<th>DVD Illustrations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hero</td>
<td>Dominant introverted feeling (Fi). Makes crusading stands, particularly on behalf of others.</td>
<td>#1: Fi</td>
<td>Shrek: song ‘Hallelujah’ [1:06:26 - 1:08:37], Harvey: Elwood P Dowd, back alley speech [1:11:37 - 1:13:24]</td>
</tr>
<tr>
<td>Carer</td>
<td>Auxiliary extraverted sensing (Se). Caring using the five senses and physical courage (‘making a stand’—also involves Fi dominant).</td>
<td>#2: Se</td>
<td>Simon Birch: Rebecca Wentworth (mother), just after the armadillo is opened [22:20 - 31:21]</td>
</tr>
<tr>
<td>Anima</td>
<td>Fourth extraverted thinking (Te). Can be harsh and judgmental criticism. Paranoiac thinking. Attraction to conspiracy theories.</td>
<td>#4: Te</td>
<td>Now Voyager: Charlotte Vale [10:23 - 11:32, 15:00 - 17:00]</td>
</tr>
<tr>
<td>Critical Parent</td>
<td>Introverted sensing (Si). Confronts the here-and-now Carer with past fears or failures. Insensitive memory. Gloomy and pessimistic recollections. Expresses bleak disappointment.</td>
<td>#6: Si</td>
<td>Now Voyager: Charlotte Vale’s mother [1:35 - 7:05, 13:02 - 14:09, 57:24 - 1:00:33]</td>
</tr>
<tr>
<td>Trickster</td>
<td>Extraverted intuition (Ne). Struggles when negotiating with a dominant or auxiliary Ne: it appears they leave options open to deceive. May seem silly during brainstorming or whiteboard exercises. Imaginative practical jokes, no consideration of consequences, and a quick insensitive wit. In overdrive in the presence of Ni and Te.</td>
<td>#7: Ne</td>
<td>Now Voyager: niece [18:04 - 19:26]</td>
</tr>
<tr>
<td>Demonic Personality</td>
<td>Introverted thinking (Ti). Undermining interpretations which make the 4th position paranoia darker. Precise twisting of words for altered meaning. Joint conspiracies. Whispering campaigns—clever words.</td>
<td>#8: Ti</td>
<td>Prince of Tides: Mother, in the ‘dog food for dinner’</td>
</tr>
</tbody>
</table>
Evaluation of the activity

An evaluation of the day was carried out some weeks after the activity. This time frame allowed for reflection on what had occurred before, during and after the learning experience. The responses below are from the coordinator, one of the presenters and two participants.

We reflect on to the extent two which the stated learning outcomes for the activity were achieved. There are also comments on the roles of the presenters, and some general reflections about archetypes and functions-in-attitude as a result of our journey on the day.

Learning Outcome 1

Participants will have developed a deeper and clearer appreciation of the underlying theories of psychological type and individual differences, through the study of John Beebe’s hypothesis as reflected in movies and TV series.

Trish: Andrew provided a very thorough and detailed presentation about archetypes as described by Jung and Beebe. This was most informative and enlightening. We were given a great resource to add to our personal and professional repertoire.

Elwin: It was tough for me on the day because I hadn’t read all the pre-reading. I believe this may have put me at a disadvantage as there was so much information and I couldn’t manage processing and internalising it quickly enough. The film and video clips were excellent, in your face in the way they revealed the functions in attitude.

Sue: I attended this event with such a strong intention to maximise the experience and without a lot of knowledge of archetypes. My good friend and colleague Eva Deligiannis and I did the pre-work together, and I was aware of how limited my knowledge of archetypes was, despite Carol Pearson’s preconference workshop at the Brisbane conference last year.

What did surprise me was seeing the cognitive processes so easily as we watched The Wizard of Oz, but remaining totally in the dark in relation to the archetypes themselves! How frustrating for the NT mind not to get it together!

The high point was the showing of the INTJ film clip, part of an episode of The West Wing with Jed Bartlett as the INTJ. This is a program I have seen a couple of times, and only once it made its way to the ABC. This experience was profoundly moving, I wanted to cry.

Ian: I felt that I now have a much clearer view of the role of the archetypes—they are no longer ‘mystery bags’. I can now appreciate their relationship to how my dominant, auxiliary, etc. functions operate, and why they express themselves differently for people of other types.

Learning Outcome 2

Participants will become more aware of and confident about practical applications of psychological type and archetypal reactions, through exercises exploring these aspects of their own typology.

Trish: Given the complexities of the model and the background information required, it was difficult to meet this outcome fully. My perception is that what was attempted on the day was too extensive.

The first outcome was achieved; this objective is a great opportunity for exploration in future forums. Much of the day was an intellectual / cerebral exercise.

This second outcome calls for time spent surfacing/mining the unconscious so that it allows for a personal journey of discovery. The purpose for me in studying archetypes is to do that work. It’s personal development work and occurs in a different space to understanding theory. The space required is more of a ‘heart’ space. Could be described as right-brain activity, i.e. it responds to colour, music, etc.

Treasures mined from the unconscious may creep up on you (after a workshop), they may leap out at you as an ‘ah ha’ or an insight at the time. It may come from feedback that someone else gives you, or perhaps you will notice yourself saying, experiencing or perceiving. Writing can be useful, and hopefully some of this work occurred for people throughout the day. Quiet reflection allows it to surface also.

Elwin: At the time I felt I didn’t have the opportunity to explore the archetypes as they appear in my psyche. This was because the main example was ISFP, a type that is very foreign to me. My NF was in overdrive, searching for meaning and authenticity (in my context).

While in the USA for the APT International conference recently, it felt very important for me to visit the NASA museum.

In a display of iconic American treasures they have Dorothy’s ruby slippers. I was on my own yellow brick road!

Sue White
However, since then I've had time to reflect on what this model means as far as I'm concerned. I'm still working on how I can use it to help my clients who often come to me stressed and in their shadow.

Sue: The remainder of the workshop was really a blur for me. I was trying to process something that could not be processed in a mental way, as I still don't have enough pieces of an archetypal jigsaw to satisfy my N dominant.

Ian: It now helps me make sense of why my behaviour is sometimes perceived by friends as odd or unusual for my characteristic way of behaving. I think it now helps me understand my reaction to particular films and plays, which seem to activate my emotions in unaccustomed ways. Perhaps it is easier for me to accept these events if I can understand their context better.

The roles played by the presenters

Trish: I appreciated knowing what I know as a result of the MBTI. It clarified for me what was happening at different times in my working relationship with Andrew. I am aware of the information and knowledge he shared on the day. He gave us depth and breadth.

At times I found the amount of detail overwhelming, however it was kept engaged by the authenticity of Andrew's style. He did what he does so well. I enjoy working with passion and intelligence; two things I valued in this working relationship. Did spend some time doing the 'mother hen' stuff. Now I understand my reaction to particular films and plays, which seem to activate my emotions in unaccustomed ways. Perhaps it is easier for me to accept these events if I can understand their context better.

Ian: My deeper self-understanding has been evident in the way I now undertake caring roles, e.g., grandparenting. I was particularly interested in the Career archetype presentation and was taken with the five languages of love approach. I think seeing applications for this new knowledge has freed me up to behave in more 'natural' ways and not feel bound by my previous ways.

Reflecting back on viewing The Wizard of Oz now, compared with when I was a child, helped me to recognise the characteristics of the various functions-in-titude.

A final word

In this report, we have tried to give some insights into how our day looking at the archetypes in theory and practice worked out. Readers will find varying perceptions of how effective the day was and what were the highlights for individuals. We hope you have gained some deeper understanding of the Beebe model as a result.

Interested in joining the Beebe Hypothesis Group chat line? argistener@hotmail.com

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