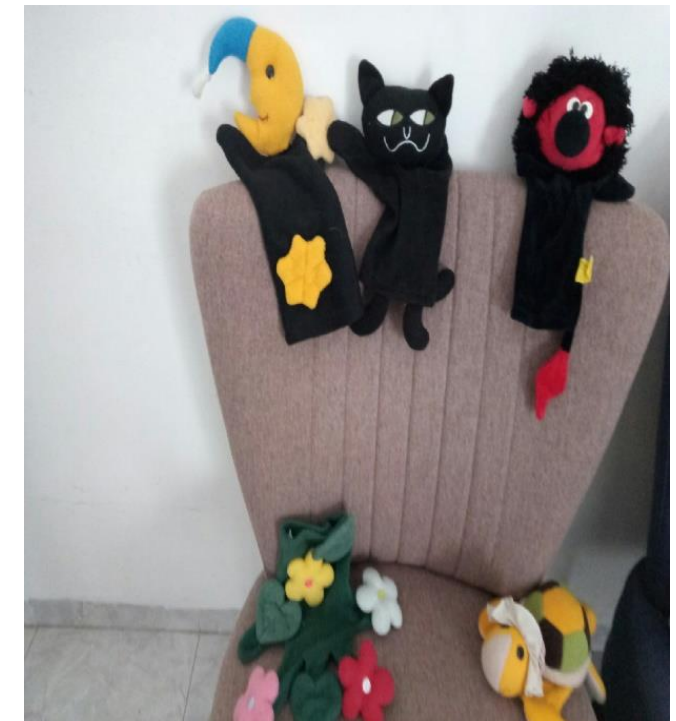


Intermodal Arts Therapy with Bereaved Adults

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Intermodal Arts Therapy with Bereaved Adults - Abstract

This talk presents the principles of Intermodal Arts Therapy, the Psychodrama CBN model and Intermodal Role work model with Bereaved adults.

It focuses on ways to provide intermodal arts-based emotional support to bereaved adults and discusses grief related techniques.

It emphasizes the importance of adults' awareness of the need for flexibility in their roles when dealing with crises in health and loss.

Competences

Description of the **creative arts therapies** and **psychodrama**.

Description of Moreno's **role theory** and how to implement it with grief process.

Articulation of the principles of **intermodal arts therapy** and its use with grief work.

Portrayal of the basics of the **psychodrama CBN model** and the metaphoric and dramatic externalization process for gaining self-control.

Depiction of process involved in the development of the '**Meta-Role**' (the 'choosing self') in the **CBN model** with respect to recovering responsibility of one's roles and decision making.

Implement **intermodal role work** with **bereaved adults**.

Creative Arts Therapies (CAT)

The creative arts therapies use the creative and expressive processes of active art making and its outcome to ameliorate disabilities and illnesses and optimize health and well-being within a therapeutic relationship.

The creative arts therapies include visual art, music therapy, drama therapy, psychodrama, dance therapy, and poetry/bibliotherapy.

Psychodrama

Psychodrama uses guided role-play to work on group members' personal and interpersonal problems and possible solution processes. **J.L. Moreno's psychodrama approach** offers a "fail-safe" reality where feelings, thoughts, and behaviors can be explored, and insights can be gained into past issues, present challenges, and future possibilities through **role play**. Psychodrama fosters **spontaneity** and **creativity** in a structured session, using techniques such as **soliloquy, doubling, mirroring, role reversal, the social atom, the spectogram, and the empty chair**.

Research

The psychodrama CBN model: A practice-based intervention that integrates *psychodrama role theory*, processes and techniques from *cognitive-behavioral therapy*, *narrative therapy*, and creative arts therapy (Azoulay and Orkibi, 2015).

Self-Control Skills: a set of goal-directed skills that enable humans to act upon their aims; overcome difficulties relating to thoughts, emotions, and behaviors, delay gratification, and cope with distress (Rosenbaum, 1980, 1990).

Therapeutic effectiveness of CAT modalities with the bereaved : reduces symptoms of emotional pain, depression and anxiety (Weiskittle & Gramling, 2018).

Psychodrama associates mental health with the ability to create a wide repertoire of roles that enable the individual to act flexibly and adequately, in the right way at the right time (Fox, 1987, p. xiv).

Psychodrama structure and techniques enable the **recognition and acknowledgment** of losses through grief process using alternative **rituals** and **concretization**. It detects **warning signs of unresolved grief**, allows concrete closure, the voicing of unspoken words, catharsis, loss acceptance and integration while forming new meaning and insights. (Dayton, 2005)

J. L. Moreno's Role Theory

“Man is a role-player... every individual is characterized by a range of roles that dominate his behavior...” (Moreno, 1946, p. 354-355)

Moreno's **three stage Role Theory**: **Role-Taking** – taking of a finished, fully established role which does not permit the individual any degree of freedom, automatic learning of a role by imitation or modeling – **Role-Playing** – permits the individual some degree of freedom, doing what people learn during role-taking while putting themselves into the role, experimenting with it, practicing, and making adaptations to it. In contrast **Role-Creating** permits the individual a high degree of freedom, refers to creating a new role with a unique vision to suit a person's personal talents, needs and desires (Moreno, 1946, p. 62) (Dayton, 1994, pp. 21–22)

The Creation of the Meta – Role (The “Choosing Self”)

Blatner (1991) suggested that using the concept of role to represent a problem or a behavior is more understandable and practical and is less pathologizing and stigmatizing. In other words, the conceptualization of problems and difficulties as roles acknowledges group members' **ability to differentiate themselves from their behaviors**, to step back and reflect on their actions while taking on what Blatner (2006) termed a **meta-role** (i.e., the coordinator of all the other roles, the inner-playwright/director) so as to reevaluate, redefine and modify the different roles they play.

The Four Phase Psychodrama CBN Model

Phase 1: Role Naming: "Naming encourages focus and precision, enables the person to feel more in control of the problem..." (Payne, 2006, p. 22). Everyday behaviors are identified and conceptualized as roles. There is differentiation between desirable and undesirable behaviors, which are the external-tangible manifestations of roles.

A. Defining behavior as roles; B. Identifying a personal role worth changing and mapping its influence; C. Metaphoric externalization of the role worth changing

The externalization Process refers to the conceptualization of a problem as a separate entity, external to the client or relationship, thus influencing a person rather than existing in a person (White & Epston, 1990). It helps clients to separate themselves from their problem, namely, to dis-identify with the maladaptive role. Dramatically, this implies achieving "role distance" and starting a dialogue with the behavior; starting to gain self control.

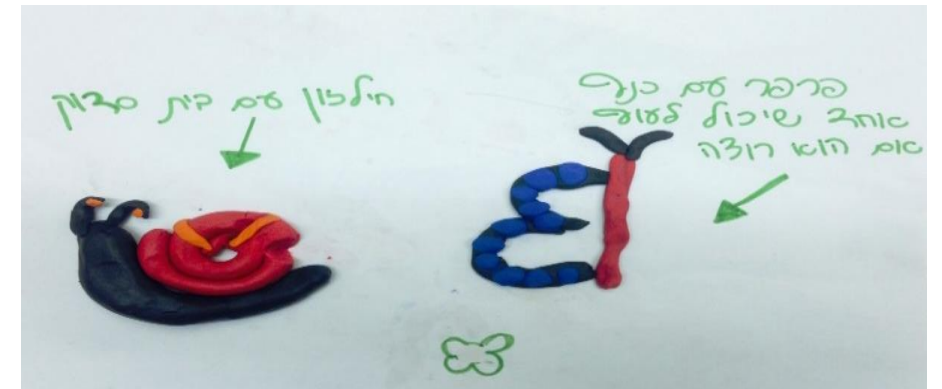
"Closed Black Bubble with Good Sides Inside"



"Poison Mushroom"



"Butterfly with One Wing that can fly if She Wants"



The Four Phases Psychodrama CBN Model

Phase 2: Role Playing: “expands the role repertoire, helping people to be more able to respond to situations with a greater range of options.”

A. Dramatic externalization: the person’s relationship with the role; B. Dramatic externalization: gains and losses from the role; C. Recalling exceptional roles

Phase 3: Role Creating: *role-creating* “permits the individual a high degree of freedom” (Moreno, 1947, p. 355)

**A. Emergence of the Meta-Role; B. Creating new inner dialogue;
C. Creating new silhouette** (body posture, painting describes the therapeutic journey)

Phase 4: Role Training: When the new target role (i.e., behavior) is known, **role rehearsing** takes place, such as behavioral rehearsal or the simulations used for skill-building (Blatner, 2000, p. 215). Role training involves the creative rehearsal of roles to perform adequately in future situations (Moreno, 1972, p. 63).

**A. Self future projection; B. Situational future projection
C. Maintaining the new role**

Intermodal Role Work with Bereaved Adults

Three Phase Group Work

A 3-stage goal-oriented group process, emphasizing group members' needs.

Aim of the group: to connect to grief, pain and to the force of life through interaction, expressive creation and CAT that enhance feelings of control and hope. The goal is also to teach skills for coping with loss. Role work during the period of grief enables a structured distancing process.

Structure: 10-12 sessions of support group work; 8-10 group members. After 1-2 sessions of introduction, agreeing upon a therapeutic contract, creating group trust and unity, etc.

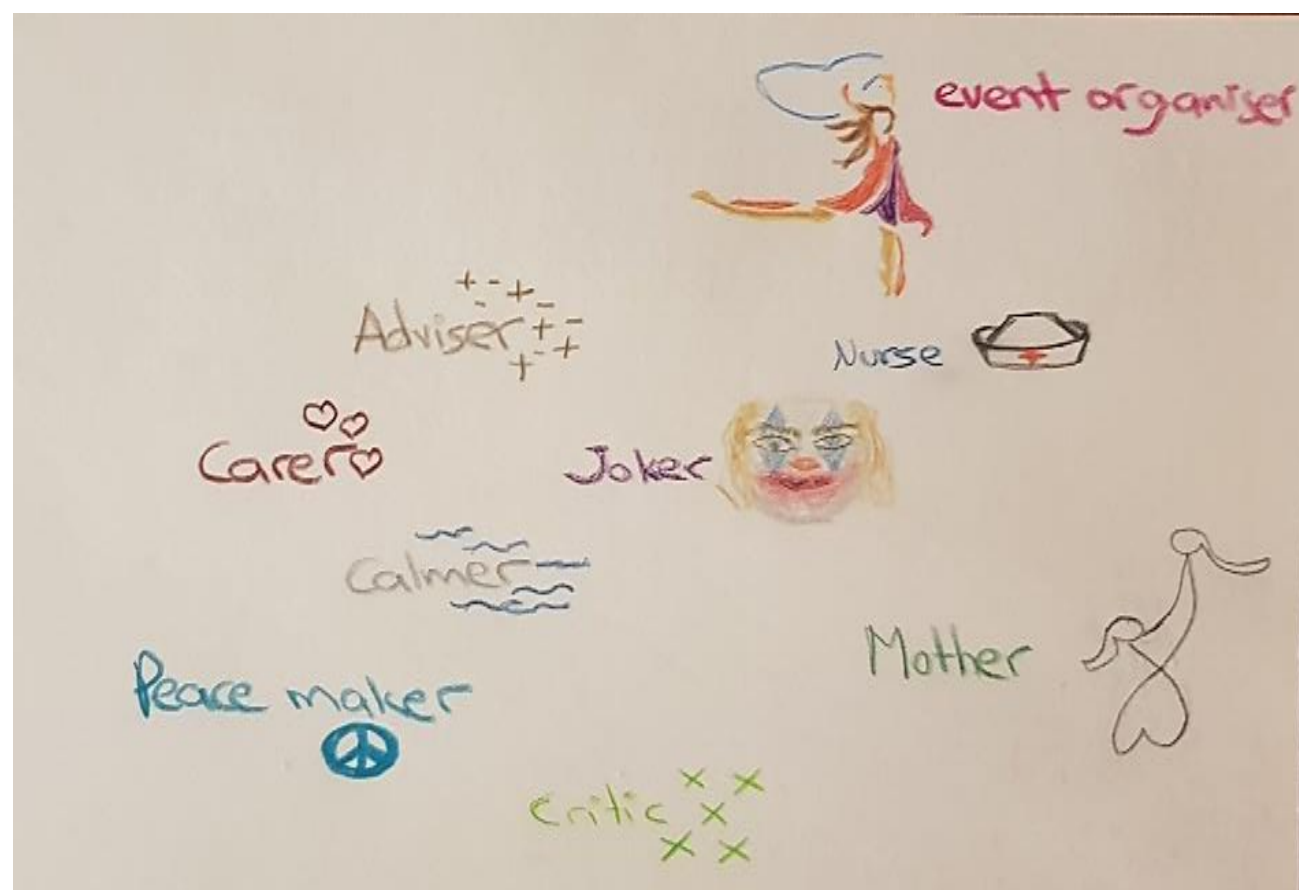
Phase 1: Pain and Grief Process via Roles - expressing the pain of grief and memories of the deceased via role theory, accepting the reality of the loss (Worden, 1991; Stroebe & Shut, 1999), identifying hindering roles.

Phase 2: Strength Reinforcements via Supportive Roles - emphasizing relationships and strengths, identifying and developing new positive supportive roles, resources, and responsibilities. Development of the "**choosing self**" (the **Meta-Role**).

Phase 3: Positive Future Projection and Termination – Moving on with the force of life, while remembering the deceased's positive influence heritage (meaningful messages, values and beliefs).

Phase 1 - Pain and Grief Process via Roles

Roles Atom – Each member creates a list of roles on white A4 paper, and then is asked to express it via visual art. In the group circle each member describes her Roles Atom in general and in relation to the deceased person. Members tell stories about their role in the deceased's life and vice versa. They describe their values and beliefs regarding roles and death.



Phase 1 - Pain and Grief Process via Roles

Hindering role – Members are instructed to choose one meaningful hindering role that dominates in this period of grief/crisis.

Spectrogram – Members describe the intensity of the role today (1-10) in their grief process in action.



Metaphoric externalization of the hindering role –

Members create a tangible representation of the metaphor using colored modeling clay, drawing and other media. They project what was not consciously expressed in words (Kramer, 2001) in the artwork, “revealing important information that is not accessible in more direct ways [of expression]”

(Rubin, 2010, p. 119)



Phase 1 - Pain and Grief Processes via Roles

Third person story – Group members are invited to write/ tell a story in the third person about the relationship between them and the image. What do the key features in the image tell them? How does this image affect each one of them in this period of grief? what would the deceased say in relation to their feelings? etc.

Dramatic externalization: Group member's relationship with the role - Through dramatic role-play and **role reversal**, members engage in an *imaginary dialogue* with the metaphor, paying attention to its form as well as content (McNiff, 2008, 2009).

Dramatic externalization: Gains and losses from the role – Members explore gains and losses from the maladaptive/hindering role in times of crisis and grief. Members gain insights into their contribution to the preservation of this role (“..it allows me to suffer, ease my guilty feelings, center attention on me..”).

Creative Diary – Members are invited to use a creative daily diary to reflect on their thoughts and feelings via drawings, poetry, collages, stories, memories, dialogues, songs, etc.

Phase 2 - Strength Reinforcements via Supportive Roles

Supportive role – Members are instructed to choose one meaningful **supportive role** “here and now” in their lives. **Narrative circle** - members talk about the **positive stories/memories** of their role/behavior and experiences with the deceased.

Psychodramatic letter – writing a letter to the deceased about his/her positive influence on member’s life and reversing roles where the deceased writes a letter to the group member. This enables internalization of the deceased and creates an internal dialogue. Separateness can occur when there is a sense that the other has not been forgotten and continues to exist within us.

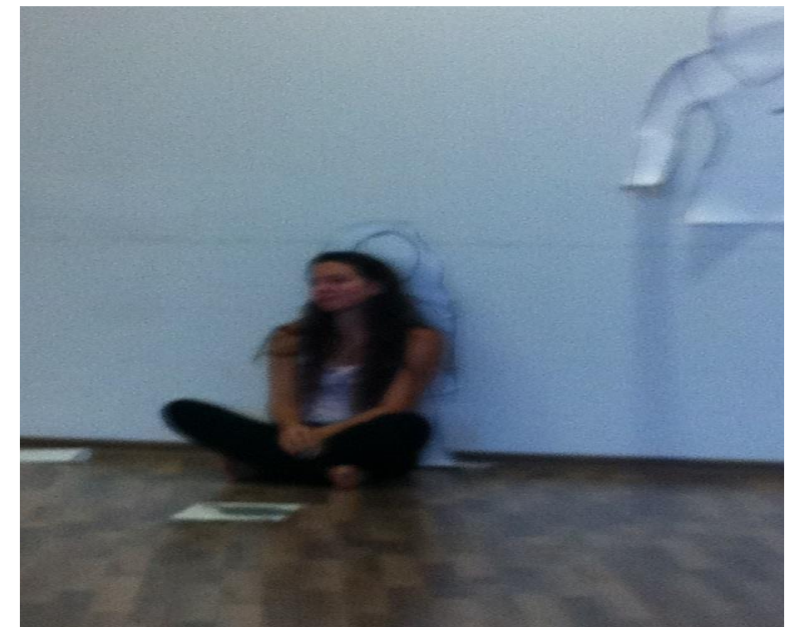
Metaphoric and dramatic externalization of the supportive role – Members create a tangible representation of the metaphor using colored modeling clay, drawing and other media. **Emergence of the Meta-Role** – The realization that the role repertoire is not fixed or static, and can be broadened reflects the emergence of the “meta role” - the “choosing self”, the role that can re-author or redirect a situation, “instead of reacting in some old, habitual fashion (Blatner, 2000, p.120)

Role statue – creation of two roles using auxiliary egos (group members) as statues.

Creating a new inner dialogue - Creating a new inner dialogue between **multiple-selves**. Exploring self-talk and self-instructions of each role (critic vs. humoristic), arguing with automatic thoughts based on concrete evidence. Identifying automatic negative thoughts and offering alternative positive thoughts using key sentences from the supportive role.

Phase 3 – My Journey - Creating a New Silhouette

To own their change process, members **re-author their narrative** by reviewing the insights gained thus far regarding their relationship with the **hindering role** worth changing, the **supportive unique role**, and the **meta role** in times of **crisis and grief**. Members draw their beginning and current **physical posture / silhouette** as an embodied **manifestation of their journey** on large sheets of paper. They walk through the milestones of their journey (from the beginning posture to the current one) and **soliloquize** their experience in the first person (“I”). They can add music, movement, poetry, etc.



Phase 3 – Positive Future Projection and Termination Process

Empty chair – Members speak from the empty chair about their situation, thoughts and feelings, one year from today. After the process of **continuing bond** creation with the deceased and the meaning-making of death, members can see the deceased person as a moral guide (role model, a representative of positive values and beliefs and hopes, key sentences, etc.)

Self future projection - Two chair dialogue between present and future selves. The future self, who has more control over the member's role repertoire, tells the present self how she got there, therefore enhancing the member's **path and agency by thinking of hope**.

Situational future projection - Members rehearse the supportive/new role across anticipated situations in which they will need to enact the supportive, new and adaptive role - transferability effect.

Closure group puzzle –The members all engage in **visual art material** to make a large **group puzzle**: this is the **symbol of the supportive role** that helps them deal in times of crisis and is a **symbol of the meaningful values derived from the relationship with the deceased** that s/he takes with her/him as **moral guide for life**.

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