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The Johari Wonderland: The Fusion of Classic Literature and Film to Enhance Key Group Counseling Concepts and Counselor Reflexivity

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THE JOHARI WONDERLAND: THE FUSION OF CLASSIC LITERATURE AND FILM TO ENHANCE KEY GROUP COUNSELING CONCEPTS AND COUNSELOR REFLEXIVITY

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The Johari Wonderland: The Fusion of Classic Literature and Film to Enhance Key Group Counseling Concepts and Counselor Reflexivity

BY

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Submitted to the Faculty of the Graduate School of
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DEDICATION

This dissertation is dedicated to Justin McCandless and Cody and Myra Parker for their nonstop support and encouragement.

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ABSTRACT

The Johari Window is a model of relational dynamics and key to understanding group counseling. Counselors-in-training must grasp the concept in order to flourish as group leaders in the field. Therefore, how might this concept be explained in a way that provides clarity and enhances students' reflexive skills? This narrative analysis explored in what ways, if any, an originally designed Johari Window experiential activity can help students obtain understanding of the topic. A summarization of Carroll's (1865/2014) *Alice's Adventures in Wonderland and Other Classic Works* as well as movie clips from Tim Burton's production of *Disney's Alice in Wonderland* (Lebenzon et al., 2010) were utilized to describe the Johari Window. Three points of data were collected. A group of twelve students enrolled in an introductory group counseling course participated in a group interview and reflective writing based on the experiential activity. Then, participant checks were conducted regarding themes and feedback. Key findings included new perspectives on the Johari Window, enhanced personal insights, and a plot of identity development based on the story of Alice and the participants' narrative.

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Chapter 1: Introduction

Creativity in counselor education may promote the advancement of counselors-in-training. Many authors have explored creativity or experiential activities in counselor education (Lawrence, Foster, & Tieso, 2015; Young & Hundley, 2013), but how are these activities best conveyed? For example, introduction to group counseling concepts can be intimidating to the neophyte counselor. However, there is potential for group counselors-in-training to gain confidence in skill and understanding through the deep reflection of literature or classic fiction and popular culture. In a qualitative dissertation, I have explored the narrative analysis which sought to tell unique participant accounts through a synthesized blend of stories in classic literature and film in the counselor education classroom. An original construction of a pedagogical approach was utilized to enhance reflexivity and teach a foundational group counseling concept, the Johari Window (Parker, 2017c). The mechanics of the Johari Window allow for the development of unique microcosms. Magically yet really well-crafted, human interactions unfold within four quadrants of a window focused on "awareness of behavior, feeling, and motivation," which are broken into open, blind, hidden, and unknown quadrants (Luft, 1984, p. 60). The window is a beautiful construction worthy of being highlighted in the classroom. Therefore, a qualitative design and data collection strategy capable of drawing upon explorations of successful creative pedagogical approaches in the group counseling classroom was formulated.

It is important to note that I utilized first person at times throughout the manuscript. When writing qualitative work, it is imperative to have a good focus and attend to the story. Hays and Singh (2012) paid attention to the role of researcher and noted that "you as a researcher are a character in your story" (p. 388). They went on to address the qualitative study as a good story and identified that the research "should have a beginning, middle, and end" (p. 388). As I am a character in this narrative research study telling you, the reader, the story, I have at times made connections and drawn conclusions from the first person point-of-view. Wolcott (2008) recommended that qualitative researchers utilize first person, specifically regarding descriptions of the narratives. In order to prepare for the narrative descriptions, I utilized first person to explain further the direction in which the research evolved. Due to the personal nature of qualitative research, first person is perfectly acceptable if utilized judiciously and with a purpose.

This research design involved a constructivist bent to teach key group counseling concepts in the classroom. Constructivism is best linked with Kelly (1963). However, Mahoney (2003) shed a nice, clear light on the meaning of constructivism when he noted, "Constructivism earned its name from its emphasis on acts of construction" (p. 3). Literally, constructivism is like building blocks in psychology, counseling, education, and even supervision. Mahoney (2003) went on to say, "Constructivism is a philosophy of participation: It encourages individuals and communities to be actively involved in their own unfolding" (p. 14). As a counselor educator, I am attracted to constructivism in the classroom because it builds curiosity in the students and pushes them to unfold and build upon their understanding of concepts.

Constructivism is present in research as well. In evaluating constructivism in qualitative work, Lee (2012) concluded "that there are multiple constructions of reality and knowledge with relative criteria for evaluating interpretations" (p. 411). Narrative analysis allows for voices to be heard through the storylines of interviews. In much the same way, constructivist approaches, including narrative and solution-focused models, allow for multiple voices to be acknowledged and revered (Sommer et al., 2012). In teaching group counseling, there are many pedagogical approaches which may prove adequate in helping master's level students learn the foundations. However, one may find the constructivist approach beneficial for the internal absorption of these introductory concepts. A constructivist approach which utilizes creative activities may allow space for students to capitalize on not only how the concepts shape group counseling but also how the concepts shape their identity and development as group counselors-in-training. The exploration of the Johari Window through reflexivity and creative approaches in the classroom is limited; and therefore, the outcome of this research design brought new insights to the counselor education field.

The History of Group Counseling

In preparation of the following research, this introductory chapter has further explained group counseling, the group classroom, importance of reflexivity, as well as the definition of the Johari Window. The exact origin of group counseling is somewhat obscure. Many group counseling textbooks present theories and reasons behind group work and some address the foundational history and creation. The idea of counseling many members at once originates in the early 1940s according to Yalom and Leszcz (2005). However, Schachter (n.d.) dated the first successful group back to the 1900s

when patients were being treated for tuberculous. Schachter, then, went on to recognize group work for emotional disturbances due to World War II. Gladding (2008) noted groups were created before 1900 and "formed for functional and pragmatic reasons" (p. 4).

Early pioneers of the field have much to say about the foundations and importance of group therapy. First and foremost, the father of psychotherapy, Freud, must be considered. Freud (1921/2016), coming from a psychoanalytic background, stated, "Group psychology is therefore concerned with the individual man as a member of a race, of a nation, of a caste, of a profession, of an institution, or as a component part of a crowd of people who have been organized into a group at some particular time for some definite purpose" (p. 2). One may ascertain from Freud that group psychotherapy exists with a much bigger picture in mind. Trotzer (2006), who was once president of the Association for Specialists in Group Work (ASGW) and has authored a classic text on group counseling, spoke of group in terms of a "mini-society," which arranges for group members to work and make progress (p. 114). Therefore, group counseling is a miniature picture of the world and within the group world, individuals are set on a course for a particular purpose, whether to tackle a task, learn something about themselves, or discover coping mechanisms.

Interestingly enough, a creator of group therapy may not actually exist. Rather, group therapy has evolved from many great minds in the field. Freud (1921/2016) took his own research of group therapy in the direction of Le Bon. Le Bon (1896/2017) actually studied the mentality of crowds but did provide great insight into the forming and power of group. Le Bon (1896/2017) indicated, "There are certain ideas and

feelings which do not come into being, or do not transform themselves into acts except in the case of individuals forming a group" (p.11). Group is a powerful method of therapy which taps into inner strengths and the unconscious of not one but multiple individuals at once. This is one reason why the teaching of the Johari Window is so important. This information will be further explored shortly.

Research explained that group therapy was so popular in its early stages that theorists fought over who would become the father of group psychotherapy (Berger, 1990). Moreno, creator of psychodrama, and Slavson developed a hatred for one another, and Berger (1990) noted, "Their personal rivalry for recognition as the originator and pioneer in the development of group psychotherapy permeated the field" (p. 2). The evolution of group counseling, however, can be credited to so many. Kurt Lewin (1951/1997) can be recognized for his contributions in field theory and group dynamics. Lewin (1951/1997) stated, "group life is never without change, merely differences in the amount and type of change exist" (p. 308). Group dynamics would look very differently today without Lewin's thoughts and ideas on how individuals act in their environments.

Carl Rogers had a large contribution in creating group counseling. In my past decade as a group facilitator, I can attest that the group leader sets the tone and the group members carry it out. One cannot expect group members to be open, forth-coming, and willing participants if the group leader does not allow the space for change to occur. Rogers understood the therapeutic environment unlike other theorists due to his person-centered approach. When it came to therapy, group work included, Rogers (1980) reported, "Individuals have within themselves vast resources for self-

understanding and for altering their self-concepts, basic attitudes, and self-directed behavior; these resources can be tapped if a definable climate of facilitative psychological attitudes can be provided" (p. 115).

Yalom, with his existential framework, can certainly be credited as one of todays' great minds in group counseling. Without Yalom, we would not have the therapeutic factors of group therapy. Yalom and Leszcz (2005) identified that change takes place within personal interactions. These factors of change include: (a) Instillation of hope; (b) Universality; (c) Imparting information; (d) Altruism; (e) The corrective recapitulation of the primary family group; (f) Development of socializing techniques; (g) Imitative behavior; (h) Interpersonal learning; (i) Group cohesiveness; (j) Catharsis; and (k) Existential factors (Yalom & Leszcz, 2005, pp. 1-2). Group counselors can expect to see these factors play out in group, and group counselor educators can expect to share the therapeutic factors with their students. For group counselor educators, these are foundational to the classroom.

The Group Counseling Classroom

There are many elements of an introductory group counseling course which are necessary not only for accreditation but also for the professional skill level of the counselor. The Council for Accreditation of Counseling and Related Educational Programs (CACREP) set the standard for counselor education and supervision programs. Students must seek to understand types of groups, the various theories behind group work, the process which propels group members forward to success, the attributes of group counselors, how to build a group from start to finish, the various factors which impact the group, the multicultural layers of the group, and what it feels like to be a

member of a group (CACREP, 2015). The 2016 CACREP standards state that students must have at least 10 hours participating in an experiential group as part of their coursework.

Aside from CACREP, the Association for Specialists in Group Work (ASGW) inform the counselor education field. ASGW in conjunction with Wilson, Rapin, Haley-Banez, Conyne, and Ward (2000) prepared the professional standards for the training of group workers. The intent behind the professional standards was to help counselor education programs develop their group work curriculum. Wilson et al. (2000) set up knowledge and skill objectives for a variety of essential requirements in group work which include the following: (a) Nature and scope of practice; (b) Assessment of group members and the social system in which they live and work; (c) Planning group interventions; (d) Implementation of group interventions; (e) Leadership and co-leadership; (f) Evaluation; and (g) Ethical practice, best practice, and diversity-competent practice. Wilson et al. (2000) also acknowledged areas of specialization in the four most well-known group areas, which include task groups, psychoeducation groups, counseling groups, and psychotherapy groups. In an introduction to group counseling course, students can learn about the different types of groups and obtain an understanding about basic group skills.

The Foundational Elements of Group Work

It is essential for students also to understand the foundations of group work. As an educator in the field, I would suggest there are three key elements to group work which provide the framework for understanding different types of groups. Those

elements include: Maslow's (1943) Hierarchy of Needs, the Johari Window, and the group development process.

Maslow's Hierarchy of Needs. By the time most students have reached graduate school, they have studied or have at least heard of Maslow's (1943) Hierarchy of Needs in undergraduate courses and require a basic review for the means of understanding how it relates to group work. Maslow's Hierarchy of Needs are often displayed in the shape of a pyramid where one need builds upon another need. When related to group work, it is important that group members' basic needs are met so that they are able to reach their individual goals. Those basic needs according to Maslow (1943) are physiological needs. Basic needs might include food, shelter, and sleep. In group work over the years, I have certainly witnessed children or adolescents struggle to engage and pay attention due to lack of food or sleep. It is also difficult for adolescents to make it to group if they are dependent on others for a place to sleep at night. Maslow understood how essential basic needs were to the growth of a human being.

Once physiological needs are met, then other needs become present. Maslow (1943) identified safety needs as the next level of basic needs. Feeling safe and being able to trust is essential not just in life but particularly in a group environment that is laden with the unknown. Maslow (1943) noted we could see the individual as "the whole organism as a safety-seeking mechanism" (p. 376). Safety needs must be met in order to move onto Maslow's (1943) next level, which includes love needs. Individuals seek a place to belong, and group often offers that opportunity as it can be seen as and represent a miniature world. Maslow (1943) also indicated that individuals will want to not just receive love but also learn to give love as well.

Once the love needs are established, an individual will move on to fulfill esteem needs (Maslow, 1943). Simply stated, Maslow (1943) categorized esteem needs into two areas: achievement and respect. Maslow recognized that individuals need to gain a place in society by feeling some sort of success. He also asserted that individuals needed reverence from others. In a group setting, this can perhaps evolve when group members are working together and problem-solving towards a particular task or goal. By receiving esteem, individuals could then reach the highest level, self-actualization. Self-actualization is the fulfillment of one's greatest self (Maslow, 1943). Maslow (1943) said it best when he stated, "What a man can be, he must be" (p. 382). In a group setting, counselors can see this when members achieve their long-term goals. Self-actualization, however, may not be obtained in a group setting because one's greatest self may just be ever evolving until that individual has reached satisfaction (Maslow, 1943). Maslow's work is key to group work and follows along nicely with the group development process.

The group development process. Depending upon the counselor educator, group development could be taught from many different perspectives. As a counselor educator, I prefer Trotzer's (2006) stages of development because they are simply stated and meld well with Maslow's Hierarchy of Needs and the Johari Window. However, Tuckman (1965) has a classic model that is worth highlighting. Tuckman's (1965) original work regarding phases of group development include: (a) testing and dependence; (b) intragroup conflict; (c) the development of group cohesion; and (d) functional role-relatedness. A later revision would provide these phases with new names: (a) forming; (b) storming; (c) norming; and (d) performing (Tuckman & Jensen,

1977). In Tuckman's (1965) first stage, a group is expected to be more dependent upon the leader, and group members test the waters of the group environment to see if they are safe. In the intragroup conflict or storming phase, group members become resistant and challenge the group dynamics (Tuckman, 1965; Tuckman & Jensen, 1977). The development of group cohesion phase acknowledges the acceptance that takes place within the group, and the synchronization of members that is essential to make the group work (Tuckman, 1965). Lastly, the functional role-relatedness phase places the group in a situation where "it can now become a problem-solving instrument" (Tuckman, 1965, p. 387).

Tuckman's work is referred to above due to his original, classic stages of group development. However, others have also contributed to group development, and I would be remiss not to mention more modern models. Trotzer's (2006) stages are very similar to Tuckman's, but Trotzer enhances the group development flow with a couple of additional elements. Trotzer's stages include: (a) security; (b) acceptance; (c) responsibility; (d) work; and (e) closing. In the same vein as Tuckman's forming stage, Trotzer's security stage recognizes the nervousness of group members and hinges on the ability of the group leader to develop a safe environment. The acceptance stage finds members becoming more comfortable with themselves and others, and leaders display and model acceptance (Trotzer, 2006). The responsibility phase is the pre-work phase. Members take on the responsibility to make change, and leaders guide them towards that change (Trotzer, 2006).

The work stage is the crux of group. Group members problem-solve during the work stage, and the group leader helps to facilitate the brainstorming and problem-

solving that occurs (Trotzer, 2006). Lastly, the closing stage wraps up the group experience. I have led groups for many years both in the community and in the classroom, and I hear members often describe this stage as "bittersweet." It is a time of celebration. Members can take pride in their own work and the work of other members. However, members also say goodbye to this miniature, safe world. It is the job of the group leader at this point to help members terminate their group experience successfully (Trotzer, 2006). Similar to Tuckman's phases, Trotzer's phases see a group from start to finish and from anxiety to success. Trotzer adds additional components with the responsibility of group members and the closure stage. Trotzer's group development process flows well and can easily be explained in terms of moving forward and even backward in the development process if stages are not met with success.

Exploring the Johari Window. A clear understanding of the group process is important to the introduction of the Johari Window. Teaching the Johari Window and the group development process can be complex. Theoretically, if one can understand the intricacies of the Johari Window and how it relates to group, then one can also understand how it relates to the group development. Therefore, as counselor educators, how can we ensure students obtain the full understanding of these clinical elements and skills?

The use of creative methods in group counseling education not only has the capability to enhance skill level, but it also has the potential to inform counselor reflexivity. Reflexivity in education is important. Many authors have defined reflexivity (Chow, Lam, Leung, Wong, & Chan, 2011; Kahn, Everington, Kelm, Reid, & Watkins, 2017; Rennie, 2004). One of the most impressive definitions of reflexivity is written by

Gergen (2009). Gergen (2009) termed "critical reflexivity" as "the attempt to place one's premises into question, to suspend the 'obvious,' to listen to alternative framings of reality, and to grapple with the comparative outcomes of multiple standpoints" (p. 12). Perhaps, creative pedagogical methods have the capability of enhancing critical reflexivity so that students are better able to reflect on their environment, their selves, and their own constructs.

The literature specific to teaching creative pedagogical methods of group concepts is lacking. Further exploration into the existing scholarly literature will be revealed in the next chapter. However, research indicates that the use of creative methods, such as fiction or classic literature, provided insight into student identity in group counseling supervision (Wilkins, 1995). There is potential for group counselors-in-training to gain confidence in skill and reflexivity through literature and popular culture as well. Creativity promotes progress and the advancement of counselors. Metaphors and stories are rich for insight and "any story that has universal themes may serve as a point of departure for self-reflection" (Sommer, Ward, & Scofield, 2010, p. 500). Therefore, identifying stories with the ability to expand the knowledge of a foundational group skill may provide increased insight through the reflexivity of students.

If one further breaks down the literature in reference to teaching group elements, like the Johari Window, a quick search will reveal an epic lack of scholarly articles. The Johari Window can be found in a number of articles, but the specific work of teaching the Johari Window is missing. The Johari Window was developed by Joseph Luft and Harry Ingham and is thus named from the combination of their names, Joe and Harry

(Luft, 1969). The Johari Window can be defined as a model which "concerns awareness in human behavior" (Luft, 1969, p. 6). The detail and complexity of the model will be further explored in the literature review. However, it is important to understand the model's qualities and why it is so important in the counseling field.

Luft's (1969) seminal work expanded on the importance of the model by describing seven assets. First, the Johari Window is a model which looks at both human awareness and consciousness at the same time (Luft, 1969). Luft (1969) believed, "These states of knowing are supremely human and are of course central to any consideration of human interaction" (p. 7). That being said, the Johari Window is, then, extremely important to the way members interact in a group. Members can become aware of their own insights and consciousness. Even more important is the way the counselor-in-training can become aware of these states in order to have enough reflexivity to help a group move towards progress and termination.

Secondly, Luft (1969) noted the entwinement of "intrapersonal and interpersonal affairs" (p. 7). Interpersonal would be defined as one's relationships with others. Intrapersonal would be defined as the internal self's thoughts, feelings, and behaviors. Luft could not separate these two when it came to individuals' identities and their relationships. Within the flow of the Johari Window, both identity and relationships are addressed. One is able to become more self-aware by having knowledge of both self and others.

A third quality of the Johari Window is that it is "essentially content free" and "broad and open" (Luft, 1969, p. 7). Regarding group dynamics, other elements are considered, such as Maslow's (1943) Hierarchy of Needs and group development

phases. Maslow's Hierarchy of Needs is not a broad model. It is based on what Maslow (1943) considered to be "basic needs" (p. 371). Group development phases are not based on any singular stage, such as security or termination but on the ability of a group to move through the stages as tasks are met (Trotzer, 2006). The Johari Window is not grounded by a certain set of needs or tasks. Yet, Luft (1969) warned, "the theorist can never lose sight of the various states of awareness and consciousness" (p. 7).

A fourth highly important quality of the Johari Window is the fact that it has four quadrants which "lend themselves to verification," and each quadrant is "eventually confirmable" (Luft, 1969, p. 7). Based on this information, Luft (1969) must have sensed that the unknown quadrant would be difficult to prove. As this dissertation progressed and evolved, I attempted to provide clarification of the unknown quadrant through participants' voices. I also further provided information on the four quadrants which include: (a) open, (b) blind, (c) hidden, and (d) unknown.

The fifth quality truly makes the Johari Window a universal model (Luft, 1969). Luft (1969) acknowledged the model could be applied to all human relationships. If one were to look at the Johari Window in terms of the counseling realm, it could be applied to group counseling, family counseling, and marital counseling. However, the model does not just stop with counseling. The Johari Window has been utilized in supervision, international service, nursing, and even issues involving stereotypes (Chang, Chen, Huang, & Yuan, 2012; Halpern, 2009; Jack & Smith, 2007; Shamoa-Nir, 2017). It is a well-rounded, broad model.

The sixth element of the model is that Luft (1969) deemed it as "uncomplicated" (p. 7). It was created to be easily accessible in many different areas and utilized by a

broad range of individuals. (Luft, 1969). Although Luft created the Johari Window to be relatively simple, it has been my experience that teaching the model within the confines of group development has been complex for group counselors-in-training. Thus, one reason for this research was to enhance students' views and understandings into this remarkable model.

The last quality of the Johari Window points to human relationships and the characteristics that define those interactions (Luft, 1969). For example, one could not expect to gain insight without receiving feedback from other group members. Luft (1969) explained, "The significance on any interpersonal event is sharpened when it is seen in the context of all four quadrants" (p. 8). Perhaps, a novice group counselor-in-training with a full understanding of the inner workings of the Johari Window could grasp the changing human characteristics which evolve throughout the group dynamics.

Research Questions

This qualitative study addressed how students experience creative methods in the classroom. I obtained the narratives of counselors-in-training who have experienced the use of classic literature and film as a means to enhance group foundations and strengthen student reflexivity. The research covered a creative andragogical design in counselor education, specifically group counseling, and in what ways, if any, it enhanced confidence in counselors' abilities to facilitate group activities through their understanding of the Johari Window. The counselors' self-reflexivity was explored and feedback obtained on their views and clarification of the Johari Window. Overall, I explored in what ways, if any, experiential, creative activities can help students obtain

clarity and understanding of the Johari Window in the midst of counseling dynamics. I also discovered students' reflexive responses on experiential activities.

My hope, as a researcher, was to revitalize literature on teaching the Johari Window in counselor education. The Johari Window with its seven elements is foundational to human interaction but not nearly highlighted enough in counseling texts. Luft's (1969) classic model from 1955 has current and modern implications for how relationships are formed today. In the literature to follow, the reader will identify how the Johari Window is only described in two classic group counseling texts. The reader will also gain information on the depth of reach that the Johari Window has in various work environments today. Therefore, it is a worthy subject of new life and further research through an innovative method.

Narrative analysis was utilized to outline a methodology for this research study. It is a fitting methodology in various ways. Narrative analysis is a formulated autobiographical account or story based on participants' experiences and voices. It was originally developed with the educational environment in mind (Clandinin, 2013). Therefore, the methodology fits with the group counselor education classroom. With the actual framework of the study based upon constructivist ideas and an outline of a creative class experience, narrative analysis complemented the study well. Similar to how constructivism theorizes the building of knowledge, narrative analysis builds a story. Narrative analysis also complemented the creativity of the classroom activity and the research project itself. Narrative analysis built a discussion around creative andragogical methods which were utilized to enhance the classroom Johari Window model.

The overarching research goal explored ways, if any, in which my original, carefully designed Johari Window experiential activity could help students obtain clarity of and understanding of the topic as a means to enhance reflexivity skills necessary for group counselors-in-training. Throughout this study, the following research questions were examined:

1. How do students experience the fusion of classic literature or fiction and film as a means to explore a foundational key group counseling component?
2. How do students experience the use of creative methods to explain the Johari Window in terms of expanding student reflexivity?

Chapter 2: Review of the Literature

The review of scholarly literature in this chapter will include a number of topics. Subjects will include: the general importance of group counseling, research in group counseling, creativity in general counselor education, creativity in the group classroom, and the Johari Window. First, it is important to start with the main research surrounding group counseling. The authority on group counseling is the Association for Specialists in Group Work. Therefore, the following segment will address ASGW's best practices. Throughout the literature review, works from *The Journal for Specialists in Group Work* as well as many other journals will be presented.

Barrio Minton, Wachter Morris, and Yaites (2014) provided a content analysis of American Counseling Association journals over a decade spanning from 2001 to 2010. In regards to group work, there were 32 articles which covered techniques, experiential exercises, reflection, training, group foundations, ethics, and multiculturalism (Barrio Minton et al., 2014). Vereen and Bohecker (2017) explored research themes in group work over the past twenty years through the Preferred Reporting Items for Systematic Reviews and Meta-Analysis (PRISMA). Within the past twenty years, they discovered 33% of articles were qualitative with the most utilized being grounded theory, phenomenology, and single case design (Vereen & Bohecker, 2017). The most studied themes included: student awareness, group worker competency, and group trainees' experiences and practice (Vereen & Bohecker, 2017).

In the following review, much will be covered regarding teaching group, but there are no current articles on teaching the Johari Window in the group counseling classroom. In fact, of the major group counseling textbooks utilized with counselors-in-training (i.e., Corey, Corey, & Corey, 2014; Gazda, Ginter, & Horne, 2001; Gladding, 2015; Johnson & Johnson, 2017; Trotzer, 2006), Gladding and Trotzer are the only two to address the Johari Window in terms of group dynamics. Also, in a review of the past eleven years in *The Journal for Specialists in Group Work*, the teaching of specific group counseling concepts, such as the Johari Window, are not covered. The concepts of teaching are broad based and encompassing of ASGW's training standards. There are many articles on mental health and school counselor group training, development, and self-efficacy (Ohrt, Blalock, & Limberg, 2016; Ohrt, Robinson, & Hagedorn, 2013; Springer, 2016; Springer & Schimmel, 2016; Steen, Bauman, & Smith, 2008), various methods to process group work (Champe, Atieno Okech, & Rubel, 2013; Gormley, 2008), utilization of multicultural strategies to enhance training (Midgett, Hausheer, & Doumas, 2016), and even ways to teach group from an ecological perspective (Conyne & Bemak, 2004). There are also many articles regarding the experiential group for counselors-in-training (Ieva, Ohrt, Swank, & Young, 2009; Kiweewa, Gilbride, Luke, & Seward, 2013; Luke & Kiweewa, 2010; Ohrt et al., 2014; Shumaker, Ortiz, & Brenninkmeyer, 2011; St. Pierre, 2014). Yet, teaching the major group concepts, such as the Johari Window, seems to go untouched in the research.

The Association for Specialists in Group Work

The best practices guidelines for group work were revised by Thomas and Pender (2008) in 2007, but the initial publication of the guidelines were presented in

1998 by ASGW. The guidelines are divided into three very important segments which include, best practices in planning, performing, and processing (Thomas & Pender, 2008). Within best practices in planning, group workers are expected to be able to adhere to several standards. In terms of planning, group workers will determine the following: (a) their scope of practice; (b) type of assessment skills; (c) how they will develop and evaluate group work; (d) what type of resources they will utilize; (e) what they will include in their professional disclosure statement; (f) how they will prepare group members; (f) how they will maintain professional development; and (g) they will keep up with field updates in group work (Thomas & Pender, 2008).

In the same vein, group workers are required to be aware on the following regarding performing: (a) group workers should be reflective regarding self-knowledge; (b) they should be aware of group competencies; (c) group workers should be adaptable; (d) they should understand group dynamics; (e) "group workers assist members in generating meaning from the group experience;" (f) they should collaborate with members in treatment planning; (g) they should be able to come up with a form of evaluation; (h) group workers should be competent in issues of diversity; and (i) they "employ an appropriate ethical decision making model" (Thomas & Pender, 2008, p. 116).

Lastly, group workers should adhere to standards regarding group processing. According to Thomas and Pender (2008), leaders "process the workings of the group with themselves, group members, supervisors or other colleagues, as appropriate" (p. 117). Group workers participate in reflective practice and "attend to opportunities to synthesize theory and practice" and outcomes (p. 117). Group leaders also "attend to

session dynamics of members and their interactions and also attend to the relationship between session dynamics and leader values, cognition and affect" (p. 117). The other objectives regarding group processing include the importance of evaluation and follow-up as well as the importance of consulting and training (Thomas & Pender, 2008).

For many reasons, ASGW's best practices are key to this qualitative research study. This research study aligns directly with all the standards of planning, performing, and processing. In the planning section of the best practices, scope of practice and conceptual frameworks are addressed (Thomas & Pender, 2008). Group workers must stay within the confines of their scope of practice and competencies which were addressed in chapter one regarding the training standards (Wilson et al., 2000). Thomas and Pender (2008) reported, "Group Workers develop and are able to articulate a general conceptual framework to guide practice and a rationale for use of techniques that are to be used" (p. 112). As I have taught group counseling for several semesters and have practiced as a group worker for over a decade, I can attest that the understanding of the Johari Window is essential to group work competencies and being able to understand group frameworks. Therefore, this research study on experiential teaching of the Johari Window aligns with ASGW's best practice in planning.

In ASGWs best practices on performing, group dynamics are mentioned more than once (Thomas & Pender, 2008). It is identified in group competencies as well as in therapeutic conditions and dynamics (Thomas & Pender, 2008). The understanding of group dynamics is synonymous with group competencies. One cannot expect to be fully competent in group counseling without understanding the dynamics, which includes

understanding the Johari Window. Thus, this research study also supports ASGW's best practices in performing.

ASGW's best practices in group processing, perhaps, aligns most of all with this research study due to the emphasis on reflective practice. This qualitative study is an experiential approach on using creativity in the classroom to enhance understanding and reflexivity regarding a particular group concept, the Johari Window. Through reflective practice, Thomas and Pender (2008) reported, "Group Workers attend to opportunities to synthesize theory and practice and to incorporate learning outcomes into ongoing groups" (p. 117). Although, I will not address the outcomes of this research study until Chapter 5, I can report that I hoped the study provided a reflective space which impacted the students' views and understanding of the Johari Window. Thomas and Pender (2008) went on to say, "Group Workers attend to session dynamics of members and their interactions and also attend to the relationship between session dynamics and leader values, cognition and affect" (p. 117). Perhaps, the experiential activity on the Johari Window increased group workers' understandings of these session dynamics within group or perhaps it did not. Chapter 5 will reveal further details. Nonetheless, the research study began a conversation, and it aligned with ASGW and supported the best practice in group processing.

Group Classroom Structure and Roles of the Counselor Educator

In the actual counselor education research regarding teaching group counseling, recent scholarly articles are sparse. It is of the utmost importance to address the structure of the group classroom in order to have a greater understanding for this topic in general. As I approach my third year teaching group counseling, I have found the

following roles to be defined within the confines of the course: teacher, evaluator, and group facilitator. Group courses surely vary from university to university; but if one follows the CACREP standards, then the faculty member must utilize these three roles, particularly if no additional facilitator is available to lead experiential group (CACREP, 2015). According to the 2016 CACREP standards, the counselor educator provides 1) the group theory basics for the course; 2) teaches the dynamics within group; 3) helps students to identify group effectiveness via therapeutic factors; 4) identifies what makes group leaders effective; 5) approaches how to form groups; 6) teaches the difference among the various types of groups; 7) helps students to consider multicultural factors on groups; and 8) provides at least 10 hours of experience of what it feels like to be an actual group member.

It is evident from the 2016 CACREP standards that the majority of the group requirements must be taught through the role as teacher. It is necessary for particular group foundations to be taught according to the teacher's preferred method of pedagogy. The counselor educator as evaluator, then, must determine if the students are mastering the CACREP requirements. The evaluator may address this in multiple ways, including but certainly not limited to essays, reflections, tests, creation of group activities by the students, and overall assessment of skill level. Through my own reflected experience, one might certainly provide the use of role plays as a means of evaluating the understanding of the master's students.

Lastly, of course, is the role of group facilitator. One might consider that all of the 2016 CACREP standards for group could be found within the confines of the group experience. All of the standards could be witnessed by group members throughout the

course of the semester. In fact, research identified modeling group leadership as an essential theme in the group counseling course (Ieva, Ohrt, Swank, & Young, 2009; Smith & Davis-Gage, 2008). In addressing the importance of group leadership, Smith and Davis-Gage (2008) noted, "Many students felt that developing these skills within an experiential training group was 'more real life' than practicing analog situations within their microskills courses" (p. 96). Among the skills which the students identified as helpful were the following: "confrontation, attending to non-verbal communication, active listening, and being authentic" (p. 96). Participants from another study noted the importance of the skills coming alive beyond the course text or teaching component of the course (Ieva et al., 2009). Ieva et al. (2009) noted, "Participants reported that watching the leaders engage in the group facilitation process assisted them in becoming more confident in developing group leadership skills" (p. 362).

All three components or roles of the counselor educator are meaningful to this research study in various ways. As mentioned in Chapter 1, there are three key group counseling components: Maslow's (1943) Hierarchy of Needs, the group development process, and the Johari Window. In the literature to come, the widespread impact of the Johari Window will be explored. Within the group counseling classroom, the Johari Window is taught and experienced in both student role plays and the experiential group. As an educator, I can speak to the Johari Window being very present in class discussions over multiple classes because it coincides with the other key components and provides a reason for both counselor response and client behavior. The Johari Window has a heavy presence in both group counseling and the group counseling classroom. The results chapter provided a number of ideas for future study. I can say I

was curious if this research brought to light the importance of the Johari Window not just in the group counseling classroom but in many other classrooms as well. The Johari Window has a place in family counseling classrooms, supervision electives, and basic process and skills classes. It is a widespread, basic counseling communication model.

Counselor Education and Reflexivity

Before moving further into creativity in counselor education and the Johari Window, let us examine general counselor education research and scholarly literature. One text stands out when embarking upon teaching counselor educators. West, Bubenzer, Cox, and McGlothlin (2013) covered a wide range of counselor education topics for counselor educators-in-training. In the preface, the editors (Bubenzer, West, Cox, & McGothlin, 2013) addressed "the complexities of the teaching-learning process" when they reflected on their preferred modalities of teaching (p. xvii). Bubenzer et al. (2013) sought insight from fellow teaching colleagues with four aspects in mind. They wanted to know the following: (a) an educator's preferred teaching style and supporting scholarly work for the method; (b) an educator's way to implement the method; (c) an educator's example of a preferred method; and (d) an educator's thoughts on the outcomes and usefulness of the preferred method (Bubenzer et al., 2013). Their reflexive nature in creating this text is unique. They asked the reader to "reflect on personal stories about what it means to be a teacher in counselor education," which brings about the importance of reflexivity in education again. Reflexivity was defined in chapter one of this dissertation in the hope that this research might reveal more information regarding creative teaching methods and the reflective process. The reflective process of the counselor educator is also important.

As this research addresses teaching and student reflexivity, it is important to discuss teaching philosophies. West, Bubenzer, and Gimenez Hinkle (2013) stated, "This process of articulating and intentionally applying our beliefs to teaching is part of the essence of who we are as counselor educators" (p. 10). The heart and soul are paramount to teaching, and students are gifted that part of the counselor educator when they enter the classroom. West et al. (2013) presented a framework for creating a teaching philosophy which included the following considerations: (a) conceptualization of learning; (b) conceptualization of teaching; (c) goals for students; (d) strategy for implementation of teaching philosophy; and (e) personal journey as a teacher (pp. 7-8). The framework was set up to stimulate educators and to help them reflect on how they want their students to gain inspiration and motivation.

Reflexivity in teaching could be a component of a teaching philosophy. It could perhaps be both a goal for students and also part of the personal journey of the educator. In regards to experiential activities and reflection, Young and Hundley (2013) stated, "experiential teaching and learning rest on the assumption that the most powerful learning experiences are the result of important experiences in the classroom" (p. 51). They shared various types of experiential activities, such as case studies and simulations. They suggested a format for experiential activities which would help promote reflection in the classroom. I have incorporated this format into this qualitative research study which will be further processed in the methodology section. First, Young and Hundley (2013) emphasized the importance of preparation. The authors reported, "Students are prepared for the experience by giving them some initial theoretical or content material to orient them to the context" (p. 55). For example, for this particular

dissertation, students were given a couple of chapters to read on group dynamics before the Johari Window experience took place. Young and Hundley (2013) noted the preparation "is done so that the students grasp the importance of the lesson" (p. 55).

Secondly, Young and Hundley (2013) presented the experience and noted "students are engaged in an experience with clear instructions" (p. 55). Clear instructions were pivotal in this dissertation as well. This is not only an experiential activity in a classroom but also a qualitative research investigation. In this case, students were provided film clips along with reflective questions on the Johari Window as discussed in upcoming Chapter Three. Students were given the space to write reflective notes between each film segment.

Lastly, Young and Hundley (2013) recommended verbally processing the exercise and noted "students share with the class their emotional and other reactions to the exercise. After the Johari Window experience, students had the chance to engage in a group discussion regarding their thoughts. Students were encouraged to process their emotions and thoughts on each quadrant of the Johari Window, group dynamics related to the Johari Window, and how they witnessed the Johari Window throughout class. Later on, students engaged in participant checks. After the analysis, information was available on the themes of this experiential activity and how, if at all, it created deeper meaning and reflection. Young and Hundley's (2013) model is a simple, efficient model for the creation of experiential activities and reflexivity in the classroom.

Much can be said about reflexivity in the classroom. In Hong Kong, Chow et al. (2011) sought to follow the construction of a course on reflexivity in social work students. They studied the entire process, including before and after to see if the course

was effective. Interestingly, although the authors did not mention the Johari Window, the assignments in the course were very reflective of the type of insight that might be gained from the Window itself. Chow et al. (2011) reported, "aside from individual reflection, a significant component of group interaction was introduced so that students were exposed to diverse views" (p. 144). Chow et al. (2011) looked at three different types of reflexivity, which included the intra-view, inter-view, and trans-view. The intra-view was the reflexivity of self with self (Chow et al., 2011). The inter-view was the reflexivity of self with others (Chow et al., 2011). Finally, the trans-view was the reflexivity of self "with collective norms defined by communities" (Chow et al., 2011, p. 144). Due to the type of views and interactions with self, groups, and communities, it could be said to parallel the movement of the Johari Model.

Similar to Young and Hundley's (2013) work, Chow et al. (2011) also utilized experiential activities with a goal of increasing awareness and reflexivity, such as meditation, readings, mirroring, and a life review session. They also followed up with "debriefing discussions" (Chow et al., 2011, p. 147). Although their findings related to reflexivity with others and communities did not necessarily increase perhaps due to unforeseen limitations, self-reflexivity increased due to the course (Chow et al., 2011).

The transformative power of education and reflexivity is worthy of attention. Hoshmand (2004) explored andragogical approaches in counselor education programs from a humanistic standpoint and recommended three areas to consider in transformative education. Hoshmand (2004) looked at (a) the philosophy of the counselor education program; (b) the curriculum and pedagogical approach; and (c) outcomes for students. Hoshmand noted the importance of humanistic philosophy in

counselor education programs and stated, “Reflexivity and a willingness to address personal issues that can enter into all aspects of one’s learning and counseling practice are expected” (p. 83). It appears Hoshmand was saying that students can be expected to transform and grow under the humanistic umbrella.

Kahn, Everington, Kelm, Reid, and Watkins (2017) particularly studied reflexivity in regards to postgraduate work in online programs. Reflexivity, according to Kahn et al. (2017), was defined as “the ordinary mental capacity to consider oneself in relation to one’s social setting” (p. 203). The authors also looked at “collective reflexivity” due to “shared goals” which occurred in the online environment (p. 203). Discussion boards and problem-solving type questions were utilized to engage the students online. The students not only had to answer the questions but also respond to peers. Kahn et al. (2017) found limitations in their study and discovered difficulties measuring collective reflexivity due to students’ views of differing motivation levels from their peers. However, the authors noted the students “exercised several characteristic modes of reflexivity concurrently” (Kahn et al., 2017, p. 215). Regardless of the type of learning environment, it appears throughout scholarly research that the potential for great reflexivity of self and others is available if educators creatively structure environments and allow space for growth.

Teaching Group Counseling

In a search for scholarly literature specific to teaching group counseling concepts to master’s level counselors-in-training, the research is dated. As mentioned earlier, Barrio Minton et al. (2014) reported 32 articles over the past decade which were specific to group techniques, experiential exercises, reflection, training, group

foundations, ethics, and multiculturalism. In the literature to come, newer research on creativity in the group counseling classroom will be explored. However, when it comes to specifics in counselor education, such as teaching the Johari Window, the scholarly literature is greatly limited. Throughout this section, classic scholarly literature and recent research will be explored.

Classic, seminal work from Stockton and Toth (1996) reported on teaching and training neophyte group counselors. They utilized the ASGW training standards as well as an example of an integrated training model which Stockton created (Stockton & Toth, 1996). Stockton's model has three components. The first component of the integrated training model is perceiving (Stockton & Toth, 1996). Stockton and Toth (1996) reported, "Through the experiences termed perceiving, the neophyte group leader develops a framework for understanding the social situation in which the group exists" (p. 277). The group counselor-in-training perceives by participating in readings, discussing knowledge with their peers, witnessing group dynamics, and being a part in a group experience (Stockton & Toth, 1996). The perceiving segment can easily be created with scholarly group readings and group texts, group role plays, and the experiential component of group where students are members of a group experience. Stockton and Toth (1996), however, made assumptions about this stage noting that students bring knowledge of "human development, human interaction, and personality" as well as "one's own and other's cultures and values" (p. 277). Stockton and Toth's assumptions fit with a Kantian and constructivist view that students come to the classroom with a constructed worldview rather than with a blank slate. The Kantian view will be explored shortly.

The second component of the integrated training model is selecting (Stockton & Toth, 1996). Selecting will occur in student role plays. At this time, the counselor educator has the opportunity to observe if the student can match or select the appropriate group intervention at the optimal time. The student takes the knowledge obtained from the perceiving component and puts it into practice.

The third component of the model is risking which also takes place as the students put their knowledge and skills into practice (Stockton & Toth, 1996). Stockton and Toth (1996) reported, students "who develop sophistication through actual, vicarious, and didactic experiences are often better able to conceptualize the overall group process and the specific interventions they have observed" (p. 277). As with most new experiences, they recognized that students are anxious and urge educators to help students learn to manage nerves and worries during the risking component (Stockton & Toth, 1996). Luckily, CACREP (2015) sets the standard requiring students to have a vast array of knowledge on group counseling. Therefore, students are receiving a full preparation which may also reduce their anxiety.

Stockton and Toth (1996) recommended preparing group students through readings, writing reflections, and the practice of skills work. It appears the Johari Window was not a part of their particular approach of learning group dynamics due to their particular suggested readings. As mentioned earlier, only two counseling texts cover the Johari Window (i.e., Gladding, 2008; Trotzer, 2006). Group dynamics can be taught multiple ways, but the Johari Window is a classic model of human interaction that reaches across various working environments.

Toth and Stockton (1996) also contributed to the field regarding teaching skills. They conducted a study with students using the here-and-now intervention (Toth & Stockton, 1996). The authors indicated, "This intervention is not a discrete, single, group therapy skill, but a collection of skills that, when used together, serves to keep the group working on member-to-member interpersonal relations" (Toth & Stockton, 1996, p. 102). Students were videotaped utilizing immediacy skills in group counseling and results yielded positive indicators of growth in skill level (Toth & Stockton, 1996). However, Toth and Stockton (1996) found that, "Although this work is quite helpful and expands the knowledge of our field, we believe that it is not necessary to test each discrete skill embedded in an intervention to teach the intervention itself" (p. 108). This statement provided an opening to creative andragogical methods in teaching group counseling. Teaching skills work is important, necessary, and effective. However, there are various ways to engage students in understanding group process and skills. Although much attention has been given to Toth and Stockton's (1996) work throughout the literature, it is important to the field of group work today. Their work has been foundational for group specialists.

Riva and Korinek (2004) studied the importance of modeling in teaching group counselors-in-training. At the time when Riva and Korinek's (2004) study was published, they had acknowledged that, "Training in group counseling typically includes an academic component, although little has been written about how to teach a group course except for what specific content should be included" (p. 55). With the exception of new creative elements in group work, the same appears to be true today. CACREP (2015) and ASGW (Thomas & Pender, 2008) have provided the field with

standards and best practices in training. The actual andragogical mechanics are left up to the discretion of the counselor educator.

Riva and Korinek (2004) suggested, "Group counseling instructors can encourage the development of a functioning classroom group by attending to specific group tenets" (p. 57). For example, Riva and Korinek (2004) noted the hesitancy of students at the first class session and recommended helping students develop trust and security in the classroom much like in the beginning stages of a group. Essentially, the classroom structure would be created to model the structure a group counselor sets up for the group members. Riva and Korinek (2004) had to attend to ethical responsibilities throughout their recommendations for modeling. They heeded a warning to educators to model ethical leadership and did not recommend to "encourage emotional responses from the students in a classroom setting" (p. 61). Counselor educators need to set boundaries if modeling is to be effective in the classroom. Students can be a part of and observe group dynamics from the actual classroom. In any type of crowd, whether it is in a work environment, a book club, or a classroom, group dynamics and process can be observed. The Johari Window can take place in any of these settings. In the literature to come, many settings will be discussed.

Creativity and Constructivism in Counselor Education

Although research is limited in regards to creative methods to explain the Johari Window and enhance insight in the group counseling classroom, classic literature and popular culture have been common in the field of counselor education in a variety of ways. Group supervision of master's level students is an excellent place to start with the research. When looking specifically at supervision methods which enhance students'

abilities to creatively reflect in practicum or internship class, one might pay particular attention to a constructivist or narrative supervisory approach. Gaining insight into constructivism may guide the counselor educator in the group counseling classroom.

Foundational texts and authors promote the use of constructivism in many ways. Kelly (1963) can certainly be credited as the original engineer who designed constructivist counseling into the model it is today. Kelly's (1963) constructivist approach originally dates back to 1955 and provides a framework for constructivist supervision and pedagogical approaches. In terms of definition, constructivism is vast and truly philosophical to the core. Fitting within a Kantian lens and moving from counseling theory to supervision, the constructivist counselor is led by the phenomena of the client much like the constructivist supervisor is led by the phenomena of the supervisee (Rychlak, 1981). The same can be said for the constructivist educator.

Rychlak (1981) offered a classic text on psychotherapy and explained Kant's theory very clearly. Of this text, C. A. Sommer stated, "Although a dated source, there has not been a better counseling theories text that includes a strong philosophical foundation of theory construction" (personal communication, September 13, 2017). Rychlak (1981) explained, "the Kantian model embraces dialectical reasoning and the transcendent self-reflexivity it makes possible" (p. 34). Kant (1781/1996) explored how reason develops out of principles because of individuals' experiences and stated, "By means of these principles our reason (as indeed its nature requires it to do) ascends even higher" (p. 6). The Kantian lens, therefore, is a perspective that is developed based on a person's experiences. Rychlak (1981) reported that Locke believed individuals were blank slates. In terms of pedagogy, we can ascertain that the counselor educator will be

led by the phenomena of the insights taken from the students during a creative activity. Students will bring their own experiences to the classroom, but they can be open to build upon and construct a new reality with the building blocks of innovative counseling techniques and theories.

Kant ultimately believed individuals experienced their "own mental construction" (phenomena) of a "thing, in itself" driving individuals towards their own meanings (Rychlak, 1981, p. 14). Hansen (2006) summed it up nicely saying "humans actively construct what they observe and are not just passive receivers of information" (p. 291). Narrative theory adds further understanding to the use of this constructivist framework. Etchison and Kleist (2000) highlighted the following from the narrative model: "Experiences are collapsed into narrative structures or stories to give a frame of reference for understanding and making experiences understandable" (p. 61). The use of stories can open up worlds of comprehension that students are able to construct for themselves. Guiffrida (2015), a leader in constructivist counseling and supervision, recognized the approach points students towards the ability to develop "skills of critical self-reflection" (p. 42). The same is certainly true of pedagogy. Constructivist pedagogical approaches push students to find the reflexivity and internal actualizing power to become competent and confident in their skills and their professional selves. Therefore, the constructivist pedagogical approach can be complimentary of creative activities in that the promotion of perspective and insight is honored within the classroom.

Metaphors and Popular Literature in Counselor Education

Creative activities can utilize many forms in the classroom, including the use of literature, music, television, movies, and various art media. In drawing from the literature specific to supervising group counselors, metaphors can provide an opportunity to clarify and clearly untangle confusion related to something challenging (Duffy, 2005). In turn, the use of "metaphoric activities help supervisees to understand the process of becoming a counselor" (Sommer, Ward, & Scofield, 2010, p. 500). Not only do stories open up the ability for students to reflect in a deeper manner, but metaphors allow students to "use past learning experiences to conceptualize their own developmental processes" (Guiffrida, Jordan, Saiz, & Barnes, 2007, p. 398). If stories provide insight and clarification which then leads to greater understanding of professional identity through previous learning opportunities, then it is safe to hypothesize that creative methods used to enhance skill understanding in present opportunities will lead to greater reflexive depth internally.

Mythology has also been utilized as metaphors in counselor education and supervision (Sommer & Cox, 2003). In terms of counselor supervision, Sommer and Cox (2003) utilized "the myth of Psyche" to increase "understanding of the 'tasks' a new counselor moves through in discovering and claiming his or her professional self" (p. 333). Metaphors can be powerful in many capacities, and Sommer and Cox (2003) acknowledged "the beauty of story/myth is that others might find different, yet equally significant, meanings that resonate for them" (p. 333). It is within this "beauty" that students may identify the significance of how metaphors inform their counseling skills and their professional selves (Sommer & Cox, 2003, p. 333).

Aside from metaphors, fictional characters in literature also offer opportunities for internal reflection. In utilizing literature, Schwitzer, Boyce, Cody, Holman, and Stein (2005) discussed the use of "practice cases" and report, "Media characters are used to reduce practitioner discomfort, increase familiarity and comprehension, provide intermediate experiences for skill development, and enhance confidence" (p. 60). Although specific to case studies, Schwitzer et al. (2005) provided a starting point for the use of popular fictional characters within the counselor education classroom.

Gibson (2007) took the use of fictional characters one step further in utilizing an entire novel to teach neophyte counselors how to effectively empathize. Gibson (2007) assigned *Harry Potter and the Sorcerer's Stone* by J. K. Rowling during practicum class as recommended reading, and students engaged in weekly reading and "conceptualization" of Harry Potter in order to "elicit empathy" (p. 201). Gibson (2007) recognized the use of the novel to increase empathy could be used "early in counselor training courses that focus on theories and techniques" (p. 205). The use of a novel and particular characters could certainly be implemented easily into group counseling as the introductory course focuses on the basic understanding of group theories and skills.

Specific to teaching group elements in a creative manner, Cummings (2001) covered the use of journaling in the classroom. Although the journal writing took place as a component of the experiential group required during the course, the questions facilitating the writing were focused on group processes. The students or group members would write a journal letter to the group leader or counselor educator about their experience and what they were learning in terms of group dynamics after each session. The students could also journal with art if they found it beneficial to their

experience. In turn, the counselor educator would write a letter to the group on dynamics which were occurring in the group, "decisions made by the group facilitator," "mistakes made by the facilitator," and "to reinforce leadership skills and risk-taking behaviors that members displayed in the session" (Cummings, 2001, p. 11). Cummings' experience appeared successful in that students found it helpful in addressing problems. It also appeared to help students individually with understanding group processes (Cummings, 2001). There are many different ways to approach teaching group processes. Cummings' approach is just one interesting way to engage students in creativity and expansion of their knowledge surrounding group work. The use of film is another creative method of teaching group counseling.

Utilizing Film in Group Counselor Education

Film has been utilized in general counselor education for many years (Koch & Dollarhide, 2000; Toman & Rak, 2000). It has also been used to teach diagnosis and case conceptualization (Pearson, 2006; Warren, Stech, Douglas, & Lambert, 2010) as well as marital counseling (Higgins & Dermer, 2001; Shepard & Brew, 2005) and career counseling (Scholl, Gibson, Despres, & Boyarinova, 2014). Berk (2009) recorded 20 ways in which film could be beneficial in the classroom, including ways in which film is attention-getting, refocuses students, expands their creativity, generates anticipation, reduces worry on difficult topics, and provides visual imagery of concepts. Taking a look at the research specific to creative methods in the group counseling classroom provides some various thoughts. Most famously, Armstrong and Berg (2005) used the classic film *12 Angry Men* (Donnelly & Friedkin, 1997) to highlight group processes. The authors provided an opportunity for students to essentially be

eyewitnesses to a task group, which could at times be depicted as heated in nature (Armstrong & Berg, 2005). The utilization of the film provided a safe environment for students to process the group dynamics.

Gary and Grady (2015) specifically "selected television programs as a midterm project" for group counseling and, "the responses were positive, with students reporting that viewing made the group work concepts 'come alive'" (p. 1). This particular article looked at television programs as a means to understanding group interaction (Gary & Grady, 2015). Gary and Grady (2015) noted, "Students should be encouraged to use focused viewing and reflect on how they, as future group leaders, might work effectively with a specific character or diverse clientele in groups; interact with group members who espouse different worldviews; use confrontation skills effectively within a multicultural group without alienating some; and facilitate the group process and promote behavior change for all group members" (p. 5). The authors' recommendations are all stellar in terms of understanding group process within the confines of a creative method, such as television.

Gary and Grady's (2015) implementation of the creative component of the class played out in the following ways: 1) the students identified which television program they wanted to watch from a compiled list; 2) the students formed groups outside of the classroom to discuss and "analyze the program's characters" as homework; 3) the students, then, played out "the persona of characters from the program" in the classroom to demonstrate group work essentials; and 4) lastly, the students watched "a few episodes of one program" and responded to a series of questions provided by the professor (p. 9). This literature provides insight and direction but recommends further

benefit from "evaluation research to determine if watching group-themed television programs while using 'focused viewing' is an effective practice" (Gary & Grady, 2015, p. 13). As a counselor educator, I would also recommend further depth and exploration into using creative methods to enhance specific foundational skills of group practice, which may not only increase understanding but enhance the professional self and highlight this dissertation's research questions.

More recent research (Moe, Autry, Olson, & Johnson, 2014; Olson, Autry, & Moe, 2016) aligns with and provides even more insight into the need of this study. Moe et al. (2014) utilized the movie *The Great Debaters* in order for students in a group class to gain specific skills, "including changes in students' group leader self-efficacy associated with completion of the film-based assignment" (p. 206). As I have been motivated by increasing student reflexivity and understanding of key group counseling foundations, Moe et al. (2014) sought to fill the "gap in the knowledge base" related to teaching group skills and building particularly upon self-efficacy (p. 206). The methodology of this research was based on the students viewing the entire film *The Great Debaters* and identifying the dynamics of group within the film (Moe et al., 2014). The researchers also utilized analysis of variance (ANOVA) to analyze students' responses on the Group Leader Self-Efficacy Instrument (GLSI) given over three class sessions (Moe et al., 2014). Moe et al. (2014) found that the students responded positively and were able to identify group dynamics in a sound manner based on the assignment. The use of the GLSI did not identify significance early on in the class sessions with the assignment but increased as the class sessions progressed (Moe et al., 2014). Although the quantitative measures did not necessarily prove statistically

significant, this is an imperative study in regards to the present research. The film assignment provided by Moe et al. (2014) generated competent discussion and understanding of group dynamics from the students proving that those reflections may be suited for a qualitative investigation.

Olson, Autry, and Moe (2016) revisited their research with a study diving specifically into deep approaches to learning through film-based assignments. They sought to narrow participants based on increased GLSI scores from the class sessions of their previous study and identified only four willing participants (Olson et al., 2016). These four students did participate in a qualitative study through structured interviews (Olson et al., 2016). In these interviews, Olson et al. (2016) discovered three themes from the participants: 1) concepts seemed interrelated between the movie and the material; 2) concepts appeared "real;" and 3) concepts seemed to "stick" (pp. 63-64). Although the sample was small, Olson et al. (2016) identified helpful themes and also came up with three suggestions for educators when designing film-based assignments for the classroom, which include: 1) The instructor needs to be confident in the connection between the film and the class material; 2) The instructor should have an apparent outline and objective for the assignment; and 3) The instructor should not be under the impression that everyone will know the film. This dissertation was built with those suggestions in mind connecting *Alice in Wonderland* (Lebenzon et al., 2010) to the Johari Window.

In the following chapter on methodology, the use of the film will be explained. However, one more research article is pertinent to how this study will be perceived. As mentioned earlier, *12 Angry Men* (Donnelly & Friedkin, 1997) has been studied and

utilized to help students understand the group process throughout the film (Armstrong & Berg, 2005). Waller, Sohrab, and Ma (2013) noted, "In fact, the use of this particular film to illustrate group behavior has become so ubiquitous that (unscrupulous) students can visit numerous websites (see, for example, www.universitip.com) to find a variety of essays and term papers for sale – materials that carefully analyze aspects of group dynamics in the film" (p. 447). Waller et al. (2013) took a different approach to using film in the classroom with their MBA students. Instead of having students view an entire film and reflecting on the group dynamics, they used a technique called thin-slicing. Thin-slicing is a technique recommended "in which using multiple brief excerpts from films in rapid sequence can help students develop quick and accurate real-time recognition of group behaviors" (p. 448). Waller et al. (2013) heed warning for educators to understand group dynamics fully in order to pick a film where group behaviors will stand out. The purpose of thin-slicing film for the classroom is to prep students to be able to immediately recognize group behaviors or dynamics rather than processing an entire film to recognize those behaviors (Waller et al., 2013). The ability to immediately recognize group behaviors in film clips translates to the actual group room for new counselors. Group counselors-in-training must be able to process and be quick "on their feet" in order to keep up with the ever-changing group dynamics.

The use of *Disney's Alice in Wonderland* (Lebenzon et al., 2010) in this particular study is unique in that it is not a movie displaying a typical group like *12 Angry Men* (Donnelly & Friedkin, 1997). Therefore, thin-slicing this film for group dynamics is a tricky process which requires a counselor educator to know the Johari Window inside and out in order to identify clips and hope students gain the reflexive

space needed to comprehend such a phenomenal model. In thin-slicing, Waller et al. (2013) explained, "observers are shown a short video clip (ranging from seconds to a few minutes) of behavioral interaction (e.g., in a negotiating dyad) and are then asked to predict the outcome of the interaction based on the behavior observed" (p. 451). Similar to how Young and Hundley (2013) set up experiential activities in the classroom, Waller et al. (2013) recognized that a time of explanation of a group technique with the thin-slicing of the film following could be productive. Waller et al. (2013) noted they actually "use the technique without specific priming to facilitate the development of students' own recognition skills" (p. 453). Therefore, there are various ways to utilize film in the classroom. In this present study, I utilized thin-slicing but first prepared the students with chapter reading and a brief overview of the model.

The Johari Window

The Johari Window is a classic model of human relationships and internal human insights. The model displays both intrapersonal and interpersonal components (Luft, 1969). Those internal insights propel individuals towards potential self-actualization through uncovering the unknown and unveiling the unconscious. It is a brilliantly crafted work of everyday human interactions and essential to group dynamics. In a study on understanding covert and overt group dynamics, the Johari Window was identified as one element that helped to clarify group processes (Katz, Sosa, & Harriott, 2016). The following literature will examine the breadth of the model.

First and foremost, the model will be explained further. As mentioned earlier, the Johari Window is a model of communication and human interactions. It provides insight into human behaviors that may not be revealed if not for the flow of the Johari

Window. The Johari Window looks exactly like a basic house window divided into four panes. The model's four quadrants are as follows: (a) open; (b) blind; (c) hidden; and (d) unknown. Although this study looks at the Johari Window process in group counseling, the model can also depict interaction between just two people (Luft, 1984). Thus, the model is applicable to other forms of counseling as well, such as individual counseling, family counseling, and marital counseling.

The open quadrant, perhaps the easiest to explain, is just what its name indicates. This quadrant recognizes what is open for all to know (Luft, 1984). For example, if one is observing a group, then that person could immediately know things such as number of people in the group, the hair color of a group member, or any other distinctive aspects of that person's appearance. At first, this quadrant is small and about the size of the window pane mentioned earlier. However, as other quadrants are introduced and communication patterns occur, the open quadrant expands to include more insights about a person.

The hidden quadrant is the second pane. Trotzer (2006) recommended the hidden quadrant as second, although Luft (1984) at times described it as the third quadrant. When teaching the Johari Window, I have found that switching the hidden and blind quadrant helps to simplify the process of communication which occurs within the model. The hidden quadrant becomes open when individuals share information about themselves. Trotzer (2006) described this as self-disclosure. The hidden quadrant holds information only known to one person and not to anyone else (Trotzer, 2006). However, the hidden and blind quadrant really go hand in hand.

The blind quadrant is the third pane of the Johari Window and more complex to explain. Luft (1984) provided a classic reference in regards to the blind quadrant. Luft noted, "The graphic analogy for Freud was the iceberg: The human mind was mostly submerged, with only a small part appearing above the waterline" (p. 65). The open quadrant is apparent, but it is only one-fourth of the window. The blind quadrant holds information not known to an individual but known to others (Trotzer, 2006). Between the open quadrant and the hidden quadrant where self-disclosure occurs, more information is being released and individuals are able to gain further insights about each other. Individuals are then able to provide feedback, which unlocks more of the open window. Therefore, individuals are able to gain greater self-knowledge. Luft (1984) noted, "You appear less distorted" (p. 66). At this point, three-fourths of an individual are revealed and more of the iceberg is visible.

The last pane is the unknown window. The unknown window represents aspects that are not known to an individual and not known to anyone else (Trotzer, 2006). Trotzer (2006) acknowledged that this is where potential for growth occurs. In terms of relating the Johari Window to other key group concepts, one could say this potential also relates to self-actualization in Maslow's (1943) Hierarchy of Needs. Maslow (1943) referred to self-actualization as when a person develops into "everything that one is capable of becoming" (p. 382). Luft's (1984) unknown window happened "only by inference," and he reported, "Confirmation after the fact is one way of identifying the existence of the unknown area" (p. 68). In a group experience or even in one-on-one counseling, it is important to note that the counselor may never see self-actualization or the unknown quadrant unfold. The unknown quadrant is a chasm in an individual that

must be unearthed through great self-discovery. The other quadrants work together to reduce the unknown. Trotzer (2006) reported, "as we relate to others over time, aspects of ourselves emerge (a process referred to as co-construction)" (p. 76). Time, self-discovery, and the interaction among the quadrants may be the only keys to unlocking the unknown area.

The knowledge and understanding of each quadrant in the window leads to greater understanding in relationships. It impacts many areas of research. Chang, Chen, Huang, and Yuan (2012) explored the components of the Johari Window in international service and how that service transforms individuals. They conducted a qualitative investigation of participants' experiences (Chang et al., 2012). Chang et al. (2012) revealed that their "study extends the existing understanding of international service and learning by further exploring the triggers and mental processes that encourage individual transformation" (p. 243). Through structured interviews they were able to discover aspects contributing to individual transformation (Chang et al., 2012). Ultimately, they enhanced understanding of how individuals interact with their environments and how they dive deeper into their own unknown selves (Chang et al., 2012). Interestingly, Chang et al. (2012) "found that service in international settings often resulted in a dramatic contrast between the participants' new and past experiences and incidents that went beyond their existing cognitive frameworks" (p. 247). The unknown is a fascinating component of the Johari Window. In international service settings or in group work settings, one might expect to find a similar outcome between the known and the unknown in which the unknown reveals surprising results.

In the same vein as international service settings, recent research looks at the Johari Window in gauging stereotypes in Israeli communications (Shamoa-Nir, 2017). Shamoa-Nir (2017) conducted a study with 114 undergraduate students to assess "attitudes and stereotypes in intergroup dialogue (religious, secular)" (p. 727). Shamoa-Nir (2017) utilized content analysis and broke down the findings and results by each quadrant of the Johari Window. The study of Jewish participants was intriguing yet complex revealing that "the Johari Window model assists in addressing groups from different cultures and the differences among them, thus constituting an important basis for creating significant dialogue among groups in conflict and contributing to the understanding of attitudes and the mechanisms of labelling and generalization, which sharpen rivalry and alienation among groups" (p. 741). The international reach of the Johari Window proves the depth, breadth, and clarity it contributes to communication patterns.

Moving forward, literature involving the Johari Window narrows to the helping field. Jack and Smith (2007) presented the Johari Window as a self-reflection and self-awareness tool for nurses in a conceptual article. With the open, blind, hidden, and unknown quadrants, the Johari Window is designed to shed light on interpersonal and intrapersonal awareness. Thus, Jack and Smith's (2007) article became a tool for nurses "to document personal and professional growth" through portfolio documentation, reflection, and overall self-awareness (p. 47). The organization of the model and the quadrants may certainly serve as a tool to enhance one's self.

The Johari Window has also been presented as a self-awareness tool along with the use of mandalas (South, 2007). South created an activity using the Johari Window

and mandalas “to facilitate the importance of self-awareness and its relationship to developing therapeutic relationships with others” (p. 8). Students created and worked on a mandala representing the Johari Window after receiving instructions from the teacher to reflect on “their personal beliefs, feelings, personal boundaries, and personal issues” (p. 10). The goal was for students to gain more self-awareness through the activity. The recommended reflections were to be inserted into their mandala/Johari Window. Although the instructor received some positive feedback on the activity, students believed it was a helpful start on self-awareness and recommended more time for the activity (South, 2007).

Through the eyes of clients in group therapy, the Johari Window becomes a type of therapeutic tool. Amir (2012) utilized qualitative research in the form of a phenomenological study accompanied with the use of the Johari Window in order to explore one client’s view of sharing a musical presentation with a music therapy group. Amir (2012) took segments of the client’s diary to shed light on the therapeutic progress throughout the article. The segments and information received through the group therapy also highlighted each quadrant of the Johari Window. Concluding thoughts reflected on how a musical presentation provided to group members can impact relationships within the group, provide insight to the presenter, and also lead to a reduction in the unknown quadrant.

Up to this point, the Johari Window has been explored in international settings, communication, nursing, and music therapy. Halpern (2009) specifically looks at the Johari Window and how it can assist in supervision settings. The movement of the Johari Window is a delicate balance as it reveals both interpersonal and intrapersonal

information. The Johari Window aids in communication between the supervisor and the supervisee. Halpern (2009) reported, "As the supervisor asks questions and the supervisee responds to these, different arenas might be opened" (p. 11). It seems Halpern (2009) revealed that the Johari Window is essentially capable of acting in tandem with other supervision models. Halpern (2009) identified the need for rapport to be established, roles of the supervisor to be clarified, and the formulation of curious questions per quadrant in order for the supervisee to identify a course of action. Suggestions for further research were not identified in Halpern's (2009) article, but it opens questions of how the Johari Window can be utilized further with models of supervision and with options, such as triadic or group supervision. Therefore, further exploration within classrooms are studied via a qualitative approach in this dissertation. Creative methods to enhance andragogy have been utilized to clarify the Johari Window.

The literature review has covered many areas related to group work, the counselor education classroom, creativity, and the Johari Window. The work of the Association for Specialists in Group Work was explored as they are the authority in group counselor education. They have provided best practices and training standards that counselors-in-training and active professional counselors must adhere to in the field. They have also kept audiences abreast of the most recent research via *The Journal for Specialists in Group Work*. They have acknowledged many great advances in teaching group work, but the Johari Window has not been explored in terms of teaching in the past decade of journals. The gap in the counselor education literature related to this valuable group counseling concept has generated the following methodology.

Chapter 3: Qualitative Methodology

The qualities and components of writing a solid qualitative manuscript are essential to mapping a methodology. There are certain standards set forth by journals in the counseling and counselor education field. Before exploring the methodology of this particular study, worthy highlights of what makes qualitative research great will be examined. Kline (2008) reported, "The standards used to evaluate qualitative research have been a recurring theme in qualitative research literature for more than 20 years" (p. 210). Kline particularly highlights the importance of presentational rigor in qualitative manuscripts. Within a quality study with rigor, a combination of components should be included, such as "trustworthiness, methodological and analytic rigor, and coherence" (Kline, 2008, p. 212).

Throughout the analysis, multiple areas are highlighted. A description of the analysis as well as the sampling process should be presented (Kline, 2008). It is important to identify how data is collected. If data is gathered through interviews as it is in this study, properly outlining the interviews is essential (Kline, 2008). Interviews must be fully explained. Kline (2008) reported, "The development of appropriate interview questions is crucial to obtaining credible data, especially during initial interviews" (p. 214). Similar to this study, there were particular questions related to each quadrant of the Johari Window and to a specific reading or film clip. Kline (2008) went on to say, "Authors must include the interview questions used to collect data and a brief rationale for each question" (p. 214).

Kline discussed the different types of interview questions as well and how they affect author assumptions. Kline (2008) noted when using a "what" question that participants can be led to explore "information relevant to the topic" (p. 214). A "how" question, however, can be an "overly focused question" which "limit their responses and primarily serve to confirm researchers' assumptions, thereby defeating the exploratory objectives of qualitative research" (Kline, 2008, p. 214). As a qualitative researcher, I do not want to confirm my assumptions. I want to explore the participants' experiences and examine a particular teaching method on a specific group component as I have in this dissertation.

Lastly, Kline (2008) addressed the importance of a findings section which is well articulated. An intelligible methodology with clear analysis information should produce well-articulated findings. A discussion of the findings occur in the analysis in Chapter 4 and in the discussion of Chapter 5. Also, implications will be examined in Chapter 5. Kline (2008) went on to say "that qualitative research is not designed to be conclusive; rather, it is a stimulus for ongoing conversation" (p. 216). I expected several implications for further research within this study, and I have identified various ways to expand information in this area in the discussion which occurs in Chapter 5.

Rubel and Atieno Okech (2017) examined excellence in qualitative work specifically related to group work. Interestingly enough, narrative analysis was not among the qualitative approaches studied. In their study, Rubel and Atieno Okech (2017) identified the following types: "grounded theory (12), phenomenology (8), hermeneutic qualitative approach (2), case study (2), qualitative using grounded theory and phenomenological methods (1), qualitative interpretive approach, critical incident

methods within the phenomenological tradition (1), ethnography (1), manifest content analysis (1), and discourse analysis (1)" (p. 73). Therefore, narrative analysis in group work can add to the variation in qualitative work.

In reference to solid qualitative research, Rubel and Atieno Okech (2017) identified that the research must be coherent, attend to subjectivity, have ample data, and also have sufficient interpretation. Rubel and Atieno Okech's (2017) study was coherent because it was a solid methodology based on their constructivist viewpoints. The authors reported, "constructivist influences can be seen in our resulting from our conversations with each other, the methodological literature, and the examined studies and also seen in our owning of perspective and commitment to transparency and well-described context" (Rubel & Atieno Okech, 2017, p. 59). Their constructivist influences are similar to this study in that the methodology is based around a constructivist theory and classroom experience.

In qualitative research, attention must be given to subjectivity. Further in this chapter, researcher bias and viewpoint are addressed. A strategy for maintaining objectivity, such as utilizing peer debriefers, are mapped. In consideration of ample and adequate data, I had contact with my participants for an entire semester, although data was only obtained in the classroom experience and later with participant checks. Rubel and Atieno Okech (2017) noted of their own research, "by utilizing a focus group, member checks, literature review, and conditional matric for triangulation purposes, they avoided pitfalls that can emerge from insufficient data collection" (p. 80).

Rubel and Atieno Okech (2017) went on to address how interpretation is linked to subjectivity. They pinpointed the importance of attending to bias, adequately carrying

on analysis until fully completed, and making sure concluding results matched the data (Rubel & Atieno Okech, 2017). In regards to interpretation, researchers in group work, "should consider whether the results provide group members, group workers, or trainers with something unique, if the results convey the uniqueness of participant experiences, and if the results illuminate a new way of thinking and working with groups" (p. 81). This is a significant goal of this particular study of the Johari Window. This study considered the question of how a creative approach in teaching the Johari Window might illuminate understanding and student reflexivity. Rubel and Atieno Okech (2017) brought up many areas to consider in terms of excellent qualitative work. Qualitative research in the area of group work can certainly expand to include other qualitative methods and offer new insight to the field.

Rationale for Narrative Analysis

It is evident in a recent study (Rubel & Atieno Okech, 2017) that narrative analysis has not been studied recently in regards to group work research. Narrative inquiry is a rich process and is explored in greater detail below. The origin of this research study grew out of a love for stories and the power stories have in general. The actual story and film in this study started as a means to help students better understand group counseling concepts. Much has been written about metaphors, stories, and film as a way for students to learn. However, certain components can still be explored. The complexity of conveying the Johari Window in a way students could grasp, understand, and apply became a challenge to me professionally. The following methodology was birthed out of that challenge.

In order to understand fully the experience of the students, narrative inquiry was chosen. Clandinin (2013) reported, "Narrative inquiry is an approach to the study of human lives conceived as a way of honoring lived experience as a source of important knowledge and understanding" (p. 17). The students are the best source for providing reflection on how this particular method of teaching the Johari Window is effective. Their lived experiences in the classroom speak volumes. Clandinin (2013) went on to say that narrative inquiry "is relational across time, places, and relationships" (p. 19). As Clandinin explored the relational in terms of narrative inquiry, I have followed in those footsteps and "intentionally" placed my life "alongside an other" in order to discover the students' experiences as well as the place of creative methods in the classroom (p. 18). Overall, the rationale for narrative inquiry incorporated the importance of the relational, the experience, and the voices of students.

Overview of Qualitative Inquiry

Qualitative inquiry can provide a structure to explore the richness of professional counselor identity and key group counseling concepts through creative pedagogical techniques. I have explored the narrative analysis which sought to tell unique participant accounts essentially through stories involved in classic literature and film in the counselor education classroom. A qualitative design and data collection strategy capable of drawing upon conclusions of successful creative pedagogical approaches in the group counseling classroom was formulated.

Throughout the methodology, in order to address the use of qualitative research in counselor education and this particular study, certain areas have been explored. Initially, the foundations and structures of narrative analysis in qualitative research were

defined and examined. Secondly, the use of qualitative research in the creative counselor education classroom are connected to a preferred pedagogical approach. Lastly, a particular qualitative design has been laid out.

Narrative analysis. Narrative analysis is an exquisite unfolding of human experiences. McAlpine (2016) noted, "Narrative researchers often find attractive and embrace the assumption that the 'story' is one, if not the fundamental, unit that accounts for human experience" (p. 34). Across different types of analysis, the plot is often discussed as a vital element. The plot is key to an excellent storyline, and everyone loves a good story. Qualitative designs allow for epic story development in counselor education research. Narrative analysis actually originated out of "Propp's analysis of the structure of Russian fairy tales in the 1920s" (Brinkmann & Kvale, 2015, p. 254). Narrative analysis is a fitting link to the use of creative pedagogical methods due to its history with fairy tales. Essentially, through use of the fairy tale, the structure highlighted a main character journeying through multiple hindrances to obtain the prize or a beloved's heart as seen in various happily ever afters (Brinkmann & Kvale, 2015). According to Brinkmann and Kvale (2015), "Narrative analysis focuses on the stories told during an interview and works out their structures and their plots" (p. 254). In utilizing narrative analysis through qualitative interviewing, a particular story may not evolve from one person but may develop through the conglomeration of multiple interviews (Brinkmann & Kvale, 2015). The use of several interviews can create a thick plot and a beautiful conclusion.

It is important to note that there are different means of methodology and analysis in the narrative approach (Merriam, 2002). Merriam (2002) identified three

different types of methodology, including biographical, psychological, and linguistic. Breaking down the narrative and sifting through the elements can perhaps lead a researcher to understand fully what is happening in the interview plot. The details of one narrative analysis are as follows: (1) abstract, (2) orientation, (3) complicating action, (4) evaluation, and (5) coda (Labov, 1982, 2013; Labov & Waletzky, 1967). The abstract provides concise information about the interview, while the orientation provides details regarding the setting of the interview (Labov, 1982, 2013; Labov & Waletzky, 1967). The specifics come with the complicating action, and the evaluation analyzes those fine details (Labov, 1982, 2013; Labov & Waletzky, 1967). Just like in a musical piece, the coda brings the analysis to an end with a conclusion. Labov's (2013) work was crucial to the narrative analysis for this dissertation. It has been examined further in Chapter 4.

Frameworks of analysis do not have to consist in the above five point outline. Narrative interview analysis can be just as creative as developing a lecture for the classroom or techniques for the counseling room. Keats (2009) looked at narrative analysis obtained through varying means, including written, spoken, and visual. In order to analyze the text records, the analysis was broken down into the following aspects: (1) self of the narrator, (2) perspective, (3) issues of attention, (4) sequence, (5) time, and (6) context (Keats, 2009). In addition to this breakdown, relationships between aspects were analyzed and interpreted (Keats, 2009). The elements of this particular study were obtained through the following means: (1) reflective writing on the film clips presented; (2) group discussion on the film clips and Johari Window facilitated by me as the

instructor; and (3) participant checks consisting of previous students, including the most recent class whose stories were transcribed.

Holley and Colyar (2012) also have a similar breakdown in narrative analysis. They speak to the importance of how the framework molds the interviewees' narratives (Holley & Colyar, 2012). Holley and Colyar (2012) focused on the following concepts when analyzing the narratives: (1) plot, (2) point of view, (3) authorial distance, and (4) character. Plot, once again, is indicated as essential to the analysis. Point of view is stressed as an element that must start at the origin of the methodology and continue throughout the analysis process (Holley & Colyar, 2012). Authorial distance identifies the placement of the author in the research and narrative (Holley & Colyar, 2012). Lastly, characters drive the story and how the story develops (Holley & Colyar, 2012). Narrative analysis is capable of producing rich results in its storied form.

The Constructivist and Qualitative Connection

Qualitative research can be utilized in many arenas. It can be paired nicely with a constructivist pedagogical approach due to the fluidity in structure of both approaches. Like qualitative research with its various methodological approaches, constructivism is vast and has a large breadth within the theoretical approach. Without Kelly's (1963) introduction to constructivism and groundbreaking work in *A Theory of Personality: The Psychology of Personal Constructs*, psychology and counseling would have been impacted in the following ways: (1) counselors would be without narrative and solution-focused therapy; (2) supervisors would be without constructivist supervision models; and (3) constructivist pedagogical approaches would not exist in classrooms.

In evaluating constructivism in qualitative work, Lee (2012) concluded "that there are multiple constructions of reality and knowledge with relative criteria for evaluating interpretations" (Lee, 2012, p. 411). Narrative analysis allows for voices to be heard through the storylines of interviews. In much the same way, constructivist approaches, including narrative and solution-focused models, allow for multiple voices to be acknowledged and revered (Sommer et al., 2012). In teaching group counseling, there are many pedagogical approaches which may prove adequate in helping Master's level students learn the foundations. However, one may find the constructivist approach beneficial for the internal absorption of these introductory concepts. A constructivist approach with creative activities may allow space for students to capitalize on not only how the concepts shape group counseling but also how the concepts shape their identity and development as group counselors-in-training.

An example of a creative activity would be the use of classic literature or film to explain the segments of the Johari Window or the elements of group development. One could also use those creative methods to demonstrate Maslow's hierarchy of needs within a fictional character or group development over the course of a film. If creative methods are worked into a group counseling classroom, there are potential answers to how fictional characters or plots of books or movies display foundational group concepts. However, the beauty of using creative approaches via a constructivist model is in the additional insight the students bring to the table. A qualitative approach, then, with a narrative methodology could enhance personal insights into the group counselor-in-training.

Introducing a Proposed Methodology

A qualitative research design featuring narrative analysis was the methodology for this dissertation. Qualitative inquiry can provide a spectrum of information on the experiences of humanity (McLeod, 2011). In this case, qualitative inquiry was a catalyst to explore the richness of professional development and obtaining key group counseling concepts through creative techniques. McLeod (2011) noted, "The key idea in narrative analysis is that people largely make sense of their experience, and communicate their experience to others, in the form of stories" (p. 187). The narrative method utilized told the unique participants' storied experiences essentially through classic literature and film in the group counseling classroom.

McLeod (2011) captured narrative analysis in these words: "narrative analysis retains a focus on a specific, actual story that has been told, and seeks to deepen our understanding of the meaning and interactional significance of that story by looking at how it is structured, the type of language that is used, and the way that it is shaped or co-constructed by the speaker and interlocutor" (p. 188). It is important to understand that through this approach, the participants' stories were developed to inquire of the understanding and effectiveness of retained information in the group counseling classroom by utilizing creative methods. The narrative approach was utilized as a way to extend the participants' own insights as developing group counselors-in-training.

Research design. I have sought to identify the effectiveness of a collaboration between classic literature and film in deepening the understanding of group counseling concepts, such as the Johari Window, as well as reflexivity in the group counselor-in-training. This study included: 1) exploration of student reactions through the use of

classic literature and film to deepen the understanding of key group counseling concepts, and 2) the stimulation of reflection and introspection into the development of the group counselor-in-training. For this research design, master's level counseling students participating in a group counseling course from a CACREP-accredited program were identified to participate. This is referred to as convenience sampling. The goal was to have participation from a maximum of thirteen students, which was the capacity for the class. Fusch and Ness (2015) suggested, "one should choose the sample size that has the best opportunity for the researcher to reach data saturation" (p. 1409). This classroom size provided a nice opportunity for emerging themes.

The students were provided an in-class activity involving classic literature and film to explain the Johari Window. Lewis Carroll's (1865/2014) *Alice's Adventures in Wonderland and Other Classic Works* as well as clips from Tim Burton's production of *Disney's Alice in Wonderland* (Lebenzon et al., 2010) were utilized. During and after the activity, the student participants from the course were involved in three experiences which would enhance the validity of the narrative analysis. The combination of a collective storyline from a recorded class discussion plus individual reflective journaling and follow-up from participant checks yielded an interesting mix of outcome information.

In order to enhance the sample from Eastern Kentucky University, I intended to have a focus group containing students who had recently participated in the Johari Window experience as well as previous students who received the same film clips on Alice. For the focus group, I recruited students from my earlier semesters teaching, *Group Process and Practice*, which included five semesters total. All participants were

invited to participate in a focus group which explored their reflections on film in the classroom. I considered that students who would be approaching graduation would be able to provide interesting retrospections of the creative classroom approach and how this influenced their subsequent classroom or clinical experiences. I must mention that I had every intention of having a focus group; but due to numbers, I proceeded with participant checks.

All participants were provided with confidentiality and informed consent and had option to opt out of the participant checks and the particular class on key group concepts taught by the researcher. The informed consent form for the classroom discussion can be found in Appendix A, and the informed consent form for the focus group can be found Appendix B. I did not have any students who chose to opt out, but I had planned that those students who wanted to opt out of the classroom experience would still be given the material but in a lecture type format. All students participated, so they experienced the following measures.

Prior to the fourth class, students were assigned to read chapters three and four in *The Counselor and the Group* (Trotzer, 2006). These chapters on three key group concepts (i.e. Maslow's (1943) Hierarchy of Needs, the group development process, and the Johari Window) were a good review for the preparation of the research activity. Following a brief review, the story of Alice was told and the film clips were presented.

Data Collection Strategy

The creative methods to explain the Johari Window were introduced in the fifth class of the semester, which occurred after the class on the introduction of other key group concepts, including group process development and Maslow's hierarchy of needs

(Trotzer, 2006). A constructivist pedagogy provided the framework to explain the Johari Window. Questions were designed to provide reflection in hopes students would construct their own meaning amongst the story, film, and the Johari Window. These questions will be discussed shortly.

During the group interview, the participants were asked specific questions related to each quadrant of the Johari Window. Thus, the participants' insights on the experience and understanding of each quadrant would tap into their perceived understanding of key group concepts. Throughout the activity, the group discussion of the Johari Window and each quadrant were recorded.

Following the group interview and analysis of data, participant checks took place. I recruited students from previous semesters through email. The email script can be found in Appendix C. The questions were related to the creative approach in the classroom and the link to their own professional insights as developing group counselors-in-training. The questions included the following: (1) In what ways, if any, have you used the Johari Window in other classes or clinical work, including practicum and internship? (2) In what ways, if any, have you reflected on Alice? and (3) In what ways, if any, have you reflected on the Johari Window professionally as a graduate student or as a new counselor? The participant check questions can be found in Appendix D as well.

Phase one of the Johari Window experience. The following phases will describe the constructed andragogical approach. The unfolding of the approach started with the actual construction of the Johari Window model drawn for all students to observe in anticipation of the next step and to refer back to throughout the presentation.

A second model was drawn to depict the movement and flow that occurs when disclosure and feedback are introduced in the quadrants. These are designs I have adapted slightly to make the diagram more user-friendly for teaching purposes. The classroom Johari Window models can be found in Appendix E and Appendix F[1].

Phase two of the Johari Window experience. The stage was set next with visual depictions of Alice, both real and fictional, followed by the actual reading of a summarized version of Lewis Carroll's (1865/2014) *Alice's Adventures in Wonderland and Other Classic Works*. The students viewed pictures of the fictional Alice from several movies and television shows, including Disney's *Alice in Wonderland* (Lebenzon et al., 2010). The students also observed pictures of the real Alice Liddell for whom the story was written and the author Lewis Carroll (Leatherdale, 2015). Additionally, students saw visual depictions of Alice's environment, which can be found in Appendix G. Carroll's summarization was read in order to address the first quadrant of the Johari Window, which is the open quadrant. The introduction of the story allows students to identify what Alice knew about herself and what the students knew about Alice. The following summarization adapted from Carroll (1865/2014) was read in the classroom:

Once upon a time, there was a young girl who was tired of being bored and sitting by her sister's side on a lazy, sunny afternoon. But, in the blink of an eye, she caught a glimpse of a peculiar white rabbit, dressed in a waistcoat, and devastatingly proclaiming, "I'm late, I'm late." Alice, thinking to herself about the oddness of the situation, followed the white rabbit. Before long, she had tumbled down, down, down

[1] All figures are presented in the appendices at end of dissertation.

into a rabbit hole in a topsy, turvy world. Orienting herself, she took off again in following the white rabbit. Alice soon discovered a world where there were many other unusual things, such as talking animals, including a mouse and a Dodo bird. She also had the ability to grow to tall heights and shrink as small as an ant with the bite of a piece of cake or the sip of a drink. This world was a very curious place indeed.

Alice, wandering in this bizarre world, met many interesting people and creatures along the way. She met a very frustrating caterpillar who questioned who she was. She met a strange, disappearing Cheshire cat with lots of teeth and a mischievous grin. Although bizarre, the cat was helpful to Alice, and Alice was beginning to realize everything was strange in this place.

After a conversation with the Cheshire cat, she continued her journey and attended a mad tea party with a Dormouse, the March Hare, and the Hatter. It was mad indeed as the conversations were confusing to Alice, and the experience was not pleasant. Unfortunately, Alice also met a very unpleasant queen who was harsh to her subjects and would often shout "Off with their heads" if they crossed her. Alice stood up to the cruel Queen was about to get captured by the Queen's guards when suddenly Alice's sister woke her up. Alice coming out of her sleepy stupor realized where she had been and quickly shared her adventures of a placed called Wonderland to her sister.

You see, this was many years ago. Alice has now grown into a young woman and although she is still curious, she doesn't recall any sort of adventures in a real or imagined place called Wonderland. But, we are about to dive into Alice's adult life as she encounters odd and peculiar instances again.

After the visual depictions of Alice and the story, the participants were given the following questions to consider and answer in their reflective journals:

1. "What do you know about Alice?"
2. "What can be speculated that Alice knows about herself?"

Phase three of the Johari Window experience. From this point, clips from Tim Burton's production of *Disney's Alice in Wonderland* (Lebenzon et al., 2010) were utilized and examined to explain the remainder of the Johari Window. As mentioned in Chapter Two, this method is a thin-slicing technique. Thin-slicing is a technique which only involves presenting small segments of film that depict certain counseling concepts for students (Waller et al., 2013).

Following this particular version of the story, Alice, chasing the White Rabbit, falls down the rabbit hole, makes her way into Wonderland, and meets the Caterpillar along with a motley crew of Wonderland characters. Alice is challenged by the Caterpillar regarding her identity, but Alice stands tall and proclaims her name. This proclamation reveals to the motley crew the things Alice knows about herself but that the Wonderland crew does not yet know about her, which portrays the hidden quadrant of the Johari Window.

For the participants' reflections, they were asked to journal about the following questions:

1. "What does Alice know about herself in the accompanying scene?"
2. "What do others in the scene not know about Alice at this point?"

The second clip introduced another segment regarding Alice and a new character she has met. Alice continuing in her journey happens upon the mad tea party

and has a conversation with the Mad Hatter afterwards. The Mad Hatter tells her of a prophecy she is sent to fulfill and lets her know that she has lost her "muchness" since the first time she entered Wonderland (Lebenzon et al., 2010). Alice knows nothing of the prophecy nor realizes she has been to Wonderland previously. Therefore, Alice is realizing there are things she does not know about herself that the Mad Hatter knows about her, which is an example of the blind quadrant of the Johari Window.

At this time, the participants journaled their reflections about these questions:

1. "What does Alice not know about herself?"
2. "What does the Mad Hatter know about Alice?"

Then, the third movie clip was introduced. Towards the end of the movie, Alice, having encountered many barriers, speaks with the Caterpillar again, who reminds her of the time she visited Wonderland as a little girl. Alice peeks into her unconscious and realizes all along that she has strength and "muchness" to fulfill the prophecy that she is to slay the Jabberwocky (Lebenzon et al., 2010). Alice's revelation of her buried memories is an example of the unknown quadrant of the Johari Window.

The participants, then, reflected in their journals regarding the unknown quadrant with the following questions:

1. "What did Alice discover about herself?"
2. "What did the other characters discover about Alice?"

Phase four of the Johari Window experience: The group discussion followed the classroom presentation of the creative fusion of classic literature and film. This discussion was recorded for transcription, which will be discussed later in Chapter 3. The participants were asked the same questions related to each quadrant of the Johari

Window to generate an open, verbal discussion. Regarding the visual depiction and the literature portion, the participants were asked the following:

1. "What do you know about Alice?"
2. "What can be speculated that Alice knows about herself?"

Referring back to the first clip of *Disney's Alice in Wonderland* (Lebenzon et al., 2010), the participants were asked the following:

1. "What does Alice know about herself in the accompanying scene?"
2. "What do others in the scene not know about Alice at this point?"

In the second clip, the following questions were presented to the group:

1. "What does Alice not know about herself?"
2. "What does the Mad Hatter know about Alice?"

In the last clip, these questions were presented:

1. "What did Alice discover about herself?"
2. "What did the other characters discover about Alice?"

In the group discussion, the students ended with the following open-ended question: "In what ways, if any, does Alice shed light on the Johari Window and the group development process?"

Phase five of the Johari Window experience. Finally, the participants were asked to turn back to their journals one more time to address any further insights with the question: "Are there any new insights or anything you would like to add to your reflections on the Johari Window experience?" Thus, the students' insights would be wrapped up in tapping into their perceived understanding of key group concepts. All

reflective journal questions can be found in Appendix H, and group interview questions can be found in Appendix I.

The Qualitative Researcher Lens

The researcher lens is an important part of any qualitative study. The lens through which I see this particular study is an experiential phenomenon. To take a classic story and a movie, which is not utilized in group counseling, and present a major theoretical component, is the experience that I sought to investigate. I sought to understand if it would provide clarity and engage students' reflexive skills. I was a character immersed in the study just as the participants were involved in the experience. Thus, narrative analysis was utilized to capture the storied, experiential component of the study.

I also viewed this study as the beginning of a conversation. In the search for literature, the actual teaching of the Johari Window was not found in counseling and counselor education journals. I see this dissertation as a chance to revive a discussion on the Johari Window for group counselors-in-training and counselor educators. The Johari Window is a major concept in communication, personal insights, and relationships and imperative in understanding group dynamics.

Data Analysis

Narrative analysis is a creative approach to methodology. It is "an approach which combines a discursive emphasis on the construction of meaning through talk and language, alongside a humanistic image of the person as a self-aware agent striving to achieve meaning, control and fulfillment in life" (McLeod, 2011, p. 191). With the use

of creativity in the research design, it was only fitting that the analysis of data include the same type of originality.

After the transcription of the data, the text was retranscribed with the narrative in mind. I looked for "boundaries" of the narrative (Riessman, 1993, p. 58). In regards to boundaries, those "between thinking according to narrative inquiry and thinking according to the grand narrative" as a whole were considered (Clandinin & Connelly, 2000, p. 29). I engaged the students' words and looked for the beginning and ending of their immersed experience within the classroom. Riessman (1993) reported of retranscribing, "interpretive categories emerge, ambiguities in language are heard on the tape, and the oral record—the way the story is told—provides clues about meaning" (p. 58). As the transcription was retranscribed according to the analysis, the sentences were numbered in order to keep track of important language that surfaces from the narrative. At this time, the retranscribed text was "unpacked" and organized by paragraph for themes emerging from the participants' voices (Clandinin, 2013). They were also naturally organized according to each quadrant discussion within the narrative.

To engage in the analysis of the narrative, I was guided by Connelly and Clandinin's (1990) phenomenon and method approach. In this "educational research methodology," Kim (2016) reported "narrative inquiry as a phenomenon is the 'what' of the study, that is, to study an experience as phenomenon" (p. 206). Essentially, the experiential phenomenon in the classroom is alive and breathing. It took on a life of itself in the classroom. Kim (2016) identified that this experience as phenomenon is "always shifting, moving and complex" (p. 206).

Second, narrative inquiry according to Connelly and Clandinin (1990) is method. Kim (2016) reported, "narrative inquiry as method refers to thinking narratively as a way of thinking about phenomena" (p. 206). The analysis was rich in detail due to the extensive evaluation of both the group interview, written reflections, and participant checks. In conjunction with narrative inquiry, I kept in mind the following narrative analysis strategies as well: 1) the framework of group transcripts would be examined; 2) participant "voices" would be deduced; 3) opposing voices and themes would be juxtaposed and deliberated; 4) themes with similarities between participant stories would be identified; 5) pauses within the stories would be analyzed and considered; and 6) the interviewer's responses would be studied (McLeod, 2011, p. 193). In accordance with recommended analysis of the participants' narratives, the group transcripts were read to identify developing themes within the stories (McLeod, 2011).

The development of themes and the above content is important, particularly attending to themes and listening to the participants' voices. Clandinin (2013) simplified the framework and identified "four key terms in narrative inquiry that emerge from our view of experience as a storied phenomenon," which include (a) living, (b) telling, (c) retelling, and (d) reliving (p. 34). In narrative inquiry, it is important to walk with the participants through the story-telling (Clandinin, 2013). It is a unique research experience.

For further analyzing, Connelly and Clandinin (1990) recommended the following tools: broadening, burrowing, and storying and restorying. Based on participants' themes emerging from the transcription, broadening can occur. Broadening

refers to generalizations. An example of broadening may include making a generalization about the classroom environment. However, Connelly and Clandinin (1990) noted, "A useful rule of thumb is to avoid making such generalizations and to concentrate on the event, in a process we have termed *burrowing*" (p. 11). Ethically, it is safer to refrain from generalizations and assumptions in qualitative research. I stayed focused on the participants' voices in the purest sense. I even included filler language, such as "um" or "like" in the narrative to convey the genuineness of the participants' voices. You will see this filler language in the narrative in Chapter 4.

In regards to burrowing, Connelly and Clandinin (1990) noted, "We focus on the event's emotional, moral, and aesthetic qualities; we then ask why the event is associated with these feelings and what their origins might be" (p. 11). Burrowing can lead into restorying. Burrowing sets the stage for viewing the event from the participants' eyes (Connelly & Clandinin, 1990). Restorying takes place in the present, and participants are asked "what the meaning of the story is and how he or she might create a new story of self which changes the meaning of the event, its description, and its significance for the larger life story" (Connelly & Clandinin, 1990, p. 11). Thus, a new story with fresh insights emerges.

Ethical considerations. As the instrument of this qualitative dissertation is the researcher, there are ethical considerations. Presumptions about the design and research outcomes are bracketed due to the role of both teacher and researcher. In order to maintain the integrity of the qualitative study, several precautions were set into motion. First and foremost, the Institutional Review Board decision was of the utmost importance. I received approval to start my study on October 19, 2017, and my approval

was valid until May 31, 2018. I, then, proceeded with informed consent and confidentiality. Students had the option to elect out of the particular class on key group concepts taught by myself, the researcher. Those students who wanted to opt out were given the opportunity to gain the material in a different format. However, all of my students elected to participate in the study.

Recorded class discussions, written student reflections, and the post-class participant checks enhanced authenticity. In other studies, the use of peer debriefers were recommended (Sommer, Ward, & Scofield, 2010). I utilized the dissertation committee as peer debriefers. My adherence to standards and ethical guidelines contributed to the trustworthiness of the study (McLeod, 2011). I also made sure to acknowledge any opposing ideas emerging from the data and ensured a good separation between the findings and the discussion in order to set boundaries around and within the study (McLeod, 2011). Lastly, I kept a reflective journal to record memorandums and insights throughout the process.

Further Thoughts

Throughout this methodology, qualitative research has been examined through the use of narrative analysis. The origins of narrative analysis and the different types of ways to analyze the data were explored. The connection between creative methods in the classroom and the use of narrative analysis as a methodology were surveyed.

Furthermore, the literature on qualitative work helped to inform myself, the author, of a particular analysis. The idea in the classroom to utilize classic literature and film to enhance key group concepts, such as the Johari Window, and counselor reflexivity truly set the stage for the research design. Special considerations regarding

data collection and trustworthiness had to be explained due to the nature of interviews and qualitative work. With the historical connection between fairy tales and narrative analysis, the proposed study became a perfect fit for this qualitative design.

Chapter 4: Analysis

In the following chapter, the three points of data collection will be explored and analyzed. As explained in the methodology chapter, these points of data include written reflections, a group interview, and follow-up participant checks. As a reminder of the general purpose of this dissertation, I will reiterate the research questions. The overall research goal explored ways, if any, in which my original, carefully designed Johari Window experiential activity might help students obtain clarity of and understanding of the topic as a means to enhance reflexivity skills necessary for group counselors-in-training. For this study, the following research questions were examined:

1. How do students experience the fusion of classic literature or fiction and film as a means to explore a foundational key group counseling component?
2. How do students experience the use of creative methods to explain the Johari Window in terms of expanding student reflexivity?

The Narrative Analysis of the Data

Early structuralists of narrative analysis are well-renowned for their methods. As identified in Chapter 3 of the methodological process, a cohesive narrative method will be utilized to create a unique, combined telling of the students' story of a classroom presentation. I chose narrative analysis due to its structure and elements. As this creatively designed pedagogical method uses a well-loved story to explain the Johari Window, I wanted to continue the storied theme through the analysis as well. I

envisioned the study as a seamless story from beginning to end, and narrative analysis provided the outline for the participants' unified story.

As mentioned earlier, I will be using first person throughout this chapter in order to attend to the telling of the students' story but also to take you, the reader, through my intimate process of breaking apart the data, explaining the data, restructuring the data, and making sense of the personal nature that is narrative work. You, the reader, will also experience my personal reflections as well as periods of debriefing with my committee chair. It is important to share this aspect as it leads to the authenticity and genuineness of the narrative and plot created from the narrative.

The initial process of working with the data. Two points of data were collected from an introductory group counseling course. Twelve students in the class were asked to reflect upon clips of *Alice in Wonderland* (Lebenzon et al., 2010) and the quadrants of the Johari Window and respond by writing their answers to several questions. Questions can be found in Appendix J. The questions were created to be reflective of each quadrant of the Johari Window with the exception of two questions regarding their familiarity with the movie and their overall thoughts. These written reflections were one point of the data collection process. Students were also asked to respond to questions in a group interview or discussion format, which was the second point of data collection.

At this juncture, I transcribed the group interview and combined the written responses with this class discussion. In order to ensure I transcribed every word accurately with the correct participant's voice, I took several precautions. The transcription procedure of a group interview is a very tedious process. Oftentimes in

narrative work, one will see just a single narrative transcribed and analyzed even if the researcher obtained multiple narrative interviews.

I listened to the recorded data multiple times, rewinding and fast-forwarding over and over not just to ensure that the wording was correct but to also make sure I had identified the correct participant's voice. I also listened for words which were emphasized, and I highlighted those words as I transcribed. For example, in the narrative, participants would make reference to "that Alice" often which was in reference to Alice's notion of her own identity. I highlighted these terms and capitalized them to make sure I was paying attention to them as I analyzed the data. If words were stressed, then I knew the participant was trying to relay an importance to the meaning of those words. I also took note in my own reflective memos of participants whose body language displayed an emphasis on their words as well as those participants who perhaps were not as engaged as others or so I thought at the time. Those who were not as engaged verbally in the recorded group interview were more engaged in the written reflections. I contemplated the reasons for their engagement and thought perhaps one reason was because of their preferred learning style. Some individuals are more reflective internally and prefer to write out their thoughts, while others think out loud. I also considered the possibility that the Johari Window may not translate through the story and film clips of *Alice in Wonderland* (Carroll, 1865/2014, Lebenzon et al., 2010). However, the analysis of the narrative revealed this was not the case. Some participants preferred to engage either verbally or in writing.

Focus groups were pinpointed as the third point of data. Once I had analyzed the group interview for themes and a plot, I sent out an email to four sections of group

counseling courses that I had taught as a teaching assistant. The email can be found in Appendix C. I included students from the following semesters: Summer 2016, Spring 2017, Summer 2017, and Fall 2017. In all four of these classes, I had utilized *Alice in Wonderland* (Lebenzon et al., 2010) to explain the Johari Window. I generated interest from three participants from three different semesters. During this time of collecting members for the focus group, I spent time consulting with my dissertation chair. Although I did not have enough participation for a focus group, I was able to proceed with participant checks with the three students. I reflected on the fortunate turn of events and wrote about it in my reflective memos. I surmised that participants from three different semesters would add an interesting dynamic to the data. I utilized the following questions with the participants: 1) In what ways, if any, have you used the Johari Window in other classes or clinical work, including practicum and internship? 2) In what ways, if any, have you reflected on Alice? 3) In what ways, if any, have you reflected on the Johari Window professionally as a graduate student or as a new counselor? These questions can also be found in Appendix D. The participant checks certainly turned out to be helpful in narrowing themes from the data and reflecting on implications for future research. I will explore the beneficial components of the participant checks towards the end of the narrative analysis in the section labeled epilogue.

Synthesized Model of Analysis

The following model is a synthesized approach based on the classic works of Ginsburg 1989, Labov (1982, 2013), Labov and Waletzky (1967), Mishler (1986, 1995), and Polkinghorne (1988). Although, I relied heavily on Labov's (2013) linguistic

approach as this work was very current. In addition, I have included my own original, designed terms to include in the creation of the narrative. These terms, prologue, backmatter, participants' critique, afterword or postscript, were carefully chosen to seamlessly work within the context of the previously mentioned models.

First, I must mention my dilemma in approaching the analysis of the data. I very much adhered to my methodology chapter and viewed the data in light of the work of Connelly and Clandinin (1990), Clandinin (2013), Clandinin and Connelly (2004), McLeod (2011), and Riessman (1993). These authors directed the beginning of my analysis. Riessman (1993) informed my use of boundaries in the narrative, which will be discussed below. Connelly and Clandinin (1990), Clandinin (2013), Clandinin and Connelly (2004) guided my approach in terms of phenomenon and method. I wanted to view the pedagogical method as an experience and their research provided a nice framework. However, as I transcribed and read through the data, I agonized over the approach and discovered that I needed more research for the structure of the analysis. This insight led to the synthesized method below.

Certain narrative structures enhance an analysis. The narrative terminology Labov (1982, 2013) adds such structure, and the following terms became important to my analysis of the data: (a) Abstract, (b) Orientation, (c) Complicating Action, (d) Evaluation, (e) Result or Resolution, and (f) Coda. I have included the terms Prologue and Epilogue as well. Prologue is a term I created to add depth to the narrative. Epilogue is a term that my dissertation chair and I discussed. Upon further research, I discovered that McCormack (2004) utilized the term epilogue to complete her narrative analysis. I also created and included the terms, backmatter, participants' critique, and

afterword or postscript. Therefore, the full narrative structure follows this particular order: 1) Prologue, 2) Abstract, 3) Orientation, 4) Complicating Action, 5) Evaluation, 6) Resolution, 7) Coda, 8) Epilogue, 9) Backmatter: a) Participants' Critique, and b) Afterword or Postscript. You may also find an outline of the structure in Appendix J.

In regards to the structure, Labov (1982, 2013) would break narrative down into skeletal outlines to analyze the data. If one is familiar with the prosodic form of transcription, the look of the narrative would remind you of a word for word, numbered line transcription broken down to reveal the events and movement within the data. McLeod (2011) described the prosodic form as a "smoothed" version of transcription (p. 197). Essentially, it is a verbatim account of a participant's voice with all the speech fillers, such as 'you know' or 'um' that a person might say in a regular conversation.

I chose to use Ginsburg's (1989) narrative strategy as I wove the integration of the interviewer's or narrator's explanation of events taking place with the interviewees' words. Ginsburg's (1989) narratives are slightly different from other narrative structuralists as she took an anthropological look at participants' life stories. She termed her narratives as life stories purposefully because she stressed "narrative devices" as a means to "frame their lives" (Ginsburg, 1989, p. 60). If Ginsburg had chosen to term her narratives as life histories instead, then she would have focused on "experience or behavior" particularly "regarding the past" (p. 60). My goal as a researcher is to frame the participants' voices and current experiences in a way that accurately depicts their current understanding of the Johari Window and their reflections as group counselors-in-training. Ginsburg (1989) stated, "In the life stories, the narrator shows how these events take on new meaning as the self is realigned in relation to some larger collective

body and ideology" (p. 60). In terms of narratives, Ginsburg (1989) is perhaps known for her research with female abortion activists. Although my work is very different from Ginsburg's, I see my role as researcher in a parallel manner. In the qualitative analysis of the narrative, I take on the role of narrator to highlight the events which unfold new understanding and meaning for the participants' content regarding *Alice in Wonderland* (Lebenzon et al., 2010), the Johari Window, and their overall reflections. Those highlights led to a greater understanding of the results and implications for further research.

It is also important to mention that I reviewed several models of narrative analysis and the presentation of the data with my dissertation chair. We, particularly, considered the work of Merriam (2002) who highlighted various narrative analysis approaches. Merriam (2002) identified, "There are several methodological approaches to dealing with the narrative," such as linguistic, psychological, and biographical to name a few (p. 287). Narrative approaches look unique in the way they are presented. The research model looks at "first-person accounts of experience" which "form the narrative 'text'" (Merriam, 2002, p. 286). Of the different methodological approaches, I have most closely aligned with Labov's (2013) method of linguistic structure, which you will see unfold in a sequence of segments and events as the chapter progresses.

The Process of Analysis

As I mentioned above in the initial process of working with the data, listening to the recording multiple times was an important part of the analysis process. Listening and transcribing the group interview provided some initial reflections that I would not have obtained if I had utilized a transcriptionist. In qualitative work, transcription

creates an intimate connection between the researcher and the data. There is something to be said about the ease and convenience of hiring a transcriptionist or utilizing a program, but transcribing one's own data only adds to the process of analysis. In my reflective memos, I recorded a potential emerging plot: the search for identity. As this emerged early in transcription, I recorded the plot and kept it in the back of my mind. This would prove important as I moved through the analysis process.

After the prosodic transcription, numbering lines, and documenting participants' voices word for word, I created a system to identify themes, an orientation, complicating actions, evaluation, results or resolutions, coda, and eventually the plot. The prologue and epilogue would come later as different points of data contributed to these segments of the narrative, particularly the written reflections and participant checks. In order to process the varying segments and themes, I printed out the transcript and placed the pages side by side with plenty of extra room to make notes as I analyzed the data. I then made a color coded chart to keep track of the following segments: complicating actions which were conflicts, events, and themes (Richmond, 2002), interesting connections that I discovered added to the importance of the participants' voices, and emerging plot. I created boundaries in the group interview data, drawing on the importance of the orientation and the coda. These boundaries created the beginning and end of the transcribed group interview. I even color coded my own voice as blue throughout the transcript because it led to the creation of the narrator pieces which explain the events that take place.

I allowed the complicating actions to lead my journey into the analysis. I believed that the complicating action would help me not only formulate a plot but also

point to the "Aha" moments from the participants if indeed they were awakened to any sense of self-reflexivity or insight into the Johari Window. Richmond (2002) identified the complicating actions as themes, conflicts, and events. I color coded events as purple, conflicts as red, and themes as orange. Any other interesting occurrences which stood out were coded as green, and I would also make notes or curious questions to myself as I made my way through the transcript. I read back and forth through the transcript making connections among the themes and eventually color coding the plot in black.

From the color coded events, conflicts, and themes, I deduced the orientation, evaluation, results or resolutions, and coda. I discovered that these areas needed boundaries whereas the complicating actions took place throughout the whole group interview and discussions within the written reflections. I recalled Riessman's (1993) work as I determined the boundaries of the text for the above segments and for the narrative as a whole. I was able to bracket segments for the orientation, evaluation, results or resolutions, and coda. Regarding the narrative as a whole, the beginning of the narrative was very important. As soon as the first participant began speaking, the orientation was taking shape. The end of the narrative, however, was slightly different. I paid particular attention to the exit talk of the participants at the end of the narrative, which essentially allowed me to find a natural place to identify a boundary (Jefferson, 1979).

The coding and the creation of the boundaries and narrative segments allowed for the beginning development of the re-storied narrative. It is important to note that I utilized pseudonyms throughout the narrative to engage readers in the full storied response from the participants. I re-storied the narrative alternating my voice with the

participants' voices. I utilized my voice as the narrator to orient the reader to each segment that the participants presented. For example, I chose to begin with the orientation not just because it would lay a nice foundation for the rest of the narrative but also because it was the beginning of the group interview. Since the orientation presented the beginning of the group interview, I could share my opening question with the audience. For the purpose of explaining the narrative analysis, I will begin instead with an example of the prologue and walk the reader through the flow and movement of the re-storied narrative.

The Explanation of the Prologue

In literature, the prologue is typically an introductory chapter which takes place before chapter one. Before a story begins with the first chapter, the prologue may explain preceding events or perhaps even explain the reason for the unfolding or creation of the narrative. In the following narrative segment, I will explain the prologue, then give examples from the participants' voices along with my own insights and comments. As a reminder, the narrative is combined of both verbal and written points of data. Due to the nature of the blended story, the prologue consists purely of the participants' written portion of data. I also want to reiterate that my voice as researcher is a part of the narrative as well. You, the reader, will see my narration in the introduction to the segment and intertwined throughout the participants' voices. I must admit, as I analyzed the data, it was disruptive to me to insert my comments. I felt as if I had interrupted my participants retrospectively. However, as I learned to intrude upon my participants' conversations with interpretive comments, I gained the richness of an

integrated narrative with both narrator and collective voices blended into a seamless story.

I analyzed the prologue in a different manner from the group interview. First, I read through the responses. Then, I created a Likert-type scale with the following labels: little, somewhat, and often. I determined that "little" meant that participants had a minor amount or no exposure to the story of Alice. "Somewhat" meant that participants had some familiarity with the story. "Often" meant that participants had a great deal of fluency with the story. I read once again through the data marking those with minimal exposure as blue. I highlighted those participants with a great deal of knowledge as yellow. Then, I left those with some familiarity untouched.

Interviewer introduction to the prologue. In order to prepare the participants and myself for the research study before us, I needed an idea of the participants' familiarity with the movie or story of *Alice in Wonderland* by Lewis Carroll (1865/2014). In creating the study, which looked at self-reflexivity in students and the use of creativity in the classroom to explain the Johari Window, I was curious about the initial thoughts and reactions on a particular film or story. Therefore, the first reflective question included: "What is your previous exposure, if any, to *Alice in Wonderland* (For example: books, films, or theater productions)?" The prologue introduces the reader to the participants' preliminary thoughts and varying responses.

> ***Prologue response from the participants.*** The following participants had minimal knowledge of the story: Victoria mentioned, "I watched *Alice in Wonderland* Disney movie as a child, but it has been many years and I have not seen a remake ever since then. So, I do not remember much about the story line or meaning."
>
> "I've not had many exposures to *Alice in Wonderland*," reported Chloe. "I have seen the Disney version maybe twice and don't know if I watched it all the way

> through or not. I have read smaller children's books to my daughters that were about *Alice in Wonderland*. I really don't remember much about it."
>
> Meredith wrote, "Minimal previous exposure. Watched the movie as a young child but really don't remember much of it at all. I know Alice was a special character but that's about it."

Victoria, Chloe, and Meredith had some knowledge of the original Disney film but did not remember much about the story. Similar to the above participants, Christiana had some knowledge and even knew characters. However, she had never completed watching the movies. Also, April really had no knowledge of the story. All of the above participants were distanced from the story either by no knowledge or minimal memory of the characters.

> Christina wrote, "I have seen parts of both the cartoon and Tim Burton films, but not the full movies. I know a few quotes from characters."
>
> April reported, "I've actually never seen the movie or read the book. I've heard of *Alice in Wonderland* and seen things in Disney World. But can't tell you what it is about."

The following participants were somewhat familiar with the story:

> Catherine stated, "My previous exposure to *Alice in Wonderland* is in films. I have seen both a cartoon and a real life version of the *Alice in Wonderland* story."
>
> Jody stated, "Previous encounters with Alice began at a young age, Kindergarten I believe. I remember reading a book about *Alice in Wonderland*, but it had been rewritten and shortened. Other experience comes from watching movies about it, the Disney version mostly."

So, Catherine had at least completed watching two films, including the animated and a live action version of the story. Unlike the participants with minimal knowledge,

Jody remembered an abridged version of the story, and she also mentioned watching the movies. Diana, Kate, Ellie, Libby, and Susan were all familiar with the story.

> Diana noted, "As a young child, I read the book, *Alice in Wonderland*, often and also watched the movie a lot."

> Kate remarked, "Movie – all the Disney movies but no other exposure has occurred. I started watching *Alice in Wonderland* around the age of 7 and have continued to watch all the remakes since."

Diana and Kate identify their initial knowledge of the story beginning in childhood. Ellie, Libby, and Susan express personal antidotes in connecting to their exposure to the story.

> "I have seen the original production of *Alice in Wonderland* a few times since my childhood," reported Ellie. "I recall being a small part in a show of Alice in Wonderland when I was in ballet when I was in the 2nd grade. I have seen the new productions of Alice by Tim Burton."

Ellie has multiple connections to the story both in watching the movies and actually playing an active part in the story when she was a child. Below, Libby recounts her personal connections not just as a child but as an adult. It seems the story left a lasting impression on her as she recalled a professor's advice. However, she has also taught Lewis Carroll's work, which adds to her familiarity with the story.

> Libby recalled, "I've read Alice in Wonderland 2x – I had a professor who said everyone should read it 3x (childhood, young adulthood, and late in life). I've seen the animated movie multiple times. I've taught the Jabberwocky poem in English classes. I've seen the new *Alice in Wonderland* with Johnny Depp 2 – 3 times."

I deemed Susan my active protagonist throughout the narrative. I will explore her role as active protagonist later, but I believe her love of the story of Alice partially contributed to her role as this protagonist. Unlike the other participants, Susan shares

that the story of Alice is among her "favorite" stories. She knows the book, the movies, and has a connection with the story.

> Susan stated, "I know all about Alice. One of my favorite books growing up (still is). I have seen all the movies, including the new one. I have them all. Love everything about *Alice in Wonderland*."

Notes about the prologue. As one may observe, there are various responses to the familiarity of *Alice in Wonderland* (Carroll, 1865/2014, Lebenzon et al., 2010). Some participants remember the book, the original Disney film, or have even been in productions of the story as a child. However, there were quite a few participants who did not remember much about the story. There was certainly a spectrum of responses on the scale of not familiar, somewhat familiar, and very familiar. The different responses are important and will be discussed further in the epilogue as well as the results and discussion of this study in the following chapter.

The Explanation of the Abstract

The abstract of the narrative may have one or two points. I decided that the cleanest and most organized way to address the abstract would be to summarize the key purpose and implications of the narrative as a whole, much like the abstract of a scholarly article in a journal. Labov (2013) noted, "The abstract may be simply a description of the most reportable event" (p. 27). As the most important reportable events will be described throughout the narrative, the abstract for this particular analysis is the summary and implications of the narrative as noted above. Since I treated the abstract as a summary, it was the last piece of the analysis that I constructed. It would have been premature to settle on the ideas contained in the abstract if I had not completed the full analysis of all three points of data. The epilogue proved to be a

correction of my themes or rather a synthesis or convergence of at least a set of themes. This insight would have been impossible without the participant check interviews. Therefore, the abstract included a comprehensive picture of the narrative based on participant voices.

Interviewer's abstract. The interviewer was curious about the use of film and literature to teach the Johari Window to Master's students and enhance personal reflexivity. The story of *Alice in Wonderland* (Carroll, 1865/2014, Lebenzon et al., 2010) was used as a point of departure to explore foundational key group counseling concepts. Data was collected in three distinct ways to enhance authenticity and genuineness in a narrative analysis. Participants had a plethora of responses and overall deemed the story as a positive example of the Johari Window. Participants connected to the story and created a plot of identity development. Implications for further use were suggested during participant checks.

Notes about the abstract. I must emphasize here that my abstract takes a point of departure from Labov's (2013) type of abstract. Labov looks at the abstract embedded in the data. He highlights a reportable event within the text. For storied purposes, I extracted the abstract by summarizing the events of the narrative. I wanted the narrative to have a similar flow to a story so I took it out of the prosodic context of a transcript. Although I did not adhere to a specific word count, I actually utilized the *Publication Manual of the American Psychological Association* (6th ed., 2nd printing) as an additional guide. In creating the abstract, I looked at my research question and points, my participants, the type of study, the results of the narrative, and the conclusions and implications. In approaching the abstract in this manner, the reader has

a glance of the plot and understands that implications are forthcoming. Limitations are also an important part of abstracts. I chose to share the limitations of the study in the next chapter on applications to the field.

The Explanation of the Orientation

The orientation, which is usually the second portion of the narrative analysis, takes place as the third sequence in this particular story. This is due to the creation of the prologue and the summarization of the abstract. As mentioned earlier, the orientation was actually the first section of data that I created into a storied response. Labov (2013) reported that the orientation "contains information on the time, the place, the person and the behavior involved" (p. 27). The orientation sets the stage for the story and creates a foundation. I found that I needed this concrete foundation to set the rest of the data into storied form. Below the reader will find an excerpt of my narrated opening to the orientation and participants' responses.

Interviewer introduction to the orientation. The central participants of the following story are a group of Master's-level students in an introductory group counseling course. They are approaching mid-semester and have begun to study group development. The students range from second semester to their last year of the program. The class has a cap of 12 students to allow for the optimal learning experience through role plays, discussion, and experiential group. This group of 12 happens to be all female. The reader will join the students in the midst of a class discussion on *Alice in Wonderland* (Carroll, 1865/2014, Lebenzon et al., 2010) and how it relates to the Johari Window. I, the interviewer, ask the participants: "Thinking back on the open quadrant. What do you know about Alice?"

The response opens with Susan, whom as I have mentioned, performs as an active protagonist. She stands out because of her love for the story of Alice but also because she initiates group conversations. She reported having a deep love for the story, so she was eager to start the conversation and keep it flowing throughout the interview.

> ***Orientation response from the participants.*** In reference to Alice, Susan shared, "She's a young girl who finds a white rabbit while hanging out in the assumed…I think it's like a prairie. It's probably the back of her parents' house, it's like a huge garden. They are really rich. And, she sees a white rabbit and follows him into the hole where she discovers Wonderland or a curious place where everything is kind of backward and out of sorts and just different from the life that she is accustomed to."

Susan paints a picture of the beginning of *Alice in Wonderland* (Carroll, 1865/2014, Lebenzon et al., 2010). According to Labov (2013), this picture would be "orienting information" (p. 28). In her written reflections, Susan shared her familiarity with Alice, which helps with orienting the reader. Chloe, on the other hand, was only somewhat familiar with the story.

> Chloe noted, "I didn't know much. I know that's sad, but I didn't. I just knew that she was a young girl that I thought I remembered that she fell asleep and goes on some adventure and finds animals that talk to her and I knew that while she was on the adventure she was kind of confused as to where she was going and why she was there. Yeah, that's pretty much all I remember."

Even though Chloe did not know as much about the story as Susan, she is still able to orient the reader to a particular degree. She recalled facts, such as Alice being a young girl, falling asleep, and going on an adventure. She made an interpretation that Alice was confused. Those familiar with the story of Alice might automatically identify confusion as part of the story. Readers have often been perplexed by the story and the movies. There is no doubt the story is strange and open to interpretation. Chloe

introduced us to Alice's feelings and the confusion in her environment. Libby, on the other hand, oriented the reader to part of Alice's personality.

> Libby stated, "She's curious. And, she deals with strange circumstances with calm that is unnatural to a child."

This is Libby's opinion, and it sparked a complicating action: conflict. Surprisingly, complicating action occurs rather quickly into the opening group discussion. There is somewhat of a conflict that occurs between Susan and Libby as they hash out Alice's ability to be calm. Here, we see Susan disagree with Libby.

> "She cries a lot though," interjected Susan.
>
> Libby does acknowledge Susan's comment and agreed, "She does cry a lot."
>
> Thinking further on the comment regarding Alice being calm, Susan stated, "I don't know about that."
>
> Libby reported, "She wouldn't just lie down somewhere…I mean come on."
>
> Susan noted, "…when she's in wonderland there's a lot of things that happen and she cries and she's upset …I wouldn't say she's calm but I wouldn't say she's like crying for her mom."

This attempt to clarify her comment helps to rectify the discussion on whether or not Alice is a calm person.

> Libby exclaimed, "Right, exactly."
>
> Susan added, "She's definitely upset about a lot of things that happen because they either don't go her way, they don't make sense. Like when she eats the bread and has to go through the door she gets really sad because she eats too much and she can't figure just out how much to have and she blows up about it because she can't figure it out. And, then she floods herself and she's like, "Whoa, that's a bit dramatic"…You know, I feel like that a consistent theme [is] that she gets upset."

Susan strived to get her point across that Alice does not cope "with strange circumstances with calm that is unnatural to a child" as Libby first pointed out. It seems that Libby agreed with Susan's points as evidenced by her comments above.

The complicating action that occurs points to a theme that Alice frequently gets upset. Throughout the beginning of the narrative, participants tied particular words to Alice such as: confusion, upset, unaware, uncertain, out-casted, and enraged. With these feelings in mind, perhaps Alice does tend to get upset. These words, however, do not continue throughout the narrative, but they do indicate a level of development as Alice begins her journey. Later in the narrative as the participants make sense of the Johari Window, they will make reference to Maslow's (1943) Hierarchy of Needs. In the words described by the participants, it seems they are indicating that Alice's needs are not being met, which make sense as Alice has been transported to another world or a dream state which is unfamiliar to her.

Although Susan and Libby start the complicating action of conflict and hash out Alice being upset, Ellie, Catherine, Chloe, and Kate point out Alice's positive characteristics. These four participants orient the reader by weaving together different aspects of Alice's character. They help the reader to better understand Alice. Labov (2013) reported, "Artful narrators can develop an orientation that weaves together orienting information with evaluation and explanation of the events to follow" (p. 28). He is speaking of the participants' ability to make sense of the events happening in the orientation. Ellie started with identifying Alice's fearlessness.

> Ellie added, "I would say she's not scared to take risks though because why would you just eat something that says "eat me" or like "drink me." You should not do. You never know what that could have been, and she just did it."

> Catherine echoed Ellie when she included that Alice was "not afraid to take risks."
>
> Chloe added to Alice's positive traits when she reported "I would say she was adventurous."
>
> Kate shared in identifying Alice's strength of imagination. Kate stated, "I said she had an active imagination because Wonderland going into the Tim Burton thing, she doesn't know it's a memory. She just thought it was a dream so in the sense she has an imagination that she thinks that she had a dream that she made up the white rabbit and things she saw like that."

Kate not only highlights Alice's imagination, but she orients the reader back to the fact that Alice thinks she's in a dream. Alice's "dream" is an important part of the Lewis Carroll story and the film. Reality is a bit skewed in *Alice in Wonderland* (Carroll, 1865/2014, Lebenzon et al., 2010), and Kate makes sure the reader understands this aspect.

Jody turned the conversation back to the factual aspects of the open quadrant of the Johari Window. Oftentimes, the open window is what you see. It is what is openly known to self and others.

> Jody recognized, "My stuff was like a little more like factual. She wears formal clothing…She's blonde. Yeah, just that she was a young girl, has a sister. I mean, I didn't really know anything about her parent situation like within the story…[She's] curious and adventurous."

Jody refers back to orienting information about Alice's family which Susan shared, and she echoed traits shared by Chloe. However, she is able to draw on her knowledge of the open quadrant and what she knows about Alice from the pictures shared in the classroom, the summarized story, and the film clips. If one remembers from the prologue, Jody had some familiarity with the story but not a great deal of knowledge like Libby or Susan.

Although Jody made some factual comments regarding Alice, she also made interpretations regarding her personality. She mentioned Alice's formal dress but how her personality did not necessarily match her outward appearance.

> Jody mentioned, "I think she was before her time. Like all the other people around her seemed to be very traditional, and she's very modern. That's a little more speculative though."

When I was analyzing the data, I took note of the phrase "before her time" because it was intriguing and seemed important to the story. I believe Jody was exactly right. The Alice in the Tim Burton films is a feminist who eventually learns to stand up for herself and those around her as indicated in the next paragraph. Ellie also made a speculation regarding Alice.

> She stated, "I remember in the Tim Burton one she was supposed to be married off in like the first beginning scenes to the guy. She didn't want to and like she found out about it and I remember that's not the life she wanted because it was like a boring life like her sister had and her parents and I know that she was just bored and that's not how she wanted to live her life. That's what I remember about the Tim Burton one."

Ellie and Jody's speculations set the stage for Alice's growth, the development of her character, and the evolution of her identity. Can Alice learn to live the life she wants? The reader will have to wait for the participants' answers as they move through the quadrants of the Johari Window and the story of Alice.

Notes about the orientation. Above is just a portion of the opening responses to the first quadrant question, and several interesting developments occur in the first segment. The reader is automatically oriented to Lewis Carroll's story as participants share various antidotes. The orientation gives the reader a picture of the participants' ideas about Alice and what they know on a surface level from the book and the movie.

Jody, particularly, dives into the factual aspects of Alice. If Alice were to join a group of people for the first time like those in Wonderland, they would only have access to that surface level information regarding her personhood. These would be the aspects of an individual known immediately to others. Therefore, like mentioned above, Jody has an idea of the aspects of Alice that might be accessible in the open quadrant.

The complicating action propelled the discussion into one regarding characteristics, qualities, or personality traits of Alice, which I kept track of in the segment. I highlighted terms in reference to Alice's characteristics or traits, such as "gets upset," "calm," "adventurous," "takes risks," "bored," "before her time," "active imagination," and even "that's not the life she wanted." I made my own interpretations regarding the narrative just as the participants created their own speculations regarding Alice. The orientation was just the beginning of a thread that seemed to lead to the theme of identity development.

Examples of the Complicating Action

Complicating action takes place throughout the narrative. One such action is noted above in the example of a conflict which occurs during the orientation. Another very important example will be identified in the evaluation later in this chapter. I believe it is imperative to share other particular events with the reader which inform not only the identity of Alice but also contributes to inner reflection on the part of the participants.

In Chapter 3, I referred to a method called thin-slicing. As a reminder, thin-slicing is a technique utilized to identify small segments of film which will depict counseling theories or skills (Waller et al., 2013). The clips I utilized were chosen to

reflect the Johari Window. The clips, however, also appeared to act as events in the narrative. This was an unexpected development of the analysis. Unintentionally, I had set up the clips to be events discussed in the narrative. The clips which included Alice's first meeting with the Wonderland characters, Alice's discussion with the Mad Hatter, and Alice's last conversation with the blue caterpillar occurred as events which created important dialogue in the group interview. The participants reviewed each clip as an event which moved the narrative towards the resolution and coda.

One event in the narrative is the discussion of the first clip in which Alice has chased the White Rabbit and fallen down the rabbit hole to meet a host of characters. I asked the participants, "What does Alice know about herself?" This question relates to the hidden quadrant of the Johari Window and aspects of the individual known to self. Below are the participants' responses.

In the orientation, we witness the participants begin to grapple with the beginning of the story and who Alice is. They share their beliefs regarding open aspects of Alice from the story they know. Several students come to the same conclusion in this segment of the group interview. They are confident Alice knows who she is but that the other characters are not sure.

> Susan stated, "She knows she's Alice. When they're like we want the right Alice... She's like, 'I am Alice' because she is…she's just …they aren't convinced she's Alice."
>
> Kate added, "I think she's says something like well…'Who is the other Alice?' You know…She says something like that because she's like there isn't another Alice. I am Alice."

Ellie reminded the group of some orienting information. She reminds the reader that Alice thinks she is in a dream.

> Ellie added, "She says 'This is my dream. Of course I'm the right Alice.' She assumes it's all a dream that's why she knows it's who she is…it's her own imagination. It's what she is aware of."

In a way, the participants are moving with Alice and the Johari Window. Collectively, they are reaching an idea about the hidden quadrant. They are now identifying an event in which Alice is very aware of herself and aspects about herself but those around her are not aware of her characteristics or personhood. Jody adds to this conversation but expands upon the growth of Alice.

> Jody explained, "So, I guess when I think of 'Well, yeah, I'm Alice' I think well sure lots of people can have that name so who she is *is* more than just surface level and I felt like she really started to I guess build into being like I know what I am and what I want and what I like and what I'm capable of. That sort of thing."

I reflected on this segment; and in a way, there is somewhat of a conflict or tension being built. The characters in the clip argue with Alice about who she is, and they argue amongst themselves about her identity. This is reflected in the group discussion as well. They are contemplating who is Alice and what is she capable of. As the characters in the clip are wondering who Alice is, so are the participants in the classroom. This event of questioning Alice leads to greater insight. The participants build more on this theme of questioning identity and emerging plot of identity development.

> Susan stated, "Yeah, she's confident but she's still searching for herself. Like, she knows I'm Alice but I don't think she always knows who Alice is. Right? Like she recognizes she's different from other people that she has this imagination. She recognizes that she doesn't always fit in. But, when they say, Are you the right Alice? She's like well, I'm Alice but I'm not That Alice."

I capitalized "That" because it was emphasized by Susan, and it is important because it enhances the plot of identity development.

> Susan continued, "That would never be me. I'm not that kind of person. Well, that's kind of the whole purpose of *Alice in Wonderland*. She discovers those things about herself. It makes her feel more comforted, but I think it's that she knows those things but she doesn't know those things."

Here, Susan is pointing out what I believed to be a conflict of identity or an identity crisis. I thought this was a theme because of the confusion that Alice deals with in the story. However, I will end up revising this theme as I conduct participant checks.

Through the participants' discussion, they refer back to Maslow's (1943) Hierarchy of Needs again to make sense of what is transpiring with Alice.

> Jody included, "I felt like she was like mid self-actualization."
>
> Susan added, "She's kind of blind about her own self."
>
> Chloe contemplated, "Well, maybe it's those things that she does know about herself but doesn't want to bring to the surface because she's trying to hide who she truly was in the first place."

This is a pivotal segment which transpires from a complicating action, which is the event where Alice arrives in Wonderland. The participants connect the story to the hidden quadrant and create a link from the Johari Window to Maslow's (1943) Hierarchy of Needs. As they make sense of Alice's blind aspects and her growth toward self-actualization, the thread of identity development continues. The links created between the film and the quadrant and Maslow's Hierarchy of Needs is a beautiful picture for myself as the researcher. These are constructs the participants have developed of their own accord.

Another Event in the Complicating Action

In keeping with the events which take place during the movie clips, the second event is a conversation between Alice and the Mad Hatter. I highlight this event because

it is important to a personal connection which occurs later in the narrative. Therefore, it is important to have context regarding this particular complicating action. During the evaluation, participants will relate the characteristics and skills of counselors to how the Mad Hatter counsels Alice in this particular event.

In this movie clip, the Mad Hatter recites the poem, *Jabberwocky*, which Lewis Carroll (1872/2012) included in *Through the Looking-Glass, and What Alice Found There*. He shares that the poem is about her and how she is destined to slay the Jabberwocky. This clip was thin-sliced to reflect the blind quadrant of the Johari Window. The participants are asked two questions: 1) What does Alice not know about herself? 2) What does the Mad Hatter know about Alice?

> Ellie stated, "She doesn't know who she was when the Mad Hatter had met her before. Because he was talking about…if she is capable to slay the Jabberwocky. He made it seem like he knew exactly who she was but she was like that's not me."
>
> Chloe added, "I don't think that she knows that she possesses those qualities of that Alice that they need her to be. She's not …like what everybody said about the confidence. She just doesn't know she possesses those."
>
> Kate included, "…she doesn't realize her muchness."

Many participants chimed in and agreed with these statements from Ellie, Chloe, and Kate. We witness the theme of identity development continue. The participants directly point out aspects that Alice does not know about herself. They are identifying the blind features. I highlighted terms, such as "doesn't know," "capable," "confidence," "muchness." Alice doesn't know who she is yet. She does not realize her capabilities.

> Jody reported, "…she doesn't realize that people depend on her and that they believe in her and her capabilities, which I think is like a big difference coming

> from like her family and stuff…where she's younger and has a big imagination and they're just sort of like brushing her off."
>
> In addition, Libby noted, "She doesn't know that she has a history there and that she has a destiny."
>
> Jody responded, "…she's evolved."

Jody makes an important connection from the Alice in the clip to the Alice at the beginning of the movie. The Johari Window displays the evolution of a person. Upon entering group counseling, a person begins a journey of self-discovery or of goal-setting. When the individual leaves group, there is a sense of accomplishment or achievement. Jody and Libby identify that Alice has potential and a destiny, and she is evolving into untapped strengths as the story progresses.

The blind quadrant makes insight possible due to feedback. The Mad Hatter reveals knowledge about Alice, and the participants reflected below on the question: What does the Mad Hatter know about Alice?

> Susan stated, "That she slays that Jabberwocky or is supposed to slay the Jabberwocky and or can do it."
>
> Chloe expanded, "He knows that deep inside her she is that Alice they need her to be…she has that muchness that he says to defeat the queen."
>
> Ellie included, "…he knows what she can do and knows she is strong enough to slay the Jabberwocky because he remembers her from before. That's like his validation that she is the right Alice."

From Susan, Chloe, and Ellie, I highlighted terms, such as "That Alice," "the right Alice," "that muchness," "validation," "what she can do/can do it," and "strong enough." These words or phrases display what the Mad Hatter believes about Alice's strengths that she has yet to figure out. These phrases also speak to what the participants believe about Alice's characteristics. Those who are not familiar with the story are

discovering strengths about Alice from other characters before Alice discovers them in the unknown quadrant.

> Jody added to the above words and phrases, "…he was aware that she sort of lost her spark because it seemed like everybody else you know, like we talked about like that they didn't really understand if she was the right person or not because her appearance has changed, her personality is different, but he seemed to be very aware that she was still Alice but that she just wasn't in the mind of being Alice…if that makes sense."

This statement takes Alice's blind understanding of herself a step further. Alice has lost something, which is her spark. I must mention that I believed a developing theme in the narrative was identity crisis. The complicating action descriptions above point towards Alice's evolution as a person. Therefore, the theme is more aligned with identity development. In fact, this theme is an overall plot throughout the narrative and is confirmed later by participant checks.

The Example of the Evaluation

Evaluation is the way participants connect to the events in the narrative and create meaning from those events (Kim, 2016). Labov (2013) reported, "Evaluative material may be spread throughout the narrative, but very often is concentrated in an evaluation section in close proximity to the most reportable event" (p. 30). Similar to the rigor of a qualitative manuscript and the measures taken to insure authenticity, the evaluation must be viewed in terms of objectivity. According to Labov (2013), "The general principle is that the more objective the evaluation, the more it contributes to the credibility of the narrative" (p. 31).

As complicating action is often about themes, conflicts, and events, the evaluation occurs because of an event in the film clips. For the reader, the event is described briefly in my response as the narrator.

Interviewer introduction to the evaluation. The beauty of evaluation is that the participants in the narrative collaborate and make sense of events that occur. They evaluate a pivotal scene between Alice and the blue caterpillar, Absolem. In conversation with Absolem, Alice has been triggered by his words, and she proceeds to remember her time in Wonderland as a child. She, also, uncovers the internal strength she needs to progress forward and help the people of Wonderland. To reflect on the unknown quadrant, I ask the participants two questions, "What did Alice discover about herself?" and "What did the other characters discover about Alice?" Below, the participants are responding to the second questions. Here, you will join a discussion on what the other characters discovered, the students' insights, and my responses.

Evaluation response from the participants. Chloe, Kate, Meredith, and Libby open this discussion. They identify that the characters discover Alice is dependable, she's going to help them, and that she is "the girl they already knew her to be" as Chloe noted. Then, they identify that the characters' discovery was based on Alice finding herself.

> Susan reported, "I feel like she also kind of came into what they had seen the whole time. Like that blind aspect had finally become open and that she was like on that same page. You know what I mean? Because they like Knew it or they sort of knew it…they were like testing it and then she was like yep, you're right, that's me and then it was like more open and being like ok, we're all the same level instead of feeling like different levels."

Above, you will notice that I capitalized "Knew." Susan is making another emphasis on her words here. She is indicating that everyone, including Alice, knew

what she was capable of the whole time and finally everyone was on the same page. Alice's unconscious is revealed and her strengths and insights are recovered.

> Ellie reiterated this when she said, "…she just needed to remember who she was."
>
> Jody expanded upon this event and stated, "…they realized she had finally had self-growth and come into that realization and they discovered her ability to be self-aware."

Purpose, self-growth, and self-awareness are themes that emerged throughout the narrative. The participants begin the journey with Alice in their own state of confusion about who Alice really is as a person. They only see a small, open window when it comes to her characteristics. There have been a sequence of events that participants have reflected on and discussed, but the conversation Alice has with Absolem is the reportable event that triggers Alice's memory and the participants' evaluation of the scenario.

I believe that the evaluation of events does not end with the participants' realization of Alice's unknown. I followed up the above discussion with the question, "In what ways, if any, does Alice shed light on the Johari Window and the group development process?" The discussion that follows creates a personal connection from the story to the participants' own experiences in group class.

> Chloe started with a response and reported, "I feel like she thought she knew who she was and maybe there was still a little bit of confusion maybe some uncertainties…things that she hid from other people and necessarily didn't bring to light but then the people in her dream kind of showed her that she could be these things that she never believed herself to be and opened her eyes to see I can be this and who she wanted to be."

Chloe seemed to be commenting on the power of group. It is within the context of a group that Alice was able to grow towards her potential.

Susan added, “Her unknown became smaller.”

Susan has acknowledged that through the events of the story and the film that the Johari Window was witnessed. There is an understanding of the process and what it takes for an individual to shrink the unknown. Alice had to self-disclose, characters had to provide feedback and work together. This leads to an insight regarding the group development process.

> Kate stated, “Well, I think with like the group process it goes from like…you can see kind of like the security stage after she’s like, I don’t know who I am. And, then, you have some of the characters who could be like the counselor and say “I know you have it in you” but you just kind of have to let them….
>
> Jody interjected here and stated, “Like the Mad Hatter.”
>
> Kate responded, “Yeah, like the Mad Hatter, you just kind of have to let them process and you have to allow them to open up and to reach the blind and to reach the hidden in order to make the unknown smaller.”

This was an interesting statement to me, and I made a comment to the participants on the Mad Hatter being seen as the counselor. Not only do they make a connection about the stages of group, but they also begin a discussion about professional counselors.

> Susan added, “I think counselors have to be a little bit mad to do what we do to be perfectly honest,” and she went on to say, “You have to wear multiple hats which the Mad Hatter does.”
>
> The group agreed with her, and Jody continued, “Well, and I also think they don’t always have to be like soft and nurturing. Sometimes you have to get real with your people.”

If it had not been for the participants, I would not have viewed the counselor as the Mad Hatter. The participants laughed a bit at the comparison; but in reality, they are correct on how counselors adapt to meet the needs of their clients. This is what the Mad Hatter does. He adapts to meet Alice where she needs to be met. The conversation of

the role of counselor leads to their personal reflections of their own experiential group in the class.

> Jody responded, "I think the big thing that stands out for me and I think it's because I feel like we are really in the stage of this in our group um development is that we're kind of at the point where other people feel comfortable like pushing our buttons um or even just through self-disclosure sort of make people aware…."

I have purposefully ended the segment here because participants begin to share personal information from their experiential process group, particularly individual examples. Their experience in this group is not a part of the informed consent. Although, I wondered if I had utilized *Alice in Wonderland* (Lebenzon et al., 2010) in the experiential group what would have transpired. From the segment above, one can see a personal connection being made between their thoughts on being a professional counselor and their own group development experience in class. For me, as the researcher, this was another beautiful moment. I sought to teach the Johari Window with the story of Alice and particular film clips and was curious about how students would respond. Not only did the students work through the Johari Window, but they also included Maslow's (1943) Hierarchy of Needs and the group development process. These three concepts are the foundations of group counseling. They are three of the most important models that a group counselor-in-training should be able to rely on when creating a group, building a group, and leading a group.

The Example of the Resolution

The resolution or result of the narrative follows the evaluation. Labov (2013) stated, "The narrative may end with the most reportable event," or "it may also follow the events to a final resolution of the situation created by that event" (p. 31). The

resolution does occur near the evaluation right after the event mentioned in the evaluation, which is Alice's conversation with the blue caterpillar. In fact, in occurs just before the evaluation while the students are discussing the first question I asked regarding the unknown quadrant of the Johari Window. Below I introduce the resolution.

Interviewer introduction to the resolution. In the narrative, the resolution occurs in close proximity to the evaluation. In fact, the participants collaborate to solve the case of Alice's identity before they make close, personal connections and evaluative comments. The resolution and evaluation both occur while reflecting on the unknown quadrant on the Johari Window. The following segment occurs after I ask the question, "What did Alice discover about herself?"

Resolution response from the participants. Jody identified, "Who she is." This is a simple profound statement from Jody, and it solidifies the plot. Alice has been on a journey of identity development.

> Chloe echoed this sentiment in reporting, "She believes she was brave because at this point and…[she] knew that she had it in her. She discovered that she was Alice all along." Kate beautifully stated, "She found her muchness." This term, muchness, was taken directly from the film clips.

When the participants reflected on the blind quadrant, they witnessed a clip of a conversation between Alice and the Mad Hatter. The Mad Hatter lets her know that she has lost her muchness. Perhaps, she had lost her hutzpah or courage. Participants, now, have resolved that she has her muchness once again.

Because confusion was discussed so much early on, it is important to note that participants discovered a resolution to Alice's confusion as well.

> Jody noted, "She has a new reality. Stops believing it's a dream."
>
> Susan added, "That her imagination is real…because everyone tells her it's not. She discovers it is."

They identify that Alice is no longer confused because her reality has been restored. With the emphasis on the unknown quadrant, I really loved how Ellie identified her process of unlocking her unconscious.

> Ellie reported, "…it took her just talking about exactly what makes her *her* to realize like, 'Oh'…because whenever he said 'Wonderland,' it all came back to her. It's just like it was hidden in the back in the deep of her mind and it just had to be opened up for her to realize it was all of her childhood."
>
> Susan added, "Well, through self-disclosure too because he kind of pushes that button and she rattles off all these things and he's like Alice …and she's like oh."

The participants are making sense of the unknown quadrant. They witness Alice's own self-disclosure and participation in relationships which yields recovered insights. The case of her identity has been resolved.

The Example of the Coda

If one is familiar with music, then they would know that the coda is the end of a musical piece. This is exactly what the coda is within the structure of narrative analysis. According to Labov (2013), the complicating action and resolution lead to the coda. The coda signifies what is next (Labov, 2013). Typically, the coda would be the end. However, in my particular narrative analysis, I end with the epilogue and then my afterword or postscript. The coda in my narrative analysis represents the end of the group interview. It is the final point which re-orients the reader. Labov (2013) reported, "Frequently the ends of narratives are signaled with a clause that effectively brings the time of reference back to the present time of narration, precluding any such further

question" (p. 32). I would agree that the coda of this particular narrative closes without any loose ends and does not bring up any new questions. New questions, clarifications, or comments will be present in the epilogue which is made up of participant checks. Below, you will be introduced to the coda by myself, the narrator, and view the participant responses.

Interviewer introduction to the coda. Throughout the story, characters pondered Alice and her identity and the ways the Johari Window and group development allowed individuals to become self-aware and grow towards self-actualization. The progression of the narrative started with an active protagonist orienting the group towards the beginning of *Alice in Wonderland* (Carroll, 1865/2014, Lebenzon et al., 2010). This active protagonist or leader within the group seemed to keep the group on track unintentionally and in a way that spawned interesting conversation on each quadrant of the Johari Window and essentially on the plot of identity. It also led to collaboration among the group. In closing, I asked the participants, "In what ways, if any, does Alice shed light on the Johari Window?" Here are the closing remarks:

> ***Coda response from the participants.*** Libby stated, "Well, I don't really know that I knew where it was going when we first started, but it's really obvious." Libby laughed at her statement. "Once you do it like this, it was like, 'Oh yeah, that's what it is.' Once you start seeing about the things that they recognized about her that she didn't see, so that's a big thing that people have an issue with just in daily life much less in counseling. And, then, the things that she becomes more willing to change who she is or become who she is through the help of other people seeing her as she is…so that reflection, you know, comes and she can say, 'Oh, that is who I am.'"

Libby summed up exactly what she witnessed, experienced, and understood regarding the pedagogical approach. Then, Libby takes what she observed and

understood a step further by relating it to people in everyday life and people in counseling. I believe this is an enhancement of her internal reflexivity. Every time I utilize this particular pedagogical approach with *Alice in Wonderland* (Carroll, 1865/2014, Lebenzon et al., 2010), I obtain some sort of unique perspective for myself and interesting feedback and insights from the participants. This comment from Libby is especially powerful as she makes the connection as a group counselor-in-training to the type of encounter she might have as a new counselor in the field.

> Jody reflected on Libby's comment and responded with just the following: "Constructive criticism."
>
> Libby replied, "Yes" in response.

I believe Jody is identifying that Alice was able to change based on the feedback from others. However, I wonder about the depth of her comment. The students in the introductory group counseling class are familiar with constructive criticism in a couple of different ways. The students practice their skills in every class by creating group activities and conducting group role plays. At the end of every role play, they receive comments on their strengths and areas to be strengthened. They receive these comments from the students acting as process observers, the group members, and myself. They also reflect on their own strengths and areas to strengthen. I personally do not use the term constructive criticism; however, oftentimes, the students choose to use this term.

I also think Jody's comment may be in reference to feedback or constructive criticism given by participants within the confines of the experiential group in the class. I mention this because Jody made the remark above in the evaluation which connected the group development in the film clips to the group development in the experiential groups. She recognized feedback or possibly even a challenge that led to insight in a

participant. Perhaps, constructive criticism is important to her in terms of growth. Although Labov (2013) noted the "complicating action and resolution provide answers," I beg to differ. The complicating action acts as a catalyst for insight within the narrative at different segments, whether it is the evaluation or the resolution. Therefore, the coda is perhaps brought about by the movement of the narrative itself. Below, Susan and Jody proceed to close out the coda.

> Susan discussed, "I was just thinking when y'all talked…it pegged my…whatever I'm trying to say. Um, it was just interesting because like the end through like self-disclosure, the hidden became more open but it is only through that self-disclosure. Even though she knew those things about herself, it wasn't until she self-disclosed it did it come into her conscious awareness…you know what I mean. Even though it was there, when she spoke it out, she was like, 'Oh.' And, I thought the blind aspect of it, you could see how everyone kept pushing all these things...'You are Alice' or 'This is your destiny' [or] 'These are the things you're capable of'…She gets frustrated and is like offensive against it because she doesn't see it. But, the more they push it…the farther back, the more aware it becomes and you can really see how that openness can continue to open through those two aspects. You know, how blind you really are to a lot of things about yourself and also how many things are hidden about you that you choose not to share. You know, like how minimally open you really are to people. And, it's only through people pushing at you and through your own self-disclosure can you open that box and discover the unknown in a sense. So, that was interesting when you were talking."

Susan, who I have referred to as the active protagonist, really deciphers the Johari Window in identifying the movement that takes place to reveal more openness. She succinctly identifies the purpose of the skill.

> Jody proceeded to add, "And, at the end of the day, when you take that risk and of being more open"…
>
> Susan agreed, "Yeah."
>
> Jody concluded, "Then, it's more beneficial to you because you get so much from it."

The Johari Window can be utilized in so many areas: individual counseling, couples' counseling, family counseling, and of course, group counseling. Risk comes with any self-disclosure or constructive feedback. Jody has identified why the Johari Window is so important. It increases the depth and internal reflexivity of all individuals within its framework.

The Example of the Epilogue

As mentioned earlier, McCormack (2004) utilized an epilogue in completing a narrative analysis. McCormack's use included her own personal thoughts on the participant's story. I created an entirely different epilogue because my complete narrative included three points of data: 1) written reflections from the group counseling class; 2) a group interview from the class; and 3) participant checks from multiple semesters. Therefore, it made sense to treat the epilogue as part of the participants' story. This segment of the narrative contains information from the participant checks. I received interest from three participants from three different semesters. Participant one, Victoria, was one of the group interview participants, and you might remember her from the prologue. Participants two and three came from different semesters, but they attended the participant check interview together. I will refer to participant two as Elizabeth and participant three as Meghan. Elizabeth and Meghan knew each other but attended different sections of the introductory group class. Although I had participants from three different semesters, their feedback aligned well with each other's perspectives.

I have mentioned throughout the narrative themes that emerged and an overall plot. I wanted to revisit these themes with the participants and follow-up with the

original questions designed for the focus group. The questions were the following: 1) In what ways, if any, have you used the Johari Window in other classes or clinical work, including practicum and internship? 2) In what ways, if any, have you reflected on Alice? 3) In what ways, if any, have you reflected on the Johari Window professionally as a graduate student or as a new counselor?

I had identified a sequence of themes leading to the plot before I began my first participant check interview. A good story has a solid plot. The plot emerging from the collected data was the search for identity. In my own memos, I reflected on the theme of identity in several areas. These areas are noted above throughout the various segments of the narrative analysis. First, there was a crisis of identity in the character of Alice, or I should say I assumed Alice was having a crisis of identity. I will discuss this further in the participant checks. Complicating action movement in the narrative, such as conflict and events, and the discussion from the participants led me to this theme.

Second, emotional introspection occurred as participants processed the characters and found a segue into their identity as counselors-in-training. A conversation above about the role of the Mad Hatter helped me to reach this idea. Third, intellectual insight took place as participants connected their own experiential group development to the developing events in the movie. This was an interesting turn of events as participants began processing examples from their own experiential group. Lastly, the cognitive understanding of the Johari Window as a means of facilitating and enhancing identity, growth, self-awareness, and self-actualization in the group process emerged. Therefore, the participants explored the identity of Alice, the identity of professional counselors, their roles in the group development process, and their overall

understanding of the Johari Window. Their ideas of the Johari Window included Alice's development through the window as well as their own development through the window as group counselors-in-training and group members in experiential group.

Interviewer introduction to the epilogue. The epilogue takes place towards the end of the narrative. It consists of three participant checks. They share their thoughts on the interviewer's questions and feedback on themes. They also provide insight into the pedagogical activity and potential suggestions for future use. Below you will find how they have reflected on the Johari Window and Alice since taking the introductory group counseling course.

Epilogue response from the participants. It is important to note that I had to adapt my first question: In what ways, if any have you used the Johari Window in other classes or clinical work, including practicum and internship? Two students, Victoria and Meghan, were not yet in practicum; and one student, Elizabeth, was in a school counseling setting. For Victoria, since she had most recently taken the class, I asked the following question: How do you think you used the Johari Window in group class?

> Victoria responded with her understanding of the window in the experiential group: "Um, I think when it came to thinking about what group members were sharing, um, what they were hiding and, um, also what I was, you know, hiding from others during group and what I was sharing with them and made me think about that whole dynamic, that there's some people that share their private self and some that, um, keep that hidden and the group kind of brings that out of them sometimes."

Victoria described the essence of the Johari Window. The movement of the window brings the hidden into the light, and individuals become more open. Meghan who had not yet started practicum shared her insights of the Johari Window during the

group class as well. Interestingly enough, she explained how the window helped her identify aspects of herself that she utilized in class and role plays.

> Meghan reported, "…I had some self-discovery I guess…because it was pointed out to me that I wink all of the time and I was totally unaware that I winked at people. Um, not a bad thing, per se, but, you know…it depends on who you're dealing with, so I've been a lot more cognizant of, of doing that and it was brought about that I do it, um, to encourage other people or to be supportive or if somebody is struggling, you know, someone is giving a group presentation or standing in front of the class, they'll look at me for reassurance. And, if I wink at them, then they're like, 'Oh yeah, I'm doing good, I got a wink from Meghan.' But, I've noticed how I do that, you know, even outside a class setting. But, as I go about my, my everyday life and so it's pointed out to me and I thought, 'You know, I could do that to a client, but that could really be taken out of context.' It could be a good thing, but I have to be cognizant of it and be careful about doing that."

Meghan learned to be cognizant of a non-verbal. This is a beautiful example of feedback and self-discovery that helped Meghan gain introspection into her development of skills as a counselor-in-training. Elizabeth was able to share her use of the Johari Window in her school counseling internship setting.

> Elizabeth stated, "My, um, example would be, you know, while we're counseling a student…going back to the Johari Window, you know, those four quadrants of, like, what you know about the person, what they don't know…what I found is…that I can, you know, really help students maybe with things that they don't know about themselves then kind of point out to help them grow."
>
> Meghan added, "And I think it's a powerful thing, too, that self-discovery…I just think it's just really empowering when you make that kind of discovery about yourself or someone, um, or with someone that you trust in that kind of environment that, um, brings that to your attention and it's something gosh, I've been alive forty years, I've never known that about me, and it can be so helpful I think."

Here, Meghan is recalling her self-discovery about winking. Meghan is noting she has done this her whole life and did not recognize it until the introductory group

class. She has related her experience to how powerful the Johari Window can be in counseling to all clients.

In regards to the second question, participants considered how they had reflected on Alice since leaving the introductory group counseling course. In asking this question, I ended up rephrasing a theme from identity crisis to identity development. It is important to note that Victoria knew a little about the story but was not extremely familiar with it.

> Victoria stated, "Um, I think she…she was…sure who she was at first, but then, when they told her of what she had done and the fact that she didn't realize her own potential, and it's like she had to go through stages, um, to realize her strength."
>
> In regards to identity crisis versus identity development, Victoria added, "…maybe more like she wanted to discover herself more."

This is a fair statement. In a complicating action of conflict early in the narrative, Libby mentions Alice is calm. The movie clips do not display Alice as in crisis mode, but she is more on a mission of self-discovery. Elizabeth and Meghan confirm this theme.

> Elizabeth noted, "I definitely think that, like, the self-discovery aspect, if you look at it is so much more positive than like, 'Oh I'm having an identity crisis,' you know. Um, it sounds like you have no idea who you are."
>
> Meghan added in regards to the movie clips, "…when we were watching Alice, I did think, I mean the word identity did come to mind too, like she's really struggling with her identity. But, then I, I kind of had this battle going on in my head like we're discussing right now of like well, no, she's just trying to discover…you know, who it, who it is she really is."

I really appreciated the participants' feedback on the positive versus negative way of looking at identity. They are absolutely correct. Alice's journey is not necessarily crisis-oriented, although she does go through many difficulties.

> Meghan beautifully stated, "…this is who I think I am, but there's more…I think life is kind of like that, and as we approach it with our clients like that, um, we're always discovering new things about ourselves. I mean, we are never 100% 'This is who we are' because we change as time goes on. So, we're discovering more about ourselves."

The participants continued to make personal connections during the participant check interviews. They use the window to discover more about themselves as individuals and to contemplate what it will be like to use it with clients. Before addressing the themes further, I also asked my participants about their reflections of the Johari Window professionally as a graduate student or as a new counselor. Victoria, however, considered the way her knowledge of the Johari Window has opened her view of relationships at work and at home with her family and her kids. When I began this qualitative study, the Johari Window was a concept I wanted to explore. It was an important part of group counseling that I wanted to highlight. However, it has become so much more than just a concept of group counseling. The Johari Window has become a part of my participants' everyday lives.

> In terms of thinking about the window as a graduate student, Elizabeth stated, "I guess, maybe, just, the fact, like, going through these classes everything kind of relates together. So as a graduate student, you kind of know you know about the Johari Window and from Alice, um, like an actual example of it, um. I tend to relate it back there and try to, I mean, after knowing that knowledge, kind of, if that makes you think more, like on a deeper level, of other things that you learn in your classes."

In considering my research questions, Elizabeth's statement was a confirmation of expanded reflexivity in her graduate courses. Elizabeth went on to further discuss her experience as a graduate student and the layers of the Johari Window in internship and supervision.

> Elizabeth stated, "…but for me, just as a student counseling intern, you know, there's always that thought about, you know…what does my student know about me that I didn't know or what does [my supervisor] know about me that I don't know about myself?"

Elizabeth had mentioned this earlier in the interview too. She recognized a constant movement in professional relationships between herself and her client and herself and her supervisor. The understanding of the Johari Window increased her awareness as a counselor-in-training. Meghan also shared interesting comments on how the Johari Window has opened her eyes to her assignments in the graduate program.

> Meghan reported, "I would think about it…writing papers. You know, as a graduate student, and like 'what does my professor, you know, when I turn this paper in, like, what do they discover about me that, maybe, you know, they didn't know'…because it's something that I shared? Or maybe through my writing they can pick up something that I'm totally unaware of."

My participants shared many aspects of their reflections of the Johari Window that I did not expect. I had not contemplated the use of the Johari Window in assignments, but students often share of themselves in reflection papers. They have considered the concept in many areas of their personal and professional lives.

Aside from rephrasing the theme of identity crisis to identity development, one can see how the participants confirmed other themes in the narrative, such as insight into their identities as counselors-in-training and enhancing identity, growth, and self-awareness through their understanding of the Johari Window. They learned about

themselves too throughout their time in the course. For example, Meghan learned about her non-verbals, and Victoria considered what she was hiding in the experiential group. The participant checks provided rich feedback. As the researcher and interviewer, I was pleased to hear how my pedagogical approach had stayed with them in various settings, including graduate school, internship, and even the home environment. It is important to mention, I took their recommendations on how to improve the activity to heart, and I will explore these suggestions in Chapter 5.

The Backmatter and The Participants' Critique

The epilogue was an important part of considering and reconsidering the themes and plot of the narrative. However, after the inclusion of the epilogue in the narrative, I realized the narrative needed an extension. Participants had reviewed the pedagogical activity in their written reflections, and the participant checks had given their feedback as well. In the written reflections, the participants' responded to the following question: "Are there any new insights or anything you would like to add to your reflections on the Johari Window experience?" I also asked a follow-up question in the participant checks regarding any feedback they had on the experience. The information I received was vital to the research question, so I created a new segment in the narrative analysis structure.

In considering how I would term this segment, I reflected on my experience of reading the participants' responses, and I consulted with my dissertation chair. While I read the responses, I could not help but think that their reflections read like a book review or movie review. They were essentially critiquing the activity. Therefore, in a sense, this is the participants' review of my teaching.

However, I also considered the components of a novel or book and researched the essential segments needed for publishing a story. In my research, I came across the term backmatter. The backmatter consists of concluding portions of a book (Friedlander, 2009). Additional materials which may not necessarily fit into the body of the book are included in the backmatter. Therefore, I have included a backmatter in the narrative which consists of two segments: the Participants' Critique and the Afterword or Postscript.

Interviewer introduction to the participants' critique. The participants' critique consists of reflections, feedback, and reactions regarding the pedagogical approach to use the fusion of literature and film to explain the Johari Window. The responses shed light on how the participants' experienced the activity, what they thought of the Johari Window, and how Alice led them to new conclusions. Their responses also provided me with areas to contemplate regarding how to present this activity in future introductory group counseling classes. Below you will find the participants' voices and my comments.

> ***Critique response from the participants.*** Catherine reported she gained, "A new perspective about the importance of self-disclosure in the act of self-actualization."
>
> Similar to Susan's comment that you may remember in the evaluation, Diana reported, "[Alice's] unknown became smaller. Characters encouraged her but allowed her to discover. Confrontation is appropriate at times. You have to wear multiple hats as a counselor. Self-awareness comes thru disclosure and feedback – the group process."
>
> Victoria considered, "I think the Johari Window is a very interesting and real concept that I have often considered in my day to day life (without knowing what it was). I would be just thinking of others' perceptions and wonder what they were thinking and feeling or thinking about me and what is said or unsaid, even. I think overall the *Alice in Wonderland* movie allowed Alice to realize who she truly was through feedback and self-disclosure with others. This sheds

> light on the Johari Window's purpose in the group process as you will not truly realize self-discovery without comparison, ideas, and feedback with others."
>
> Chloe shared, "This was really eye opening to me to actually see a character (person) progress through the stages. Doing this helped me to better understand the Johari Window. It also makes me want to go and watch the movie now."
>
> Kate added, "I really enjoyed this comparison and thought it broke the Johari Window down nicely."
>
> Jody shared a very personal antidote in her reflections: "As a person who is generally very closed, I feel this exercise demonstrated how I can benefit from opening up more. Also, linking the window with the content was difficult, but specific examples of this made it clearer."

I think Jody's comment on difficulty speaks to the complexity and confusion of where the activity was going as Libby mentioned earlier. However, the examples throughout helped to provide clarity for Jody. Libby seemed to have received a better understanding as well as she had reflected on the activity as a whole. The process of sharing the summarization of Alice and identifying clips that display the entire Johari Window was pivotal to the experience. The students would not have witnessed the whole picture of the concept if any one element had been left out.

> Ellie stated, "That taking what others know and say to us can really open up new insights to what we know about ourselves. We're so quick to think we know ourselves "completely" but in reality there's more to being aware of who we are."

I like that Ellie has honed in on the self-awareness that comes from the Johari Window.

> Libby added, "Always a fan of using literature and movies to learn something new – it's nice to see how something like this cultural touchstone is so reflective of the nature of people. I enjoyed it!"
>
> Susan stated, "Through self-disclosure and people pushing you/point out things you are blind to can the unknown shrink and openness occur. Shows how important self-disclosure and talking to others about yourself is and how taking others advice or insight can help you discover things about yourself."

Christina, April, and Meredith all had comments about their minimal knowledge of the film. However, they also acknowledged learning about the concept based on the clips and the conversation with their colleagues.

> Christina shared, "I didn't know too much about *Alice in Wonderland* because I hadn't seen the films really, so most of this discussion I listened. However, based on the clips, my answers were similar to the rest of the group, therefore I think I have a better understanding of the Johari Window."
>
> April also reported, "Having had previous knowledge of the *Alice in Wonderland* movie would have helped me to better answer the questions. Wasn't really sure where this project was going or the purpose but after discussion, it made more sense."
>
> Meredith added, "I think this was a great learning experience on the Johari Window and looking at *Alice in Wonderland*. I think if I had more knowledge on the story my insight could be a little stronger however I feel like I gathered the general information. I like the Johari Window and group process and development."

This is important feedback regarding the participants' familiarity with the story and their thoughts regarding the activity as a whole. I will revisit this concern later in Chapter 5. Overall, the participants speak to an enhanced clarity of the Johari Window based on the experience. This feedback also speaks to my other research question regarding how students experience the use of creative methods of the Johari Window in terms of expanding student reflexivity. Several participants above shared new perspectives or ways of thinking about the Johari Window. For example, Victoria shared how she considers it in her everyday life. Jody identified how it helped her realize she may need to take more risks. Diana discussed how she made the connection from the Johari Window to the roles of counselors. She mentioned how counselors have to wear multiple hats and be comfortable with confrontation.

In the evaluation response from participants, Susan had noted, "I think counselors have to be a little bit mad to do what we do to be perfectly honest," and had also added, "You have to wear multiple hats which the Mad Hatter does." Jody had made a reference to the counselor's use of confrontation when she mentioned that counselors "don't always have to be soft and nurturing" and that "Sometimes you have to get real with your people." It is here in the evaluation that the participants make connections to their involvement in the experiential group. Though I did not go into detail because of the privacy of the group, they identify specific examples of insight being recovered and unknowns becoming smaller. These are just examples of deeper levels of reflexivity.

As I mentioned in the epilogue, the participants explore greater insights in how the experiential pedagogical activity has impacted them as graduate students and interns. Meghan shared about being more self-aware even in her assignments in courses. Elizabeth mentioned her increased awareness of relationships between herself and her client and herself and her supervisor. Victoria considered how the Johari Window is active in her work environment and in the communication patterns with her family. Meghan and Elizabeth shared additional insights on their reflections of the Johari Window experience. Below, you will see their feedback.

> Regarding the Johari Window, Elizabeth stated that it's "probably been, like, one of the biggest tools I have learned in the entire program because it's like, everything relates back to it somehow."
>
> Meghan noted the Johari Window has "very much" stuck with her as well. She said, "I mean, I was so interested in it at the beginning that I, I went home and talked to my husband about it for a long time…And, then giving examples of how it works and so we had planned to watch *Alice in Wonderland*, you know, so I could show [him]…But, I think about it, quite often."

They go on to discuss the importance and value of the Johari Window.

> Elizabeth noted, "I think that just, in general, counseling is the Johari Window. I think, I can't help but think, like, 'This is the, isn't this, this the central theme to counseling in general?' Like I felt, I can't help but think this is, like, the tool to counseling or, like, one of the tools to be successful in counseling, you know. It's like, you have to, like, master, or like, be involved with it and somehow to kind of help your, your client out."
>
> Meghan agreed and reported, "I just think that, again, we all are wondering, you know, we work with a client where we want to know about them and we, there's sometime there's those little nuggets that we need to know to really be able to be helpful, um, in the highest sense for them. But then, you know, just personally too, I mean, as a clinician and as a person. It, we're constantly discovering more about self. So, I think it's a critical element in the field."

Their comments show you, the reader, just how pivotal the Johari Window can be to the counselor-in-training. Students learn many concepts in group counseling, but the Johari Window appears to be the concept that sticks with them. Also, it seems from the narrative analysis and the participants' critique, Alice did help students understand the concept further.

The Afterword or Postscript

To be honest, the afterword of the narrative analysis was something I debated on including. An afterword in a story, fiction or nonfiction, is a conglomeration of comments and remarks from the author about the story. This afterword or postscript will include my personal reflections as the author, narrator, and researcher of this narrative. It is unique to this particular narrative analysis, and I am unaware of an afterword ever being utilized in narrative analysis. After consulting with my dissertation chair and weighing the importance of my reflections, I have decided to proceed with the creation of the afterword.

Sometimes Alice. I am an avid reader, and this is partially why I chose to utilize narrative analysis. Recently, I glanced at the title of a book, and I thought the title was *Sometimes Alice*. This was not the case, but I thought how true that is of myself. You see, I am sometimes Alice. This dissertation and qualitative methodology has been a parallel process for me.

I spent the last four years studying and presenting on Alice in some sort of capacity. I contemplated how the story of Alice was important in the supervision of practicum students, and I created a narrative assignment which allowed students to reflect on their professional identity through the use of the film (Parker, 2017a). I presented on the beauty of narrative analysis and discovered how qualitative work can be grossly misunderstood (Parker, 2017b). Qualitative work can be criticized for its ambiguity, how it lacks concreteness, and maybe even that it is a waste of time. I challenge those who criticize it because, unfortunately, they have missed the point. They have missed the creativity; the power of the human voice, not quantified but in its purest form; the empowerment of participants, and the ability to bring research to life.

Because of the ambiguity of narrative analysis, I can say that I felt a bit like Alice as I made my way through the maze of narrative research. I often contemplated a quote that is attributed to Alice in the movie but actually belongs to the Red Queen in the novel. She stated, "Why, sometimes I've believed as many as six impossible things before breakfast" (Carroll, 1865/2014, p. 184). The dissertation process and narrative analysis were two of those six impossible things. For me, narrative analysis was equivalent to the Mad Hatter's question, "Why is a raven like a writing desk?" (Carroll, 1865/2014, p. 68). There is not an answer to the Mad Hatter's question, and there is not

an answer to one specific approach to narrative analysis. There are many methodological approaches to narrative analysis, and as one can see from my research, I considered several points of view. Labov's (2013) work happened to be my point of departure for my own methodology, and I chose to expand on its structure. If I were to journey through the Johari Window myself, it would be obvious to my dissertation committee and my cohort that I was a qualitative researcher. It was my open intent from the beginning of my doctoral program to pursue a qualitative methodology for my dissertation.

However, my self-disclosure in the hidden quadrant would have been the moment I realized I was just as lost as Alice in the midst of the dissertation process. I discovered that I was not the only one lost. Libby admits towards the end of the group interview that she did not know where I was going with Alice and the Johari Window but that after putting it all together, it was obvious. Libby's feedback resonates with me in two ways. First, it was a beautiful satisfaction for me. The pedagogical method clarified her understanding of the Johari Window and helped her think about it in a different way. Second, it was part of the feedback I needed to increase my confidence as a researcher. Also, it helped tremendously to receive feedback from my dissertation chair and to receive confirmation that I was on the right track. Similar to Alice, I had always been on the right track, but I had to believe it. I had in a sense been blinded to the power of the narrative analysis process. Just as Alice in the end of the clips discovers her strengths and untapped potential, I discovered the qualitative researcher in me.

Chapter 5: Discussion and Conclusion

In the first chapter, I stated that creativity in the counselor education classroom may promote the advancement of counselors-in-training. This dissertation study was formed out of a pedagogical challenge. I wanted to increase the depth of understanding of key group counseling concepts, particularly the Johari Window. When I first began teaching the Johari Window without any creative methods, it was a challenge to enliven students on the depth and movement of the window and how it relates to the practice of group counseling. I began thinking of ways that students could witness the movement of the window and make a connection.

I immediately considered movies as a means to display the Johari Window, and I also pondered creating constructivist questions in order to help students build their own knowledge of the foundational group concept. This is how the overarching research goal and questions originated. I explored in what ways, if any, my original designed Johari Window experiential activity helped students obtain clarity and understanding of the topic as a means to enhance reflexivity skills necessary for group counselors-in-training. I examined how students experienced the fusion of classic literature or fiction and film as a means to explore a foundational key group counseling component. I wanted to know how students experienced the use of creative methods with the Johari Window in terms of expanding student reflexivity. As witnessed in the narrative and findings of Chapter 4, I received ample information that answered these curiosities.

I had hesitations and doubts about the usefulness of the experiential project. I was mostly concerned with how students experienced the activity and if their familiarity or lack of familiarity impacted their understanding of the movie and story utilized to explain the Johari Window. However, I can safely say that the familiarity with the story did not appear to impact their understanding of the concept. Both those who were familiar with the story and those who were not obtained something from the activity. In the previous chapter, I explored Libby's response. She was not sure where the activity was going nor how it would explain the Johari Window, but she made the statement that it was obvious once she experienced the activity. One student, April, who was not familiar with the story at all shared she "wasn't really sure where this project was going or the purpose but after [the] discussion, it made more sense." This particular student was not familiar with the story at all, but the group discussion about the experience helped her to gain clarification. This specific statement does lead to a limitation, which will be discussed later in the chapter.

Aside from the limitation just mentioned, I will cover several points in Chapter 5. I will first review the research question and sum up the participants' responses on their collective constructed knowledge of the Johari Window. I will address points from the narrative which led to greater ideas about how creative techniques can be utilized in the classroom and implications for counselor education will be discussed. The limitations of the study will be examined as well as possible recommendations for improving my particular pedagogical activity. I will address the importance of the Johari Window and teaching foundational key group counseling concepts and conclude with thoughts on future research.

The Research Questions Reviewed

First, let us explore the research question further and examples that shed light on the participants' experiences. In considering how students experienced the pedagogical method and if students obtained clarity of the topic, there were some particularly poignant comments. The last question I asked my group interview participants included, "In what ways, if any, does Alice shed light on the Johari Window and the group development process?" Throughout the narrative, participants grappled with Alice's development of identity and character. Who was Alice? Was she capable of greatness? Did the characters in Wonderland really know if she was the "right" Alice?

As the movie clips displayed events in Alice's time in Wonderland, her character evolved and participants saw the movement of Alice towards self-awareness and self-growth. They began to piece together the Johari Window pane by pane. They all considered Alice's open characteristics from the story summarization and visual depictions. Victoria mentioned, Alice liked to "wear fancy dresses," looked "kind of shy [or] apprehensive," and seemed "ladylike [or] proper." Many participants, including Diana, Victoria, Kate, Jody, Ellie, Christina, and Libby noted Alice seemed curious. Susan discovered early on that Alice was "kind of blind about her own self," and Jody acknowledged that Alice was on a journey and actualizing towards her best self. In discussing the questions based on the hidden quadrant, Chloe acknowledged, Alice was "trying to hide who she truly was in the first place." She considered that perhaps she had aspects about herself that she was not ready to bring to the surface. Diana mentioned, "She thinks she knows herself," which perhaps is indicating that there is more for Alice to discover.

They considered the idea of self-disclosure, but they also discussed feedback that helped Alice discover her strengths. In discussing the Blind quadrant, many participants, including Diana, Kate, and Chloe, identified that Alice had lost her "muchness," which is what the Mad Hatter points out to Alice. Ellie revealed that it took Alice receiving feedback and talking about her identity to uncover her capabilities. Then, Susan reported simply, "Her unknown became smaller." Jody added the risk element to the Johari Window when she stated, "And, at the end of the day, when you take that risk and of being more open…then, it's more beneficial to you because you get so much from it." Participant checks revealed how Alice shed light on the Johari Window as well. In discussing understanding the Johari Window, Meghan reported she was "able to comprehend it,…once, by watching Alice, really, for me, and seeing that play out, and 'Oh! That's what those quadrants are about and that's what that looks like!'" The clips documented Alice's potential and gave clarity to the Johari Window. Participants were able to explore each pane, discuss self-disclosure and feedback, and identify the risk it takes to decrease the unknown. So what does this say about the usefulness of the activity and how it might translate to the field of counselor education? I would say there were particular points brought up throughout the narrative which spawned possible ideas for the classroom. These ideas will be indicated later in the chapter.

Limitations of the Study

This qualitative study enhanced understanding of a concept and helped students reflect deeper. However, there were aspects which could be considered limitations. As mentioned above, there were students that did not know the story of Alice. For example,

April mentioned that "having had previous knowledge of the *Alice in Wonderlan*d movie would have helped me to better answer the questions." Even though she made this comment, she understood the concept from the group discussion. I also had students, such as Chloe and Victoria, who were not extremely knowledgeable about the story and followed the pedagogical activity without confusion. Chloe did mention it sparked her interest in seeing the movie.

Participant checks did suggest that viewing the whole movie prior to class may have enhanced the project further. When I first began using the story of Alice to teach the Johari Window, I thought it was a story that most would know or remember. I consider it a story with universal appeal and themes. However, as I taught it multiple semesters, I began to grasp that the story was not as well-known as I had thought. This did not detract from the point of the activity. I give credit to the art of the thin-slicing technique with movies in helping students understand key concepts. Creating short clips to explain skills must be purposeful. The person cutting the film must understand the skill or theory inside and out. Therefore, someone who has minimal knowledge of a story can still gain information and clarity of a skill if this technique is utilized properly.

I also considered that perhaps the study was limited due to a lack of diversity in gender representation. I had no control over the student population of the group counseling course for the semester. Once I set the timeframe for my data collection, I had one choice for my group interview due to only one group class being offered for the semester. I happened to have twelve females in the class. I fully believe that the data was rich, but I do wonder if I would have had varying responses with more gender representation. I am not certain how the data would be different. I know that every time

I teach the course using *Alice in Wonderland* (Carroll 1865/2014, Lebenzon et al., 2010) that I receive perspectives in a similar vein to the class that was in the group interview. Nonetheless, gender should be considered in the limitations of this study.

Although I did not have control over the students in my study, I do think I had an ample amount of students. As I mentioned earlier, I kept in mind Fusch and Ness' (2015) suggestion in regards to my data sample. Fusch and Ness (2015) recommended, "one should choose the sample size that has the best opportunity for the researcher to reach data saturation" (p. 1409). The class size was capped at twelve. Plus, I had feedback from participant checks. I believe if I had continued with the group interview and participant checks that I would have received the same information over and over. Also, through the narrative analysis a resolution was reached. If I had not reached data saturation, then I would not have rich information on how the pedagogical activity impacted the students.

Why the Johari Window

After reaching the end of this study, the reader might wonder about two points: 1) Why is this study important? and 2) Why spend so much time on enhancing the understanding of the Johari Window? Luft first published the Johari Window in 1969, then followed up with the Johari Window and the group process in 1984. The concept could be considered dated; but when it comes to foundational concepts in group counseling, it ranks alongside Maslow's (1943) Hierarchy of Needs. The literature review revealed current research on the use of the Johari Window in multiple settings. The Johari Window continues to be utilized in supervision, international service, nursing, and even issues involving stereotypes (Chang, Chen, Huang, & Yuan, 2012;

Halpern, 2009; Jack & Smith, 2007; Shamoa-Nir, 2017). It is a relational model that cannot cease to be important in today's society. The Johari Window is a concept that helps individuals understand one another on a deeper level. Plus, the participants have identified how crucial the concept is to the counseling field. Luft's (1969) model of human interaction is timeless.

The Johari Window is essential to the training of group counselors. Neophyte group counselors must understand the movement of groups and how they as leaders help groups to move forward. If students misunderstand or misuse a concept, they may lose opportunities for client growth. If groups are designed to help individuals reach their potential, then leaders will consider theories, such as Maslow's (1943) Hierarchy of Needs, the Johari Window, and the group development process.

The Johari Window helps students to understand themselves better as well. If one recalls from the narrative analysis, Jody made a personal connection from the pedagogical activity to her own involvement in the experiential group. Due to the experiential group not being a part of this particular study, I did not reveal the personal examples given during the group interview. However, the group was able to understand and witness how the Johari Window worked in the group development process. They witnessed self-disclosure, feedback, and risks being taken to provide insight and decrease the unknown. Students were able to witness the Johari Window in their own experiential group and through the pedagogical method using *Alice in Wonderland* (Carroll, 1865/2014, Lebenzon et al., 2010). Due to their evaluative responses in the narrative analysis, I believe they had an increased understanding of the concept and themselves.

The Application for Counselor Education

When I conduct the experiential groups for the introductory group counseling class, I design each session to have an introduction, a main activity, and a conclusion with a take-away. The concluding activity of each session provides all students the opportunity to sum up each session in one word. This one word is essentially their "take-away" for the evening. The reader might consider this section the "take-away" segment as it summarizes how this study might be applicable to the counselor education field.

Counselor educators develop preferred methods of teaching just like counselors develop their own theoretical approaches. Although I designed my activity with a constructivist foundation, it is universal in terms of the use of a story. Sommer et al. (2012) reported, "Stories have a long and rich use helping both individuals and groups of people make meaning of experience" (p. 151). Students may take-away various personal reflections and experience the Johari Window in unexpected ways. Perhaps, counselor educators may experience the Johari Window in surprising ways as well. Teaching the Johari Window is my favorite part of the semester because I bear witness to the students' constructed meanings and deep reflections through the use of *Alice in Wonderland* (Carroll, 1865/2014, Lebenzon et al., 2010). Every time I use film in the classroom, I am energized by the students' responses. My hope is that through this study, counselor educators will be inspired to enhance their creativity and be invigorated by new pedagogical approaches.

My designed pedagogical approach can be utilized in any introductory group counseling course. Nevertheless, with feedback from my participant checks, I may

suggest different variations of this pedagogical approach. The thin-slicing technique was effective, and students enjoyed seeing the clips in class. They were able to piece together the Johari Window along with the clips about Alice. However, participants wanted to see the whole film and thought it would have been beneficial. The best recommendation involved seeing the movie before class, then using the pedagogical activity in class. This would allow students to see Alice's full journey before the class on the Johari Window. I like this idea, and I am also considering using the movie and clips as an additional assignment. The written reflections in the narrative analysis provided a variety of interesting responses on participants' ideas of the Johari Window. I would be curious to read students' reflection papers on the Johari Window, Maslow's (1943) Hierarchy of Needs, and the group development process in *Alice in Wonderland* (Lebenzon et al., 2010).

Alice in Supervision

I believe the story of Alice is a unique and powerful story. As I mentioned previously, I have presented on the use of the story with practicum students (Parker, De La Torre-Brooks, & Van Horn, 2016), and I now have a manuscript in progress due to the presentation and insights from this qualitative study (Parker, 2017a). Lewis Carroll's (1865/2014) *Alice's Adventures in Wonderland and Other Classic Works* is steeped in psychological layers, and it is a rich story for self-reflection and deep insights. In various interpretations, Alice has fought the battle home through the maniacal wonderland. The journey of identity development of Alice is not unlike the counselor-in-training journey as has been confirmed in this study. The journey of Alice led to personal connections made my participants. There are many scenarios which

parallel the confusion of the neophyte clinician and the risks participants must take to engage in experiential group for example. However, participants did not just relate to Alice. They related to the Mad Hatter as well and identified how he portrayed a professional counselor. Thus, the counselor-in-training can reflect on these scenarios to deepen understanding and gain personal insight.

Disney's Alice in Wonderland (Lebenzon et al., 2010) can be provided as a reflective assignment for practicum students in both clinical mental health and school counseling tracks. Counselor educators and supervisors can choose to see the constructivist side where we can witness the creation of the supervisee's story (Parker, 2017a). Just as the constructivist approach allowed for creativity and collaboration among participants in the Johari Window experiential activity, it can allow for the same in the supervision process as well as deep insight on the part of the supervisee (Parker, 2017a). If one were to use the movie as an assignment in a practicum course, the following questions for reflection might be a helpful entry point:

1. Think of your journey to becoming a professional counselor. Which character do you relate to in terms of professional identity development?
2. Why do you relate to your particular character?
3. Alice states, "Sometimes I believe as many as 6 impossible things before breakfast." What did you consider to be your "impossible things" as you started your training?
4. "Curiouser and curiouser" is a famous Carroll quote. What have been "curious" incidents in your journey which have defined you as a counselor?

5. “Who are you?” asks the caterpillar. In terms of your development and story, what defines you as a counselor-in-training?
6. Many characters believed in one another and helped each other through challenges in Wonderland. Who has been your guide in your journey?
7. Many characters experience obstacles in their journey through Wonderland. What have been obstacles in your path as a counselor-in-training?
8. Alice increases confidence and decides her path when the Mad Hatter is captured by the Red Queen’s army. When along your journey did you start to develop confidence or surety in your skills and chosen profession?
9. “You’re not the same as you were before,” states the Mad Hatter to Alice. What has changed since the start of your program to your current phase of practicum?
10. At one point, the Mad Hatter tells Alice she has “lost her muchness.” Have you had someone challenge your confidence? And if so, how did you respond?
11. Alice forged ahead creating her own destiny. What has made overcoming your fears possible on your journey as a counselor-in-training?
12. In thinking of your counselor-in-training journey, which scene did you relate to the most and why?
13. Many characters believed in one another and helped each other through challenges in Wonderland. Who has been your guide in your journey?

I would suggest as the practicum faculty supervisor that one utilizes this assignment towards the end of the semester. This will give students time to reflect back over their journey of the semester. However, this assignment could also be provided in

internship. The experience of both practicum and internship will give students the opportunity to reflect over a greater length of time.

Alice in Experiential Groups

I believe the story and journey of Alice may be utilized as a point of reflection in experiential groups as well. Experiential groups are an important part of training, and students must have at least 10 hours of participation in an experiential group as part of their coursework according to the 2016 CACREP standards. As I mentioned in Chapter 1, students learn what it feels like to be members of a group due to this educational requirement (CACREP, 2015). Also, students are able to be vulnerable with one another, grow professionally and personally, as well as witness group dynamics over the course of the semester in their experiential group.

As I worked on this research study throughout the semester, I could not help but wonder how students could engage with the story in a more intimate space, such as their group counseling experience. In discussing feedback and the Mad Hatter, the students arrived at an understanding about the group dynamics and development of their experiential group. I have mentioned previously that I did not disclose the nature of the details because I did not include the experiential group in my study. Experiential group can be a vulnerable experience. For some students, it is the first time they have ever been in a counseling scenario. I envision that Alice's story could be empowering to students. When I conduct the experiential group, I utilize the framework from *Becoming a Professional Counselor: Making the Most of It* (Sommer, 2015). During this group, students reflect on their journey as a counselor-in-training. They consider several points which include: 1) What led them to their current stage of life as a graduate student? 2)

What events occurred in the past to influence their decision to become a professional counselor? 3) What goals do they have for the future as a professional counselor? Since the participants made the connection from Alice to their experiential group, I am curious about their reflections between Alice's journey and their professional journey. Or, it might be that they relate to the Mad Hatter and the idea that they are students juggling many areas of life like the Mad Hatter juggles "multiple hats" as Susan had pointed out earlier. Another character students may relate to would be Absolem, the blue caterpillar. The students watch the caterpillar come into Alice's life; but then, towards the end of the clips, Absolem is burrowing himself into his cocoon and preparing for another life. Perhaps, this character would generate discussion on the transformative journey of becoming a professional counselor.

I have also considered a term that was mentioned in the clips and by the participants in the narrative. The term, "muchness," came up in both the group interview and reflective journals. It was discussed in the narrative as something that Alice lost but discovered along the way. This term seemed particularly meaningful for the group interview participants, and I must admit it became important to me as well. Personally, I considered the term in regards to my "muchness" as a qualitative researcher. I have developed "muchness" over the course of this dissertation study. I have waded through the narrative research, adapted narrative approaches, and even created new narrative terms. In this process, I have found my "muchness." I wonder, then, what "muchness" would mean to the participants' journeys as they discover themselves as professional counselors? What would help students realize their "muchness," hutzpah, or confidence as a new counselor? I want to know that story.

Perhaps, Alice is a story for experiential group and maybe this is an area for a future qualitative study as well. It is one I will consider. Next, however, I would like to revisit the role of the Mad Hatter and the connections participants identified.

The Mad Hatter Counselor

I must admit as the interviewer that I did not expect participants to create a link between the Mad Hatter and the professional counselor. During the interview, I remember reflecting back to the participants what an interesting connection they had made. I pondered that section of the narrative over and over, which gave me a plethora of ideas to work with regarding the roles of counselors, supervisors, and counselor educators. I recognized what a true statement they had made and considered the comment made by Susan regarding counselors wearing multiple hats. This is a discussion worth having not just in the group counseling course but other courses as well. Again, I think it would be a great conversation to have with practicum and internship students. I wish I had asked the participants: Which roles or multiple hats do counselors play? I would love to hear this conversation unfold between both the clinical mental health and school counselors-in-training. If one is a seasoned counselor, one might be aware of the many roles counselors play, which might include: Teacher, administrator, supervisor, crisis counselor, resource coordinator, and community consultant. As a school counselor, one may play the role of principal, test coordinator, disciplinarian, crisis counselor, mentor, and substitute teacher.

The participants also considered the Mad Hatter's confrontation with Alice. The Mad Hatter, in a gentle but firm manner, tells Alice that she has lost her "muchness." This was information Alice had not considered, but it was also the feedback she needed.

Jody recognized that counselors cannot always be nurturing but they have to be real. Confrontation with clients is not always an easy concept for neophyte counselors. I envision that this clip of Alice and the Mad Hatter could be utilized in a skills and techniques course as well as practicum and internship. This clip could facilitate a conversation on the range of skills that counselors must have with clients in clinical mental health or school settings.

Absolem, the Mentor

Absolem, the blue caterpillar, is a special character in Alice's life. The participants discussed Alice's interactions with Absolem twice within the narrative. First, when he challenged who she was, and second, when he helped her unlock her unconscious. Ellie said something that made me think of Absolem as a mentor.

> She reported, "…it took her just talking about exactly what makes her *her* to realize like, "Oh"…because whenever he said "Wonderland," it all came back to her. It's just like it was hidden in the back in the deep of her mind and it just had to be opened up for her to realize it was all of her childhood."

Her comment speaks to Absolem's ability to provide feedback and help Alice uncover her true self and potential. This clip from the movie really identifies the unknown quadrant. However, I think this scene has the ability to speak to relationships and the roles that individuals play in the lives of one another. I am curious now what the participants would have reported if a discussion had been facilitated on the role of mentors in Alice's life and mentors in their own lives. Mentorship is an important part of the counselor-in-training's development, and it is crucial across the counselor education spectrum (Sommer, Engebretson, Crouch, & Parker, 2015). Perhaps, additional movies would provide points of departure regarding discussions on

mentorship not just in master's level classes but in doctoral level classes as well. What can popular culture teach us about the mentoring relationship? Tim Burton's *Alice through the Looking Glass* (Burton et al., 2016) would provide a different perspective on mentoring. Whereas Absolem is a mentor and the Mad Hatter plays the role of counselor in Disney's *Alice in Wonderland*, Alice somewhat mentors the Mad Hatter in this follow-up movie. Perhaps, they become peer-to-peer mentors.

Popular novels depicting strong mentoring relationships are Rowling's (1997-2007) *Harry Potter* series. The novel is about a young boy, about middle school age, who is living with his dreadful aunt, uncle, and cousin. Harry had thought he had lost his parents in a car accident when he was a baby. However, Harry discovers the truth about his parents and background when he is retrieved by a wizard named Hagrid. Harry learns he is a wizard and joins a host of characters at a school for witchcraft and wizardry, Hogwarts. The story follows Harry as he goes through many trials and tribulations to become the wizard he is supposed to be. He meets best friends along the way: Hermione and Ron. He learns how to play wizard sports with team captain, Oliver Wood. He learns how to make potions in class from a teacher that he thinks hates him, which would be Professor Snape. He discovers more about his background and even future from the school headmaster, Professor Dumbledore. The story follows Harry's development and examines the relationships that are important to Harry's growth as a person.

The Harry Potter novels or films could reflect several different types of mentoring relationships across the counseling spectrum. For example, Harry and Hermione display a peer to peer relationship; Hagrid and Harry may represent as

instructor to student relationship; Professor Dumbledore and Professor Snape's relationship may symbolize a full professor to assistant professor mentoring relationship; Professor Dumbledore and Harry's relationship could embody a mentoring relationship between a dissertation chair and doctoral candidate; and Oliver Wood and Harry's relationship could signify the mentorship between a doctoral student and master's student. These are just a few examples of how fiction or other forms of popular culture can spark conversations in the classroom.

Popular Culture in the Classroom

As I have mentioned previously, *Alice in Wonderland* (Lebenzon et al., 2010) is not a typical group counseling movie. It is easier for students to spot the group development in movies such as *12 Angry Men* (Donnelly & Friedkin, 1997) or *The Breakfast Club* (Friesen et al., 1985). Those are movies that start with a group and end with a group. It requires deeper reflection to pinpoint, for example, quadrant 1 of the Johari Window or the acceptance phase of group development in *Alice in Wonderland* (Lebenzon et al., 2010). The movie starts with just Alice and ends with Alice amongst her friends in Wonderland. The movie shows Alice before she is immersed in a group, which opens further discussion about her identity and personality as can be seen in the orientation of the narrative analysis. Therefore, there are other movies, television series, or even novels that may be out-of-the-box so to speak in terms of examining group development. However, these may merit closer attention in terms of their usefulness as teaching tools.

When choosing a movie, television series, or novel, I consider: 1) What might my participants enjoy? 2) Which movies, television series, or stories do I know well

enough? 3) Can I accurately convey the counseling skills or concepts using those particular forms of pop culture? The educator must also know the skill very well in order to make sure the clip aligns with it. In regards to the thin-slicing technique, Waller et al. (2013) reported, it "requires an instructor to use his or her knowledge of group dynamics to choose film clips that will portray the group behaviors of interest" (p. 448). This advice applies to any course, so the counselor educator must choose wisely.

There are many movies, television series, or books that could be utilized to demonstrate the Johari Window. The Johari Window is not a concept that is only relevant to group counseling. It could be revisited in the curriculum across various core classes, such as a multicultural course or basic skills and techniques, as well as electives, such as child and adolescent counseling or a family systems course. It is a concept that I will use across the courses I teach, and I would challenge other counselor educators to do the same. This creates a thread of understanding across courses for students. Students will be better able to remember and recognize foundational concepts if they are able to make connections from course to course. I already had a passion for teaching group counseling and the concepts of group dynamics, but Elizabeth's comment really solidified the importance of the Johari Window. I will reiterate that she stated, "I think that just, in general, counseling is the Johari Window." She also referred to it as "the tool to counseling." Therefore, I will suggest other films, television series, or novels in which the Johari Window and group dynamics may be demonstrated. I will also identify particular courses in which these forms of media could be utilized.

This is Us (Beers et al., 2016-) is a new family drama television show that has become wildly popular. The show follows the story of a couple with triplets. The

audience sees bits and pieces of the family's life when the triplets are growing up, and they view the triplets as they are now at 36 years old. This show is an excellent resource for counselor educators. There are themes related to mental health, substance abuse, eating disorders, racial identity, family dynamics, and group dynamics. One storyline follows Kevin, one of the triplets, through substance abuse treatment. There are clips that document his time with his therapist individually as well as with his family. The series is set up in a way that mimics the motion of the Johari Window. When the audience starts watching the show, they only know what is immediately open about the family. As the show progresses, characters self-disclose and receive feedback. Characters unveil why they have addiction disorders or anxiety. Overall, it is an excellent resource, not just for displaying group dynamics, family dynamics, or the Johari Window but general mental health.

Same Sun Here (House & Vaswani, 2011) is an example of a novel which could be used to discuss the Johari Window as well as multicultural issues, relationships, and social justice advocacy. It is an epistolary novel told through the eyes of a young boy in the Appalachian region of Kentucky and a young girl who is an Indian immigrant in New York City. They become pen pals through a class project and their lives unfold through self-disclosure and feedback which occurs in handwritten letters. It is a short novel and perfect for an assignment in which students' present multicultural issues and relational dynamics through reflection papers or classroom presentation.

Wonder, the film (Beugg et al., 2017) or the novel (Palacio, 2012), would be another great example in which relational dynamics are a theme and easily could be used in the classroom. *Wonder* (Palacio, 2012) is the story of a young boy, August, who

has facial differences and medical struggles, and the novel is told through the voices of August, his friends and family. The story is perfect for child, adolescent, and family courses, as well as for practicum and internship classes. It is a novel or movie which could be used in a variety of ways. I could envision students picking a character from the novel and creating a case conceptualization as well as exploring the students' perspectives on relational dynamics.

The recent live-action version of *Beauty and the Beast* (Gaub et al., 2017) would be a unique movie to use in classes, such as introduction to group counseling, basic skills and techniques, or even a diagnosis and assessment class. I have taught a diagnosis class using *Beauty and the Beast* (Gaub et al., 2017). I created a case conceptualization for Beast and asked the students to identify what they needed to know in order to diagnose him. The following is the case of Mr. Beast:

> *Beast is a 29 year old male who has been referred by his primary care physician. Although hesitant to leave his home (aka, palace), he requests an evening appointment hoping he will not be seen by other clients. Beast presents himself disheveled and hides his head in his hoodie. He looks down when he talks and often mumbles. Beast reports feeling irritable and hopeless. He says he does not have any activities or hobbies nor has any motivation to pursue any. He currently does not have a job and notes his motivation and lack of focus has kept him from holding down a job. Beast also notes that his eating and sleeping patterns are off. He reports significant weight gain and an inability to fall asleep nearly every night. Beast denies any suicidal or homicidal thinking but reports*

he does not have a purpose. Beast shares that he lost his parents when he was young and was significantly bullied by a witch a few years ago.

Once the case conceptualization was read, I then had students consider what was missing. Students were encouraged to ask questions to determine the answers needed for correct diagnosis. I had purposefully left out information, such as frequency, intensity, severity, and duration of symptoms, so that students could work on their interviewing skills. I also encouraged students to consider protective factors and resilience when interviewing their client.

The relational dynamics among Belle, Beast, and the host of characters living in Beast's mansion would also make for lively class discussions. In regards to the Johari Window, I could envision conversations centered around questions, such as: 1) What does Belle know about Beast? 2) What is Beast hiding? 3) What type of feedback does Belle give Beast? 4) What does Belle discover about herself?

The live-action version of Disney's *Cinderella* (Barron et al., 2015) could be used in the same capacity as *Beauty and the Beast* (Gaub et al., 2017). The same type of conversations could take place utilizing questions such as: 1) What is Cinderella hiding from the Prince? 2) What type of feedback does Cinderella give the prince? 3) What does the Prince discover about Cinderella? 4) What does Cinderella discover about herself? Cinderella also journeys through her grief story in the movie, so it would be an appropriate film for a grief counseling course.

I have listed a variety of movies, television series, and novels above which I would consider appropriate for displaying relational dynamics as well as other themes

or concepts. It is important to remember to know the skill or concept and the media material. Knowing the material will make it easier to identity clips and segments for the classroom. If one is able to make a clear connection as the counselor educator, then students will see the connection as well. Also, in regards to the Johari Window, it is important to remember to select questions to highlight each quadrant of the Johari Window in order for the students to obtain clarity related to the window's movement and the film, novel or television series. The same can be said for other concepts as well. I find that it is imperative to create questions in which the students are able to construct their own knowledge and insights. This makes for rich discussion in the classroom and a way for students to create meaning and personal connections to the material being taught.

Stories in novels or films create connections between concepts and students. They provide students with new perspectives. Stories can be meaning-making tools for students to expand reflexivity. The story of Alice stirred conversations about the search for identity and evolving as a person and a counselor on a day-to-day basis. Previous literature (i.e. Gibson, 2007; Schwitzer et al., 2005; Sommer & Cox, 2003;) reveal the importance of stories with students. My study adds to the qualitative research conversations. Narrative analysis has not been utilized recently in group work research (Rubel & Atieno Okech, 2017), so this study highlights narrative analysis in the group counseling classroom. Overall, this study aligns with previous research, adds to the literature, and conveys the importance of the continued use of creativity in the classroom.

Thoughts on Further Research

There have been many unique pedagogical activities that have emerged from the analysis of this study. This qualitative study of the Johari Window also opens the door to many research possibilities. I employed both a summarization of the story of Alice and movie clips to set the stage for this experiential activity. Moving forward, I would like to see more fiction novels or stories used in research about counselor education. Gibson (2007) used the story of Harry Potter in one of her practicum courses. I have had the experience of utilizing novels in the classroom as well. I wonder about the use of full novels versus segments of novels. Perhaps, thin-slicing can be applied to novels as well. There is the potential to highlight skills within character interactions in stories in order to teach counseling skills and concepts. A qualitative study using narrative analysis would be an excellent choice to explore the technique of thin-slicing a novel in order to enhance understanding of counseling techniques in the classroom. For example, I could envision using the novel, *Wonder* (Palacio, 2012), in a basic skills and techniques course. For example, specific segments of the novel about the main character, August, could be thin-sliced to enhance students' understanding of active listening.

One of my participant checks revealed an interesting idea which I would consider as a potential pilot for a practicum class. Elizabeth suggested using the Johari Window as a note-taking device and a way to formulate questions for clients. I am curious about practicum students using the Johari Window to identify what they know about their clients. Then, they could develop a case conceptualization based on aspects that are known and treatment modalities that may help them discover the unknown

aspects. The Johari Window has been utilized in supervision previously (Halpern, 2009). So, I believe there is an opportunity available for the Johari Window to be taken from supervision to the practice of documentation. I think the Johari Window has the potential to be developed into a clinical, evidenced-based mode of documentation in not just clinical mental health settings but school settings as well. I am curious about the use of the model with the language of different various theoretical orientations. Perhaps, first, the model could be utilized as a note-taking device with practicum students in an academic setting, and then, explored later in clinical mental health or school counseling environments. I would be interested in hearing about the students' or clinicians' practice in utilizing this potential model of documentation. Therefore, a qualitative study would capture the essence of their experiences.

My last consideration regarding further research would be the use of *Alice in Wonderland* (Lebenzon et al., 2010) again. I have presented on the use of *Alice in Wonderland* (Lebenzon et al., 2010) in practicum class as mentioned above (Parker, De La Torre-Brooks, & Van Horn, 2016) and would like to pursue a qualitative study based on the movie and students' professional identity development. Instead of watching clips in class, the movie with accompanying questions, would be provided as a reflective assignment. I have provided the questions above. I am curious which characters students would relate to and how the journey of those characters would inform, or not inform, their own professional development as counselors-in-training.

Concluding Thoughts

This dissertation study started as a challenge to me. I wanted to teach the Johari Window in a way that brought the concept alive and inspired students to greater

understanding. I also wanted to revitalize the literature on a timeless concept. There is an opportunity to expand research in the pedagogy of foundational key group concepts, and there is potential to add to the literature on creativity in the classroom. As my participants' mentioned, the Johari Window is crucial to the field.

This qualitative study is no longer a challenge but a gift. In the process of analyzing the data, I discovered a narrative analysis that was, in part, a point of departure from Labov (2013). However, it was also uniquely mine. I discovered a way to integrate three points of data by creating a novelization component in the linguistic approach. The new terms I designed included: prologue, backmatter, participants' critique, and afterword or postscript. The section I created called the backmatter, which consisted of the participants' critique and an afterword or postscript, incorporated participants' reviews and my reflective journey of the parallel process. I worked tirelessly to stay true to the participant voices but to also make the process clear to the reader. The result was a beautiful story with a plot of identity development. The identity development of Alice and the identity of the group counselor-in-training were explored. In closing, participants shared a narrative full of powerful testimony to the magic of film and story which increased their understanding of the Johari Wonderland.

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APPENDICES

Appendix A

Informed Consent Document for the Classroom Discussion

Appendix A: Informed Consent Document for the Classroom Discussion

Eastern Kentucky University Institutional Review Board

INFORMED CONSENT DOCUMENT

For Reflective Journaling and In-Class Discussion

IRB Protocol Number 1183

Approval Valid 10/19/17-5/31/18

Researcher's Name: Jan Parker

Researcher's Contact Information: jan_parker63@mymail.eku.edu

Project Title: ***The Johari Wonderland: The Fusion of Classic Literature and Film to Enhance Key Group Counseling Concepts and Counselor Reflexivity***

YOU ARE BEING ASKED TO VOLUNTEER TO PARTICIPATE IN A RESEARCH STUDY.

You are being asked to participate in a research study. This research is being conducted to help begin a conversation on the importance of teaching the Johari Window in a Master's level group counseling course. It is also being conducted in order to explore the ways students respond to a creative approach to teaching the Johari Window. When you are invited to participate in research, you have the right to be informed about the study procedures so that you can decide whether you want to consent to participation. This form may contain words that you do not

know. Please ask the researcher to explain any words or information that you do not understand.

You have the right to know what you will be asked to do so that you can decide whether or not to be in the study. Your participation is <u>voluntary</u>. You do not have to be in the study if you do not want to. You may refuse to be in the study and nothing will happen. If you do not want to continue to be in the study, you may stop at any time without penalty or loss of benefits to which you are otherwise entitled.

There are no consequences for not participating in this study. Not participating in this study does not impact your grade. Participating in this study does not impact your grade. If you choose not to participate, information on the Johari Window will be provided to you in a lecture/discussion type format.

This research is not funded by any sponsor.

<u>WHY ARE THEY DOING THIS STUDY?</u>

The purpose of this research is to explore creativity in teaching group counseling education. It will study the ways, if any, that a Johari Window experiential activity can help students obtain clarity of and understanding of the topic as a means to enhance reflexivity skills necessary for group counselors-in-training.

<u>HOW LONG WILL I BE IN THE STUDY?</u>

This study will be in progress over the course of the Fall 2017 to Spring 2018 school year. You are being asked to participate during <u>one</u> class time of COU 820 held from 5:00PM to 9:00PM. The study will approximately take 2 hours to complete. There are 5 phases to this project. Phase I will be witnessing the construction of the Johari Window drawn for all participants to see. Phase II will consist of viewing depictions of Alice, hearing the story of *Alice in Wonderland*, then reflecting on a couple of questions related to the story and the Johari

Window. You will have a chance to journal your reflections on these questions. Phase III will be viewing 3 movie clips from *Alice in Wonderland*. You will be provided two questions per clip and given time to reflect and journal about those questions. Phase IV will be a group discussion. You will be asked to participate in answering the same questions as you reflected on in your journals. Phase IV will be recorded. Phase V concludes the participation portion for the class time. You will be asked to once again turn to your journals to share any further insights.

WHAT AM I BEING ASKED TO DO?

You will be asked to reflect on the summarization of the story Alice in Wonderland by Lewis Carroll, then to reflect on movie clips from Tim Burton's version of Disney's Alice in Wonderland. The reflective questions are related to the story and the group concept, the Johari Window. You will first be asked to answer questions in a reflective journal, then you will be asked to answer the same questions in a group discussion.

HOW MANY PEOPLE WILL BE IN THE STUDY?

There will be around 12 people in the study.

WHAT ARE THE BENEFITS OF BEING IN THE STUDY?

Your participation will benefit the counselor education field by providing a voice to the researcher and other students. Your insights will help the researcher as a counselor educator to shape future group counseling courses. Your input will help form what is provided to students in the future.

WHAT ARE THE RISKS OF BEING IN THE STUDY?

Your participation in this study is not expected to cause you any risks greater than those encountered in everyday life. However, you may experience different feelings about the movie clips, including but not limited to discomfort or fear. The movie is rated PG for fantasy action and violence, scary images and situations, and for smoking.

Your participation in this study as students will not negatively impact your grades. Your participation in this study will not negatively impact you in regards to your knowledge of group counseling. You will receive information on group dynamics and the Johari Window if you choose not to participate in this study.

There are no anticipated circumstances under which your participation will be terminated by the researcher without regard to your consent. There are no adverse consequences (physical, social, economic, legal, or psychological) of your decision to withdraw from the research. If any of these circumstances occur, IRB will be notified immediately for directives.

WHAT OTHER OPTIONS ARE THERE?

You may also choose another alternative. If you choose not to participate in the study, you will receive the information on the Johari Window by a lecture/discussion format.

You have the option of not participating in this study, and will not be penalized for your decision.

CONFIDENTIALITY

Your identity and participation will remain confidential. Your name will not be included in the recording or written analysis of the data. If your name happens to

come up during the recorded group discussion, it will be omitted from the transcription.
Your name will not be given to anyone. I am the only researcher on this project, and your name will stay with me. I have a dissertation committee that will debrief with me on the data. They may read the transcription or analysis, but they will not see your name.
Your participation in the group discussion, which will be recorded, will be kept on a recording device. All information regarding the study will be kept on my computer, which is password protected. No identifying information will be stored as your names will not be on the recording. I will be the only one with access to the data on my computer. I will also keep your reflective journals in files as the journals are also part of the data. Your names will not be on the journals in order to ensure your confidentiality.
In the event that this study is published, no identifying information will be used. Your name and university will not be identified in the publication. Relevant information, such as quotes, may be in the publication, but your name will not be attached to any quotes.

PRIVACY

The information you will provide us is considered Private Health Information and subject to HIPAA regulations. No identifying information will be released.

WILL THE RESEARCHER TELL ME IF SOMETHING CHANGES IN THE STUDY?

Informed Consent is an ongoing process that requires communication between the researcher and participants. You should comprehend what you are being asked to do so that you can make an informed decision about whether they will participate in the research study. You will be informed of any new information discovered during the course of this study that might influence your health, welfare, or willingness to be in this study.

WHERE CAN I LEARN MORE ABOUT PARTICIPATING IN RESEARCH?

The Campus Institutional Review Board offers educational opportunities to research participants, prospective participants, or their communities to enhance their understanding of research involving human participants, the IRB process,

the responsibilities of the investigator and the IRB. You may access the Campus IRB website to learn more about the human subject research process at http://sponsoredprograms.eku.edu/institutional-review-board.

WHO DO I CONTACT IF I HAVE QUESTIONS, CONCERNS, OR COMPLAINTS?

Please contact Jan Parker if you have questions about the research. Additionally, you may ask questions, voice concerns or complaints to my dissertation committee: Dr. Lawrence Crouch, Dr. Ken Engebretson, and Dr. Carol Sommer (Chair). They can be reached at the COU department phone number: 859-622-1125.

Investigator Contact Information

- ***Jan Parker***
- ***521 Lancaster Avenue, 406 Bert Combs Bldg***
- ***Richmond, KY 40475***
- ***859-622-1125***
- ***jan_parker63@mymail.eku.edu***

WHO DO I CONTACT IF I HAVE QUESTIONS ABOUT MY RIGHTS, CONCERNS, COMPLAINTS OR COMMENTS ABOUT THE RESEARCH?

You may contact the Campus Institutional Review Board if you have questions about your rights, concerns, complaints or comments as a research participant. You can contact the Campus Institutional Review Board directly by telephone or email to voice or solicit any concerns, questions, input or complaints about the research study.

Eastern Kentucky University Institutional Review Board

Jones 414

Coates CPO 20

Richmond, KY 40475

859-622-3636

E-Mail: Lisa.Royalty@eku.edu (Research Compliance Coordinator)

Website: http://sponsoredprograms.eku.edu/institutional-review-board

WILL I GET A COPY OF THIS FORM TO TAKE WITH ME?

A copy of this Informed Consent form will be given to you before you participate in the research.

SIGNATURES

I have read this consent form and my questions have been answered. My signature below means that I do want to be in the study. I know that I can remove myself from the study at any time without any problems.

_____ _____

_____

Your Signature Date

_____

_____

Researcher Signature Date

Appendix B

Informed Consent Form for the Focus Group/Participant Check

Appendix B: Informed Consent Form for the Focus Group/Participant Check

Eastern Kentucky University Institutional Review Board

INFORMED CONSENT DOCUMENT

For Post-Class Focus Group

IRB Protocol Number 1183

Approval Valid 10/19/17-5/31/18

Researcher's Name: Jan Parker

Researcher's Contact Information: jan_parker63@mymail.eku.edu

Project Title: ***The Johari Wonderland: The Fusion of Classic Literature and Film to Enhance Key Group Counseling Concepts and Counselor Reflexivity***

YOU ARE BEING ASKED TO VOLUNTEER TO PARTICIPATE IN A RESEARCH STUDY.

You are being asked to participate in a research study. This research is being conducted to help begin a conversation on the importance of teaching the Johari Window in a Master's level group counseling course. It is also being conducted in order to explore the ways students respond to a creative approach to teaching the Johari Window. When you are invited to participate in research, you have the right to be informed about the study procedures so that you can decide whether you want to consent to participation. This form may contain words that you do not

know. Please ask the researcher to explain any words or information that you do not understand.

You have the right to know what you will be asked to do so that you can decide whether or not to be in the study. Your participation is <u>voluntary</u>. You do not have to be in the study if you do not want to. You may refuse to be in the study and nothing will happen. If you do not want to continue to be in the study, you may stop at any time without penalty or loss of benefits to which you are otherwise entitled.

There are no consequences for not participating in this study. Not participating in this study does not impact you as a student at EKU or as an alum of EKU.

This research is not funded by any sponsor.

<u>WHY ARE THEY DOING THIS STUDY?</u>

The purpose of this research is to explore creativity in teaching group counseling education. It will study the ways, if any, that a Johari Window experiential activity can help students obtain clarity of and understanding of the topic as a means to enhance reflexivity skills necessary for group counselors-in-training.

<u>HOW LONG WILL I BE IN THE STUDY?</u>

This study will be in progress over the course of the Fall 2017 to Spring 2018 school year. You are being asked to participate in one phase of the research study, a focus group taking place in Spring 2018. This focus group will *be approximately 2 hours of group discussion.*

<u>WHAT AM I BEING ASKED TO DO?</u>

You will be asked to think back on your class time involving the Johari Window and group dynamics. You will be given a series of three questions reflecting back on your experience of learning the Johari Window and being a part of the creative experiential activity on Alice in Wonderland. *This focus group discussion time will be recorded.*

WHAT ARE THE BENEFITS OF BEING IN THE STUDY?

Your participation will benefit the counselor education field by providing a voice to the researcher and other students. Your insights will help the researcher as a counselor educator to shape future group counseling courses. Your input will help form what is provided to students in the future.

WHAT ARE THE RISKS OF BEING IN THE STUDY?

Your participation in this study is not expected to cause you any risks greater than those encountered in everyday life.

Your participation in this study will not negatively impact your time at EKU or your relationship to the COU department if you are a student or an alumni.

There are no anticipated circumstances under which your participation will be terminated by the researcher without regard to your consent. There are no adverse consequences (physical, social, economic, legal, or psychological) of your decision to withdraw from the research. If any of these circumstances occur, IRB will be notified immediately for directives.

WHAT OTHER OPTIONS ARE THERE?

You have the option of not participating in this study, and will not be penalized for your decision.

CONFIDENTIALITY

Your identity and participation will remain confidential. Your name will not be included in the recording or written analysis of the data. If your name happens to come up during the recorded group discussion, it will be omitted from the transcription.

Your name will not be given to anyone. I am the only researcher on this project, and your name will stay with me. I have a dissertation committee that will debrief

with me on the data. They may read the transcription or analysis, but they will not see your name.
Your participation in the group discussion, which will be recorded, will be kept on a recording device. All information regarding the study will be kept on my computer, which is password protected. No identifying information will be stored as your names will not be on the recording. I will be the only one with access to the data on my computer.
In the event that this study is published, no identifying information will be used. Your name and university will not be identified in the publication. Relevant information, such as quotes, may be in the publication, but your name will not be attached to any quotes.

PRIVACY

The information you will provide us is considered Private Health Information and subject to HIPAA regulations. No identifying information will be released.

WILL THE RESEARCHER TELL ME IF SOMETHING CHANGES IN THE STUDY?

Informed Consent is an ongoing process that requires communication between the researcher and participants. You should comprehend what you are being asked to do so that you can make an informed decision about whether they will participate in the research study. You will be informed of any new information discovered during the course of this study that might influence your health, welfare, or willingness to be in this study.

WHERE CAN I LEARN MORE ABOUT PARTICIPATING IN RESEARCH?

The Campus Institutional Review Board offers educational opportunities to research participants, prospective participants, or their communities to enhance their understanding of research involving human participants, the IRB process, the responsibilities of the investigator and the IRB. You may access the Campus IRB website to learn more about the human subject research process at http://sponsoredprograms.eku.edu/institutional-review-board.

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WILL I GET A COPY OF THIS FORM TO TAKE WITH ME?

A copy of this Informed Consent form will be given to you before you participate in the research.

SIGNATURES

I have read this consent form and my questions have been answered. My signature below means that I do want to be in the study. I know that I can remove myself from the study at any time without any problems.

_____ _____

_____

Your Signature Date

_____

_____

Researcher Signature Date

Appendix C

Recruitment Email

Appendix C: Recruitment Email

Dear [Student],

I would like to invite you to take part in a research focus group (small discussion group) on (date, time, EKU Combs Building location). The subject of the group is regarding your learning experience on the Johari Window and *Alice in Wonderland* in COU 820, Group Counseling. The focus group should last no longer than one and a half to two hours.

The focus group will provide an opportunity for you to express your thoughts, feelings, ideas, and reflections on this particular learning experience. In particular, I would like to know about the following:

(a) Your use of the Johari Window;

(b) Your reflections on Alice; and

(c) Your reflections on the Johari Window.

Your views are very important and will be utilized to develop further research and teaching strategies in group counseling. Information from this meeting will be included as part of my dissertation, and I have received IRB approval to conduct this study. My dissertation chair is Dr. Carol Sommer.

If you would like to take part in the focus group on (date), please contact Jan Parker at jan_parker63@mymail.eku.edu.

Best,

Jan Parker, LPCC, NCC, ACS

EKU Doctoral Candidate

Appendix D

Participant Check Questions

Appendix D: Participant Check Questions

1. In what ways, if any, have you used the Johari Window in other classes or clinical work, including practicum and internship?

2. In what ways, if any, have you reflected on Alice?

3. In what ways, if any, have you reflected on the Johari Window professionally as a graduate student or as a new counselor?

Appendix E

The Johari Window Classroom Model

The Johari Window Classroom Model	Aspects of Individual Known to Self ↓	Aspects Not Known to Self ↓
Aspects of Individual Known to Others →	I OPEN	III BLIND
Aspects Not Known to Others →	II HIDDEN	IV UNKNOWN

Appendix E: The Johari Window Classroom Model

The Johari Window classroom model is featured above. This figure illustrates the Johari Window modified slightly by the author for the group counseling classroom. This model has been adapted from the following *Sources*: Luft (1969), Trotzer (2006), and Lees-Oakes (2012).

Appendix F

The Johari Window Classroom Model with Movement Depicted

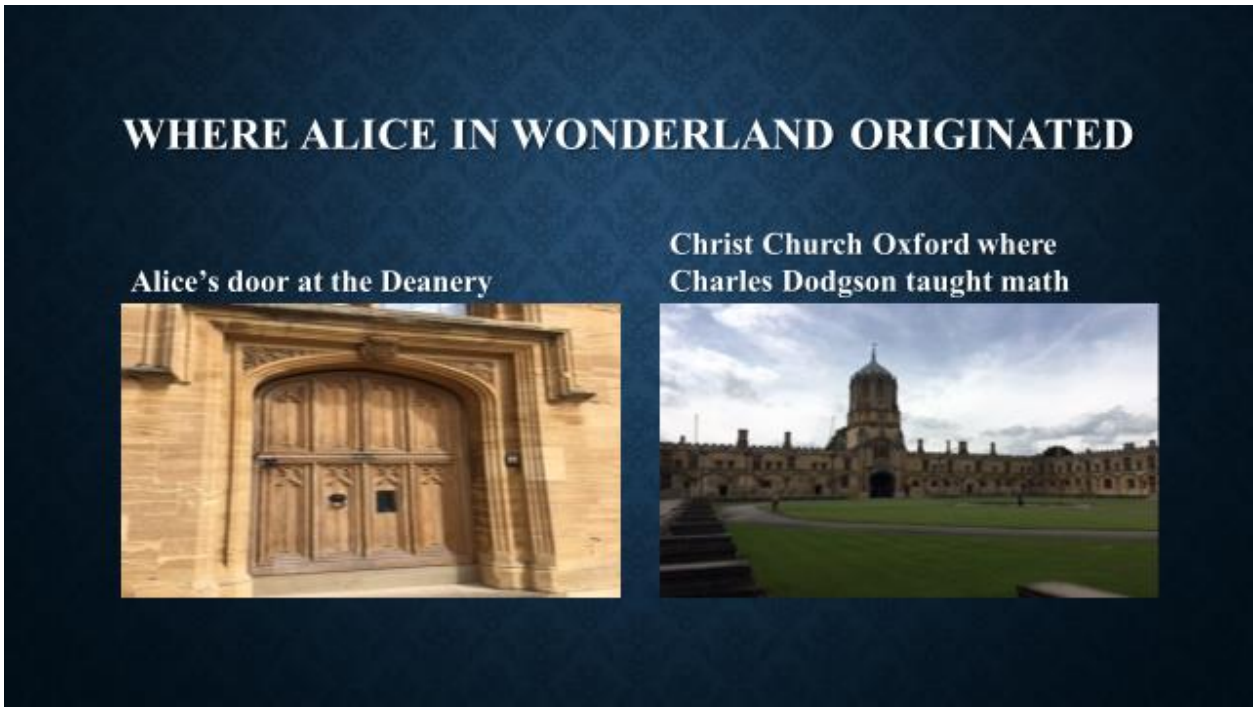
The Johari Window Classroom Model: Depicting Interaction of Intrapersonal and Interpersonal Domains	Aspects of Individual Known to Self	Aspects Not Known to Self
Aspects of Individual Known to Others	I OPEN → → → → → ↓ ↓ ↓ ↓ ↓	III BLIND Feedback Occurs
Aspects Not Known to Others	II HIDDEN Self-Disclosure Occurs	IV UNKNOWN Unconscious Revealed; Strengths-

Appendix F: The Johari Window Classroom Model with Movement Depicted

The Johari Window classroom model is featured above. This figure has been modified by the author and illustrates the movement of the Johari Window. It depicts the intrapersonal and interpersonal domains. This model has been adapted from the following *Sources*: Luft (1969), Trotzer (2006), and Lees-Oakes (2012).

Appendix G

Visual Depictions of Alice's Environment



Appendix G: Visual Depictions of Alice's Environment

The above photographs, taken by the author, provide some context regarding Alice Liddell's life and where Charles Dodgson (also known as Lewis Carroll) created *Alice in Wonderland*. Both Alice and the author lived at Christ Church in Oxford.

Appendix H

Reflective Journal Questions

Appendix H: Reflective Journal Questions

1. What is your previous exposure, if any, to Alice in Wonderland (For example: books, films, or theater productions)?
2. What do you know about Alice?
3. What can be speculated that Alice knows about herself?
4. What does Alice know about herself if the accompanying scene?
5. What do others in the scene not know about Alice at this point?
6. What does Alice not know about herself?
7. What does the Mad Hatter know about Alice?
8. What did Alice discover about herself?
9. What did the other characters discover about Alice?
10. Are there any new insights or anything you would like to add to your reflections on the Johari Window experience?

Appendix I

Group Interview Questions

Appendix I: Group Interview Questions

1. What do you know about Alice?
2. What can be speculated that Alice knows about herself?
3. What does Alice know about herself if the accompanying scene?
4. What do others in the scene not know about Alice at this point?
5. What does Alice not know about herself?
6. What does the Mad Hatter know about Alice?
7. What did Alice discover about herself?
8. What did the other characters discover about Alice?
9. In what way, if any, does Alice shed light on the Johari Window and the group development process?

Appendix J

The Narrative Structure

Appendix J: The Narrative Structure

The narrative structure consists of a prologue, which I created. Next, I introduce an abstract. Labov's (2013) abstract was a point of departure for me. Rather than fixating on one main event, I summarized the story. I, then, utilized Labov's (2013) linguistic structure on an orientation, complicating action, evaluation, resolution, and coda. I also consulted Richmond's (2002) work regarding the complicating action as well. I continued with the narrative by adding an epilogue (McCormack, 2004). Then, I concluded with my own designed terms: the backmatter, which consisted of the participants' critique and afterword or postscript.

1. Prologue
2. Abstract
3. Orientation
4. Complicating Action
5. Evaluation
6. Resolution
7. Coda
8. Epilogue
9. Backmatter
    a. Participants' Critique
    b. Afterword or Postscript