Integrating Expressive Arts and Play Therapy With Children and Adolescents
Eric J. Green
To my young nieces, nephews, and godchildren: Maddy, Lily, Isabel, Oscar, Katelyn, London, Levi, Cameron, & Zach. Thank you for teaching Uncle Eric the true and amazing power of play. I love you!

Athena A. Drewes
To my sons, Scott Richard Bridges and Seth Andrew Bridges, from whom I draw inspiration and love that sustains me through all that I do! You are my pride and joy!
Contents

Preface xi
Acknowledgments xv
About the Editors xvii
About the Contributors xix

1 The Expressive Arts Therapy Continuum: History and Theory 1
Sandra L. Graves-Alcorn and Eric J. Green
Introduction 1
Media Dimension Variables 3
Discerning Rationale 14
References 15

2 Play Therapy 17
Athena A. Drewes and Sue C. Bratton
Introduction 17
Rationale for Play Therapy 18
History and Development 18
Empirical Support 23
Procedures and Application 24
Conclusion 34
Specialized Training and Resources 35
References 36

3 Art Therapy 41
Reina Lombardi
Introduction 41
Art Therapy: Theory 42
Research 48
4 Drama Therapy 67
Eleanor Irwin
Introduction 67
Drama Therapy: Process and Procedures 69
Blending Drama/Theatre and Therapy in NADTA 72
Effects of Attachment and a Nurturing Environment on the
Ability to Work and Play 75
Drama Therapy Techniques 78
Drama Therapy Techniques With Different Ages 81
Conclusion 89
Specialized Training and Resources 90
References 97

5 Integrating Play Therapy and Sandplay Therapy 101
Rie Rogers Mitchell, Harriet S. Friedman, and Eric J. Green
Introduction 101
Therapeutic Play 102
Sandplay in a Play Therapy Setting 104
Conclusion 118
Specialized Training and Resources 119
References 123

6 Working With Children Using Dance/Movement Therapy 125
Mariah Meyer LeFeber
Introduction 125
Dance/Movement Therapy: Process and Procedures 126
Case Studies 136
Conclusion 143
Specialized Training and Resources 143
References 146
7 Music Therapy 149
Susan Hadley and Nicole Steele
Introduction 149
Music Therapy: Process and Procedures 153
Music Therapy Methods 155
Practical Techniques for Nonspecialists 165
Conclusion 173
Specialized Training and Resources 173
References 178

8 The Therapeutic Uses of Photography in Play Therapy 181
Robert Irwin Wolf
Introduction 181
Historical Overview 183
Photography as a Therapeutic Modality: The Power of the Image 184
The Importance of the Unconscious 185
The Range of Processing Visual Metaphors 186
A Note of Caution 186
Technological Update 188
Special Considerations of Confidentiality 190
Suggestions for Creative Project Directives 191
Detailed Digital Editing Directions for More Advanced Projects 195
Case Studies: Clinical and Creative Uses of Photography 198
Conclusion 201
Specialized Training and Resources 201
References 202

9 Poetry Therapy 205
Diane L. Kaufman, Rebecca C. Chalmers, and Wendy Rosenberg
Introduction 205
Poetry Therapy: Process and Procedures 207
Practical Techniques and Case Studies 215
Conclusion 222
Specialized Trainings and Resources 223
References 227
10 Integrating Play and Expressive Art Therapy Into Educational Settings: A Pedagogy for Optimistic Therapists 231
Jodi M. Crane and Jennifer N. Baggerly
Introduction to Creative Experiential Learning 231
Preparation 233
Process 238
Activities 241
CEL Classroom Scenario 247
Conclusion 248
References 249

11 Integrating Play and Expressive Art Therapy Into Small Group Counseling With Preadolescents: A Humanistic Approach 253
Sue C. Bratton, Dalena Dillman Taylor, and Sinem Akay
Introduction 253
Integrating Play and Expressive Art Therapy Into Small Group Counseling with Preadolescents: Process and Procedures 257
Practical Application 264
Conclusion 278
References 278

12 Integrating Play and Expressive Art Therapy Into Communities: A Multimodal Approach 283
Julia Byers
Introduction 283
Context 285
School Community Response 288
Shattered Worldview 289
Expressive Therapies Haven 292
References 300

Author Index 303
Subject Index 311
Welcome to Integrating Expressive Arts and Play Therapy With Children and Adolescents. The premise of this book began as an idea in October 2010 at the Association for Play Therapy’s Annual Conference in Sacramento, California. Rachel Livsey, Senior Editor at John Wiley, approached me (Green) with an idea. She inquired about my interest in compiling a resource-type book integrating the expressive arts and play therapy frameworks so that clinicians would have ease of access to the ethical considerations and competency implications when developing a multimodal treatment stance.

Little has been written in the literature regarding clinicians seeking to competently integrate the expressive arts into their child play psychotherapy practice. At first, I was ecstatic about the idea. This could be another opportunity for our disciplines to bridge commonalities under the expressive art therapy umbrella, as opposed to us looking at the negatives and the deficits in each other and our training. Sometimes we engage in anxiety-driven, petty turf wars, where unchallenged ideology and rigid doctrine blinds us to the real mission of why we’re here in the first place. At this point, I also instinctively knew this project was going to have a bit of a synergistic element, and so it began. First, I implored Athena Drewes to co-edit the volume with me. We sought out the consult of one of the gurus in the expressive arts field, Barry Cohen, who hosts the annual Expressive Arts Therapy Summit in New York City. This summit is a conference where therapists from all of the expressive arts disciplines from all over the world come together to provide trainings from their respective fields of expertise. This is when the book began to take its shape, focus, and soul.

This guidebook’s overall premise is meant as a practical illustration for child-based mental health clinicians to competently integrate
interventions and approaches from the expressive arts and play therapy disciplines. Moreover, we compiled this volume so that clinicians and graduate students in mental health programs can augment their therapeutic toolkit and training within a competent, research-based practice. The second aim of the book is to provide a resource guide and practical textbook for educators in university settings who teach either play therapy or one of the disciplines in the expressive arts that seek to integrate disciplines for holistic care of children, adolescents, and families. We have found that clinicians who are certified in the expressive art therapies are typically unfamiliar with some of the interventions and approaches used in play therapy, and vice versa. Therefore, we hope this book will be a bridge between the expressive art therapies and play, as they are therapeutic modalities utilized with children that are complementary in their healing and creative capacities. Play therapists who utilize techniques from the expressive arts disciplines may benefit from exposure to the diverse and innovative approaches within the expressive arts literature that this book presents.

We hope that, after reading this resource book, child and adolescent mental health clinicians, play therapists and clinical supervisors, graduate students in mental health programs, and university educators will become interested in—or in some cases, maybe even become aware of for the first time—a specific expressive art area(s) and seek training or supervised practice to competently employ it with children. This was our singular passion behind writing this project. Although neither Athena nor I claim to be experts in expressive arts, we are licensed mental health clinicians and Registered Play Therapist-Supervisors (RPT-S) who integrate expressive art therapy interventions into our clinical work with children and families. With this transparency and humility, we sought the originators/creators of the distinct areas of the expressive arts, or the leading U.S. authorities in their respective expressive art therapy modalities, to contribute chapters on the subject matter. The contributors comprise a diverse geographic pool across the United States. By utilizing contributors who are leading scholars from the expressive arts and play therapy disciplines, the book presents a unique crossover appeal to clinicians who have one foot in one of the disciplines and want to plant their foot in the other.
This book consists of two introductory chapters. The first chapter highlights the history and spectrum of the expressive art therapies, by one of the leading gurus in the expressive arts therapy field. The second chapter gives an overview of play therapy and its integration of expressive arts interventions through the lens of four major theories. The book then delves into the major disciplines of the expressive arts as distinct chapters. It covers the wide spectrum of art, drama, sandplay, dance/movement, music, photography, and poetry. The book concludes with three chapters integrating the disciplines, specifically in play therapy treatment, for clinical and educational settings.

All of the chapters focus on explicating the respective expressive art therapy modality in a clear, straightforward manner, along with case examples and applications. The majority of the chapters offer practical techniques that can be safely and ethically applied so that clinicians, students, and educators can use this book as a resource to augment their clinical practice. Each chapter also contains information about becoming credentialed in the respective discipline. A resource appendix appears at the end of each chapter to illustrate the systematic nature of simultaneous curricular and supervised experiential training required with all of the respective expressive art therapy disciplines.

One of the core concerns in writing this book was the attention to and mindfulness required by child-based clinicians of ethical and supervision implications in practicing outside one’s training and scope of practice. This book seeks to address cross-disciplinary core competency issues while offering clinicians practical ways to apply expressive arts techniques to further enhance their treatment modality with children and families. Readers are urged to seek outside supervision regarding use of applications from disciplines beyond their training. Also, this book is by no means a substitute for what constitutes best practices when learning new areas within the field of mental health counseling: formal education/training, supervised practice, and critical reflectivity/therapist-initiated inner work. The significance of engaging in ongoing reflectivity in our archetypal role as the “wounded healer” expands our collective awareness and calls us to be responsible, progressive, and endlessly curious. The childlike *puer aeternus* calls us to forgo complacent behaviors and to seek new aspects of our field, new paradigms validated