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**SCHNEIDER**  
*Psychologische Symbolarbeit*

## **Basics for working with symbols**

**Symbols as interpreters**

**It's all there. You just have to find it.**

**Working with symbols as a method of  
intervention- a tool**

for therapy, counselling, team support and  
pedagogy

**With the text:**

**Steps to the upright walk and**

**Disorganized thoughts on posture and action**

Translated by Henrik Stelter ©*STE*

***Wilfried Schneider***

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## The development of the tools of the trade and the working method

*Wilfried Schneider*

First encounters, observations and perceptions with clients result:

- They are anxious, almost apathetic or constantly on the move.
- They've built a thick, seemingly impenetrable tank around their soul.
- They talk, with great skill, not just what the therapist wants to hear, especially when it comes to their situation, and quickly find secondary war scenes, not out of malice, but out of fear of encountering the drama.
- They have a perfect ability to grasp and use the weaknesses of their fellow human beings in a matter of seconds, and then to use the honey tassel or the whip according to need, according to the motto, "You're the best therapist" or "You're an incompetent therapist"

I was helpless and insecure about how to talk to clients to get them moving, gently open the seemingly impenetrable tank and not succumb to their meshes.

One day I had brought along a stone the size of a palm of my hand (porphyry). The clients were fascinated by the shape, the black surface and the rectangles, which looked as if they had been chiselled out and brought out a white colour. The stone went from hand to hand. I got the impression they were stroking him. I told him that I had found this stone as the only big one on a wide sandy beach. Soon a conversation began about longings (to sit liberated on a beach), the hardness of stones ("I once smashed a pharmacy window with it") and other things. The clients had become active in various ways. A few days later I thought up the set "thorns - feathers (cotton wool) - gold - sand - shit - stones", put it together and used it in the next therapy session. And Stella, who until then

had not been able to report on experiences involving violence, abuse and prostitution, was able to tell this part of her story with this material.

It became clear to me that when clients have symbols in front of them and can take them into their hands, talk about themselves without words, quickly get lost in games\*, don't have to control themselves, are active right from the start of work and quickly use and accept these materials as a means of communication. And, what seems very important to me, they have fun with it. I take into account that play can also be used to *hide*, as Violet Oaklander writes: "A child can also avoid showing his feelings and thoughts in play and in my opinion it is important that the therapist recognizes when he is doing that."<sup>1</sup>

In the years that followed, I was always looking for new tools when language wasn't enough. Either I found it in DIY stores, toy shops, in nature, in art, had spontaneous ideas for trading or built myself what did not exist. This led to the development of the therapy cases and the question of colleagues about workshops in order to learn how to use the idea and the tools of the trade. For many years I postponed it to prepare these materials in such a way that I could offer them for sale. After more and more intensive pressure from colleagues, I founded the company "Schneider-Therapiekoffer und Texte" in July 2002. In October/ November 2002 the website <http://www.schneider-therapiekoffer.de> was finally finished.

I passed the company on to the psychologist Monika Winter, Parsberg on September 1, 2014. Since then there is my new page [www.psychologische-symbolarbeit.de](http://www.psychologische-symbolarbeit.de). This is associated with the *training in Psychological Symbol Work*, which began in November 2014 in Hamburg.

This was only possible because Laszlo A. Pota, the founder and director of “COME IN!” in Hamburg, gave me all the support and a lot of space for it. I worked there for many years from 1992. The “COME IN!” is an inpatient long-term therapy facility for children and adolescents (12 to 18 years, in exceptional cases younger or older) suffering from drug addiction in Hamburg.

The first clients were admitted at the beginning of December 1992. The “COME IN!” is the first institution of its kind for this age group. There was and is no corresponding experience for organisation and therapeutic work that could have served as role models. For me this was the first encounter with children and adolescents suffering from drug addiction. Experiences with other age groups, disorder patterns, fields of work, settings and cultures have been added over the years.

## What is a Symbol in our Context and how does it work?

*Wilfried Schneider*

"The world is like a forest full of signs that want to be interpreted", Umberto Eco 1932

We can give people a language through symbols when they lack the words. It is impressively described in the song "Still" by Jupiter Jones:

"So quiet that each one of us knew this  
was here, forever, forever and a life and  
it was so quiet that each one of us  
suspected there was no word that could  
ever describe the feeling. So quiet that all  
the clocks were silent, yes, time came to  
a standstill..."

Symbols can become interpreters and they are a means of transport for what cannot or will not be said. Let us approach the aspect of the meaning of symbols in my work. A symbol can have many, sometimes infinitely many meanings from the experience of a single individual and, depending on the substance, is always associated with one, usually several feelings. If one considers the interplay of meaning and feeling, there are no two identical meanings of a symbol.

Erich Fromm describes the understanding of symbols in a way that comes very close to my understanding: a symbol is often defined as "something that stands for something else". This definition seems rather meaningless to us. However, it becomes more interesting when we look at those symbols that concern sensory perceptions - such as seeing, hearing, smelling and touching - and that represent something "different" that is an inner experience, feeling or thought.

A symbol of this kind is something outside of ourselves; what it symbolizes is something within us. The symbolic language is the language in which we express inner experiences as if they were sensory perceptions, something we do, or something that happens to us in the world of things. The language of symbols is a language

in which the outside world is a symbol of the inside world, a symbol of our soul and our spirit. When we define a symbol as "something that represents something else," the crucial question is: "What is the particular relationship between the symbol and what it symbolizes? If we are to answer this question, we must distinguish between three types of symbols: *conventional*, *random* and *universal*. As it will turn out immediately, only the latter two types of symbols express inner experiences as if they were sensory perceptions, and only they exhibit the characteristics of symbolic language. 2

Donald Sandner offers the following description: "A symbol is anything that can serve as a conceptual carrier. Such a thing can be a word, a mathematical formula, an act, a gesture, a ritual, a dream, a work of art, anything that can transport a concept; it can be a linguistic-rational, an imaginative-intuitive or an emotionally-evaluative concept. The main thing is that the symbol transports it effectively. The term is the meaning of the symbol". 3 Donald Sander's definition also refers to the extensive and important work of Susanne K. Langer "Philosophy on New Paths - The Symbol in Thought, in Rite and in Art"<sup>4</sup>. The chapter "The Logic of Signs and Symbols" (pages 61 to 85) is particularly important for our work. The core of working with symbols is to let someone reach themselves. It's not superficially about accomplishing anything.

David J. Groves and B.I. Panzer's understanding of symbols is as follows: "They are derived symbols. They differ from Jung's symbols in that they are more personal in nature, more idiosyncratic (specific, peculiar, self-ownership) than universal.

Only the person who uses the symbol in this moment of work understands it in this way, means it in this way, feels it in this way, and interprets it in this way. Therefore the symbol, like all other symbols, should not be generalized or standardized.

The symbol of every client is an inner experience: a physical or psychic feeling within the limits of his body. It has autonomy."<sup>5</sup>

This brings us very close to my imagination and practice. In my work it is always added that it is always about comprehension in a double sense. This is the essential and partly fundamental difference to other points of view.

Working with symbols<sup>6</sup> means to act. I always am what I do. I am doing, what I am. Each object is suitable as a symbol. It becomes a bearer of meaning. The client decides on the choice and associates the choice with a story and one or more feelings. This way we get closer to the questions and ambiguities, we begin to understand quickly. Objects, things also play a central role in my work. Symbols are substitutes for situations in which other forms of communication, such as gestures and facial expressions, do not succeed.

My interest was and is to find out how the client can act independently from the beginning and how processes, also solutions and changes, can be accelerated and shortened. This also applies to the processes within a session. Clients call it "getting to the point fast." If the water is already up to your neck, you should not also hang your head.

That actually happens in astonishing brevity. And there are factors that prevent the client from being emotionally overburdened. The best way to achieve this is to recognize the skills as early as possible in this process. Skills, strengths (resources) belong equally balanced, like on both sides of a scale, as well as the understanding

of the problem and the clarity of the goal. I keep calling for this to be used in a binding and practical way.

Since 1992 I have been dealing with symbols when searching for solutions in anamnesis, diagnosis, consultation and therapy. All interventions and creative media have emerged in situations of therapeutic work. They are *tools that* the client can understand in the literal sense of the word. The materials are suitable for all settings. Use is *independent of age*. They can be used *anamnestically, diagnostically, as therapeutic intervention*, as well as in *supervision, team support, counselling and prevention work*.

Where do counselling, accompaniment, supervision and prevention end? Where does therapy begin?

Of course there is the transition, the boundary between one and the other. Often it is not a sharp border, but a wide grey area and an answer will be difficult to formulate here.

If one is in practical work and this question has arisen beforehand, then it is quite easy to determine together where the border begins and when it comes into view. In the description of some interventions I take up the topic and try to show and justify the boundary from my point of view using practical examples. Decisive in this question, however, is the extent to which therapist, consultant, trainer, etc. act responsibly. There are colleagues who would like to play the role of therapist, but who are not allowed to do so. They seem to be tempted again and again not to adhere to this important rule. It's dangerous.

## What can Symbols and Accesses do?

*Wilfried Schneider*

Symbolic objects must be designed in such a way that there is no need to explain them. The object must be clear in the sense that it could be subjectively many things. For example, as a symbol for the streets or the materials thorns, feathers, gold, sand, shit, stones, cotton wool. Or it must be a special thing that is explained unmistakably and understood by everyone, such as the soap UNSCHULD (German: not guilty) on the subject of guilt.

With all symbolic objects, we have *The company provides access to means of transport that trigger reminders, stimulate inventory surveys and provide obstetric aids for planning and the future. It's like the symbols are taking us by the hand. If we speak to open up with the help of symbols, then we also always tell of the corresponding feelings. Consequently the action is actively ending to feel and think. It is experienced that something that I do succeeds. Always assuming that a client has decided to remember, to look at and to plan for his past, present or future. When we work with symbols in these contexts, it is as if someone were speaking for him or simply making the beginning, which often seems so difficult.*

We touch every object and thus every symbol, which is occupied at this moment with one or more feelings, and therefore understand in the literal as well as in the figurative sense. The symbol becomes the mediator. It enables the client to maintain a meaningful distance to him, which, in relation to his subject, reduces fear. This in turn makes them more courageous and is often the prerequisite for having the confidence to do anything at all. The symbolic object is something that at the same time creates distance like a mediator. *Here, too, the following applies: Where the fear decreases, braveness increases.*

*Courage.* The object, the symbol, the work built up by the client, creates distance between the subject, the events and the client in such a way that the emotions associated with it are not perceived as so threatening and silence would be the result. He talks about himself, but uses the symbols he explains individually and as a whole. It makes it so much easier that words are found, everything is bearable.

**Make the following attempt:** Write on a sheet of paper a big **C** for client and above the **C** write a big **P** for problem. Both lie on top of each other and you can imagine how one lies above the other and both are too close to each other when it comes to a sufficiently fearless observation. Now take a second sheet and write a large **C** and a large **P** at a distance of perhaps ten cm next to each other. They can imagine the distance between the two as an **S** for symbol, or the work that the client has worked out on the theme with the symbolic material. This distance lowers the fear so much that words are found again.

It is not only easier to remember the concrete symbol, but also to report about it. I talk about the object that stands there or that I hold in my hand. The result is a representation. In addition to the *totality* of the topic or problem, a *detail* or many *details* often quickly become visible and understandable. When I am in the role of the observer, these moments seem like a flashlight that clears the fog. On the client's side I notice astonishment, then a short pause for silence, followed by a well perceptible breath of fresh air. In the presentation, *connections are* recognized that were not considered to belong to the topic so far. Until then, the client was usually far away from understanding the causes. Through the symbolic representations we understand the whole as well as details and previously unclear connections faster and more differentiated.

**Common image:** If a client has finished working out a representation with symbols and explained it in its entirety and details, then everyone has the same picture in mind as well as the verbal information. Misunderstandings are prevented. *All refer to*

*what everyone sees.* We know the opposite situation: We have been explained something linguistically and for lack of a common image as many images are created in the minds and souls as people are involved. This creates misunderstandings all along. It is not uncommon for this to result in a violent conflict in the destructive sense; contributions to solutions are not possible. Working with comprehensible symbols therefore means that the object (symbol) creates a distance in such a way that the representation becomes bearable.

How can you imagine the access via symbols?

Four approaches that are related to each other can be observed as follows:

**Access 1:** I see a symbol and it reminds me of an event. I remember that. Supported by the concrete symbol that I see in front of me or that I have in my hand, memories and talking about it become much easier. Therefore, windows and doors open faster. First I'll explain the subject and then I'll talk about myself.

**Access 2:** Once you start working, as we know happens very quickly when we sit together in the family or with friends and talk about past times. Windows and doors open quickly, through which we look into the past.

**Access 3:** Images created in this way need an object, a symbol. So the matching object is searched and found for the memory.

**Access 4:** You have a symbol in your hand and you don't know where to put it, no more do you want to put it back. It belongs to me, but I don't know what it means yet. Recommendation: Drive with the symbol in your hand e.g. across the road of life and find out where the magnet is. The symbol can be placed here without the meaning being clear. In the course of the work it usually becomes clear.

It is also about alternatives to language in situations where language is used to conceal and preserve the old condition. The best way not to say anything is language. If you want something hidden, talk as much as you can. Or "risk one's neck with careless talk". A joke makes it clear: *"I have a problem with someone. People talk continuously over and over". "And what does he say?" "Well, he's not saying that."* For example, when words are not close to deeds, great announcements are made that tomorrow will finally and definitively start. My comment: "I'm not interested in what you announce. I'm only interested in what you do or don't do."

Language is often a mutual disability event. What you're saying is right. So is the opposite. Language is used to lead to *secondary war scenes* - fog bombs and other techniques of distraction are used.<sup>7</sup> In this way, unconscious contents and related information are maintained that only prove the client's linguistic dexterity. Language is food, whip or honey tassel for the partner, colleague, and therapist or for whomever.

There are destructive discussions that do not lead to insights and solutions. For example, the constant attempt to determine who is to blame. These are discussions that should get stuck in the past and maintain the status quo.

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## Groups of Symbols

*Wilfried Schneider*

The symbols I work with are usually *three-dimensional* and *can* therefore *be understood* in two ways. I use animal figures only conditionally and in small selection. Human figures are also only present in small numbers. For example a devil, witch or nun and some neutral wooden figures. More concrete figures of this kind are less interpretable. For example, the male figure on a field of the road of life says little. Everyone has a father, whether they know him or not. If, for example, there is a toolbox and it symbolizes the father, then it becomes interesting. In the following I will name some groups of symbols:

**The therapy cases** "Islands of feelings, qualities and goals", "Roads and symbols", "Message - way - goal", "Thorns, feathers, gold, sand, shit, stones, cotton wool", "Relationship and drama triangle", "Star of feelings", "I'm on it- stick".

**Found utensils**, objects from art, nature and self-developed tools. Examples: tree, disc, frame pictures, plain puzzle, money pieces, secret boxes, dog bowl, "I-suitase", balloon car, magnets, mouse traps, rose of Jericho, chairs, sponge, keys, treasure boxes, soap of innocence, dew, watches, how old am I now, ten rooms.

**Material in form of special illustrations and texts** which, used as symbols at the right moment, resemble the success of the above-mentioned symbols. These are e.g. OH cards, task cards, tailor therapy cards (heads, faces, evaluations, program changes), various dice, letter to the mother, "A bag full of love", selected postcards, worksheets etc. This not directly comprehensible tool might be explained by the following joke: Mr Gruber gets a card from Vienna. "There's nothing on it," the postman says in amazement. "No wonder," answers Mr. Gruber. "The card is from my brother, but we haven't spoken a word in years."<sup>8</sup>

**Exercises**, such as *special role plays and activities*, also have a strong and direct symbolic effect. In the description of the individual interventions, the differences and, above all, similarities become clear. Symbols are not used unconsciously or even magically, but consciously. Clients are not concerned with what they believe, but rather with the goal of experiencing the background of meaning.

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## Symbols - Emotions - Remembering

*Wilfried Schneider*

A person connects something from his life with every object, regardless of whether and how well he knows it. Thus a connection is established between an event, a memory and the object. Event and memory are always *emotionally coloured*. This is of great importance for our work because the interaction of active action and experience, combined with feelings, leads to the fact that hardly anything is forgotten.

Gerald Hüther writes: "What doesn't touch us emotionally, we get into our heads, if at all, only with great effort, and if we don't recite it all the time, it disappears in a flash."<sup>9</sup> Or the following from an interview with Eric Kandel: "SPIEGEL: Did you agree on any rules about why you kept some things but forgot others? KANDEL: Yes, an incident must be important to me. As it happens, I need to focus my attention. Without attention nothing is retained - and without it being important for my feelings, neither."<sup>10</sup> One client commented: "Symbols are emotional and dense. *Feeling is always authentic*. "Symbols are capable of bringing back to mind the perceived uniqueness of certain moments for the actors concerned (and not only for them) - as a present feeling and not as knowledge of it".<sup>11</sup> Since 2007, a large group of knowledge prisoners from 23 disciplines have been researching the language of feelings and the role of feelings in the Berlin research project "Languages of Emotion". In this context, they also show that 80 percent of human decisions are based on emotions<sup>12</sup>. At this point a reference to the book "Emotion and Brain" by Antonio R. Damasio "Self is Man"<sup>13</sup>.

It's one of the most solid publications on the role of emotions in concert with other psychical functions in shaping human lives from a neuroscientific point of view. The object thus symbolizes this event, this memory. Each object chosen by the client and placed on the street (e.g. road of life) is simultaneously emotionally occupied and thus becomes its own and thus a symbol. The connection between thinking, acting and emotions is achieved. There is emotional reference and with it a being within oneself, being true to oneself. *That's what I am.*

Where event and emotion have formed a connection, may it be however far back in the past, it has been remembered and can be recalled even after many years. And it becomes amazingly easy to find a symbol for memory. This process is accelerated by the experience in the work itself (for example when laying a road of life) in a way that doors and windows open to the events, which let us get involved with them at first. Everyone knows this process when they think about how windows and doors open as soon as they talk about the past, for example about childhood, school time or other events far in the past. In the article "Simboli, metafore e immagini nel trattamento psicoterapeutico del trauma e dell'addiction" I. M. Hinnenthal writes that "Wilfried Schneider's method of symbol work proves to be particularly useful in therapeutic work. It could be described as a method that reaches both *bottom-up* and *top-down* elements and therefore addresses both parts of memory. This makes this method more flexible than the sand game. The symbols help to activate the *emotional memory*. The memories remain easy to dose, because it remains the client's choice to talk about them and how much is determined.

Apart from that, the consideration of the life portrayed (road of life) helps the patient to recognize that positive and negative events alternate and that both belong to it. The therapist can play with these symbols with experience and intuition, can work out resources, work on traumas and add a new feeling to events.<sup>14</sup> Bottom-up means our perception, the incoming information about our sense organs. Top-down, on the other hand, means our existing

knowledge. This is a reference to the beginnings of memory, of *autobiographical memory*.

A brief, albeit no longer up-to-date, overview of autobiographical memory can be found at Wikipedia.<sup>15</sup> What was experienced before the age of four is still present. We know and use what we have experienced there without remembering it in terms of time and people. The psychoanalyst Beatrice Beebe from Columbia University studied this period thoroughly.

She describes the experiences made during this time as *object dependencies*. The language that is not spoken is born, namely the *language of feelings*. Two basic experiences have been made: "I feel, so I am" and "I feel understood". The latter can also mean not feeling understood.<sup>16</sup>

The following thoughts are especially important for our work when we do biographical work. The first concrete memories of one's own are possible at the age of 3.5. This is preceded, as Mark Howe (Lancaster University) writes, by the *emergence of the cognitive self, the end of the childhood amnesia. That's when the "I" is differentiated from the "you"*. This in turn happens between the 18th and 24th month. We usually perceive it as an adult when the child says "I" for the first time and recognizes itself in the mirror.<sup>17</sup> As so often, such information is average and there are exceptions with different backgrounds. In people with dissociative disorders we experience changes in self-esteem. Traumatic influences in this context result in disorders of autobiographical memory.<sup>18</sup>

Also important for us in this context:

"The autobiographical memory system is always *bound to emotional, affect-related content* and thus allows us to remember our personal past. Examples of autobiographical memories are the first day at school, the Abitur, one's own wedding, etc. Often we remember particularly beautiful, cheerful or particularly sad

<sup>19</sup> This also applies to the time before school enrolment. Here it becomes clear that the combination of event and emotion leads to retention<sup>20</sup> and symbols lead to memory. Therefore, the following figures are interesting:

Remembering goes hand in hand with forgetting. In other words, it was not only what we remember, but we are also what we have forgotten. A thorough and amusing discussion about forgetting can be found in "The Book of Forgetting"<sup>21</sup> by Douwe Draaisma. There, in the chapter "Surrounded by oblivion: the first memory" (pp. 9-47), many examples of autobiographical memory can be found, which also provide important examples for the work with the road of life. Is what I remember always exactly true? All too often a memory is associated with a deception. To understand this connection, it is worth reading the book "The Deceptive Memory"<sup>22</sup> by Julia Shaw.

### Retain and Remember

Confucius (551 - 479 B.C.) is attributed the sentence: "Tell me, and I forget. Show me, and I'll remember. Let me do it, and I'll keep it.

We save

**10%** of what is consciously read,

**20% of what** is consciously heard,

**30% of what** was consciously seen,

**50% of what** is consciously heard and seen at the same time,

**70% of what is** said consciously and of what is subjectively particularly significant<sup>23</sup>,

**90 % of what is** said and done consciously and at the same time important experience.<sup>24</sup>

Remark: We also keep quite well what we like to forget. But where is it? We keep much of what we think, but do not say or write down. Responsible for the particularly high value of keeping and remembering is the relationship between doing and the feelings associated with it. So it is and remains something familiar to us over a long period of time or forever. Therefore, fear and resistance before and during work and memory decrease; success becomes comprehensible and visible in two senses. To doing (90 %) I also count essential experiences in the course of my life history. This

thought is supported and reinforced when we consider how exposures (emphasis) of life-historical events can be retrieved even after a very long time. Symbols are the appropriate means of transport here.

Hellmuth Benesch lists the following main groups of "unforgettable memories" in the book "Atlas zur Psychologie", volume 1 by publisher house DTV (see note 4):

"The strongest impressions are connected with deaths: mostly in the family, but also with prestigious accidents resulting in death. The extent to which the family influences long-term memory is shown by the group of

Family events: Celebrating (especially Christmas), births, weddings. Community experiences: Get to know each other, quarrel, reconciliation, separation. Anxiety states that have different contents depending on the course of time: Pressure situations, dangers suffered, agonizing defencelessness. Experiencing nature: Sunsets, experiences with animals. Frequent are professional experiences: Career entry, dismissals, disputes with superiors, anger with employees, travel experiences: Holidays, foreign countries and cities. Greater successes and failures; often even divorced: the small failures have a stronger effect in the successes. School experiences are a considerable store of memories: Examinations, pranks. The memory treasures of the four generations examined are very similar, even if the contents differ. In all, approximately 2/3 serious and 1/3 cheerful experiences form a uniform self-creation."

The inseparable connection between emotions, retention and remembrance can also be traced well in the works of Daniel L. Schacter <sup>25</sup>. The information that is stored is not a one-to-one photograph of what has been seen, but is not stored without including meaning, sensations and feelings. Likewise, moods in which something was experienced and also the sensations and feelings that prevailed at the time of the experience are also stored. Moreover, the memories are inseparably linked to what has been experienced before. The past determines what attention is focused on and what is remembered. <sup>26</sup> *These combinations make it possible to carry out work steps very quickly.* From what we hear, we quickly forget most of it. A therapy session in which people talk exclusively or predominantly should therefore be remembered less than sessions in which a lot is done and experienced. Everything

we do is better and more extensively retrievable. What we do and what is connected with emotions at the same time is deeply memorized and is hardly forgotten. This also applies to what we have experienced and what is emotionally important to us. So all of this is easily retrievable and is all the more successful and clear when we use *symbols as triggers and means of transport*.

This also applies to events for which words are missing for various reasons and to what we have repressed and parked in the subconscious. These can be subjectively dramatic events that have to do with psychological and/or physical injuries. But linguistic problems, for example of migrants, or deficits in education are also causes.

The reasons described above for why and when something can be kept well can be found in the work with symbols, since each symbol used is occupied with one or more feelings and the associated image is thus particularly deeply imprinted. This picture can be retrieved at any time and usually after many years. After many years, for example, I still remember sections of life roads that I worked through with clients when I met one of them again.

Since every person has his or her own history, symbols make it possible to express something entirely subjective. Thus a viewer - including the consultant or therapist - does not yet know by the sight alone what is expressed or explained by the symbol. This is also known to the opposite party. He can postpone his decision as to exactly what he wants to say about it until the last second. During the selection of the symbols, for example, when he lays his life road, he does not have to hide anything deliberately. So the process has a fear-reducing effect, the openness increases. The client is very close to himself and the topic. At the same time, the symbol (the object) also provides a distance that lowers the level of anxiety and therefore more courage to

Openness awakens. The interplay between experiencing - remembering - emotion/feeling provides for retention and especially via the symbol for remembering.

The range of a symbolic object is wide. Thus symbols are means of transport for what cannot, must or will not be said verbally. For example, the frying pan can be a reminder of something that provides, but also of something that destroys. Next to the object can symbolize a *representation*. This happens in the works with the "islands of feelings, qualities and goals", the seven materials "thorns, gold, feathers, sand, shit, stones, cotton wool", the various roads (for example, the road of life). In contrast to verbal work only, we create the situation where all participants see the same picture (representation), which considerably reduces the danger of talking past each other, but makes orientation easier for all participants. This also applies if everyone makes a different assessment of the presentation. If a situation is portrayed, but is not visible, as many images are created as people are involved. No one sees the other's picture. Misunderstandings, difficult communication and the impression that several topics are involved make solutions difficult, if not impossible.

Ernst Barlach writes: "And yet the word is something that penetrates directly into the innermost, where it comes from the loudest, the absolute truth. But everyone understands it differently, he hears what has a share in the whole according to his kind, he understands it understandably, rather say what he is aware of." <sup>27</sup> The word is therefore less suitable for understanding and clarification than the performing action with symbols. The same applies to remembering. The door to the subconscious is opened by symbols. It also means becoming open and ready for memories. The doors to the past open quickly.

In "Der Lateinschüler"(German: the Latin student) Hermann Hesse describes a possibility of remembering as getting involved with remembering in such a way: "Like when you walk across a meadow in September and look for the first autumn time lottery ticket and you finally see one, and another one further over there, and there again two, and suddenly there are a whole lot of them, a hundred and more - that's how it goes with the memories too. One does not seek and find anything for a long time, but when the first and the

second are there, then suddenly there are ten and a hundred, countless, crowding around like a flock of birds. Now I knew everything again".<sup>28</sup> *The symbol becomes an interpreter* and can be used to express what cannot otherwise be said. But the symbol can do even more. Through a symbol, i.e. an object, it becomes clear that on the one hand one can express complex, differentiated things, but on the other hand also more than can be said in words. In this case, the symbol not only replaces a word, a sentence, but tells a whole story.

Likewise, an *action* is capable of symbolizing something specific. This can be the match as a timepiece, the water poured as symbolic food over the rose of Jericho, which in turn serves as a symbol. Representation and action are also emotionally charged at the same time. Just as the connection between event and emotion contributes to events being memorized and retrievable, so in the current work what has been worked out with symbols is also retained. It is retrievable and remembered.

Colleagues occasionally ask about similarities and differences between *symbol work* and *imagination*. In my experience, symbolic work is faster, more concrete, and more emotional than imagination. Working with real symbols, which are tangible and comprehensible, are many times more productive than those with imaginary symbols. Imagination is not doing. However, working with symbols always means "doing something".

## Similarities and Kinships in working with Symbols

*Wilfried Schneider*

Essential and different schools have dealt with symbols. I will briefly introduce those who had and have significance for my practice. If you want to know more, read the books I mention in this context. The explanations by Carl Gustav Jung<sup>29</sup>, Sigmund Freud<sup>30</sup>, Humberto Nagera<sup>31</sup>, Verena Karst<sup>32</sup> and others naturally play a role in my discussion in the background, but hardly in the very practical application. Therefore, I refer to their thoughts and works without giving them a larger place.

In the literature and practice of four colleagues I find exciting suggestions, similarities and thoughts about the way I work with symbols. Their method of diagnosis and therapy uses the material in such a way that it becomes comprehensible in two senses. That also has something in common with what I do. In the sense of Jung it differs from my work in that materials and optical symbols (circle, square etc.) have fixed definitions in meaning and interpretation.

Dora Maria Kalff<sup>33</sup>

Dora Maria Kalff (1904 to 1990, Switzerland), pupil of C.G. Jung, who also studied with Margaret Löwenfeld, developed the "Sandspiel" (German: sand game). It is obvious to someone who comes from these schools and knows the meaning of the symbols. Dora Maria Kalff has translated the thoughts of her teachers, their ideas and theories into understandable work. And it uses what children do of their own accord, namely play, draw and painting. The game takes place in an elevated sandbox. Figures are used with which the child, but also the adult, consciously and unconsciously shapes their theme.

Maria-Elisabeth and Gerhard Wollschläger<sup>34</sup>

Both are psychodramatists. Gerhard Wollschläger, pastor emeritus and Elisabeth Wollschläger, psychotherapist, live in Mimbach in Saarland, Germany. At about the same time as me (in early 1990), they were working on the topic of "Concrete Symbols in Therapy" in practice, using it as exercises and interventions, refining it over the years and developing it further. We didn't know anything about each other at first. Although there are many parallels and equivalent statements, there are also some differences.

I highly appreciate the work of the Wollschläger couple and recommend reading their 1998 book "Der Schwan und die Sinne - Das konkrete Symbol in Diagnostik und Psychotherapie". I advise you to use the practical exercises. In her foreword, Edda Klessmann describes the growing symbol collection on the roof messenger. This reminds me of the growth of my own collection of possible and impossible objects over the years, which I tried to arrange in suitcases and have at hand when needed.

Danie Beaulieu<sup>35</sup>

The special nature of the supporting form, the use of creative means of transport and their extraordinary interventions create lasting impressions. Danie Beaulieu uses creative images, symbols and metaphors. Your examples with the sponge, with chairs, money and others make mediation concrete. Like me, the psychologist from Montreal focuses on the fact that auditory, visual and kinaesthetic areas are used appropriately at the right moment. Similar to my model is also her way of directly

to act responsibly and to assume responsibility. Impact therapy is not tied to any particular therapeutic school. Impact is understood in the sense of lasting impression. The manner used in the intervention ensures that the experience is remembered. Just as the combination of event and emotion contributes to events being memorized and retrievable at any time, so in the current work what has been worked out with symbols is also retained.

*Symbolic actions are*, for example, bowing, kneeling, and folding the hands. *Symbolic attitudes are* usually expressed in the combination of thoughts about something and an event happening at the same time and finally its appropriate connection. An example: Someone is in a phase in which he can hardly be slowed down privately or professionally. Even when he is on the road with his car, he is constantly occupied with these things (thoughts, mobile phone ...). In a particular phase of stress, he has to stop for red traffic lights several times, which will put him under even more stress. Finally, when the light is red again, he sums up: "I'm being thwarted." "That was the beginning," he told me later, "to think about and question what I was doing." He has thus symbolically brought together something that subjectively belongs together. Different behaviour, different language and clothing among generations express symbolically: *That's us.*<sup>36</sup>

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Where and when is working with Symbols particularly suitable?

*Wilfried Schneider*

When it comes to solving difficult life situations, everything begins with the questions:

*What's the matter with you? What's different? What's it going to be? How do I get there?*

Who can name that so precisely in a crisis? Feeling, accepting, arranging feelings connected with it? This often seems difficult, if not impossible, for those affected.

Especially when:

- triggering events (e.g. early disturbances),
- experiences are traumatized (e.g. abuse, shock),
- an emotional blackout is present,
- Events cannot or should not be related to the disorder (e.g. living in problematic family circumstances from birth),
- there is a sum of triggering factors that cannot be related
- People affected find themselves psychologically in difficult life situations<sup>37</sup>,
- something is said that is not emotionally imitated (e.g. by migrants)
- the future perspective of people who have become "speechless",
- people with disabilities are not or not fully understood or are not fully listened to (autistic, speech impaired or mentally handicapped people).

The client can hardly answer the question "What is the problem?". Erich Kästner writes in his memoirs "When I was a little boy"<sup>38</sup>: "With words you can't even describe a chair so precisely that master carpenter Kunze could rebuild it in his workshop!

How much less Moritzburg Castle with its four round towers reflected in the water! Or the vase of the Italian Corradini at Palaisteich, diagonally opposite Café Pollender! Or the crown gate in the kennel!" Therapist and consultant do not find solutions with clients if they only use the language.

Working with symbols paves the way. Pre-conscious and structural conditions are thus achieved more directly and comprehensively. They allow the immersion into inner worlds to the *unconscious*, the *preconscious* and the *conscious*, which is blocked and makes verbal expressions impossible. The therapy materials and interventions were developed in therapeutic situations in which language alone was not sufficient for finding and clarifying. Our materials are hand tools that the person concerned can understand in the literal sense. Among other things, these materials can be used successfully in trauma work. In the following areas they lead quite well to clarifications:

- Emotions - Feelings - Affects
- Family systems such as relationship triangle, drama triangle, etc.
- Possibility to turn inner images outwards
- Communication problems - message - path - goal
- life plans
- Biography work, life planning, identity
- Working with resources
- Program changes - solutions from old patterns
- Constructive use of the available time in therapy
- The coherence of diagnostic hypotheses and processes
- perception
- Interventions with time
- Getting to the point and provocations

If you don't try hard enough and make a showy diagnosis, you're treating something that isn't defined. This is where a verbal ping-pong game begins, often continuing over many sessions. At least one of the following statements applies:

- The best way not to say anything is language.
- If you want something hidden, talk as much as you can.
- "One speaks by silence. And one is silent through words".<sup>39</sup>
- If you choose linguistic half-heartedness, you don't have to commit yourself.
- When words aren't close to deeds.  
Announcements were made "that tomorrow it will finally start". I would say: "I am not interested in what you say and announce. I'm only interested in what you do or don't do".
- "Language is the source of all misunderstandings." And Antoine de Saint Exupéry writes further, "Language is an imperfect tool" and "The problems of life go beyond all formulations".<sup>40</sup>
- Language is often an event of mutual disability and works like a struggle to win.
- What you're saying is right. So is the opposite.

Language is used to distract from the problem and maintain the status quo. Language is used to dodge *secondary war scenes*. Fog bombs and other techniques of distraction are used to maintain unconscious content and related information that reveal nothing but the client's linguistic agility. Language is food, whip or honey tassel for the partner, colleague, therapist or for whomever.

Destructive discussions do not lead to insights and solutions. The question "Who is to blame?", for example, causes a discussion that gets stuck in the past. The ground on which language can succeed is to give people all appreciation and to be ready and able to perceive them in all their facets. Again, it's all there; you just have

to find it. The opposite reveals everything. Even if it sometimes happens by trying not to show something. Here it is particularly important to pay attention to the nuances, to perceive and interpret the unsaid and to use it for solutions.

Of course, we cannot do without language. Where language tries to hide, however, the desired therapeutic milestones apply: "The most important thing I do or imagine I do is to remove the mist or veil from the language."<sup>41</sup> In "A treatise on the principles of knowledge", George Berkeley brings to paper further explanations which are interesting for us and recommended for reading.<sup>42</sup> Ernst Cassirer also explains these thoughts in "Philosophy of symbolic forms", third part.<sup>43</sup> Creative media can be a decisive help here.

#### Time and who should understand whom?

What all works with symbols have in common is that they get to the point as quickly as possible without overtaxing the viewer emotionally. And yet they give the client the opportunity to set the pace in counselling and therapy. The client begins to understand himself better and emotionally through his own actions. So there is also the chance that the other person, for example the therapist, understands him. The client gains security in the work through the structure that offers symbolic works and through the experience that he himself can be the active one and is responsible for him.

Thus, the otherwise often very early problem definitions by the therapist do not occur in contrary. After all, this way of working results in a considerable saving of time, this is then used for solutions. It is possible to get to the point very quickly. And finally, the therapy materials and the work steps also provide the therapist with safety, orientation and structure.

### What speaks against Standardization?

Generalization is only conceivable from a *dogmatic point of view* and possibly combined with an *ideological background*. From religious symbols such as the cross and trees in Celtic legends to the definition of images and motifs in many a dream interpretation, these dogmatic norms exist.

Standardization restricts and reduces. There is also the danger of using standardization of symbols to adapt them to a theory or method.

Dr. Margaret Löwenfeld leads the discussion by explaining that "A child analyst uses toys to gain access to the inner world of a child, in order to then proceed with the child's psyche as prescribed by psychological theory: The way in which a child deals with toys is symbolic and is

in accordance with this theory".<sup>44</sup> In an essay, Christoph Schneider explains: "...that the symbols thus do not represent any firmly objectified carriers of meaning brought to the individual from the outside, but only gain their expressiveness in relation to the respective biography".<sup>45</sup> In psychoanalysis, we find a number of references to how symbols belong in a person's biography *as just that*. In "The Interpretation of Dreams" by Sigmund Freud (Frankfurt a.M. 1982) we find studies on this.

There's no room for working with symbols like the ones I use. This is also evident in the exemplary description of the range of symbols. There are occasional *tendencies*. But even these are not to be generalized.

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## The Range and Variety of Symbols

*Wilfried Schneider*

Below I describe seven symbols as examples of how diverse and subjective the choice and meaning of symbols is. These examples can be extended by as many as there are symbols in the suitcase "Roads and Symbols". At present this is 280. Each object is able to describe everything constructive, as well as everything destructive. To be able to reinterpret objects, small children already have extensive experience with this. In the book *Development Psychology* by Rolf Oerter<sup>46</sup>, an example by Wolfgang Einsiedler under the heading "The Symbol Game" is cited of how small children in a sales game sold a yellow building block as such in the absence of a banana. However, we do not have to seek the literature of developmental psychology. Everyone who has ever dealt with toddlers for a long time knows many such examples. Everything can replace everything. The ability of connotation (secondary interpretation, secondary sense) is acquired early. I remember the following example. Tine, at the time almost 5 years old, refused to have breakfast for a while. I opened the window and took air out of the opened window with the knife, which I stroked on a piece of bread and described how good fresh air tasted. Tine immediately imitated this and ate more bread for breakfast than ever before. She could even seduce some adults and other children to imitate her. The children hung on her lips when she described the great taste.

*Frying pan:* Anna, 16 years old, has put a frying pan on the 11th year of life. She can't think of a reason for it at first. Since we know that she has many, even younger siblings, we assume that she wants to show that she has cooked for her siblings and cared for them, that she has blurred generational boundaries, if she replaced the mother. Anna negated. However, she declares with determination that the pan belongs there. Finally you come to enlightenment. She gets restless at first, then very quiet. After a while she says: "My father

was, often, very drunk, sat me on the plate of an electric stove and said: If you do not let me fuck you, then I burn you. As a symbol, the pan has a range from supplying to threatening to destroy.

*Tank:* A 52-year-old man from Russia is in forensics and has put a tank on the yellow field. Otherwise, there are no more symbols on the road. He's drives the tanks with his hans across the almost empty street and explains: "This is my mother. She always drove over me." For the first time, he's revealing something like that. He gave us some important factual information. He reacts to his words with wet eyes and is finally able to show something of himself emotionally.

My experiences in Kosovo teach me: The tank also stands for other forms of violence, e.g. war. But there was also this interpretation: a client puts the tank in front of her and says: "I have to protect myself".

*Cow:* The cow stands for both the nurturing mother and the stupid cow that grew up in the country. Or: The parents ran an agricultural business and the client was to become the successor, which he never wanted. But he could not contradict out of fear and loyalty. It took him years to make up his mind. For a couple from Russia, the cow symbolizes the most important possession that ensures livelihood and nutrition (milk, butter, birth of a cow and after slaughter meat and sausage).

*Rubber ring:* The ring lies on the last field of the road of life at 24. Client's explanation: "And now I can expand my circles." With simple aids, another client stretches the rubber ring across three age fields and says: "The years were a barely bearable tension." A rubber ring wraps itself tightly around a house. "In this apartment, in this relationship and in everything that was, I felt constricted."

*Coffin:* "Put me in it, be left alone and come to rest". Such a client, who becomes very calm and breathes deeply during the depiction.

"I thought it was over now," explains another, referring to the relationship she lived in. The coffin is often used as something mysterious (unknown unclear), but also stands for death and farewell.

*Boot/shoe:* "The kick in the ass I needed to make up my mind," said a very young client. He was concerned with the decision to stop using drugs. Symbolically this also means "the shoe pinches". A boot is often used during puberty and stands for "being a woman". For others, the shoe is linked to hiking and tells of a holiday in the mountains; it can also symbolize the pilgrimage path.

*Anchor:* Sometimes it symbolizes the home, sometimes it's stuck and sometimes it symbolizes the desire for a firm hold. The anchor also describes a journey by ship on which a client saves in order to fulfil a great longing. But it lacks many other things. It symbolizes for another the father who went to sea and was rarely at home. In this case he plays an essential role in the client's life.

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## Techniques and Basics

*Wilfried Schneider*

To be described: The art of omission and perception

- Questions: Who? What? When? Where? How? (Don't ask why - ask questions about alternatives)
- Developmental psychology, defence mechanisms, fear, and resistance
- Resources
- Group, group deputy, group wisdom
- Structures provide orientation and security

These techniques and basics are essential for my work. They are indispensable and always embedded in the work with symbols. Through them I have the opportunity to understand more quickly and accurately what the problem is and what the goal of the person I am working with is. The materials I use are my “tools of the trade”. Therefore the comparison may fit to the craftsman. Only when he has mastered the necessary techniques he is a good craftsman.

### The Art of Omission and Perception

It depends on the willingness and ability to relate to what one sees (the representation of the client), or how one perceives the client. Thoughts, experiences and hypotheses in the head belong in the parking lot. It is therefore important to work exclusively with what the client reveals. It's the only way we'll understand what this is about. Everything else leads away. It is important to realize that the client only shows what he can and wants to reveal.

Some colleagues cannot bear to have a hypothesis and not have its correctness confirmed immediately. The client is given little or no room to deal with him and the matter in order to understand them and each other. These colleagues ask questions about partners, children, parents, employers and so on to make the client's

"problem" fit into their own hypothesis. It is then a matter of nothing other than bending reality into shape. Or, as Ludwig Wittgenstein puts it: "The idea sits on the nose, as it were, and what we look at we see through it. We don't even get the idea of "taking them off".<sup>47</sup> This is not only unprofessional, but far away from esteem and announces pure egoism. On the other hand, you give the client your full attention and succeed in using his wait-and-see attitude. Then it even succeeds in perceiving nuances.

The compulsive focus on a certain thing prevents you from seeing what else belongs to it. To recognize these seemingly illogically arranged puzzle pieces and to understand them as logical is the art that therapists should master. The following two quotations describe exactly that. Luc Ciompi writes in "Gefühle, Affekte, Affektlogik"(German: feelings, affects, affect logic) in his fourth thesis: "In the greatest is the smallest, in the smallest is the greatest, or: The psyche is factually structured (...) that apparently in every prevailing feeling all other (basic) feelings are somehow still hidden: love in hatred, fear in anger, grief in joy and vice versa...".<sup>48</sup> Verena Kast's thought it also fits in with this and proves it being extremely useful in practice in the attitude described above: "In something external something internal can reveal itself, in something visible something invisible, in something physical the spiritual, in a special the general."<sup>49</sup>

Questions: Who, What, When, Where, How?  
Not asking why? Asking.

The five Ws can be used to work in a targeted manner. The why question is omitted, it is never constructive. The why question also expresses: "In our family, to think, feel, act and *be like this is* not okay. The proof that you love us/me is when you think, feel, act like us, like me". It's worth not asking the why question. In addition, the why is often associated with the warning index finger. The why question is familiar to us in the case of failure, non-compliance with

demands and wishes, behaviour that parents would not have liked, and others. The associated feelings are immediately present and the ears are closed.

We are usually not firm in this renunciation and begin to find substitute words for the why in practice phases. But that's not the point, it's the omission. Remember: If you can answer the why question, you no longer have the problem or it is no longer of great importance to you. Manfred Prior names seven Ws. They are: *What, When, Which, Who, How, Whereof, Whereby*.<sup>50</sup> Here, too, the why question does not arise. *What* also counts as constructive Ws.

### There is also no Answer to unasked Questions. Questions about Alternatives

The answers to questions about alternatives only make sense if they are verifiable. And that is exactly what the role of the therapist or counsellor will be. Asking for alternatives means:

*The client must become active.*

*The client must take responsibility.*

*The client experiences after a short time that he is not without ideas. The client experiences that he can develop ideas for himself between sessions.*

*The therapist does not put himself in the role of someone who constantly has suggestions to make.*

*The therapist creates an opportunity to wait and see. He lets the client set the pace.*

Questions about alternatives stimulate and aim at new evaluations, questions about commitment and personal responsibility.

*What's different after you...?*

*How will your fellow men react if you...? What idea or suggestion do you have now?*

*Have you thought about it, maybe even an idea of how you could make it differently?*

*Have you done this before?  
Are you ready to do that and when?*

The answer becomes more concrete and succeeds faster if one or two or at most three symbols are chosen in advance.

### Developmental Psychology, Defence Mechanisms, Anxiety and Resistance

This is not a text that deals in more detail with these four important areas of our work. Since I experience again and again in my workshops and other meetings that exactly these ranges make colleagues large trouble and they ask me in particular in the break for understandable material for practicing. Furthermore not few Mails get to me regarding these topics; I briefly want to give some references and advices.

**Developmental psychology:** Wherever we encounter people in our work, it is essential for me that we have good knowledge of developmental psychology and defence mechanisms. Everyone has his story, and every difficulty of a person has it, and it is always linked to the past. Every confrontation with identity is based on what was before - how we became what we are.

In the contemplation of a road of life, the unstrained view of symbols, events and development phases is of great analytical advantage. What succeeded when, what failed, what happens appropriately in development, what delays? Where are deficits compensated for by strengths in other age phases? A well comparative and quick overview of developmental psychology, at least up to adulthood, can be found in: R. Murray Thomas, Brigitt Feldmann, "The Development of the Child", Beltz publishing house, Weinheim and Basel, 1986.

**Defence mechanisms:** Every human being is infinitely often occupied with defence. This is due to its reasons and is subjectively necessary. Knowing defence mechanisms, recognising them, interpreting them and, above all, understanding the causes, helps to create a meaningful therapeutic and counselling relationship. We quickly see what we have to take, what it is like, and do not let ourselves be tempted to "crack" defences. In case resistance is no longer necessary this is explained in other ways. Karl König's defence mechanisms are more plausible for me than almost any other. Especially in the sense of a therapeutic attitude.<sup>51</sup>

**Fear:** Understanding the meaning and justification of fear is another prerequisite for working with clients appropriately and attentively. It is not uncommon for the therapist or counsellor to be busy with his anxiety in conversations and meetings. And there are many different triggers for this. This quickly leads to a confusing game that is not easy to solve. In the work of fear, it is worthwhile to take away its horrors in order to be able to work prudently. For clarifying and preventive reading I recommend Fritz Riemann, "Grundformen der Angst - Eine tiefenpsychologische Studie"(German: basics of fear), Ernst Reinhardt publishing house, Munich and Basel, 1992.

**Resistance and its sense:** For a quick overview, I present a short review below. Reasons for resistance in any case are caused by: feelings, motivation - lust - dislike, transmission and countertransmission. I have summarized the respective main motifs in short form. They serve colleagues as a clarifying aid and location determination if the situation is unclear to them and they are confused.

**Feelings:** It is feared to come into contact with feelings when the required argument, relationship etc. is engaged. In order to avoid this, the person concerned leaves the relationship or does not get involved in it. He practices denial in his own way. For example, by

saying, "I'm going there, but I'm not saying anything." He's showing more old behaviour again. He's got a craving for drugs.

*Motivation - Lust - Aversion:* The client dives or adapts quickly and unthinkingly to avoid demands or a dispute. He makes himself inconspicuous, "invisible". Everything that is subjectively interpreted as unwillingness, fantasized, feared is not wanted. Striking behaviour (being against it), language (rejecting, hurtful) is used. The client provokes refuses. He defends himself by cancellation, illness, unpunctuality, injuries (also self-injurious behaviour), provokes the dismissal etc.

*Transmission and Counter transmission:* The client experiences persons he knows briefly or for a longer period of time or repeats those (characteristics such as behaviour, appearance, language, smell). These can be people from the family, such as the father who does not love him, the unreliable mother and so on. But also the prison guard, the policeman, etc. It can also be people with whom he associates secret desires (employee as nurturing mother) and is anxious to create closeness as if this was reality. Conversely, the counterpart is experienced as familiar by the employee/therapist. If this is not sufficiently reflected, appropriate reactions and behaviours are present in the discussion with or about the transmission person.

There is a close connection here. Especially the Clients who are already in experiential development now pull the "emergency brake" and begin to refuse themselves. See also the subsection "Resistance and its meaning" (p.64).

### Resources - Sources

Source means spring, origin, and resources we can understand as: To use the source, to make use of it, to remember the personal sources. That leads back to origin, path and identity. This is another reason why the involvement of resources in the work is so

important. We might think there's nothing more to be said or written. Not out of arrogance, but out of fright, I want to make a few comments on this. The word is on everyone's lips in therapy, counselling, supervision, training and discussions with colleagues. But does content and practical use always have enough to do with the everyday life of the client or team? I'm afraid not.

I often get the impression that there is a "sow chased through the village". Because resources are offered to the client full of enthusiasm, talked into, added to, and imposed on. What else is there? Thinking up resources may be reassuring and relieving in the first month. However, at the latest when everyday life returns after the session, they no longer have any effect because they are not the "reserves" of the client. Disappointment on the part of the client about himself is there, because he failed again to manage something. It usually takes a long time before he understands that this has nothing to do with himself. Perhaps then in the next session the part will come in which the therapist inquires how the resources have been used with what success. In the negative case it is followed by the question: "Have you tried hard enough?" There's nothing more to add.

*There must be something to build on.* This means that resources often have to be searched for in a time-consuming and indirect way or the remaining stocks (atrophied due to non-utilisation) must be excavated. They often lie dustily and end up forgotten in drawers. It is not uncommon for resources to have been banned, abused, tabooed, underestimated, and ridiculed by other people in their use. Therefore, they are no longer used as a resource by the client, but are perceived as ballast. It's like long unused muscles that are slack. Or as with muscles that are overtrained and perhaps still pushed with medication.

Let's get this straight again: Everything is there, you just have to find it. That means we have to start searching together. But how do you set out on search? Among other things, this happens very constructively in the client's responsibility for himself with the following tools:

Life's road and variations, anchors, islands of feelings, qualities and goals or abilities, inner images turn outward, with thorns, feathers, gold, sand, shit, stones, cotton wool, and identity.

What life experiences are used to measure resources? On those of the therapist, the group members or on those of the client? If the participants succeed in orienting themselves to the reality and the experiences of the client, an already existing resource is most likely to be discovered.

The art is to be neither too many steps in front of nor too many steps behind the client. One group can make an important contribution to this. See therefore also "Group, group deputy, group wisdom" and "therapy sessions, consultations and the reality".

Most resources in life history arisen because mankind solved tensions. In biographical work, for example with the road of life, precisely these resources can be easily identified and activated for future use. In the steps of rediscovering them, *the therapist should take a strict role* so that only those who deserve the name come to the fore. Shams can be risky. *There is no man without resources.* The aim is to revive them and to practice a practical understanding of everyday use.

### Group, Group Representative, Group Wisdom

For me, **the group** is not a collection of problems, but a wealth of skills and life experience. It is composed of inspiring individuals. Whenever possible, I work with a group. It brings together both common experiences and as many different assessments as people are involved. In interplay this stimulates and corrects at the same time.

The client learns what he has in common with one, the other or even with many and what is new for him now, because he hears and feels it for the first time. Only a group can do that. The group takes one by the hand as the symbol does. I will briefly describe some of the techniques I use: *In fact, there is group wisdom.*<sup>52</sup> With these

two sources I refer to the description "The wisdom of many". If you want to better understand the wisdom of the group, I recommend this literature. Whatever the size of the group is, it promotes work and accelerates processes. Group wisdom means that a variety of life experiences are represented in this circle. Thus, in the round of perception and thinking aloud, the various persons make an essential contribution.

Clients who come from a closed family system find a counter-model in the form of the description of perception and thinking aloud. The client experiences something directly or he can listen to what the other person thinks about him. Everything is open, and the mutual esteem is obvious. The group and individual members can show *solidarity or criticise each other*. It is almost always the case that *polarisation and integration* is taking place.

In the work of one, the other recognizes himself completely or partially. The immediate experience of not being alone with a problem is invaluable. The therapist alone can only convey this intellectually, but not emotionally.

***The substitute group:*** If I don't have a real group, then I work with empty chairs that get names. Perhaps there is the teacher, the neighbour, the great-grandmother, the colleague, the boss, the client as a small child or - if he is a child - as an adult. Often the role of the stranger, the unknown is also very helpful, because completely different points of view are delivered by this chair. When designing, it is important that clients determine the persons and how they are to sit (next to each other, distributed throughout the room) and that the therapist or counsellor is restrained in doing so. At work, the client wanders from chair to chair and speaks, thinks, feels, acts, as far as he succeeds from that person's point of view. In order not to cause confusion, it makes sense to place name tags on the chairs. Depending on the topic, goal and work phase, only one chair can stand there, on which, for example, the person who plays a central role sits. She can be questioned there and/or the client changes to the chair every now and then.

I myself, occasionally go into other roles when I work alone, i.e. have no colleague, but need one. So I look at what the client says, what we do, what is asked and what has not yet been answered, from the point of view of my mother or my colleague and friend. I know both people very well, and when I sit in the appropriate chair, I make different statements; I make different assessments. In practical terms this means that I sit down on an empty chair and tell the client that I now presented the matter from my mother's point of view. Or it could be the chair of my friend and colleague Adi. Since he is a pipe smoker, I occasionally put a cold pipe in his mouth. That makes it easier for me to get started. It is important to use the possibility of involving people who do not really exist well dosed and not to make some kind of game out of it. If it succeeds precisely, the effect is considerable.

*Object in the middle:* Another possibility for new perspectives and corrections is the small object in the middle. For example, I place a coin in the middle of the room or table as a symbolic core. Or in other words, the client's subject. This is preceded by the fact that he has described his problem, his question and all or many of the participants doubt that it is actually the core of the subject. It suggests itself that the client is afraid to be open to himself and others, therefore describes a secondary war scene. I now call upon all those present to place a small object that they carry with them (watch, ring, piece of jewellery, lighter) as close or as far away from the object in the middle as everyone thinks how exactly or openly the client has described your subject or problem. The client looks at the resulting picture and quickly gets an idea of how clear or unclear, how well understandable or cloudy he has described it. He now once again formulates the sentences with the aim of being more courageous, more precise, and more open. I then again urge all those present to place their object as close to the object in the middle or as far away from it as the individual thinks the client's statement is consistent. Now everyone places his item again. The client looks at the picture again and begins to describe what it is

about again, as long as the various objects are still far from the centre. These steps are repeated until the client has decisively approached the centre.

A constructive discussion begins immediately, which makes it easier for the client to deal with it again and again in a new and self-correcting way. At the client's request, the participants can give short and concise reasons for their decisions. Maybe he's just picking one or three contributors to do it. For example, one that places the object close to the centre, one that places it far away, and one whose object is more in the centre of it.

This work can also involve people who do not actually exist. In this case, the client places the object on behalf of the imaginary persons. This can be particularly effective because he has to put himself in the shoes of these people. The statements in this chapter apply not only to individual work but also to work with families and teams.

### Structures provide Orientation and Security

Why structure? Anyone who comes into counselling or therapy is insecure. Insecurity creates fear. The fear goes hand in hand with the closeness. It's like a communicating tube. The secrecy is as small or as great as the fear. Occasionally I let the client try this out by taking a transparent tube about one meter long and pouring in coloured water. So I let the client determine the real heights. Often there is a second step, when he determines with the amount of water how small the fear should become, so that the closure is not so powerful.

Those who are afraid will be helped by something reliable, clear and concise. This is why every client needs structural offers, i.e. something that they quickly become familiar with. In non-representative studies on the topic of fear hierarchy, it became clear that the data on fears in the sessions and consultations changed from initially 70 - 90% to 10 - 20% in the third session. After that, the figures moved in an even smaller percentage range and that was

quite constant. From the beginning I try to offer the following four simple structures. We repeat structural elements wherever possible:

1. This is every tool that clients get to know and use.
2. The emotional star is always offered by me or demanded by the client when emotional ambiguities or irritations are perceived. That also applies for me. When I no longer understand the client's emotional state, or if I am so affected by the subject myself, thus my therapeutic or counselling distance is lost, we clarify the blurred with the help of the emotional star.
3. Whenever the client thinks it is useful to work and understand in time periods, we divide the processes into short, medium or long term periods.
4. Following elements of cognitive behavioural therapy, I use the following chain of action in a few simplified modifications, thus the client knows where he is in his action and what behaviour may be necessary to achieve change. The links of this chain are: *Event - perception - experience - evaluation - feeling - action.*

Clients quickly learn to understand this chain emotionally and to use it practically. The essential role of experience and evaluation becomes clear in real events in the past or present. The client understands emotionally that the evaluation determines the feeling. He also becomes aware of his responsibility and the possibility to influence the change of feelings. Experience is always unique. Charles W. Morris describes it very aptly for me:

"Humans have experiences. For humans, these experiences represent the ultimate reality. What things are like or what they would be like if they were not experiences. Humans cannot know if they were experienced by beings that are completely different to mankind. Our knowledge or thinking itself is merely an element within experience, which is why it can never explain experience,

since we can never see anything outside experience that helps explain experience."<sup>53</sup>

For these works I use the section "Program Changes - Solutions from Old Patterns", which is located in the Schneider Therapy Cards, and six shrink-wrapped DIN A4 sheets with the respective inscription experience, perception and so on (see above). The following example explains evaluations in a particularly appropriate way. The journalist Barbara Walters wrote many years ago an article about the role concept in Kabul, Afghanistan:

"She noticed that women usually walk five steps behind their husbands. She recently returned to Kabul and observed that despite the fall of the oppressive Taliban regime, women still walk behind their husbands. The women seemed content to maintain this old custom. Mrs. Walters approached one of the women and asked why she was so happy to practice an old custom that the women had once fought so desperately for it to be abolished. The Afghan woman looked at the journalist in her eyes and answered without hesitation: "Landmines!"<sup>54</sup>

Different views result in different ratings and such ratings lead to different thoughts and behaviours. The psychologist Jerome Kagan provides a clear example in a mirror conversation:

"*Spiegel*: You yourself, as you once wrote, often suffered from inner restlessness as a child. If you were born again today, would you be one of those 13 percent of all children who are considered mentally ill? *Kagan*: Probably. When I was five years old, I started stuttering.

But my mother said: 'That's not bad; your mind works faster than your tongue'. And I thought, "Wow, that's great, I'm just stuttering because I'm so smart."<sup>55</sup> Or to read with Friedrich Nietzsche: "Since I got tired of searching, I learned how to find. Since a wind held against me, I sail with all winds".<sup>56</sup>

*Evaluations lead to hypotheses* and in the respective situation they are the result between the individual life experience and what has just been experienced with the client, a team, a group, a family. "With the help of interpretation, one is able to put up a hypothesis,"

said Michael Gazzaniga in an interview with the German publishing house “Spiegel”.<sup>57</sup> *Work steps, as* described in the following chapter, form a clear structural element for this.

## Working Steps - Craft before Mouth

*Wilfried Schneider*

The individual steps refer to the work with the therapy kits, not always completely to the other interventions. The description of the individual interventions is therefore always accompanied by a reference to the procedure. The client reports about his situation in such a way that the therapist gets an idea of his concern. What is it about, what do I want to understand, what do I want to find out, clarify, and plan?

The contents of the suitcases are presented in such a way that the material does not come to the fore. It remains a *tool of the trade*, nothing more and nothing less. Therefore, the therapist's or consultant's explanations are rather *casual, objective and modest*.

This is followed by the process of finding out together and *deciding on a tool of the trade*. The therapist presents the tools of the trade in such a way that the client can make a decision. A time is specified for the duration of this step; this is usually 10 to 15 minutes. If it is a matter of working with the road of life, the duration depends on the age of the client. If the client is 25 years old, then one agrees on 20 minutes. If he's 38 years old, it could be 30 minutes. The times should be rather short. If they're crossed, that's fine. The client moves with the materials to a place in the room where he can work undisturbed and without the influence of the therapist. *All responsibility for himself is and always remains with him*. The following steps are explained.

The client, group or team starts working. Work is usually done on the floor. This results from the size of the material. If someone cannot work in this posture, then a corresponding number of tables are put together or another suitable work surface is created. Going to work on the floor has the advantage of working in a different emotional atmosphere.

Clients occasionally report later that they could have been more involved with the work and felt a bit taken back to their childhood. Clients tell of a self-forgetfulness in which they get involved in this work by losing themselves in the game and in the action. The work is finished. If the therapist or the group involved listens, it is possible to explain what can be seen.

### Where's the Therapist?

Usually the therapist sits opposite to the client. This enables precise observation. If the client is afraid, he determines the therapist's place. Mostly he asks for this one to sit next to him. The therapist and the other clients or (if there is a group) family members, team members ask *factual questions*. The therapist makes sure that the questions are indeed purely factual and not interpretations through the back door - planned or unintentional. *The questions should always refer to what is to be seen*. All the other questions don't belong here. *So, don't ask any anamnestic questions*. This is best explained at the beginning of this step using one or two examples.

All those present who are involved in the client's explanation have a mandate to perform it accurately. They are asked to describe their *perceptions* to him. It's about facial expressions, gestures, language, colour, posture and the changes as the client reports. How does the face, the eyes, the eyebrows, the posture of the head change, what (and when) is the sitting posture like, what is touched? Important are the little things, the moments and nuances. What was perceived is described directly to the client. He listens and doesn't ask.

The chairperson of the session will check whether there is sufficient material available for all areas, more precisely the visual (optical perception), the haptic (touching, "grasping") and the auditory (hearing and speaking) areas. He inquires at the descriptions from perception to the areas about which little has been said until then.

*Perception must not be an interpretation.* Consultants, therapists and clients often have little practice and do not work cleanly. "When you talked about the mother, you were nervous." That could be a description. There is an interpretation in the word "nervous", and the client does not learn how the observer noticed that he was nervous, if he really was. The difficulties at the beginning lie in the fact that there is no sufficient assumption or that a participant tries to introduce his hypotheses through the back door. In both situations, the therapist stops this procedure and justifies it again. Perception is one of the most important diagnostic tools, and it is important to use it here. Clients usually do not perceive themselves well when they explain their work. *So you need a mirror, not an interpreter.* The client listens during this work phase, does not ask questions, does not justify. Early interpretations by those involved are so dangerous because the client accepts them as fact under the heading "The therapist has said..." and stops working at this point. That's what the others do for him. Interpretations can also lead to the client getting confused and getting out.

### Think out Loud

Now the client listens to the others who think out loud what moves them, they express their hypotheses. Everything may be expressed with due esteem. Stakeholders can ask questions and engage in dialogue. After a reasonable period of time, the therapist asks the client what of what he has heard is bothering him and how. What he likes to hear, what he doesn't? As a rule, the client himself begins to formulate contents, results, diagnoses and is closer on this path and accompanied by less resistance than if everything came from outside.

If no other persons are involved, i.e. if I am alone with the client, I sometimes place two chairs in the room and sit alternately on one and the other. So I slip into the role of my

mother or a good friend who also works as a therapist. These are two people I know very well. I slip into their role and choose other words than to speak for myself. This change also applies to the perceptual part.

*What's the next step?* From this situation, the work steps in this or the next session, perhaps also for the time between sessions, are discussed and determined with the client. Here commitment applies, but no dogma.

### The Protocol

The representation is photographed. There are suggestions for this. Examples can be found in the description of the interventions. The ability to send images over the Internet provides an opportunity to continue working and involve others. That could mean: Between client and therapist, client and parents, client and partner, client and child(s), supervisor and team, client and consultant and so on.

*The client finally puts the materials back into the suitcases etc. provided for this purpose.* For reasons of helpfulness or for other reasons, other participants would like to help their clients. Before that, it is important to get the client to give you a *yes*. He often feels so closely connected to the symbols that he regards them as a part of himself. This is also the reason why clients often refuse help. If the client agrees, help is allowed.

### Group Wisdom

The topic is described in more detail below. I pick it up again here for practical reasons, as it is part of the work steps. Whatever the size of the group, it promotes the work and accelerates the process. Group wisdom means that the round meets diverse life experiences. As a result, clients contribute a great deal in terms of perception and sound thinking. Clients,

who come from a closed family system, live in it (this is very often the case), find a counter-model in the form of the description of perception and sound thinking. The client experiences something directly, or he can listen to what the others think about him. Everything is open and respectful.

### Goal of the Steps

Perceiving what has changed. Knowledge, everything new must grow, appropriately in time and belonging to itself. If the new is added, the new is to be experienced as belonging to the ego, less and less alien. Only then will it belong to me.

## Steps towards upright walk

*Wilfried Schneider*

In recent years I have often been asked by colleagues during workshops, supervisions and discussions to provide in writing what I have called clarity, orientation, structure, attitude and ultimately upright gait in my work with people.

I present my thoughts and attitude in the following.

### Talk or Act

I don't care what you say or announce. All I care about is what you do or don't do! Erich Kästner writes in his book "When I was a little boy": "With words you can't even describe a chair so precisely that master carpenter Kunze could rebuild it in his workshop". This makes it clear to me again and again that when the customer picks up the chair, he will claim that he did not order it. So another level of understanding is needed. This level is the doing. Doing is also omitted. I occasionally lend a medal to people with whom I work and who cannot get out of the shoe of talking. It says, "For nothing and nothing again." Doing more and talking less makes sense because we forget 80% of what we say. On the other hand, we remember 80% of what we do. The things we do, which are equally emotionally charged, have a particularly deep impact on us. Gerald Hüther writes in "Biology of Fear": "That which does not touch us emotionally, we get, if at all, only with great effort into our head, and if we do not recite it constantly, it disappears again in no time".

### Change or adaptation?

Our counterpart is capable of learning in many ways. For example by adapting. Avoiding change is one of them. Goal: How do I do it

without having to do it? In accordance to a statement from the "windshield wiper" from 26.6.1999. We should always be considerate when we work with people who have a clear goal in mind. We are only professional if we are aware of whether a person adapts or changes. However, I do not have to determine whether it is about adaptation or change that is still determined by the person concerned himself. It is tempting to interpret adaptation as change - it would mean I did a good job as a therapist. But this lie is doubly dangerous, because whenever two lie to each other in one thing, they conclude a kind of secret contract with each other which contributes to the maintenance of the status quo.

In addition, this misinterpretation is also irresponsible because the therapist leads his counterpart into the illusion that something stable has arisen. Later, without the therapist, he'll quickly break into this thin ice. What we do leads to change, not what we say. Doing brings about a connection between experiences and emotions. This connection prevents forgetting. The question arises to me whether this is why people are so reluctant to act and much prefer to talk so that it does not remain in their heads and hearts? I think our mission is for someone to experience that he succeeds. Not to forget: please don't adjust the client to the hypothesis.

### Or "Your Misery is not my Misery" - Contra Co-dependence

Playing the devil's advocate makes sense to me. Through confrontation, the straight path of confrontation is taken. If you don't stop talking, you're usually scared. I thus offer my counterpart to rise from the chair of fear in my slipstream. "Your misery is not my misery and you cannot expect solidarity from me! If you want my compassion, you will not receive it! My mission is to reach out to you for your upright walk. I'm not responsible for you!". To make it clear, conversely, a joke: "A man meets a therapist in a strange city. The man asks the therapist about the station. The therapist

answers, "I know where the station is, stay here, I'll go for you." This ensures that the stranger never gets the train.

The mother of the family therapy, Virginia Satir, reports that she has attached a picture of a pig to the mirror in the bathroom. So every morning she remembers that she has to and wants to take on this role in the work of the day. We also need to know that our profession attracts many people who are co-dependent. This topic is a hot potato, especially in supervisions and consultations with conductors. Unfortunately, the latter know little about it and there are many managers who prefer to hire exactly these colleagues. It is tempting, because at first glance they are "easy-care" employees. I, on the other hand, think they have no place in our profession. Co-dependent people are people who (must) prevent change.

### The Ladies and Gentlemen of the Half-hearted and Conjunctives

These people are also very hesitant to deal with clarity and responsibility and to live them. The long list of "maybe", "if and but", "I don't know", up to the rigid words "always" and "never" shapes sentences like: "*If maybe* I can't find *anyone*, then I'm still *thinking about whether I have to at all*" or "*I don't know*".

"*Why always me*"? Every client or colleague in the Supervision that uses the word "properly" can be sure that I will perceive it and ask: "And improperly?". There are certainly first sessions, which consist predominantly of half-hearted or rigid statements being made and I react to each one - patiently inquiring. Saying no isn't doing no. Saying yes isn't doing yes.

### Mr No One and Mrs No One - Responsibility and Being Responsible

To responsibility and to being responsible belongs "I" and "We"! Mr No One and Mrs No One are present in all teams, groups and

families. They have never been seen and yet they are omnipresent. They *boycott with* perseverance and responsibility since time immemorial. If you explore violence, cowardice and flight from responsibility, you will always encounter them. Resist them with patience and perseverance.

### Questions - and why not ask "Why"?

The German Sesame Street song with the lyrics: "*Der, die, das, wer, wie, was? wieso, weshalb, warum? Wer nicht fragt bleibt dumm!*", that cannot be translated into English or the meaning is lost, conveys that the curiosity of the child and the adult brings a person forward. But if we ask children or adults for something they cannot do with a "why", then we hurt them. Could the client be referring to the "Why", he wouldn't have the problem. In the sense of appreciation, the "why" has no room here. Who's that?, What?, When?, How's that?, Where? are questions that lead ahead.

### There are no difficult Cases

Of course, there are no difficult colleagues either, but nevertheless they proudly report moaning that they currently have several difficult cases again. To gain clarity for oneself here is of great importance for working with people. It may well be that I experience something as difficult. At this moment this is my problem and says nothing about my counterpart. If I cannot cope with this, then it is time for me to do supervision or to discuss with colleagues whether, with the client's consent, a more suitable colleague is working with this client. If I don't clarify that, I blame my problem on a person who didn't have it before - the client. And everyone is what they are: 100 percent!

### Sow chased through the Village

I keep a great distance to the sows chased through the therapy and client's village. In larger distances, however in all regularity, one appears again and again with new name. These were or are borderline, self-injurious behaviour, trauma, mobbing, burnout - just a small selection from recent years. Then there is a flood of books, films, trainings, new job titles and not a few Colleagues report full of pride, zeal and awe of the new. I'm not going; I don't want to go, because none of this is new. Everything exists as long as there are people. One of the dramas, the diagnoses, is becoming more and more threatening. Who still thinks of people? I shudder.

### Ratings

Of course, the "difficult case" from my description above is an evaluation. An event is followed by my perception and on the basis of my experiences

(Life experiences) I evaluate this event. After the evaluation, I perceive a feeling that leads me to say, for example, "This is a difficult person". If I look at my feeling or feelings, they may express themselves as fear, anger or/and shame. What prevents me from changing my rating? Do I want to be able to learn? With the change of evaluations the person experiences the proof that he is responsible for his feelings. The following example explains evaluations in a particularly appropriate way. Unfortunately, the exact source is missing. The text was sent to me on 5.9. 2011 by e-mail. I use it in spite of a missing exact source indication, since I could not explain it better. The journalist Barbara Walters wrote an article many years ago about role understanding in Kabul, Afghanistan. She noticed that women usually walk 5 steps behind their men. She recently returned to Kabul and observed that despite the fall of the oppressive Taliban regime, women still walk behind their husbands. The women seemed content to maintain this old

custom. Mrs. Walters approached one of the women and asked why she was so happy to practice an old custom that the women had once fought so desperately for to be abolished. The Afghan woman looked the journalist in the eye and answered without hesitation: "Landmines!"<sup>58</sup>

Different views result in different ratings and such ratings lead to different thoughts and behaviours. The psychologist Jerome Kagan provides a clear example in a mirror conversation: "Spiegel: You yourself, as you once wrote, often suffered from inner restlessness as a child. If you were born again today, would you be one of those 13 percent of all children who are considered mentally ill? Kagan: Probably. When I was five years old, I started stuttering. But my mother said:

'That's not bad; your mind works faster than your tongue'. And I thought, "Wow, that's great, I'm just stuttering because I'm so smart.

<sup>59</sup>

### Resistance and its Meaning

*Resistance is an unpopular topic among colleagues. I often experience in conversations that resistance is felt as an action of the client against the therapist, social pedagogue, and educator. The gaze, the feeling for the value of resistance is then not seen at all - or often only marginally. Resistance is something so valuable in our work. Resistance is alive and it shows me what is possible and what is not. For the client, working with their resistance and coping with related problems is hard work. As with the ground breeders, the client moves away from fear, fluttering conspicuously. Resistance shows ways. The background of the resistance is usually fear. And when I work with the resistance, it leads me to the cause of fear. And not infrequently the client shows me the cause of his fear for the first time via this path. This can be the beginning of change. Anxious colleagues don't like to work with resistance because they are in it at the moment. Many colleagues in educational and*

therapeutic professions attach great importance to the fact that they are liked. How do they interpret resistance?

### The biggest Taboo: the Values

Everyone has his taboos, and these are so different that you can't even list them all. What I often experience is that sexuality and values are at the top of the taboo rankings for almost everyone. And again the question "What am I worth?" to myself or to other people is in the first place. For a long time, the client makes great efforts to hide this topic. It is very important to me to put it on the agenda in time to see with the client that and how he can deal with it openly. If he succeeds in this, he very often also succeeds in daring to do something new in order to increase his value. Change then set out on its way. I know that courage is barely perceptible at first but present. Similarly, clients are very anxious not to let it show. So I persevere and put the topic on the agenda again and again.

### Do not add in the double Sense

When I work with a client, I have to be able to appreciate him. However, I don't have to like or sympathize with every client. I can still appreciate him, though. That's fine. People who are not valued are vindictive. They soon give in because their self-esteem is not sufficient to resist. Practice resistance with them in the sense of "becoming worthy of yourself" and not having to be resentful. Do not bear down does not mean do not give way and do not bear down. If these interpersonal relationships can be lived, it is easier to stay in relationship.

In huge crises such as bullying or devastating violence, hatred usually wins. As understandable as it may be, as unfree it is. As long as we allow ourselves to be bound to a conflict by hatred, or by other evaluations and attitudes, we cannot resolve the conflict and we cannot be free. Pumla Goboda-Madikizela, the South African psychologist and therapist, who has actively worked in

Tutu's Truth Commission, says: "I am able to live without being tied to you longer, without you arousing hatred in me". I also say, "That's how you become autonomous!"

#### What I work about?

I work about life, not dying. I work about staying, perseverance, and not about leaving, escaping. I work towards health and not on the disease. I work about the abilities and not about the incapacities. I'll hold. I'm not holding. I'm not talking and working about; I'm talking and working with. I say, "Play on the sidewalk!" not "Don't play on the street!"

#### Consistency or Punishment or what?

I always feel a cold shiver running down my spine when I hear the cry for consequence - independently in education, pedagogy, therapy, politics, in everyday life. How often is punishment meant and how often do the callers only know what punishment is, but not what consequence is. Whoever says consequence and acts with punishment does not change people. He merely shows them what they have already experienced. Namely: Adaptation and no change. The following is consistent:

*During a group trip, two young people secretly phone from the kitchen telephone at night. They use a lock pick to get into the kitchen. The thing flies up after the return from the trip. This is followed by a discussion between the educators about the consequences. Finally, the following is considered to be useful and thus also carried out: The core of the consequence is that the two young people put so much pocket money together that they can pay the telephone costs to the owner of the telephone. And, of course "confession" and the apology. At the same time they collect money from the young people, parents, etc. who have travelled with them. Money to donate to the child care hotline in Hamburg. They have*

*to explain the background of the action to the donors and thus repeatedly deal with the event again and again. The collected sum is taken by the two young people accompanied by a pedagogue to an employee of the children's care telephone. The two must explain themselves not only with a telephone call led in advance for the purpose of appointment arrangement, but clearly state their "doings" during the meeting. The consequence thus has to do with it (telephone and money) on all levels.*

### Past and Identity

You can't change what happened a second ago. And yet, so many people are concerned about it.

I think it's very convenient to do that. The hope of finding a culprit is always tempting, especially when it comes to something you haven't succeeded in yourself. Staying in hate may be comfortable, because then I don't have to deal with my part in what happened. Dealing with the past always makes sense when it comes to understanding oneself in the present. Only then does the ability to shape the future begin.

### What else?

In my work I am a director and dramaturge. I'm in shape for the day. Not to leave the relationship in work. If you can't do that, then you're just there without being close. Phases in which nothing changes. You only make your money. The main focus is on the question and, of course, the answer as to who was achieved how and not what was achieved.

Learn to understand the client's favourite mistake. So was his plan of happiness. Never and never do I use the "neutral" or pastoral language that does not suit me, as some colleagues do. How should the client understand these and the people behind them? That's not him. Where is the authenticity praised by colleagues? Or so

explained: A dog looks at another and says: "Yes! Let it out! Let it out! Yes!". Answer: "I can't even shit in peace".

Remember: Your perception is only one of many possible perceptions. Always remember for a moment that your opinion (hypothesis) arises from your perception, which you evaluate based on your experience. If you had not sat in front of, but behind the client, your perception might have been different. Thus there would also be a different opinion, a different hypothesis. Hypotheses are unavoidable and important. They only become valuable if they are constantly checked. Knowing my weaknesses and how to deal with disappointments protects me. A session without any humour is like a hollow tooth. Wrong or right does not exist in working with people. Rather, we strive together for clarifications, solutions, in order to open closed doors. Some things I just leave standing. At the end of the text "The blind man and milk", Leo Tolstoy states: "And as many examples as the sighted man gave, the blind man could not grasp what the way of milk is". Therapists are also directors, actors, provocateurs, comedians, spots of colour when it is too little colourful. There's no royal road.

*Hope always has to do with the future and that always begins immediately.* What happened a second ago, you can't change. To have responsibility for this, not to remain there, but to continue. "The walker's way is pushed under his feet," says Martin Walser. This concerns both therapist and client in the same way. Always straight ahead, upright; even in case of doubt!

## Disordered Thoughts on Posture and Action

*Wilfried Schneider*

1. You need a dramaturgy. How's yours?
2. Do you know your voice? How does it sound?
3. What are you looking at? Your eyes at work.
4. What are your hands doing?
5. You have a good idea and start to make the client fit that idea?
6. What might your sentence mean, "What can I do for you?"
7. How do you know yourself? How do others recognize you?
8. Some colleagues ask, "What does that do to you?" What's that supposed to mean? Not my sight! I will rather ask, which feelings do you perceive then and how do you act then?
9. Moments - nuances. What do you see of it? Nuances. Do you get it? How important are they to you? What are you gonna do with it?
10. Let the client work independently and responsibly on the materials. Imagine what distance you need (internally) to do this, too. You can also imagine and determine this spatially to help you. You moderate over questions and be patient when stagnating. If really necessary, you can create movement again by a suitable provocation (What is that and how does it work?).
11. Are you working with the client about stopping or starting? Or is starting already stopping? And so on.
12. It's not about wrong or right in your evaluation. It's about that. That you've changed the logic of behaviour . Understand clients. Would he be any different at this moment?    Disordered thoughts on posture and action

he'd do differently. Assuming he knew how else he wanted to go.

13. You're standing in front of a grave. What do you think you're saying? "Man has died" or "Man has lived".
14. Work on what I want, not what I don't want.
15. Learn to understand the logic of behaviour. Then you understand the sentence, "Only because you get something out of it, you act like it." If we then assume that the person is familiar with it all his life, he knows about it and probably has little fear in this context. The idea of making something different, even completely different probably increases the anxiety level. And who wants that?
16. Everyone is what they are 100%. So I don't work with the deficits, but I don't work with the resources either. I'm asking about his goals. What should be different and how should it be?
17. Less interpretation and less action by the therapist is usually more (less is more!), because the unconscious has more time of its own to become conscious when it suits the person concerned - i.e. is not driven by the therapist at an increased pace from the client's point of view.
18. Some things come through the back door in one session. So never be focused on just one thing. So don't trust just one idea. Or as Ludwig Wittgenstein puts it: "The idea sits on the nose, as it were, and what we look at we see through it. We don't even get the idea of "taking them off".
19. You are not a missionary and where is it agreed that you should do something good for the client? Missionary work has to do with one's own neediness and nothing to do with the needs of one's counterpart.
20. See if the one you're working with has wings. Does he use them, are they broken or in one piece?  
When does he discover them? When's he using it?  
Disordered thoughts on posture and action

21. I think life oscillates between anger and tenderness. And this in a desire of, to be, the life or the longing for one or the other.
22. In every problem there is also the resource. Can you see them?
23. Do what you can and are. Let that be what you can't or don't want to be.
24. My perception of you and your reproduction is not my opinion about you.
25. Be a mess maker at the right time.
26. As long as the therapist talks and makes suggestions, the client does not have to do anything. As long as the client talks without doing anything, nothing changes.
27. Well saved you should have: What's the matter with you? What's different? What's it going to be? How do I get there?
28. Preaching to the client doesn't make sense to the client. Don't confuse the profession with that of a prompter.
29. Learn to wait at work.
30. Woe betide me if I draw consequences from myself.
31. Martin Walser in Meßmer's thoughts
32. I can recognise half-heartedness and react to it: "*But if I don't find anyone, then I'm still thinking about whether I have to do it at all*".
33. Theory only makes sense if interventions can be used to derive actions.
34. Therapy is useful when it can be lived.
35. ...a person who has a very fine feeling for what flashes through between words and a sensitive way of making difficult things seem easy! (Susanne Rödiger on Wilfried Schneider)
36. ...and to empathize respectfully with the "unspeakable" of the other without being frightened, neither by nor for the other. (Ina Hinnenthal about Wilfried Schneider)

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## Wh-questions

**WHO?**

**WHAT ?**

**WHEN?**

**WHERE?**

**HOW?**

**WHAT FOR? \***

\* The WHY - QUESTION also asks unspoken: "To think, feel, act and *be like this in* our family, group or relationship is not okay. The proof that you love us, me, you bring, if you think *like this*, feel like this, act like us, like me". The waiver of the WHY question is worthwhile. Whoever can answer the why question no longer has the problem or it is no longer of great importance to him. In M.E.G.A.Phon, 10/99, page 19 Manfred Prior names seven Ws ("Constructive W questions"). They are:

**What**

**When**

**Which**

**Who**

**How**

**To what**

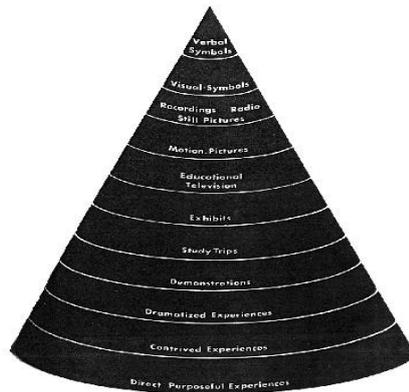
**How**

Also here the "why - question" does not appear.

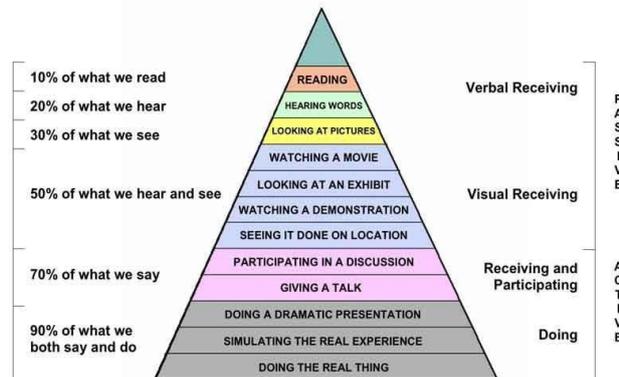
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- <sup>1</sup> Oaklander Violet: "Gestalttherapie mit Kindern und Jugendlichen", KlettCotta Stuttgart 1984, 2nd edition, p. 210. <sup>2</sup> Erich Fromm: "Das Wesen der symbolischen Sprache", in: Erich Fromm: Gesamtausgabe, Volume IX, Sozialistischer Humanismus und Humanistische Ethik, Deutscher Taschenbuch Verlag, Munich, 1st edition April 1989, p.177/78.
- <sup>3</sup> Sandner, Donald: "So may evil leave me in droves - a psychological study of Navajo rituals", Walter Verlag, Solothurn and Düsseldorf, 1994, p. 22.
- <sup>4</sup> Langer, Susanne K.: "Philosophy on New Paths-The Symbol in Thought, in Ritual and in Art", Fischer Taschenbuch Verlag, Frankfurt am Main 1984.
- <sup>5</sup> Grove, David J. and Panzer, B.I.: Healing Trauma - Metaphors and Symbols in Psychotherapy, Verlag für Angewandte Kinesiologie GmbH, Freiburg im Breisgau, 1992, p. 17.
- <sup>6</sup> This work with symbols has nothing to do with esotericism.
- <sup>7</sup> The bird species of the ground breeders dominates some such diversions. It is worth taking a closer look at this.
- <sup>8</sup> Found in Picture of the Week, No. 31, 28.7.2011, p. 46.
- <sup>9</sup> Quoted from "Kein Gen für die Faulheit" - Die Gehirnforschung underestimates feeling and experience (mental size 3 about Gerald Hüther) by Schmitter, Elke, Der Spiegel, 32/2007, p. 142/143.
- <sup>10</sup> Interview: Blech, Jörg and Traufetter, Gerald, SPIEGEL SPECIAL 4/2006.
- <sup>11</sup> Christoph Schneider, loc. cit., p. 105.
- <sup>12</sup> Beyer, Susanne: "Ich denke, therefore irre ich", in: Der Spiegel, issue 14/2012, p. 122. <sup>13</sup> Damasio, Antonio R.: "Selbst ist der Mensch", Siedler Verlag München Nov. 2001.
- <sup>14</sup> Zusammenfassung aus einem Artikel von I.M. Hinnenthal: Symbols, metaphors and images in the psychotherapeutic treatment of trauma and addiction", MDD, Year III. Number 12 December 2013, S. 31 - 36.
- <sup>15</sup> [http://de.wikipedia.org/wiki/Autobiographisches\\_Ged%C3%A4chtnis](http://de.wikipedia.org/wiki/Autobiographisches_Ged%C3%A4chtnis)
- <sup>16</sup> "The memory of the body - why we remember more than we think" by Ines Possemeyer.

- <sup>17</sup> Well understandable and scientifically correct gives Meir, Kirstin in: PM, issue 1/2012, pp. 32 to 38 under the title "When do we begin to remember?". A quick and multi-layered overview of the topic. To see the sources of Howe, Mark (University of Lancaster) mentioned in this post, please choose your homepage: <http://www.psych.lancs.ac.uk/people/MarkHowe.html>. Howe has published substantial research on the subject.
- <sup>18</sup> I recommend reading about it: Kapfhammer, Hans-Peter: "Autobiographical Memory and Dissociative Disorders", in: Personality Disorders: Theory and Practice (PPT), 2010 14 No.4, pp. 272-283.
- <sup>19</sup> I recommend to open the following source and read it completely: [http://www.uni-bielefeld.de/University/Einrichtungen/Zentrale%20Institute/IWT/FWG/Gedechtnis/Gedächtnissysteme\\_Auto.html](http://www.uni-bielefeld.de/University/Einrichtungen/Zentrale%20Institute/IWT/FWG/Gedechtnis/Gedächtnissysteme_Auto.html).
- <sup>20</sup> The dtv-Atlas zur Psychologie, Volume 1, by Benesch, Hellmuth, Deutscher Taschenbuch Verlag, Munich, 1987, under Exponierung (Heraushebung) (p. 141) (Exposure (Emphasis)), clearly and impressively describes nine exposures that  
Describe the connection between experience, emotion and memory. "Which experiences get the quality unforgettable", there is a lot for it  
Investigations. Since the 1920s (Sander 1927; Benesch 1973; MondenEngelhardt, 1986) the "unforgettable experiences" have been elicited at different age groups (Deutscher Taschenbuch Verlag - Atlas Bd. 1, p. 141). <sup>21</sup> Draaisma, Douwe: "The Book of Oblivion", Verlag Gailani, Berlin, 1st edition 2012, 350 pages.
- <sup>22</sup> Julia Shaw, "The Deceptive Memory-How Our Brain Fakes Memories", Carl Hanser Verlag, Munich 2016, 302.
- <sup>23</sup> That could be the yes word to a marriage. But also a "no", which was very difficult for you to finally say. Or, as a client tells me, first courageously asked for directions. Until then he often needed a lot of time to get where he needed to go. Therefore he often arrived late or left the house early. Each reader will come up with numerous examples of themselves or of friends.
- <sup>24</sup> These figures have been quoted again and again for many years in one way or another. In most cases, no or seldom information about the sources is given. One probably takes it over from the other without any checks. I give here all hints, which I regard as essential in this connection and accept in the totality also as proof. After research, which is still not finished, I come to the decision to say that this division and hierarchy comes from Dale, Edgar (1946) and found the expression in the learning pyramid (without numbers) after standing. The figures probably come from Phillips, Paul John who worked at the University of Texas at Austin and gave training for the oil industry. During the Second World War.

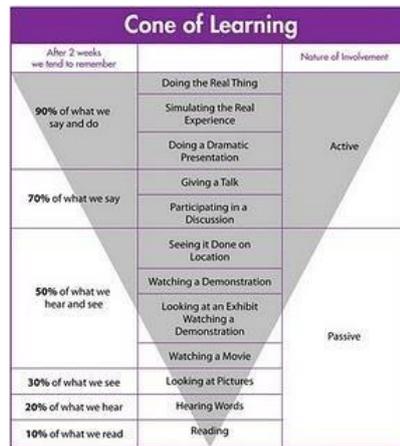
taught Phillips Visual Aids at the U.S. Army's Ordnance School in Aberdeen (Maryland), where these figures were first published (cf. Thalheimer, 2006). According to Thalheimer (2006), Edgar Dale (1969), who in his previously published Cone of Experience represented a gradation of different forms of activity in learning, also considered this "learning pyramid" (Figure according to Thalheimer, 2006):



This by Dale 1946 published therefore rather intuitively and explicitly without numbers model subsequently developed a life of its own. This was finally made possible by the interpretations of others:



I found this very well prepared information at: <http://arbeitsblaetter.stangl-taller.at/LERNEN/Lernstrategien.shtml>. The upside-down graphics certainly make it clearer what to look out for when mediating.



Source: <http://capitalisminvest.blogspot.com/2010/04/cone-of-learning.html>.

Here you will find numerous illustrations on the topic.

<http://www.google.de/search?q=Edgar+Dale&hl=de&client=firefox-a&hs=t66&rls=org.mozilla:de:official&prmd=ivnsbo&tbm=isch&tbo=u&source=univ&sa=X&ei=TrOnToi5LMzsgauuOHKCO&ved=0CCgQsAQ&biw=1262&bih=845>.

These data are also quoted in the "Handbuch der Weiterbildung für die Praxis in Wirtschaft und Verwaltung, Bd.5, Der Trainer in der Erwachsenenbildung", Schrader, Einhard, Gottschall, Arnulf, Runge, Thomas, 1984, pp. 48-49. The authors claim that a study within the framework of "Jugend forscht" confirms the figures. E. Schrader tells me the following about this source: But I asked around among colleagues and got the following answer from the co-author Arnulf Gottschall: "Now to your question: We have always used the curve because it is simply plausible. (Moderators are just pragmatic). And when the question arose where we actually got them from, I did some research and found an article about a project at "Jugend forscht" who did the following experiment: First, 10 items were read to participants and the retention rate measured, then the names of the 10 items were written on a blackboard and measured again. In the third step the objects were spread out on a table and could be looked at and in the fourth step the test persons could take the objects into their hands. The measurement of the retention rate was very similar to our curve. That is why the footnote states that the results were confirmed within the framework of "Jugend forscht" in 1982. This information can no longer be obtained from the "Jugend forscht" office. It is assumed that the experiments were regional in nature. The following is another critical consideration of these figures and further indications of the chaos of the source(s): [http://goliath.ecnext.com/coms2/gi\\_0199-571890/The-ten-percent-solutionanatomy.html](http://goliath.ecnext.com/coms2/gi_0199-571890/The-ten-percent-solutionanatomy.html). Interisland ouch: To date, all efforts to locate the source of this claim have failed because all trails have led to dead ends. For example, a 1988 paper by Felder and Silverman repeats the claim and cites a 1987 paper by Slice as their source. The Stice paper in turn speaks of "some data from the old Socony Vacuum Oil Company. (The source indicates the

data are from the 1930s or 1940s, but I have no other information)." (All efforts to locate the source have so far failed, because all traces ultimately went into the void. Example: A paper by Felder and Silbermann repeats this claim and gives as its source a paper by Slice from 1987, the Slice paper again speaks of "a date of the old Socony - Vacuum Oil Company" (This source mentions as a date the 1930s or 1940s, but I have no other information)).

<sup>25</sup> Schacter, Daniel L.: "We are memories. Memory and Personality", 1st edition Reinbek near Hamburg, Rowohlt Verlag 1999, p. 22f.

<sup>26</sup> Summary after Daniel L. Schacter of pages 22f., quoted after Petra Klenke, loc.cit.

<sup>27</sup> Quoted after "Barlach, Ernst Käthe Kollwitz: "Über die Grenzen der Existenz", exhibition texts, Ratzeburg o.J., (The exhibition took place 2010 in Ratzeburg), p. 26.

<sup>28</sup> Hermann Hesse, Eugen Siegel (1914) in: "Der Lateinschüler", Aufbau Verlag Berlin und Weimar, 1st edition 1977, p. 58 (bb 376).

<sup>29</sup> Gustav Jung was born on 26 July 1875 and studied medicine in Basel.

Together with Eugen Bleuler he led Freud's psychoanalysis into the Psychiatry. After about six years of friendship, he separated from Freud at the end of 1912 because of theoretical differences and developed his own analytical psychology. He died at the age of 85 on 6 June 1961 in Zurich. In connection with my topic, Jung is so important because symbols in his work, in his practical work are an essential

Play a part. The role of symbols can be found in particular in the works "Archetypes", "Changes and Symbols of Libido" and "Man and His Symbols". What is particularly important for my work from Jung's work is that the archetype is the image in the broadest sense and the that makes up emotions. They cannot be considered separately ("Man and his symbols", p. 96). And: "But since many people treat archetypes as if they were part of a mechanical system that can be learned with some practice, I have to stress that they are not just names or philosophical terms. They are components of life itself - images that are connected to the living human being through the bridge of emotion. Therefore, it is impossible to give an archetype an arbitrary (or universal) interpretation. It must be interpreted as appropriate to the life situation of the person concerned (p. 96)".

<sup>30</sup> In Sigmund Freud's work, we find the examination of symbols predominantly in the area and technique of dream interpretation. There he describes and distinguishes 4 mechanisms of dream position and censorship: compression, displacement, consideration of representability, symbolisation. Freud regards the language of symbols as a kind of secret code and the interpretation of dreams as its deciphering. In dream interpretation, he

recommends careful study of the symbols in particularly transparent dreams in which the meaning of the symbol can be established. Symbolisation, on the other hand, is the most important component of dream theory. It plays an important role in psychoanalytic literature.

<sup>31</sup> Humberto Nagera, born in Cuba, studied medicine in Havana and worked there as a psychiatrist, Professor and psychiatrist in the USA since 1968. In his psychoanalytical basic concepts he describes the meaning of symbolism on pp. 313 and 314 as follows: "The symbol is a representative, descriptive substitute expression for something hidden, with which it has obvious characteristics in common or is associatively connected through internal connections. Its essence lies in ambiguity" (p. 313). The language of symbolism knows no grammar. It is an extreme case of a language consisting only of infinitives, even active and passive are represented by one and the same image. A symbol can have two or more meanings that depend on the patient's associations: on the other hand, several meanings can condense in it. It is largely independent of individual conditions. An individual cannot give a regularly used symbol any new meaning; it can only choose from the various meanings of a symbol the one that suits its purpose. For another meaning it must choose another symbol. This description, observation, observation corresponds to 90 percent of my experiences in the use of symbols in therapy, counselling and supervision (p. 314).

<sup>32</sup> Verena Karst, 1943 in Wolfhalden, Switzerland was born. Professor of Psychology at the University of Zurich as well as lecturer and teaching analyst at the C.G. Jung Institute there. Verena Kast developed the theoretical and practical foundations of Carl Gustav Jung more than almost any other and presented her results above all in the book "The Dynamics of Symbols". She has consistently made a reference to therapeutic practice in all the theoretical aspects of Jung's work and describes it very vividly. With Jung and thus also with Kast it is less about concrete, thus understandable symbols. This does not separate, but it does clearly distinguish it from my tools of concrete symbols, i.e. comprehensible objects. Nevertheless, I find a wealth of attitudes, attitudes, goals and practical actions that I experience in my own work. Especially in the chapter "Symbol and therapeutic goal" extremely important descriptions can be found, which are essential for practical applications and therapeutic postures. Verena Kast writes among other things: "If symbols can be experienced in a therapeutic process, then we experience that we feel more alive, more emotional, i.e. the confrontation of consciousness with the unconscious takes place. Our very special current difficulties become visible at the symbol, but also our very special life and development possibilities; in the difficulties lie also the development possibilities (p. 40)."

<sup>33</sup> Kalf, Dora M.: "Sandspiel - Seine therapeutische Wirkung auf die Psyche", Ernst Reinhardt Verlag, Munich and Basel, 3rd edition 1996. It is also recommended to read "Konzepte und Anwendung des Sandspiels", footnote 21.

<sup>34</sup> Wollschläger, Maria-Elisabeth and Gerhard: "Der Schwan und die Spinne -

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Das konkrete Symbol in Diagnostik und Psychotherapie", Verlag Hans Huber, Bern, 1998.

<sup>35</sup> Beaulieu, Danie: "Impact Techniques for Psychotherapy", Carl-Auer Verlag, Heidelberg, 4th edition 2012, 144 pages.

<sup>36</sup> A reliable and quick overview of the range of symbols can be found at: <http://de.wikipedia.org/wiki/Symbol>.

<sup>37</sup> Klenke, Petra: "Schizophrenia - PEGASUS and Schneider therapy cases - can both approaches be combined", Bachelorthesis, Fachhochschule Kiel, August 2010, 68 pages. The author attempts to prove the meaningfulness of the linkage with practical examples.

<sup>38</sup> Kästner, Erich: "When I was a little boy", Aufbau Verlag Berlin und Weimar, 1st edition 1978, p. 34.

<sup>39</sup> Kästner, Erich: Certain married couple, in: "Doktor Erick Kästner's "Lyrische Hausapotheke", dtv, Munich vol. 11001, 19th edition 200 3 (first edition 2936), p.128.

<sup>40</sup> de Saint-Exupéry, Antoine: "Der kleine Prinz", Chapter XXI, Karl Rauch Verlag, 1950 and 2008, p. 90 and Antoine de Saint-Exupéry, "Brief an die Franzosen" (1942), Karl Rauch Verlag, Düsseldorf 1956, Collected Writings in Three Volumes, Volume 3, p. 214.

<sup>41</sup> Berkeley, George (1684 to 1753), quoted after Charles W. Morris: "Symbolik und Realität", Suhrkamp Verlag, Frankfurt/Main 1981, 368 pages, stw 343, p. 31.

<sup>42</sup> Berkeley, George: "A Treatise on the Principles of Human Knowledge", Felix Meiner Verlag, Hamburg, 2004, pp. 20-23.

<sup>43</sup> Cassirer, Ernst: "Philosophie der symbolischen Formen", third part: Phänomenologie der Erkenntnis, wissenschaftliche Buchgesellschaft, Darmstadt, 1954, 10th, unchanged edition 1994, p. 4f.

<sup>44</sup> Löwenfeld, 1939, p. 67, quoted after: Mitchell, Rie Rogers and . Friedmann, Harriet S: "Konzepte und Anwendungen des Sandspiels", E. Reinhardt Verlag München Basel, 1997, 207 pages, p. 42.

<sup>45</sup> Christoph Schneider: "Symbols and authenticity. Zur Kommunikation von Gefühle in der Lebenswelt, p.104, in: R. Schlögl, B. Giesen, J. Osterhammel (Ed.): "Die Wirklichkeit der Symbole", UVK Verlagsgesellschaft mbH, Konstanz 2004, 464 pages.

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- <sup>46</sup> Rolf Oerter, "Childhood", in: Rolf Oerter and Leo Montada: *Developmental Psychology*, Beltz Verlag, Weinheim 1998, pp. 255-257.
- <sup>47</sup> Wittgenstein, Ludwig: "Philosophische Untersuchungen", Suhrkamp Verlag Frankfurt am Main, 1971, § 103, p. 76. <sup>48</sup> Ciompi, Luc: "Gefühle, Affekte, Affektlogik", Picus Verlag Vienna, 2. Edition 2007, Vienna Lectures Im Rathaus, Lecture 9 May 2001, p. 32 ff.
- <sup>49</sup> Kast, Verena: a.a.O, page "to the book".
- <sup>50</sup> In "M.E.G.a.Phon", 10/99, p.19 Manfred Prior names seven W - questions ("constructive W - questions").
- <sup>51</sup> Karl König, "Defense Mechanisms", Vandenhoeck & Ruprecht, Göttingen and Zurich, 1996.
- <sup>52</sup> <https://de.wikipedia.org/wiki/Die> Wisdom of the many. As well as: James Surowiecki: "The wisdom of the many: Why groups are smarter than individuals and how we can use collective knowledge for our economic, social and political actions, C. Bertelsmann Verlag, Munich 2005, p. 384.
- <sup>53</sup> Morris, Charles W., loc. cit., p. 175.
- <sup>54</sup> Unfortunately, the exact source is missing. The text was sent to me on 5.9. 2011 by e-mail. I use it in spite of a missing exact source indication, since I could not explain it better.
- <sup>55</sup> "Tutoring instead of pills", "Spiegel-Gespräch mit Jerome Kagan", *Der Spiegel*, Issue 31/2010, p. 95.
- <sup>56</sup> Friedrich Nietzsche, "Die Fröhliche Wissenschaft, Chapter 3, "Scherz, Licht und Vorspiel in deutschen Reimen, 2. Glück", Wilhelm Goldmann Verlag, Munich 1960, Vol. 569/70.
- <sup>57</sup> "Wir sind nur Maschinen", "Siegel-Gespräch mit Michael Gazzaniga", *Der Spiegel*, Issue 50/2011, Page 149 to 152. See: Gazzaniga, Michael: "Who's in Charge? Free Will and the Science of the Brain", Ecco, New York, 260 pp.
- <sup>58</sup> Unfortunately, the exact source is missing. The text was sent to me on 5.9. 2011 by e-mail. I use it in spite of a missing exact source indication, since I could not explain it better.
- <sup>59</sup> "Tutoring instead of pills", "Spiegel-Gespräch mit Jerome Kagan", *Der Spiegel*, Issue 31/2010, p. 95.