

The Design and Practice of the General Art Course of Jung's "Active Imagination" Infused with "Mask" Creation

Feng-chu Wu

Center for General Education Lecturer, National Ilan University ,Taiwan

Email Address: fjwu@niu.edu.tw

Abstract

This study takes the "Mask" as the main pillar and infuses it in Jung's "Active Imagination". Hence, the general art course design is developed, which utilizes art as a way of self-examination and transforms the negative emotions into positive thoughts. The subjects of this study are 46 students who are enrolled in a university's general art course, on whom this study carries out three-stage courses featuring "My Magical Mask". This study carries out qualitative analysis on students' process of creation with "the Learning Effect Self-assessment Scale" and "the Teaching Effect Questionnaire". This study shows that students' symbolic masks are closely connected to psychology, life experience, and cultural environment; also similarities and differences are found in both genders. The course shows positive impact on student's self-awareness, relieving stress, listening and respect, creative thinking, aesthetic appreciation and so on, and can effectively guide students to learn positive self-therapy. Therefore, this study can provide new thoughts in terms of university's general art education.

Keywords: Masks, Jung, Active Imagination Method, Three-Stage Learning Process, Self-healing of Art

I. Introduction

1. Research Background and Motives

The wave of globalization and the devaluation of higher education have caused many college students to find themselves without self-worth and uneasy about the future. John Tung Foundation's "Survey of Correlation Between Depression and Exercise Habits of National College Students" in 2012 was a wakeup call of physical and mental health of Taiwan University students; it was found that 18.7% of Taiwan University students had a clear melancholic mood and were in need of assistance. The general education which emphasizes holistic education should also provide relevant courses to cultivate students' understanding of themselves and ways of dealing with emotions and self-pressure management.

If the university art and general education can use the artistic creation as the medium, to educate the students not to perform self-mutilation or hurt others, to accept their own emotion and the source of pressure, to study appropriate emotional outlets and the transformation, these measures will greatly help to enhance the students' self-awareness, the consciousness of life and the emotion management ability.

2. Research Purpose

Based on the above background and motivation, this study hopes to introduce the "Active Imagination" of Jung (1875-1961) as the curriculum design with the "mask" as the central pillar, and guide students to jump out of the frame of past college art education; students are advised to use art as an introspective method, through which they will learn about themselves and self-healing process.

II. Literature Review

Through the collection and collation of literature, this study explores the teaching practice of art in university general education, the "Active Imagination and art-therapy, the symbol and psychological implication of the mask, and then conducts related follow-up exploration.

1. The Teaching Practice of University General Art Education

The knowledge division of higher education is becoming more and more deepened, and the professional training becomes the one-way thinking of education; the university departments compete with one another in "professional scores", with disregard of the cultivation of humanistic art and holistic education. The general course becomes the "unprofessional" course among students (Huang, 1999). The general art course is even more often regarded as the non-professional supplementary credits; this kind of realism oriented to major subject, on the one hand, affects the students' learning attitude; on the other hand it also challenges the teacher's enthusiasm and teaching methods. In recent years, due to the attention of academics and the promotion of general reform of courses, university general education is endowed with the important mission of cross-knowledge integration, and the general art curriculum has changed gradually, and it no longer adheres to the academic educational mode. For instance, Wang (2005) takes the visual culture as the main axis, and brings the contemporary visual theme into the curriculum; it guides the university

students to care about the cultural phenomena, enables students to observe, explore and convey visual ideas. The university general art education begins to fuse cultures, genders, citizens and other pluralistic topics. In addition, the university should improve students' adaptability to life and pressure and guide students to develop mature personality and emotions. Therefore, the way of educating students' emotional maturity should not be limited to expressing thoughts and feelings, but it should guide students to understand emotions, understand the factors beneath them, and then learn to accept, properly express, and transform their subjective experience. Yang and Yang (2007) believe that art is an ideal way of emotional management and education; with works of art as a specific medium, depression stemming from long-lasting trauma or apprehension from the bottom of one's heart can emerge. There are also teachers offering courses and studies on emotional management coupled with artistic expression creation, such as Huang (2009)'s Effect of Expressive Art on Medical Students' Emotion Management, which affirms that the use of expressive art can improve students' self-confidence and EQ.

2. Art Therapy and Jung's Active Imagination Method

From the perspective of anthropology and evolutionary psychology, human beings are naturally fond of creating and can use art to improve life and ease the restlessness towards the unknown. Relating art to psychotherapy is developed gradually after the 19th century. From the 1930s to 1940s, psychologists and art therapists found that the art of nonverbal expression was instrumental in assisting patients with serious mental illness (Ho and Liao, 2011). It was not until Sigmund Freud's interpretation of dream, emphasizing the subconscious and the importance of imagination that the first combination of psychology and visual image took shape as an academic theory. And then, the psychoanalyst Jung proposed using symbols and archetypes to visualize repressed unconsciousness to the conscious level, and to help maintain personal mental and psychological health (Wu, 2010).

Nowadays, the use of art as education and therapy has been diversified, and they are suitable for all ages with a wide range of applications, such as trauma therapy (death of loved ones, major accidents, disasters, sexual assault, etc.), family therapy, group therapy, abused child care, psychiatric patients, terminal patients of oncology, diet disorders treatment and education, rehabilitation, gerontology therapy (Ho et al. 2011; Wu, 2010). To sum up, art has been associated with education, psychology, healthcare, community care and a lot of other multi-functional cross-domain combinations.

American Art Therapy Association (AATA)'s definition of art therapy is: "It is a tool or medium in the form of art that is used in psychotherapy. It allows people to explore personal problems and potentials through verbal and nonverbal expression and artistic creation experiences to help people become more consistent with the inner and outside world." (Chen, 2011). The concept of Art Education Therapy was introduced by Lowenfeld in 1957, who put forward this theory based on the social psychological development theory by Erikson; Lowenfeld further developed the stage of painting development, and regarded art as the medium of emotion and cognitive development (Lowenfeld & Brittain, 1987). Art educators are encouraged to integrate art therapy concepts and spirits into art teaching through interdisciplinary approaches.

Active Imagination was introduced by Jung during the period from 1913 to 1919, who discovered that it is an effective way to integrate emotions and reconcile the

consciousness and the subconsciousness (Marta Tibaldi, 2011). Jung believed that Active Imagination is able to create a relationship between the subconscious image and the creator of the image, and facilitate the internal dialogue, which would require active creation of the subject. At the same time, Jung emphasized that the focus of attention is to understand the underlying meaning of the metaphor of the image, and not to look from an aesthetic point of view or in terms of traditional aesthetics (Wallace, 2001).

Based on Jung's Active Imagination, Marie-Louise Von Franz briefly summed up 4 stages: The 1st stage: thinking process of emptying "I" in one's mind, excluding criticism, and getting rid of all expectations and opinionated ideas; the 2nd stage: letting the subconscious fantasy image into the perceptual range, and letting it flow freely; the 3rd stage: the consciousness giving the fantasy image some form of expression through drawing, writing, music, dance and so on; the 4th stage: facing the objectification of the subconsciousness in a positive way, evaluating the underlying meaning, and making moral decisions consciously in the light of subjects' own value systems. Jung also believed that writing down the entire process as textual materials can effectively subdue the tendency of self-deception (Marta Tibaldi, 2011). Therefore, active imagination is to place people away from a negative or passive situation, and to make them active; with their own experience as a starting point, emotions and ideas in art and other forms of expression are perceived and addressed.

3. Symbols and Psychological Implications of Masks

Masks have important meanings and functions in the history of human beings, which involve cultural, social, ceremonial, religious, psychological, subconscious and other various levels; there are trans-regional, cross-era universality of masks.

From the system of cultural interpretation, masks are rich in polysemy and the structural aspects of social context (Chang, 2013). From the point of view of psychology, Jung (1964) believed the mask makes the wearer transform into the archetypal image; Jung also raised an important psychological concept: Persona. For people in the living environment, some tendencies and behaviors are socially acceptable; those not accepted by the society, as a person grows up, are transmuted into the "shadow" by society's formation or suppression. "Shadow" in Jung's exposition is more primitive, uncivilized, and it does not appeal to the social conventional etiquette; and the "persona" is the outcome of the social mainstream's guidance, formation, and suppression; it can be adapted to meet the expectations and requirements of society, making it an indispensable defense protection mechanism. Because humans do not like to expose their weaknesses and to be seen through by others, so they are accustomed to use the "persona" to cover up their weaknesses and disadvantages. So the function of the "persona" is to allow us to interact with the outside world and respond to it (Daryl Sharp, 1987).

In the process of growing up, we should put on different "personas" in accordance with the needs of the society, and proper combination of the two reflects one's ability, and can provide effective help for interpersonal communication. But if there is an inconsistency, there will be the following issues: (1) the excessive development of the persona: this easily leads to overflow of social roles within a personality, and as a result one cannot feel the true feelings of one's inner self; (2) incomplete persona development: the personality is extremely fragile, and one is easy to suffer from rejection and feel injured, or easily loses themselves with people that are close; (3)

excessive identification with the persona: the integration of ego and persona, creating a confusion between the ego and one's social role; once the environment changes and one needs to remove the persona, the sense of the ego becomes very weak; once feeling threatened, one will unconsciously consider it as a threat to the ego as a whole (James A. Hall, M.D. 1983).

Jung held that the "persona" could be both beneficial and harmful. Therefore, when we encounter difficulties or face life problems, we need to jump out of the habitual thinking, and be aware of and scrutinize the balance of "persona" and the ego; only through harmony of persona and ego can one obtain physical and mental health and lead a wholesome life.

III. Research Method

1. Research Subjects

With the "mask" as the main axis, the researcher designed the developed three-stage teaching method of "my magical mask" and introduced it into university general art courses; this methodology has been implemented for 5 years, or 10 semester. This paper sets its subjects as students who participated in the creative process of "My magical mask" of the 1st semester of 2016 academic year; students were from different departments and grades; there were 28 male students and 18 female students, with a total of 46 students.

2. Curriculum Planning and Design

The researcher took the role as the teacher and carried out curriculum design and planning; the curriculum made the use of "mask's" rich symbolic function and psychological meaning in the cultural, social, ceremonial, religious, psychological, and subconscious aspects; it infused Jung's "Active Imagination" spirit and used the three-stage teaching method. It took 8 weeks with 2 hours per week, and the total hours are 16.

The following is "My Magical Mask's" three-stage teaching method design instructions: The 1st stage is "cross-domain knowledge construction" and the various theoretical knowledge orientation related to "mask", such as art anthropology, art sociology, art psychology, symbols and symbolism and psychological implication, Jung's "Persona", art therapy theory, etc. When accessing the mentioned knowledge fields, students will understand the relationship between masks and human in the cultural, social, ceremonial, religious, psychological, and art therapy aspects. The 2nd stage is "active imagination creation": to guide students to understand the focus of active imagination and jump out of the pleasing and aesthetic skills orientation; and through the moving creative process by students the stage triggers pluralistic thinking. After class the teacher and students engage in discussion to clarify the bottlenecks and difficulties the students have previously encountered. Students use active imagination method to detect the image in the mind and their inner voice; by means of multi-media, the emotional image and negative thoughts are transformed into a symbolic way to be created and shared in the classroom. Students listen to the presenter's creative inspiration, ideas and start to reflect on the life experience; the audience provide feedback in question, verbal communication and written ways, and in this way a learning community of respect, empathy, and feedback sharing starts to

take shape. The 3rd stage is "integration of the creative process": any emotion and ideas generated in the process is recorded, so that students can effectively understand whether there is self-deception and perceive the process of integration of the body and mind. The above instructions are collated as shown in Figure 1:

Table 1 The Three-stage Action Planning of this Study

Stage	Main Content	Aim
cross-domain knowledge construction	1. Art Anthropology	Understand the relationship between masks and human development
	2. Art Sociology	Understand the social implications of masks
	3. Art psychology	Understand the link between mask and psychology
	4. Symbol and Psychological Implication	understand symbols and symbolism and psychological implications
	5. Persona	Understand social shaping and subconscious' roles
	6. Art Therapy	understand the art's effect on self-education and therapy
active imagination creation	7. Active Imagination Method	Introduce the key information of active imagination, and the technique of jumping out of pleasing and aesthetic feeling
	8. Past Creative Sharing	Share the creative process of past students, triggering multiple thinking
	9. Thinking, Awareness and Transformation	Initiate free imagination and in-depth dialogue to understand internal problems and needs
	10. After-class Teacher-student Discussion	Help students to clarify the difficulties and problems encountered in writing
	11. Multi-creation	Learn how to use multimedia to transform images and negative thoughts
	12. Classroom Presentation and Sharing	Develop self-confidence and expression and learn about respect and empathy
Integration of the Creative Process	13. Awareness and Reflection	Perceive the images and emotions experienced in the process of reflection and creation
	14. Symbolism and Psychological Implication	Understand the relationship between the intrinsic needs and significance and use of symbols and symbolism
	15. Recording of Creative Process	To record the mood, image, etc. of the creation process by writing. and comb them for integration

IV. Research Analysis and Findings

In this study, participants were coded, for example: M01 represented the 1st male student; F01 represented the 1st female student. With a total of 46 participants, 28 male students were encoded from M01-M28; 18 female students were coded from

F01-F18. Students' creative processes were summarized and analyzed as the output and explanation of the research.

1. Symbolic Use and Psychological Implication

This study found that the main symbols of student creation masks can be categorized in 17 types: anime, video games, film celebrities, movie figures, faces, bodies, aboriginal people, religions, festivals, animals, insects, natural phenomena, money, symbols, colors, machines, and manmade objects; statistical analysis is shown in (Figure 2).

Table 2 Types of "My Magical Mask" Chosen by Students for Creation

Type	Number of Students (Male)	Number of Students (Female)
01. Anime	1	1
02. Video Games	0	1
03. Film Celebrities	1	0
04. Movie Figure	3	2
05. Faces	2	0
06. Bodies	1	0
07. Aboriginal People	0	1
08. Religions	1	0
09. Festivals	0	1
10. Animals	2	3
11. Insects	1	0
12. Natural Phenomena	5	3
13. Money	4	0
14. Symbols	2	2
15. Colors	2	2
16. Machines	2	0
17. Manmade Objects	1	2
In all:	28 males	18 females

There were 7 commonly used mask types by male and female students, statistical analysis of the use of symbols and their psychological implications is shown in (Figure 3). Among them, two most cited types by male students are natural phenomena (5 males) and film characters (3 males); for female they are natural phenomena (3 females) and animals (3 females). The "natural phenomenon" is the most commonly used symbolic type for both male and female students. Nature has been the source of human health since ancient times, and it can help people to express the pressure and restore vitality, which is quite conducive to the physical and mental health of the people. Nature often becomes the metaphor and projection image of body and soul healing. This study also found that male and female students had cultural differences in "anime" and "film characters", male students were more biased towards the American superheroes, while female students were in favor of Japanese and Chinese figures. This study found that "anime", and "film" and television media have a high degree of value impact on college students, and there exists a distinct preference between genders. In addition, the symbolic types of 3 categories were only used by female students: video games, aboriginal people, and festivals; 8 categories used only by male students: movie celebrities, face, body, religion, insects, money,

time, and machines. It can be seen that the virtual role of video games also causes psychological projection and value impact on female students.

Figure 3 Commonly Used Symbols of Male and Female Students and their Psychological Implication

Type	Male		Female	
	Use of Symbol	Psychological Implication	Use of Symbol	Psychological Implication
Natural Phenomena	M01 the Sun and the Moon	M01 The self of multiple facades	F01 Wishing Tree	F01 hope and target
	M02 The Sun, the Blue Sky, Big Trees	M02 Good mood in the nature	F02 High Mountains	F02 open the sight
	M03 White Day and Dark Night	M03 The dark night engulfs everything and the white day renews everything	F03 Stars	F03 navigation
	M04. Rainbow	M04 View things from all angles		
	M05. Tree of the World, Tides	M05 Tree of the World: a grand look of the world Tides: the force going ahead		
Animal	M06 Lion	M06 Decisive and mighty	F04 Magic Fox	F04 Intelligence, courage and decisiveness
	M07 Hedgehog	M07 Defensive	F05 Peacock	F05 Beauty and confidence
			F06 Phoenix	F06 Rebirth in the Fire
Anime	M08 Minion	M08 Lively and Outgoing	F07 The Character from <i>Your Name</i>	F07 Time, Communication of People, and the sanctity
Film Figures	M09 Iron Man	M09 Wealth, intelligence, execution and ladies	F08 "the Invisible Crown" from the film <i>Tiny Times</i>	F08 Confidence
	M10 Bat Man	M10 Force conquers all	F09 Queen	F09 Confidence
	M11 Clown	M11 Giving happiness to others while concealing sadness to oneself		
Symbols	M12 Heart	M12 Warm love like a harbor	F10 Indian handmade decorative designs	F10 Beauty
	M13 Scale	M13 Equality and fairness	F11 Characters	F11 Knowledge and Communication
Colors	M14 White	M14 Purity and peace	F12 White mask with black gloves	F12 Blocking of sensation
	M15 Blue Veins	M15 Calmness	F13 Blue	F13 Rationality conquers sensibility
Artificial Objects	M16 Glass	M16 Reflects Other's Light	F14 Gift box	F14 Surprise in life
			F15 Good Weather Doll	F15 The mood changes for better

In addition, the psychological meaning of male and female students showed a distinct difference: the most common psychological implication showed by male students is "wish to have money"; for female students it is the "need for self-confidence"; analysis of symbolic uses and psychological meaning is shown in (Table 4). There are 6 male students who "wish to have Money" and used \$, NT banknotes, the film "Iron Man", and Voodoo skull as a symbol; there are 4 female students who "need self-confidence" and used peacock, "the Invisible Crown" from the film *Tiny Times*, queen's tiara, and a role in video games to represent "self-confidence."

Table 4 "The Most Common Symbols Used and Their Psychological Meaning" of Male and Female Students

		Male N6	Female N4		
		Wish to have money	Need for self-confidence		
Student	Use of Symbol	Psychological Implication	Student	Use of Symbol	Psychological Implication
M09	Iron Man	Countless assets	F05	Peacock	Beauty and self-confidence
M17	NT Notes	Able to do a lot of things	F08	"the Invisible Crown" from the film Tiny Times	self-confidence
M18	\$	Possess a lot of money	F09	Queen	self-confidence
M19	\$	Monetary needs and omnipotence	F16	Role in video games	
M20	\$ diagonal pliers and computer	Skills to earn livelihood for the family			
M21	Money, voodoo skull	Dangerous process requires great strength Money, voodoo skull			

Jung held that symbolism is a cosmopolitan language, and that its species and metaphors are very rich, which are much more than human imagination. Its abstract form presents itself directly from the human subconscious and is widely used worldwide. Human use of images, symbols will inevitably be related to their daily life experience and the culture, environment, information and so on. Therefore, the symbol mainly emphasizes the relationship between metaphors and inner self; symbolism and symbols have their unique and personal meaning to the individual, and the image metaphor can be related to the past experience and also predict the future (David Fontana., 1994). Therefore, the interpretation of symbolic meaning focuses on the creator's subjective and real feelings, while visual and textual association and awareness interpretation, can also help creators to interpret the relationship between the image symbol and the ego, and therefore reveal the hidden psychological implications beneath the image.

The above analysis reflects that national college female students still feel limited and stressful to the society and the environment; they care a lot about the evaluation and perception of others, but are also eager to be true to themselves. They do not want to be circumscribed by others or the environment and lose themselves in the progress. They think that beautiful appearance, self-confidence can help themselves to face interpersonal relations and the future. The male students think that "wish to have money" is one of the important goals of life, showing the national students are greatly influenced by the value system that prioritizes "money" from the society, film and television media, and the Internet they tend to attach heavy emphasis to materialistic gains; At the same time, the overall economic environment is not good, and the recession of economy already has a negative impact on students' study, life and the future; they feel uneasy, as a result the original dream goal is replaced by more realistic or even mundane ones like "wish to have money".

2. Transition from Negative Emotion to Positive Thinking

This study found that students' negative emotions and stress origins mainly include: lack of self-confidence, poor interpersonal relationship, personality shortcomings, learning disorder, lack of goals, poor time management, economic pressure, hesitation towards the unknown, family pressure, etc. Although each student faces different problems and dilemmas, through the three-stage creative teaching method of "My Magical Mask", students have engaged in inner dialogue, during which they are able to perceive self-conflict and negative emotions in the subconscious mind, and learn to accept the imperfect self, and then find a solution. By linking with positive energy, and visualizing the image, then combining all the flow of images, negative emotions, subconscious, symbolic uses, psychological implication and energy transformation in the integration process. And the above use of active imagination of the creation process, is a self-healing process.

The following extracts students M08, M22, F05, F04's "My Magical Mask" creation process; how students face the original negative emotions, stress origins, and then the self-healing process of creatively transforming the negative emotions into positive thinking. As shown in Table 5, this is explained in sequence:

Student M8 created a two-layer mask; the outer mask represented the pressure of the expectations of parents that caused him to be frustrated and in despair, and therefore he wrapped his face with a "No Face Man" mask. The inner mask represented his new awareness after thorough reflection; he found his real personality to be cheerful and lively, just like the optimistic "Minion"; he needed to take off the cold, unhappy mask of "No Face Man", and restore his optimistic and cheerful personality and show it in front of people.

Student M22 created a two-layer mask; the outer mask represented a long time of ridiculing and insults on his family by relatives with a teeth face mask with swollen scars and bleeding blood, showing the anger to revenge. These long accumulated emotions have occupied all his thoughts, and have influenced his personality and life. Through the awareness and reflection, he knew that he was not happy; through active imagination, he created a mask to return to his inner self. He needed to enrich his experience of life, to seek love, to see others with his eyes and to know himself. Eventually he used his fists for symbol of strength and persistence.

Student F04 lacked decisiveness and courage and didn't know how to keep the line with others and to refuse intrusion; she was easy to be provoked, but also depressed and had suicidal thoughts. Through the awareness and reflection, she came to understand that she has buried herself in serious negative feelings of lack of self-confidence and security; she lacked energy and was unable to protect herself. Through the active imagination, she took the Japanese magic fox as the psychological implication's projection and created the power she needed. The following is an excerpt from her creation's writing: "... Virtually, through the mask expression I do not want to sink. I thank the mask to muster up my subconscious that wants to get back on my feet, reminding me not to commit suicide. I hope I can use my intelligence, courage to reconcile myself; I can be thoughtful, and calm and ready to make changes, intuitive and decisive, and have the strength to protect myself, my friends and my family."

Student F5, because of her family's preference towards a son and an outstanding older sister, often felt being inferior and hurt when being compared with others. She

thought that she was not good enough and afraid of doing something wrong, as a result she always had melancholic tendency. Through the awareness and reflection, she realized that for a long time she has been imitating her sister instead and losing her true identity; she wanted to find the self-confidence she lost, so she created the "peacock", a beautiful, confident mask. "The Mask encourages me not to be afraid to give the wrong answer or do the wrong thing." she said in her creative journey. "After finishing the magic mask, I felt much better... bad memories are growth, and in the process one's confidence and courage is built up. I want to show myself as the beautiful peacock, and my goal is to dominate my own world like a queen.

Students transformed the negative emotional thinking hidden in the subconscious into positive thinking through "active imagination"; they are spontaneously expressed through the creative way, and students can perform effective and positive dialogue and creation.

Table 5 Excerpts from Self-healing Dialogues in the Creative Process of "My Magical Mask"

Student	Original Negative Emotion	Old Use of Mask Symbol	New Use of Mask Symbol	Positive Thinking and Strength
M08	Setback and Despair	 No Face Man	 Minion	Optimistic, cheerful
M22	Anger and Revenge	 Long Tooth Face	 Back to the needs of one's own	Experience life, Seek love, keep working hard
F04	Lack of Decisiveness and Courage		 Magic Fox	Intelligence, courage, can be calm and ready for make changes
F05	Self-abasement and loss of one's true self		 Peacock	Beauty and confidence

3. Discussion on the Effect of Three-stage Teaching Method of Introducing Mask Creation

According to the innovative teaching method of "My Magical Mask" infused with Jung's "Active Imagination Method" which has been developed in this research, the author has carried out the research and analysis of the students' learning Effect: (1) The students' creative process. (2) The "Learning Effect Self-assessment Scale" designed by the researcher, which takes form as before-course and after-course survey; the before-course survey is performed in the 2nd week of the semester; the after-course survey is performed in the 17th week of this study. The researcher studies the average difference of the same sample by T-Test in the final test, and the single tail test was adopted. (3) The "Teaching Effect questionnaire" designed by the researcher was arranged in the 18th week of the final period, and quantitative and qualitative questions are both included.

Research results show that students think the "My Magical Mask" three-stage creative learning process is able to let them know more about themselves, understand the multiple aspects of the use of art; also it can help people to relieve emotional pressure and understand one's inner self; it promotes creative thinking ability, aesthetic appreciation, and the ability of listening and respecting different views of others'; students start to understand the relationship between symbols and symbolism and human significance, and there is all-around and in-depth understanding of the art and so on; before-course and after-course surveys measure the score of these mentioned topics in the self-assessment table. Using the analysis of SPSS statistics software and the T test of dependent samples, p value is 0.000*, since the p value is <0.05 statistically significant difference is achieved, and this study proves to be of substantial effects. (See Table 6, Table 7)

Table 6 Before and After Comparison of Students Becoming more Aware of Themselves Through the Mask Creation Process

Year	Semester	N	Average in before-course survey	Average in after-course survey	T value	P value
2016	1	46	3.2	4.65	-10.265	0.000*

Table 7 The Comparison Table of the Different Aspects of Students' Learning Effect

1 st Semester of 2016 N46					
Item	Average in before-course survey	Average in after-course survey	T value	P value	
Understanding the multiple application of art can help one to relieve emotional stress and understand oneself	3.65	4.52	-5.491	0.000*	
Creative thinking ability	3.61	4.43	-5.649	0.000*	
Aesthetic appreciation ability	3.50	4.50	-6.250	0.000*	
Listening to and respecting different views	4.15	4.61	-3.420	0.000*	
Understanding the meaning and relation between symbols, symbolism and human significance	3.17	4.41	-8.158	0.000*	
More orientation and insight into art	3.04	4.52	-9.770	0.000*	

In addition, the implementation of the anonymous qualitative survey of "Teaching Effect Questionnaire" in the 18th week of the semester has 46 valid questionnaire replies. There are 24 students who selected "I like my magical mask process and

presentation very much", and another 20 selected "I like my magical mask process and presentation"; the total of "like very much" and "like" is 44, accounting for 96%; the number of students expressing "neutral" feel is 2, accounting for 4%. To sum up, the students' qualitative feedback to "my magical mask process and presentation", there are: being able to focus on the feelings of the self, understanding other people's different ideas, spiritual communication, taking a close look at themselves, deep understanding of their shortcomings and lack, being more aware of themselves, possessing positive energy, strengthening their own beliefs, opening their hearts, urging them to make breakthrough, rearranging themselves, thinking about the future, and making them to search for more progress.

The above qualitative and quantitative research and analysis can verify the student's positive feedback towards the three-stage teaching method of "my magical mask" design and the implementation; and it has a remarkable help to the student study achievement and the ability promotion.

V. Conclusion

In this study, "mask" is selected as the main axis, and Jung's "Active Imagination" is infused in the three-stage curriculum design; students perform interdisciplinary knowledge construction in cultural, social, psychological and other aspects through the "mask", and experience that artistic creation will help express the pressure and emotion, reflect the inner voice, and harmonize the body and the mind. Students learn to understand the subconscious image and link it with their own experience and psychology; with the creation of active imagination, the negative emotional thinking are transformed into positive energy, which can effectively guide the college students to start from the dialogue with the inner self as the beginning, through the spontaneous creation process, and gradually embark on the learning process of using art as a self-treatment tool.

The research process finds: (1) symbolic uses and psychological implication: students' symbolic uses of masks can reflect intrinsic psychological connotations and values, and it is related to their life experience, also there is difference in both genders. (2) Transformation from negative emotion to positive thinking: this study can guide students to think in their own thoughts; students transform the negative emotional thinking hidden in the subconscious into positive thinking through "active imagination"; they are spontaneously expressed through the creative way, hence a visualized output. In this process, art's self-treatment effect is achieved. This study introduce the students to use the artistic creation as the medium, and understand themselves and feel empathetic towards others; in this process they will effectively obtain awareness and reflection of life and the intrinsic self-healing power, which has opened a new study domain and added value to the general art course curriculum.

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