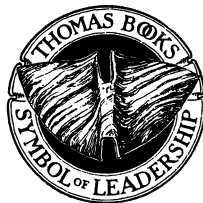


**THE USE OF CREATIVE THERAPIES
WITH SURVIVORS OF
DOMESTIC VIOLENCE**

THE USE OF THE CREATIVE THERAPIES WITH SURVIVORS OF DOMESTIC VIOLENCE

Edited by

STEPHANIE L. BROOKE, PH.D., NCC



CHARLES C THOMAS • PUBLISHER, LTD.
Springfield • Illinois • U.S.A.

Published and Distributed Throughout the World by

CHARLES C THOMAS • PUBLISHER, LTD.
2600 South First Street
Springfield, Illinois 62704

This book is protected by copyright. No part of
it may be reproduced in any manner without
written permission from the publisher.
All rights reserved.

©2008 by CHARLES C THOMAS • PUBLISHER, LTD.

ISBN 978-0-398-07818-8 (hard)
ISBN 978-0-398-07819-5 (paper)

Library of Congress Catalog Card Number: 2008012538

With THOMAS BOOKS careful attention is given to all details of manufacturing and design. It is the Publisher's desire to present books that are satisfactory as to their physical qualities and artistic possibilities and appropriate for their particular use. THOMAS BOOKS will be true to those laws of quality that assure a good name and good will.

*Printed in the United States of America
CR-R-3*

Library of Congress Cataloging-in-Publication Data

The use of the creative therapies with survivors of domestic violence
/ edited by Stephanie L. Brooke.

p. ; cm.

Includes bibliographical references and index.

ISBN 978-0-398-07818-8 (hard) -- ISBN 978-0-398-07819-5 (pbk.)

1. Victims of family violence--Mental health. 2. Art therapy. 3.
Play therapy. 4. Music therapy. 5. Psychiatry, Transcultural. I.
Brooke, Stephanie L.

[DNLM: 1. Domestic Violence--psychology. 2. Sensory Art
Therapies--methods. 3. Cross-Cultural Comparison. 4. Stress
Disorders, Post-Traumatic--therapy. 5. Survivors--psychology. WM
450 U84 2008]

RC569.5.F3U84 2008
618.92'8582230651--dc22

2008012538

CONTRIBUTORS

I extend my deepest appreciation to the following contributors for sharing their expertise and experience about their work with survivors of domestic violence. Each of these contributors was selected on the basis of his or her experience with respect to clinical issues, diversity in theoretical orientation, or treatment modality. As you read each chapter, it is my hope you will share in my appreciation for the insights contributed by the following individuals:

Liora Abrahams Brosbe, MA

Liza Avetikova, MPS

Brian L. Bethel, MEd, PCC-S, LCDC III

Meredith B. Carleton, MPS, ATR-BC, LCAT, CCLS

Meg Chang, EdD, LCAT, NCC, ADTR

Amy Clarkson, MMT, MT-BC, CP, LCAT

Sandra L. Curtis, Ph.D., MT-BC, MTA

Alexia Electris, MPS, ATR, LCAT

Janice Hnath, MPS, BCSCR, ATR-BC, LCAT

Ellen Horovitz, Ph.D., LCAT, ATR-BC

Fern Leventhal, Ph.D.

Kristin Long, LCAT, RDT/BCT

Athena P. Madan, MA

Dawn Lorraine McBride, Ph.D.

Mary L. McGinnis, MA, LMHC, LMFT, NCC, CLA

Barbara McKechnie, LCAT, RDT, LPC

Charles E. Myers, MA, LPC, LMHC, NCC, RPT-S

Deborah K. Pierce, MA, RDT/BCT

Joshua A. Thomas-Acker, MS, LMHC, LPC, NCC, CAP

Sonali Senroy, BA

PREFACE

T*he Use of the Creative Therapies with Survivors of Domestic Violence* is a comprehensive work that examines the use of art, play, music, dance/movement, drama, and supervision with respect to treatment issues relating to family violence. The author's primary purpose is to examine treatments approaches which cover the broad spectrum of the creative art therapies. The collection of chapters is written by renowned, well-credentialed, and professional creative art therapists in the areas of art, play, music, dance/movement, and drama. In addition, some of the chapters are complimented with photographs of client art work, diagrams, and tables. The reader is provided with a snapshot of how these various creative art therapies are used to treat male and females suffering from domestic violence. This informative book will be of special interest to educators, students, therapists as well as people struggling with family violence issues.

S.L.B.

CONTENTS

	<i>Page</i>
<i>Preface</i>	vii
 <i>Chapter</i>	
1. INTRODUCTION: ART THERAPY ASSESSMENTS WITH A CHINESE SURVIVOR OF DOMESTIC VIOLENCE <i>Stephanie L. Brooke</i>	3
2. A STRUCTURAL FAMILY ART THERAPY APPROACH TO DOMESTIC VIOLENCE <i>Ellen G. Horovitz</i>	25
3. HEALING THROUGH CLAY: A CASE STUDY OF A CHILD WITNESS OF DOMESTIC VIOLENCE <i>Liza Avetikova</i>	46
4. FINDING PEACE THROUGH ART: ART THERAPY WITH CHILD SURVIVORS OF DOMESTIC VIOLENCE <i>Meredith B. Carleton</i>	64
5. THE ROYAL ROAD: USING PLAY TO HEAL CHILDREN WHO HAVE EXPERIENCED DOMESTIC VIOLENCE <i>Charles E. Myers</i>	81
6. THE USE OF PLAY THERAPY WITH CHILDREN IN A DOMESTIC VIOLENCE CONTEXT <i>Joshua A. Thomas-Acker and Mary L. McGinnis</i>	94

7. BEYOND THE BRUISES: THE USE OF PLAY THERAPY WITH CHILDREN EXPOSED TO DOMESTIC VIOLENCE <i>Brian L. Bethel</i>	107
8. GATHERING VOICES: MUSIC THERAPY FOR ABUSED WOMEN <i>Sandra L. Curtis</i>	121
9. MUSIC THERAPY WITH CHILDREN WHO HAVE WITNESSED DOMESTIC VIOLENCE <i>Amy Clarkson</i>	136
10. DANCE/MOVEMENT THERAPY INTERVENTIONS IN DOMESTIC VIOLENCE: STILL A PARADIGM OF ACTION <i>Meg Chang and Fern Leventhal</i>	158
11. DEVELOPMENTAL PLAY THERAPY WITH CHILDREN WHO HAVE WITNESSED DOMESTIC VIOLENCE <i>Sonali Senroy</i>	183
12. “NO TIME TO SAY HELLO, GOOD-BYE” (DISNEY, W.): DRAMA THERAPY WITH CHILDREN ON AN INPATIENT PSYCHIATRIC UNIT <i>Kristin Long and Barbara McKechnie</i>	199
13. USING DRAMA THERAPY IN DOMESTIC VIOLENCE GROUPS FOR INCARCERATED WOMEN <i>Liora Abrahams Brosbe</i>	223
14. DRAMA THERAPY AS TREATMENT FOR SURVIVORS OF DOMESTIC VIOLENCE <i>Deborah K. Pierce</i>	248
15. MA MERE ET MOI: CREATIVE ARTS IN A GROUP TREATMENT FOR MOTHERS AND THEIR CHILDREN <i>Athena P. Madan</i>	270

16. TRANSFORMING THE HIDDEN TRAUMA OF ABUSE:
INCORPORATING ART AND NARRATIVE THERAPY
WITH CHILD SURVIVORS OF DOMESTIC VIOLENCE
Alexia Electris and Janice Hnath 300

17. SUPERVISION ISSUES IN FAMILY VIOLENCE CASES
Dawn Lorraine McBride 321

Name Index 343

Subject Index 351

ILLUSTRATIONS

Page

Chapter 1

Figure 1. Line Drawings	4
Figure 2. Affective Color Chart (see also Appendix)	5
Figure 3. KHTP.	9
Figure 4. FCCD.	15
Figure 5. Father-Centered Circle Drawing	16
Figure 6. Mother-Centered Circle Drawing.	17
Figure 7. Self-Centered Circle Drawing.	18
Figure 8. Symbol-Centered Circle Drawing	19
Appendix - Affective Color Chart	21
Appendix - Affective Line Chart	22

Chapter 2

Figure 1. Genogram	27
Figure 2. Bender Gestalt	29
Figure 3. KFD	30
Figure 4. Mother/child dyadic family session	36
Figure 5. Sad face and Medusa.	37
Figure 6. Time bomb	37
Figure 7. Family portraits	38
Figure 8. Paul's platform person of father (left) and Linda (right)	39
Figure 9. Universe.	40
Figure 10. Goodbye card	40

Chapter 3

Figure 1. Dual drawing	50
Figure 2. Bird Monster	51
Figure 3. Horn Lizard	51
Figure 4. Million-Dollar Robot.	53
Figure 5. Watercolor House	56

Chapter 4

Figure 1. Painting created by 11-year-old boy in PALS program.	65
Figure 2. Mosaic created by 11-year-old boy in PALS program	70
Figure 3. Puppet created by 7-year-old girl in PALS program	74
Figure 4. Chess set created by 10-year-old boy in PALS program.	76

Chapter 7

Figure 1. Jason	113
Figure 2. Michael.	115
Figure 3. Michael's healthy relationship.	116
Figure 4. Michael's unhealthy relationship.	117

Plates

Plate 1. Dual Drawing.	176
Plate 2. Bird Monster.	176
Plate 3. Horn Lizard	177
Plate 4. Watercolor House.	177
Plate 5. Painting created by 11-year-old boy in PALS program	178
Plate 6. Mosaic created by 11-year-old boy in PALS program.	178
Plate 7. Puppet created by 7-year-old girl in PALS program.	179
Plate 8. Chess set created by 10-year-old boy in PALS program	179
Plate 9. Michael's healthy relationship.	180
Plate 10. Michael's unhealthy relationship.	180
Plate 11. Multicolored Bird.	181
Plate 12. Torn Book.	181
Plate 13. Sample Collage from Power and Control Wheel.	181

Chapter 11

Figure 1. Multicolored Bird	189
Figure 2. Torn Book	189

Chapter 14

Figure 1. Sample Collage from Power and Control Wheel	237
Appendix. Power and Control Wheel	266

Chapter 15

Table 1. Types and Incidence of Domestic Violence, Reported in the Past Five Years	270
Table 2. Potential Developmental Impact of Exposure to Domestic Violence	274
Table 3. Potential Impact of Exposure to Domestic Violence on Preadolescents (Age 10-13 Years) and Their Implications for Group Intervention	275
Figure 1. Modality interrelationships of the Creative Arts Therapies	279
Figure 2. Therapeutic process description intervals according to Family Dynamic Play (Harvey, 1983) and Emunah's Three-Phase (Emunah, 1994) models	283
Figure 3. The interactive balance between Energy and Form in assessing dramatic improvisation in Family Dynamic Play (Harvey, 1990, 1994a, 1994b, 2000)	285

Chapter 16

Figure 1. The Transforming Girl	305
Figure 2. Jada's Superhero	309
Figure 3. The people living on Mystery Island	312

**THE USE OF CREATIVE THERAPIES
WITH SURVIVORS OF
DOMESTIC VIOLENCE**

Chapter 1

INTRODUCTION: ART THERAPY ASSESSMENTS WITH A CHINESE SURVIVOR OF DOMESTIC VIOLENCE

STEPHANIE L. BROOKE

In 2005, I had the opportunity to present on art therapy assessments at the first International Creative Arts Therapy conference in Beijing, China. The conference was designed for professionals who used or were interested in the arts as a method of healing. I was one of two “foreign” friends presenting at the conference. Profession Fucius, the chair of the conference, arranged for the foreign friends to do individual sessions with a client. I had the opportunity to do art therapy assessments with a 41-year-old Chinese woman who presented with the problem of debilitating menstrual pain. This chapter will describe the one session I had with this woman, who we later discovered was a witness to domestic violence. She gave permission to discuss this case and publish her artwork.

Sue, not her real name, started off by discussing the painful periods she had each month. Right off the bat, she related the fact that she had two abortions. In talking about this pain, which she had no explanation for and had been checked by a doctor, she related about the recent breakup with her boyfriend. “Why do I always end up with this sort of man?” she exclaimed. She seemed exasperated. In taking a transactional view, she would often play the parent role and care taker of the man in her life. The parent role forced the boyfriend into the child role and power struggles ensued. This was a repeating pattern in her life. I decided to try a few assessments with her: the Kinetic House-Tree-Person Test (Burns, 1987) and Family Centered Circle Drawings (Burns, 1990). I started off with some baseline exercises such as the affective color chart, which I developed when working with clients, and line drawings representing the emotions (sad, happy, angry, fearful - see Appendix). I will start off with a brief review of the assessment covering the purpose, validity and reliability as determined by the author, desirable features, undesirable features, and overall evaluation. For a more in depth review of the assessments, please see my book, *Tools of the Trade: A Therapist’s Guide to Art Therapy Assessments* (Brooke, 2004).

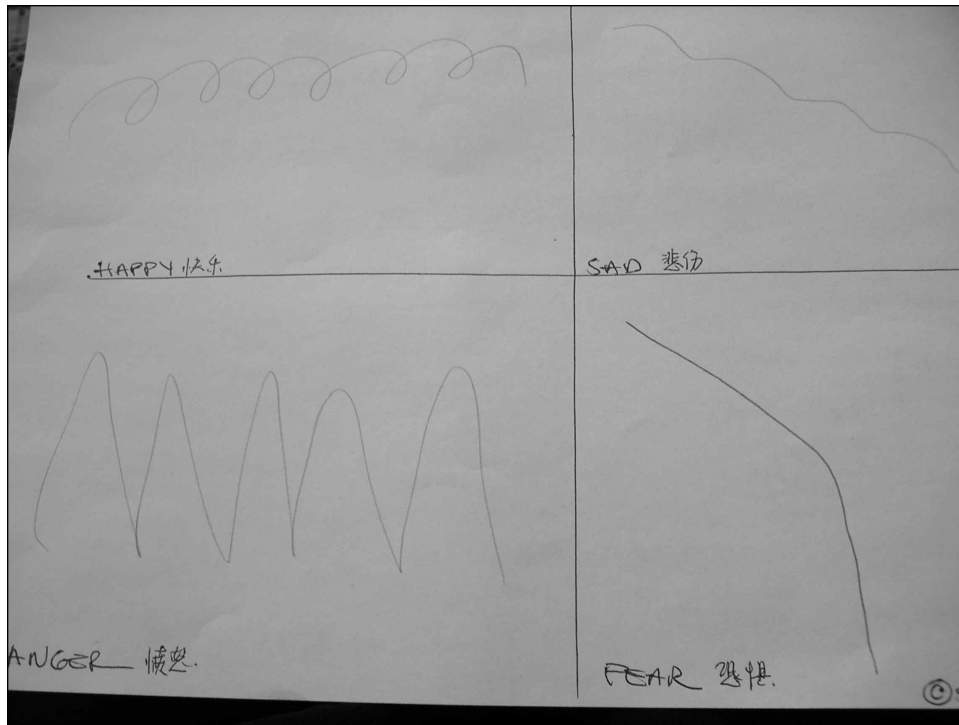


Figure 1. Line Drawings.

Kinetic House-Tree-Person Test

Because of the limitations of the House-Tree-Person Test (HTP) and the Draw a Person Test (DAP), researchers moved toward the development of kinetic assessments. “Projective, non-kinetic techniques are criticized because they restrict the depiction of important family dynamics that provide the greatest insight into a child’s feelings and perceptions, and his family’s roles, influences, and interactions” (Knoff & Prout, 1985, p. 51). One assessment that incorporated a kinetic component was the Kinetic House-Tree-Person Test (KHTP).

As opposed to the HTP, the KHTP combined all three images, house, tree, and person, on one page. In addition, the drawing introduced physical activity of family members. Despite the clinical value of the HTP, Burns (1987, p. 5) remarked on a few limitations:

1. The HTP was standardized on patients in a psychiatric setting. Literature on the HTP focused on diagnostic labeling such as “Organics, Schizophrenics, etc.”

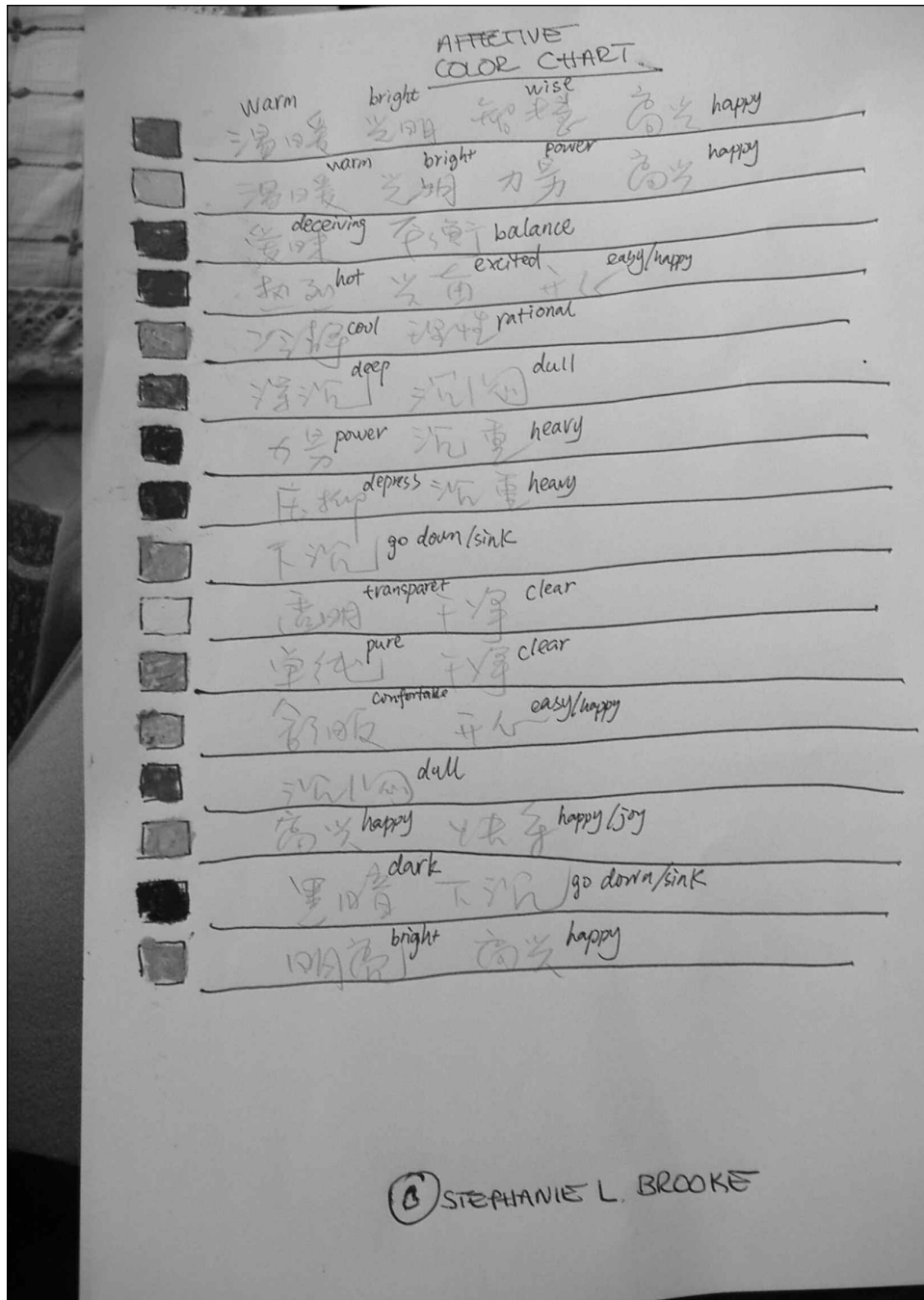


Figure 2. Affective Color Chart (see also Appendix).

2. Placement of the images occurred on separate pieces of paper that did not allow for action or interaction.
3. Interpretation of the HTP was Freudian and reduced all images to fit within this matrix.

The KHTP was developed to surpass some of the limitations presented by the HTP, which resulted in more clinical information about the client.

The purpose of the KHTP was to furnish information on the parameters of a client's perspective that may otherwise remain illusive using some traditional drawing techniques such as the HTP. "The K-H-T-P is useful in understanding the dynamics in many types of clinical situations, thus enhancing the healing process" (Burns, 1987, p. 7). The KHTP assessment was devised to tell a story; to create a visual metaphor about self.

Validity and Reliability as Determined by the Author

Burns (1987) did not incorporate reliability or validity information in his book. He mentioned that kinetic drawings have been reliably scored (Burns & Kaufman, 1972; Knoff & Prout, 1985); yet, he did not provide further information. To date, reliability, and validity for the KHTP has not been examined. Although the KHTP was based on the HTP, it cannot be expected to rely on the research used to support the HTP. Additional research is necessary in order to confirm that the KHTP is a reliable and valid art therapy assessment.

Desirable Features

The test was easy to administer. Further, the manual included several case examples to assist the therapist with interpretation. Adding a kinetic component was a valuable idea. Moving figures will yield more information about personality as compared to static figures. Additionally, combining the house, tree, and person all on one page produces more information than when viewed separately. For instance, when the tree was leaning slightly away from the house, this may indicate growing independence and moving away from family attachments (Burns, 1987). Another possibility was having a person attached to the house. This may suggest a need for nurturing (Burns, 1987). By viewing the interaction of these objects, the therapist was able to glean more information than viewing the house, tree, and person separately.

Not only were attachments and proximity important, but also the order in which the items were drawn may reveal information about the client's personality. When the client draws the tree first, it may reveal that "life energy

and growth are most important to the drawer. This was typical of people trying to grow or stay alive” (Burns, 1987, p. 102). If the client draws the house first, it may show a need to belong to the earth (a place to survive), need to belong to the body (body needs or obsessions), a need to belong to society, a home for nurturing, or a home for giving and receiving nurturing (Burns, 1987). If the client draws the person first, it may suggest concern with control of feelings, showing off or hiding the body, showing success, a nurturing person, or a joyful person.

Another desirable feature of the KHTP was the incorporation of Maslow’s (1954) theory to create a developmental model for the assessment. Burns (1987) modified Maslow’s approach to interpret the items on the KHTP. He came up with the following five levels (p. 54):

- Level 1: Belong to Life: Desire for life, survival, safety, rootedness.
- Level 2: Belong to body: Acceptance of body, seeking control of body addictions and potential.
- Level 3: Belong to society: Search for status, success, respect, and power.
- Level 4: Belong to self and not self: Self now defined to include not self as a pregnant woman accepts her child; compassion, nurturing, giving love; meta motivation.
- Level 5: Belong to all living things: Giving and accepting love; self actualization; sense of good fortune and luck; creativity; celebration of life.

Burns interpreted each item on the KHTP within this framework. Further, he divided each level into Approachers and Avoiders. Burns (1987) provided a similar breakdown for the developmental levels of the tree and person. In addition, he included several examples of drawings to indicate the various stages of development.

Burns (1987) also presented an appendix that summarized the general characteristics of the images drawn. These were hypotheses used when judging projective drawing techniques: They involved pressure factors, line or stroke characteristics, drawing size, and placement of the drawing. For instance, if a drawing was placed low on the page, it was said to suggest feelings of insecurity (Buck, 1948; Burns & Kaufman, 1972; Jolles, 1964), feelings of inadequacy (Buck, 1948; Burns & Kaufman, 1972; Hammer, 1971; Jolles, 1964), or depressive tendencies (Buck, 1948; Hammer, 1971; Jolles, 1964; Machover, 1949). Burns (1987) also furnished a summary of individual characteristics of the house, tree, and person.

Undesirable Features

The KHTP may be difficult to interpret when a symbol occurs that were not included in the case examples or the summary tables. For instance, I had one client who drew her person in the shape of a mandala, with two legs, and several eyes. It was not clear how to interpret this figure or where to place it within the developmental model presented by Burns (1987).

Although Burns (1987) provided a table for the scoring of attachments, he did not include scoring information when presenting the case examples. These tables were simplified in that they only note the presence of attachments and figures. Their significance was not discussed. For instance, I would have liked more information on clients who included deceased persons or political figures in their drawings. Obviously, these figures were important; yet, Burns (1987) did not present a framework for interpretation.

As Gould (1990) notes, the manual was not organized and is often unclear. The intended use of developmental levels is not made clear in the manual; therefore, interpretation from a Maslowian perspective is difficult.

Overall Evaluation of the KHTP

Many have argued about the universal interpretation of symbols. Whether archetypes or cultural symbols, interpretation without the client's input is not valid. Burns (1987) warned against the over interpretation of drawing symbols; "Interpretation of all symbols depends on the level of consciousness of the producer of the symbol at the time the symbols was produced and the level of consciousness of the interpreter at the time of interpretation. There is obviously room for a great deal of error" (Burns, 1987, p. 143). With this thought in mind, Burns (1987) suggested a procedure for interpreting symbols based on level of consciousness. For example, water can have various meanings depending on the consciousness level (p. 147):

- Level 1: Survival, embryonic stage
- Level 2: "Juices flowing," hedonistic
- Level 3: "Power of sea," water beats rock
- Level 4: Nurturing, refreshing, useful
- Level 5: Flexible, humble, serene, calm

This breakdown was provided for only a few of the symbols. It was not clear how the therapist would use this breakdown when other symbols were present. This point addressed the main weakness of the manual: The interpretation of symbols or drawing features that were not presented by Burns (1987). Granted, the client was the source for interpreting all symbols but