

Art Therapy Workbook: An Adlerian Application

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Abstract

The purpose of this project was to present research and information in support of an Adlerian Art Therapy Workbook (see Appendix) created by the author as a resource for professionals in aiding clients with their therapeutic needs. Alfred Adler's Individual Psychology has been a well-respected field of psychology for over a century (Ansbacher & Ansbacher, 1956). His theories combined with art therapy directives designed for the Adlerian therapist and client enhance both the outcome of the therapy as well as the relationship between therapist and client (Degges-White & Davis, 2010). This project reviewed the major Adlerian concepts that were utilized in the workbook and examples of practical uses in the field. Further, it also reviewed art therapy, its definition, history, and benefits. It concluded with the integration of Adlerian Psychology and art therapy in a usable workbook for practitioners to utilize with clients.

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Art Therapy Workbook: An Adlerian Application

This paper intends to supply the reader with the necessary research and literature (or lack thereof) in support of a proposed Adlerian Art Therapy Workbook (see Appendix). The workbook will contain Adlerian specific directives that can be implemented side by side with a therapist or taken away to use in the comfort of one's own home. The questions that follow each art directive, as well as the option to process and free associate, will provide the user with insight, self-awareness, and self-exploration opportunities, as well as promoting social interest and creativity. It is the author's conviction, based on previous research, that this tool will enhance the therapeutic experience for both the therapist and the client.

First, I will discuss the nature of Individual Psychology by providing a brief overview of the foundational concepts that will be used in the final workbook. Second, I will review art therapy, its history, and benefits to the profession of counseling. Finally, I will review the integration of Individual Psychology with art therapy. This framework will be used to support the development of an art therapy workbook.

Individual Psychology

Alfred Adler, born in 1870, was a physician and a psychotherapist who started Individual Psychology, based on the notion that the individual is responsible for his/her own behavior, attitudes, failures, and successes (Manaster, 1987). Adler's goal was to create a psychological movement that argued for the holistic view of an individual (indivisible) as well as social equality (Nystul, 1985). His theory required counselors and therapists to understand the human organism as a whole: a complete person living in a given context, at a specific time in history, with a distinct culture, and perceiving the world from the vantage points provided by heredity, birth order, and gender (Osborn, 2001). Because people are indivisible, social, creative,

decision-making beings whose beliefs and behavior have a purpose, the individual is best understood holistically as a total being whose thoughts, feelings and beliefs are present in a consistent and unified pattern of actions (Carlson & Slavik, 1997).

Adler stressed the creative power of every person born (Nystul, 1978). Adler asserted that each child is born into his or her own family with a specific view unlike any other, due to family constellation, birth order, and the creativity and personality of the child. Individuals are born with the perception of a felt minus, striving to become a perceived plus; this movement is teleological and goal oriented. Adler recognized the individual as “both the picture and the artist” (Ansbacher & Ansbacher, 1956, p. 177; Dushman & Sutherland, 1997, p. 468). He believed we are innately creative in how we approach the world around us, using our strengths and resources to accomplish our goals. Adler (1948, as cited in Ansbacher & Ansbacher, 1956) stated:

In our view, a man of genius is primarily a man of supreme usefulness. If he is an artist he is useful to culture, giving distinction and value by his work to the recreative life of many thousands. This value, there it is genuine and not merely empty brilliance, depends upon a high degree of courage and social interest (p. 153).

Consequently, it is no surprise that Adlerian psychology works well within a creative arts framework (Degges-White, 2010). Nystul (1978) declared that it would only make sense to encourage the client in a creative process during therapy due to Adler’s emphasis of the creative self. That said, the research specific to Adlerian *art therapy* is limited. Sadie E. Dreikurs, a pioneer in Adlerian art therapy, wrote in her book “Cows Can Be Purple” about her Adlerian perspective in the studio, such as encouraging creativity, fostering social interest, and attacking the fear of failure (Dreikurs, 1986). Judy Sutherland, a student of Sadie Dreikurs, wrote about using Adlerian art therapy with inner city adolescents, within dream work, and with families (Dushman & Sutherland, 1997; Sutherland, 2011; Sutherland, Waldman, & Collins, 2010). In this paper, I will use supporting literature from the creative and expressive arts, art therapy, and

Individual Psychology to support the development of an art therapy workbook that is grounded in Adlerian theory.

Art Therapy

The American Art Therapy Association (AATA) defines art therapy as “a mental health profession in which clients, facilitated by the art therapist, use art media, the creative process, and the resulting artwork to explore their feelings, reconcile emotional conflicts, foster self-awareness, manage behavior and addictions, develop social skills, improve reality orientation, reduce anxiety, and increase self-esteem” (American Art Therapy Association, n.d.). Art therapy can be used with children, adults, families, and groups (Malchiodi, 2003). Art therapists, therapists trained and certified to do art therapy with clients, believe that there is creativity in every individual and everyone has the capacity to express themselves through art making. Not only are art therapists using art with clients, but doctors, counselors, social workers, psychologists, psychiatrists, and teachers are starting to catch on to the benefits of expressive arts in therapy and counseling (Malchiodi, 2003).

The AATA defines art therapy as strictly a visual-arts-based practice, but Arthur Robbins and Shaun McNiff believe otherwise. Both art therapists, they believe that a variety of expressive therapies could be included in art therapy training and practice. The expressive therapies also include play, drama, dance and movement, music, sandtray, and poetry/creative writing (Junge, 2010). Specific expressive therapies are defined as creative therapies, namely, art, music, dance/movement, and poetry/creative writing (Malchiodi, 2003). This project will focus specifically on art therapy directives.

History of Art Therapy

Art therapy is a unique profession considering that persons of varied backgrounds,

experiences, and occupations founded it. Professionals from the fields of psychiatry, art education, and fine arts came together to form the American Art Therapy Association (Junge, 1994, as cited in Hinz, 2009, p. 21). Founded in 1969, the AATA was the brainchild of Myra Levick, an art and art history major, who fell into art therapy after answering an ad for an “art therapist” for the mentally challenged at a local hospital in 1963. Realizing there was a need for a graduate program, she started her own in 1967, at Hahnemann Medical College in Philadelphia, with 6 students (Junge, 2010).

In the late 1960's, art therapists were a part of organizations such as the American Psychiatric Association (APA) and the International Society for the Psychopathology of Expression. Wanting their own association, a meeting took place in Philadelphia in 1968. Among those in attendance were art therapists Margaret Naumberg, Jane Gilbert, Lynn Flexner Berger, Carolyn Refsness Kniazzezh, Hanna Kwiatkowska and Miraim Dergalis (Junge, 1994, as cited in Junge, 2010). Psychiatrists Mardi Horowitz and Paul Jay Fink were also in attendance (Junge, 2010). It was there that the AATA was formed. Early pioneers also included Edith Kramer, Janie Rhyne, Elinor Ulman, Viktor Lowenfeld, and Florence Cane (Junge, 1994 as cited in Hinz, 2009). These pioneers created the foundation of the art therapy profession that we know it today. With over 5000 members, art therapy continues to be a widely used modality within the mental health profession. The two most influential pioneers are discussed next.

Art as Therapy

In 1958, Edith Kramer coined the term “art as therapy”, which is the idea that creativity itself is therapeutic and the act of making art can improve mood, reduce stress, and relieve pain. She saw art therapy as a way of integrating conflicting feelings and impulses in an aesthetically satisfying form, helping the ego via the creative process itself (Rubin, 1999). She described the

processes involved in art activity as having inherent healing properties, which explains their usefulness in therapy. “Art is a means of widening the range of human experiences by creating equivalents for such experiences. It is an area wherein experiences can be chosen, varied, repeated at will. In the creative act, conflict is re-experienced, resolved and integrated” (Dalley, 1984, p. xiv).

Art in Therapy

Margaret Naumberg, an art therapy pioneer in the 1940s, described “art in therapy” as the idea that art can accompany the client’s communication and aid in the act of self-awareness and insight, enhancing the psychotherapy experience. In addition, she stated that “art can take poorly understood feelings and bring them into clarity and articulation. The process of art therapy is based on the recognition that man’s most fundamental thoughts and feelings, derived from the unconscious, reach expression in images rather than words” (Naumberg, 1958, as cited in Dalley, 1984, p. xii). Similar to Edith Kramer, she articulated her belief that every individual has the latent capacity to express himself in artistic form, even without art or art therapy training.

Edith Kramer and Margaret Naumberg defined and practiced the two main modalities of art therapy that are used today. Art therapists do not side with one theory or another, for both are valid and vital to the field. For example, Judith Rubin (2011) and Cathy Malchiodi (2003; 2007), two widely known and influential art therapists, both agree that most art therapists contend with both definitions of art therapy when working with clients.

Benefits of Art Therapy

There are many benefits in the use of art as a therapeutic medium. One benefit of art therapy is the use of art as a means of non-verbal communication (Dalley, 1984) to express a specific feeling or feelings, enhancing self-esteem (Rubin, 1999). Verbalizing emotions can be

easier when using art as a guide, a template or a metaphor, and ultimately, a communication tool (Froeschle & Riney, 2008). The significance of communication through imagery and symbols can be seen as more obscure and even mystical. Further, the ambiguity of art in general detaches it from the mainstream of communication, as people tend to have less confidence in understanding its meaning or message due to its obscurity (Dalley, 1984). Art provides a concrete, rather than verbal, medium through which a person can achieve both conscious and unconscious expression, and can be used as a valuable agent for therapeutic change (Dalley, 1984).

Another benefit is the idea that the act of art making can strengthen self-confidence and improve self-esteem (Dalley, 1984). Dalley (1984) viewed the essence of art therapy as lying in the therapeutic outcome of the activity of creating something. It is based on the belief that the creative process involved in the making of art is healing (Rao, Nainis, Williams, Langner, Elsin & Paice, 2009). There is no right or wrong and the pressure of having to articulate specific ideas and emotions is off the table. It is an organic and freeing way to explore your inner self and to share that self with others. Franklin (1992) described the power of art making and how the ability to create an object out of an idea can foster empowerment and highlight the uniqueness of the artist. Art is a powerful tool put in the hands of a person feeling unworthy and fragile (Franklin, 1992).

Malchiodi (2007) described art therapy as a way for the individual to explore his or her inner experience- feelings, perceptions and imagination. While art therapy may involve learning new skills or techniques, the emphasis is about developing and expressing images that come from inside the person, rather than those he or she sees in the outside world (Malchiodi, 2007). Also, learning any new skill can help with co-ordination and concentration, and can result in a

sense of satisfaction, achievement, and self-improvement. Art offers this opportunity; and according to Dalley (1984), it may even create a meaning or purpose to life.

Malchiodi (2007) stressed the value of the individual's personal process of art making and the importance of giving the art product personal meaning, that being a story, a description, or a meaning for the art. Rubin (2001) agreed that while art making is using visual thinking, the act of finding the meaning in the product and verbalizing about it is just as important. It enables the artist to grasp a larger sense of self and expand the possibilities of self-reflection and self-awareness.

Art Making and Creativity

Art making is present in nearly every culture and every society (Dalley, 1984). The act of painting is almost as ancient as mankind. Further, artistic expression symbolizes both personal and cultural aspects of development. Art simultaneously reflects and predicts trends within society, and has traditionally been a forum for personal expression and creative ideas (Dalley, 1984). Some would even go so far as to say that art is such an innate human tendency that can define our species, like speech and tool making (MacGregor, 1989, as cited in Malchiodi, 2003). There are many writings on creativity and art making and the benefits for the individual. Samuel T. Gladding described creativity:

It involves a divergent thinking where elements within the environment are arranged or rearranged so that a new and productive process or outcome occurs. In creativity there is a recognition, an "aha" experience, that what has been assembled has a usefulness that provides pleasure or possibilities that were not present before it came into being (as cited in Rosenthal, 2002, p.26).

Darley and Heath (2008) stressed that art's power of connection cannot be underestimated. The artist is connected to the material world through their chosen medium while simultaneously connected to their inner world through their thoughts, dreams, and emotions.

Rubin (2011) went on to discuss how art making involves a person in an externalization of the self in concrete form, another way of saying “I am” or “me” (Rubin, 2011). Art provides insight and awareness for the maker, but it can also connect the artist to the community by witnessing together, the presence of the work (Darley & Heath, 2008). Saltzman, Matic, and Marsden (2013) described the art process as having its own internal rhythm and essence, which involve a human being not only in mastery of media, but also in a kind of fusion with the work itself. Accessing the creative self through art making pulls the unseen and the incommunicable to the present moment. Untouchable topics and unspeakable memories can be represented by form and shape within artwork. McNiff (1981) writes, “Art allows for the expression of inner chaos and pain through a reassuring external order” (p. vii.).

Creativity and the Brain

Originally art therapy used pure art concepts, void of scientific inquiry. Since its beginning, it was recognized that art-making allowed one to reframe experiences, reorganize thoughts, and gain personal insights that could potentially improve one’s quality of life. Currently, it is embracing scientific thinking by using abundant neuroscientific data and the objective tools of scientific investigation (Konopka, 2014).

Hass-Cohen and Carr (2008) in their book, *Art Therapy and Clinical Neuroscience*, talked about “art as therapy” activities that have the potential to activate neural pathways related to tactile and kinesthetic sensations associated with the primary somatosensory cortex. Through sensory integration activities associated with art therapy activities, sensory experiences including touch, movement, visual and sound, can perhaps happen more easily. Also, expressing, experiencing, and learning how to regulate affects can also be enhanced. Achieving stable mental states also requires integrating left and right hemispheres function, which a

neurologically based bilateral art intervention can do (Schoore, 2007, as cited in Hass- Cohen & Carr, 2008).

When making a collage for example, one must inspect, sort, and choose preferred imagery from books and magazines. This action assists in initiating emotional and cognitive function integration, which could explain how collaging could be an advantageous process. When decisions are being made, a frontal area above the orbital frontal cortex involved in hierarchically higher cognitive processing is activated (mid-dorsal prefrontal) (Hass-Cohen & Carr, 2008).

Hass-Cohen and Carr (2008) recognized the potential of art making and the unique way it can help resolve a client's response to fearful and disturbing memories. Art therapy intervention can rewire the brain, including the functions of psychological arousal, appraisal, subjective experience, and expression, which leads to intentional actions and relational interactions. Art therapy requires the integration of higher cortical social-emotional involvement. Integrating art therapy within a specific therapeutic lens, Adlerian Psychology, can aid in this process.

Art Therapy within an Adlerian Lens

Adlerian art therapy is a multimodal approach to treatment because it combines linguistic, visual, sensory, symbolic, and kinesthetic expression. Furthermore, it allows for direct work with the narrative, includes the sensory benefits of desensitization and image exposure, and addresses the importance of interpersonal growth of a client- and victim-centered approach (Saltzman, Matic, & Marsden, 2013).

An Adlerian approach to art therapy alleviates isolation through participation. It can change attitudes from discouragement to hope or change inadequate functioning to adequate functioning. One can go from being self-oriented to being task oriented, from being tense to

relaxed, and from being bored to having a great time. It can develop in a client, an optimal sense of belonging (Dreikurs, 1976). Also, Adlerian art therapy encourages the client by lacking judgment and criticism regarding the process and the product (Froeschle & Riney, 2008; Cucher, 1976).

Adler emphasized the importance of the creative self (Kopp, 1998), therefore expressive arts fits well within the frame of Individual Psychology, due to the creative approaches that provide avenues of self-exploration and understanding that lead to insight and change (Graham & Pehrson, 2010). Using art therapy in combination with Individual Psychology encourages shared responsibility that helps overcome non-engagement while revealing the personality and lifestyle (Dreikurs, 1986, as cited in Froeschle & Riney, 2008).

Adlerian Concepts Explored in Workbook

Birth Order/Family Constellation

Adler believed that the perception of the person's experiences in their family of origin stay with the person and influence decisions throughout his or her life. Furthermore, one's psychological birth order, or the interpretation or meaning given to one's place in his or her family of origin, is an influential factor (Sweeney, 1998, as cited in Osborn, 2001). Adler said, "it is not the child's number in the order of successive births which influences his character, but the *situation* into which he is born and the way in which he interprets it" (Carlson & Slavik, 1997, p. 57). Adler went on to say that the given of an individual's life situation and biological foundation are occasions of statistical probability and should not be assumed as a fixed rule (Mosak & Maniacci, 1999).

Shulman and Mosak gave two definitions of birth order: one is called the *ordinal position* and it refers to the actual order of birth of the siblings, and the other is called the *psychological*

position, and it refers to the role the child adopts in his or her interaction with others (Carlson, Watts & Maniaci, 2006). Individuals' perceived place or inclusion in their family, and how they choose to respond to such early shaping, influences the paths they take in life and how they determine to participate in and make sense of life events (Osborn, 2001). Personality is formed by the combination of the result of a) *purposiveness*, the traits that he or she deems most valuable in the family constellation, b) the *social relatedness* in the family and how he or she navigates and is guided through the social structure of the family, and c) *phenomenological determinism*, which is the child's own determination and decision about what he or she needs in order to strive for superiority (Carlson & Slavik, 1997). Therefore, a personality develops due to early experiences, as well as his or her personal perspectives and biases, concepts and convictions, fundamental attitudes and approaches to life. This is personality (Adler, 1964, as cited in Carlson & Slavik, 1997).

Rubin (2011) an esteemed art therapist, believed that no adult can be truly and fully understood without some knowledge of the historical roots of their problems. Drawing a family or a genogram (definition to follow) can give insight to both the client and the therapist regarding familial ties, beliefs, attitudes, patterns and lifestyles. Due to the fact that many people are uncomfortable drawing the human figure, Rubin (2011) suggested the client make an Abstract Family Drawing (pg. 94) in order to comply with the given task, but alleviate any discouragement or judgment. Dreikurs (1986) also suggested using art experiences as a way to gain insight into family constellation, family interactions, and family atmosphere.

Adlerian therapists often used what is called a *genogram*, which is a graphic representation of the personalities and relationships that can span generations within a family (Carlson & Slavik, 1997). It is used to identify and recognize potential repetitive patterns of

behavior, addiction, strength of relationships, and personality traits, all based on incorporating different colors and symbols to represent such attributes (Schroder, 2005). Guerin and Pendagast have referred to the genogram as the “roadmap of the family relationship system” (as cited in Carlson & Slavik, 1997, p. 445). Typically, Adlerian therapists will ask a client to render the family genogram, then ask a series of questions regarding stories, myths, and beliefs surrounding generations of family members in order to get a clearer understanding of the client’s current belief system (Carlson & Slavik, 1997).

Courage to Fail

The term “courage to fail” in Adlerian theory is essential, considering that Adler believed we are all striving for superiority. To attempt something that may lead to failure is the courage to thrive on the useful side of life. It is only those who are courageous enough to move to the useful side of life that will prosper (Ansbacher & Ansbacher, 1956). Creating art can bring about some of these feelings.

When in an art therapy session with a client, Franklin (1992) observed that the act of making art and possibly making mistakes and even failures has the potential to transcend previously viewed self-belief systems regarding such. He went on to say that with the forgiveness of the materials and the lack of judgment by the therapist, failures can be experienced and eventually tolerated (Franklin, 1992). Dreikurs (1986) discussed how she gives her clients her permission to fail, all the while attempting to alleviate the fear of failure.

Early Recollections

An early recollection is a specific, one-time incident that a person remembers from his or her childhood and can remember vividly, like a snapshot into the past (Mosak & Maniaci, 1999). They are traditionally used in Adlerian therapy as a premise for interpreting a client’s

“lifestyle” and the experiences viewed by the client in the early recollection are metaphoric portrayals of the individual’s current lifestyle and private logic (Kopp, 1998). In addition, individuals hold onto those memories that support the lifestyle. There are no chance memories (Mosak & Maniacci, 1999), nor are our memories an accurate view of the past and are presumed to not even be true (Carlson, Watts & Maniacci, 2006). Mosak (1977) went on to describe how an individual will select, and then creatively interpret and distort memories to justify current convictions or beliefs.

Typically, an Adlerian therapist will ask for a number of early recollections in the first few sessions with a client. Once a client begins to accept change, it is typical for Adlerian therapists to ask the client for more early recollections. What can be revealed, and what is common, is the transformation of the viewpoint of not only the client’s current problem or situation, but also their view of the world and their lifestyle (Carlson, Watts & Maniacci, 2006). The client’s early recollections change as his or her view changes.

Art therapists use this technique to explore how a client’s style of life came to be. When trying to find out as much as she can about a client’s history, art therapist Rubin (2011) asked clients to paint, draw or sculpt his or her earliest memory. Dreikurs (1986) used art therapy for early recollections in groups, suggesting the group provide alternative endings for client’s early recollection, or lifestyle interpretation.

Dream Analysis

The Adlerian style of dream interpretation is direct and practical. Indeed, Dreikurs stated “it is generally satisfactory and sufficient to know the general direction of the dream without wasting too much time and effort to discover from where the details of the dream-material come” (Carlson & Slavik, 1997, p. 95). In Adlerian therapy, to be practical entails determination of the

main outline or general direction of a coping style without stressing about the details (Carlson & Slavik, 1997).

According to Adler, the activity of dreaming is identical to that of thinking in general: One looks forward in one's usual manner to solutions of actual problems in living (Carlson & Slavik, 1997). In contrast to thinking, however, dreaming is not to be taken as a means for the attainment of a goal, but rather, a sign or proof that one is groping with a problem (Adler, 1926, as cited in Carlson & Slavik, 1997). Further, the individual generally creates dreams in order to reinforce movement in life, or to rehearse future courses of actions, to problem solve, and to create a mood for the next day. Dreams can also tell stories of deep fears or repressed anger (Schroder, 2005) and provide information about how one feels about a life event (Dushman & Sutherland, 1997).

Davis (1995) in her own journey of art therapy through dream analysis, concluded that creative activity is not possible without the continuous and simultaneous flow of the conscious, subconscious, and preconscious, and went on to explain that the preconscious is the bridge between the conscious and the subconscious. Only through art therapy and visual representation of the dream can this be achieved. She acknowledged, "most therapists agree that emotional investment in dream material is a prime necessity for analysis" (Davis, 1995, p. 58).

Lifestyle

According to Adler, the life style refers to the "unity in each individual- in his thinking, feeling, acting; in his so-called conscious and unconscious, in every expression of his personality. This unity we call the style of life of the individual" (Carlson & Slavik, 1997, p. 39). In addition, all behavior has a goal or purpose and is based on the early learning experiences and social context of the individual, which then develops in to the lifestyle. The

individual then answers these questions based on his/her specific lifestyle: I am...; Life is...; Others are...; Therefore... (Carlson & Slavik, 1997).

All perception, cognition, memory, dreams, wishes, artwork, soul, attitude, emotions, and behavior are in the service of the individual and form the individual's lifestyle pattern. No part of the behavior is understood by itself or out of the social context (Ansbacher & Ansbacher, 1956; Adler, 1964, as cited in Dushman & Sutherland, 1997). Degges-White & Davis (2010) recognize the benefit of art therapy techniques for discovering lifestyle and recommend Adlerian art therapy and play therapy.

Movement

Movement, in Adlerian psychology, is the definition of behavior, which also includes all thoughts and feelings (Griffith & Powers, 2007). Dreikurs concluded that behavior is self-determined movement and only while moving toward identifying goals is the individual conceived as whole. Further, each individual in the family, as well as the family as a whole, is moving toward a goal. The ultimate goal is moving from a felt minus to a perceived plus to guarantee safety, security, and belonging within one's life. Therefore, behavior is a result of this ultimate goal (Dinkmeyer & Sherman, 1989), which provides understanding of one's lifestyle in order to obtain the goal (Griffith & Powers, 2007).

Buchalter (2009) in her book *Art Therapy Techniques and Applications*, listed a number of art therapy directives that focus on goals and how to obtain them through problem solving and creativity. As individuals are always moving towards identifying goals, movement toward obtaining those goals is examined and expressed through art.

Tasks of Life

Adler created the notion of the *tasks of life*, noting that, by virtue of being born, each individual is confronted with three unavoidable tasks: the *social task* is the task of living amongst others; the *work task* consists of giving and receiving, making a living in order to survive; and the *love task*, which represents relationships (more specifically romantic and sexual relationships; Griffith & Powers, 2007). Adlerian scholar, Rudolf Dreikurs, added two additional tasks in order to fully include the common interests of a more modern life. These tasks are the *spirituality task* as seen by the individual, the *self-task*, which honors and supports necessary self-care and the needs of the individual, and the *family task* (Carlson, Watts & Maniaci, 2006).

Adlerians consider these tasks to represent areas of complexity and challenge and reflect the unique ways chosen to overcome problems as well as exemplify and complete aspirations (Osborn, 2001). Furthermore, Individual Psychology also concludes that the individual might protect self-esteem by striving for personal glory or overcompensation and may attempt only the safest tasks. In addition, attaining personal glory is considered unhealthy and may be a method of task avoidance (Froeschle & Riney, 2008). For example, Randick (2016) created a life tasks worksheet for adolescents with suicide ideation using imagery and metaphor. By identifying the potentially challenging life task through imagery, the client and the individual are more likely to begin to focus on the area in which the individual needs the most attention.

Strengths

Alfred Adler stressed the overcompensation of the individual due to organ inferiorities and mental impairments lead to a source of inferiority, or a felt minus (Berry, 1983). By encouraging and empowering the individual and focusing on their strengths, one can overcome

this perceived inferiority (Bischof, 1964, as cited in Berry, 1983). There are several examples in the literature.

Berry (1983), an Adlerian therapist, worked with children and their families by using strengths-based therapy in order to empower the children and boost their self-esteem and confidence. Franklin (1992), an art therapist, wrote about Tim, a sophomore in college, seeking help for anger, depression, and anxiety, which were ultimately affecting his relationships. During the assessment and the getting to know each other phase of therapy, Franklin asked him about his interests, talents, and strengths. Tim had a hard time coming up with many, but one thing he emphasized was his love for the flute. Knowing that this was important to him, Franklin (1992) asked Tim to write musical compositions for the flute. Once completed, Tim was to then make a drawing of each composition. Tim found power and encouragement through the process of music and art, which resulted in positive feelings and new relationships. Schroder (2005) in her book *“Little Windows into Art Therapy”* wrote, “I find it important to somehow communicate that I see or hear their good qualities, strengths, hopes” (p. 19). Randick (2016) in her exercise *Rediscovering Our Treasures* encouraged clients to identify future goals and promote strengths. Focusing on strengths, resources, and future goals can be encouraging for clients.

Encouragement

“Altogether, in every step of the treatment, we must not deviate from the path of encouragement” (Ansbacher & Ansbacher, 1956, p. 342; Griffith & Powers, 2007, p. 20). The concept of encouragement (Dinkmeyer & Dreikurs, 1998, as cited in Ferguson, 2003) in Individual Psychology refers to modifying an individual’s concept of self, in terms of performance on concrete tasks, but also in terms of one’s self-concept within social relationships. Encouragement addresses changes in one’s expectations and behaviors and is crucial in Adlerian

rehabilitative effort (Dreikurs & Soltz, 1964/2001, as cited in Ferguson, 2003). Sonstegard (1998) suggested that the nature of personal deficiencies and perceived failures makes *encouragement* the essential factor in all corrective endeavors. Ferguson (2003) discussed the relationship between encouragement and optimism and the benefits it has psychologically, emotionally, socially, and even physically. Many clients are intimidated by the art process due to their perceived lack of ability in the creative process (McNiff, 1981; Dreikurs 1986; Dalley, 1984; Cucher, 1976) and the misconception that one needs to have artistic talent in order to benefit from art therapy (Malchiodi, 2007). Thus, encouragement is also one of the most important components in art therapy (Cucher, 1976).

“As If” Technique

Adler created the “as if” technique, which was derived from Hans Vaihinger’s “as if” philosophy (Ansbacher & Ansbacher, 1956; Griffith & Powers, 2007; Watzlawick, 1987, as cited in Carich, 1989). This technique focuses on cognitive, behavioral, and/or cognitive-behavioral goals in which the client envisions, considers, pretends, and/or enacts a future event, belief, or desired behavior (Carich, 1989). Adlerian therapy uses the “as if” technique and all of its variations, which include imagery, role-play, metaphor, fantasy/daydreaming, and reframing (Carich, 1989). The basic idea is expressed by aiding the client to think “as if” things were different. By actively engaging this thinking process, and seeing it on paper, it can redirect purposes and goals, encourage self- esteem, change current belief system, allow for insight, and expedite behavioral change in the client (Carich, 1989).

Considering the notion that the “as if” technique is based upon the pull of future goals, Norby and Hall discussed the power/pull of fictional goals:

that man is motivated more by his expectations for the future than by his experiences of the past. These future expectations may be purely fictional- that is ideals which are not

capable of being realized- yet, they exercise a profound influence on a person's behavior (as cited by Carich, 1989, p. 539).

Watts and Garza (2008) used the "as if" technique with children, asking them to draw how they would be different if they didn't have the current problem. By using imagery instead of words, the children can better communicate their response. It is the author's belief that adults would also benefit from the use of imagery in place of verbal communication.

Community Interest/Social interest

Adler introduced the concept of "*gemeinschaftsgefühl*". The literal translation of *gemeinschaftsgefühl* is "community feeling" or "social interest" and refers to the plausibility for humans to live harmoniously within the systems into which they have been born (Ansbacher, 1992, as cited in Osborn, 2001). Dinkmeyer, Dinkmeyer, and Sperry define *gemeinschaftsgefühl* as one's "willingness to cooperate with others for the common good" (as cited in Osborn, 2001, p. 247), whereas Sweeney described social interest as "each person's striving to make a place for himself or herself and to feel belongingness" (as cited in Osborn, 2001, p. 247).

Adler believed that active social interest was a result of being content and connected in the community (Sontsegard, 1998), and that community feeling/social interest must be regarded as a universal human capacity. The higher the level of social interest, the higher the level of successful adaptation in the world (Griffith & Powers, 2007). *Gemeinschaftsgefühl* is the antidote to social isolation, self-absorption, and mental and personality disorders, while facilitating courage, optimism, and confidence (Sontsegard, 1998).

It is the author's experience, that there is a lack of research regarding the ways in which an individual engaged in an art therapy session can enhance and nurture social interest. Degges-White and Davis (2010) acknowledged one of the benefits of art therapy is strengthening the social-connectedness of the client, but there are no suggestions or examples to follow. McNiff

(1981) detailed a case study with a woman in a catatonic state who, after successfully engaging in art therapy sessions for many weeks, showed her drawings to others in the hospital. The artwork acted as a bridge from her to others, allowing her to interact with the outside world and gave people an opportunity to relate to her by acknowledging and accepting her art (McNiff, 1981).

The general research acknowledges the benefits of group and community art therapy (Froeschle & Riney, 2008; Dreikurs, 1976; Dreikurs, 1986; McNiff, 1981; Malchiodi, 2007; Dalley, 1984; Sutherland, Waldman, & Collins, 2010; Dushman & Sutherland, 1997) in fostering social interest. An early example includes a directive used by Alfred Adler that can be drawn instead of stated. Adler advised, “Try to think every day how you can please someone” (Adler, 1958, as cited in Carlson & Slavik, 1997, p. 26). It is also possible within the realm of an individual art therapy directive to create artful correspondence to reach out to peers and strengthen relationships and community involvement.

Conclusion

Based on the literature, the integration of Individual Psychology and art therapy directives may enhance the therapeutic outcome and experience. The lack of literature to prove such only encourages the author’s belief that the need for a specific Adlerian Art Therapy Workbook would be a valuable resource and tool for any professional in the field. Every directive will provide the therapist and client with the tools to promote change, insight, self-awareness, and creativity. Moreover, it will encourage the artist and non-artist alike to take risks, be playful, try new things, and accept failure in a healthy and productive way. “If we apply the social measure to artists and poets, we note that they serve a social function more than anyone else. It is they who have taught us how to see, how to think, and how to feel. We owe

them the greatest good of mankind” (Adler, 1948, as cited in Ansbacher & Ansbacher, 1956, p. 153).

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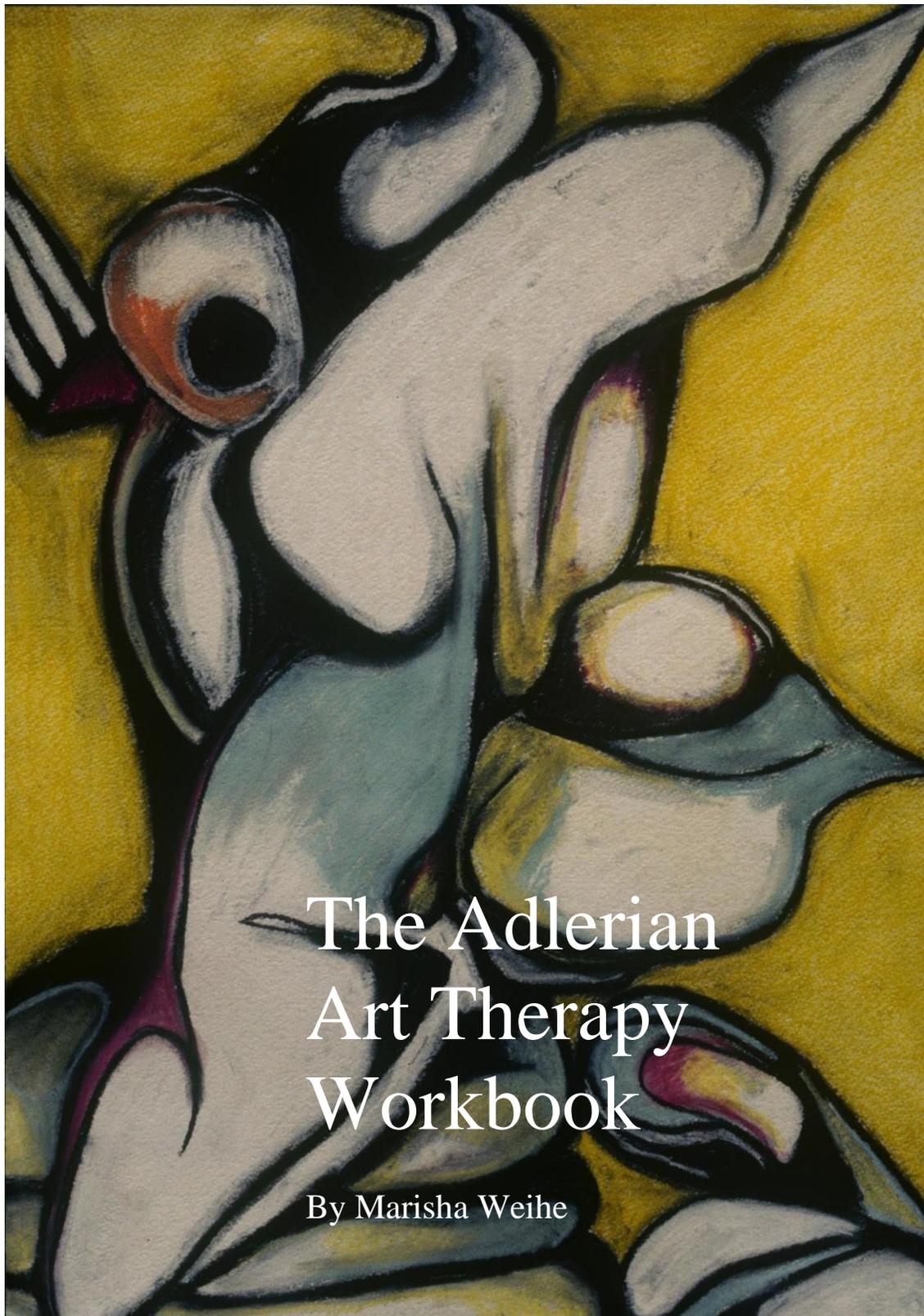
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Appendix



The Adlerian Art Therapy Workbook

A Resource for Professionals

By:

Marisha Weihe

Acknowledgements

I would like to thank my chairperson Nicole Randick and my reader Erin Rafferty-Bugher for their support and help in creating this workbook. This is my Master's Project in partial fulfillment for the degree of Masters of Arts in Adlerian counseling and psychotherapy. I hope this workbook provides inspiration to therapist and clients who want a creative way to discover Adlerian theory and practice.

Introduction

The purpose of this workbook is to provide a resource for professionals in aiding clients with their therapeutic needs. The workbook will contain Adlerian specific directives that can be implemented side by side with a therapist or taken away to use in the comfort of one's own home. The questions that follow each art directive, as well as the option to process and free associate, will provide the user with insight, self-awareness, and self-exploration opportunities, as well as promoting social interest and creativity. It is the author's conviction, based on previous research, that this tool will enhance the therapeutic experience for both the therapist and the client.

Individual Psychology

Alfred Adler, born in 1870, was a physician and a psychotherapist and started Individual Psychology, based on the notion that the individual is responsible for his/her own behavior, attitudes, failures, and successes (Manaster, 1987). Adler's goal was to create a psychological movement that argued for the holistic view of an individual (indivisible) as well as social equality (Nystul, 1985). His model required counselors and therapists to understand the human organism as a whole: a complete person living in a given context, at a specific time in history, with a distinct culture, and perceiving the world from the vantage points provided by heredity, birth order, and gender (Osborn, 2001). Because people are indivisible, social, creative, decision-making beings whose beliefs and behavior have a purpose, the individual is best understood holistically as a total being whose thoughts, feelings and beliefs are present in a consistent and unified pattern of actions (Carlson & Slavik, 1997).

Adler asserted that each child is born into his or her own family with a specific view unlike any other, due to family constellation, birth order, and the creativity and personality of the

child. Individuals are born with the perception of a felt minus, striving to become a perceived plus; this movement is teleological and goal oriented. Social interest plays a huge role as well, and to fall on the useless side of life is a lack of social interest.

Adler stressed the creative power of every person born (Nystul, 1978), recognizing the individual as “both the picture and the artist” (Ansbacher & Ansbacher, 1956, p. 177; Dushman & Sutherland, 1997, p. 468). He believed we are innately creative in how we approach the world around us, using our strengths and resources to accomplish our goals. Adler (1948, as cited in Ansbacher & Ansbacher, 1956) stated:

In our view, a man of genius is primarily a man of supreme usefulness. If he is an artist he is useful to culture, giving distinction and value by his work to the recreative life of many thousands. This value, there it is genuine and not merely empty brilliance, depends upon a high degree of courage and social interest (p. 153).

Art Therapy

The American Art Therapy Association (AATA) defines art therapy as “a mental health profession in which clients, facilitated by the art therapist, use art media, the creative process, and the resulting artwork to explore their feelings, reconcile emotional conflicts, foster self-awareness, manage behavior and addictions, develop social skills, improve reality orientation, reduce anxiety, and increase self-esteem” (American Art Therapy Association, retrieved 2015). Art therapy can be used with children, adults, families, and groups (Malchiodi, 2003).

Art as Therapy

Edith Kramer coined the term “art as therapy” in 1958, which is the idea that creativity itself is therapeutic and the act of art making can improve mood, reduce stress, and relieve pain. She saw art therapy as a way of integrating conflicting feelings and impulses in an aesthetically

satisfying form, helping the ego via the creative process itself (Rubin, 1999). She described the processes involved in art activity as having inherent healing properties, which explain their usefulness in therapy. “Art is a means of widening the range of human experiences by creating equivalents for such experiences. It is an area wherein experiences can be chosen, varied, repeated at will. In the creative act, conflict is re-experienced, resolved and integrated” (Dalley, 1984 p. xiv).

Art in Therapy

Margaret Naumberg, an art therapy pioneer in the 1940s, described “art in therapy” as the idea that art can accompany the client’s communication and aid in the act of self-awareness and insight, enhancing the psychotherapy experience. “In addition, she stated that art can take poorly understood feelings and bring them into clarity and articulation (Naumberg, 1958, as cited in Dalley, 1984). The process of art therapy is based on the recognition that man’s most fundamental thoughts and feelings, derived from the unconscious, reach expression in images rather than words” (Naumberg, 1958, as cited in Dalley, 1984 p. xii). Similar to Edith Kramer, she articulated her belief that every individual has the latent capacity to express himself in artistic form, even without any art or art therapy training.

Edith Kramer and Margaret Naumberg defined and practiced the two main modalities of art therapy that is used today. Art therapists do not side with one theory or another, for both are valid and vital to the field. For example, Judith Rubin (2011) and Cathy Malchiodi (2003; 2007), two widely known and influential art therapists, both agree that most art therapists contend with both definitions of art therapy when working with clients.

Benefits of Art Therapy

There are many benefits in the use of art as a therapeutic medium. One benefit of art

therapy is the use of art as a means of non-verbal communication (Dalley, 1984) to express a specific feeling or feelings, enhancing self-esteem (Rubin, 1999). Verbalizing emotions can be easier when using art as a guide, a template or a metaphor, ultimately, a communication tool (Froeschle & Riney, 2008). The significance of communication through imagery and symbols can be seen as more obscure and even mystical. Further, the ambiguity of art in general detaches it from the mainstream of communication, as people tend to have less confidence in understanding its meaning or message due to its obscurity (Dalley, 1984). Art provides a concrete, rather than verbal, medium through which a person can achieve both conscious and unconscious expression, and can be used as a valuable agent for therapeutic change (Dalley, 1984).

Another benefit is the idea that the act of art making can strengthen self-confidence and improve self-esteem (Dalley, 1984). Dalley (1984) viewed the essence of art therapy as lying in the therapeutic outcome of the activity of creating something. It is based on the belief that the creative process involved in the making of art is healing (Rao et al., 2009). There is no right or wrong and the pressure of having to articulate specific ideas and emotions is off the table. It is an organic and freeing way to explore your inner self and to share that self with others. Franklin (1992) described the power of art making and how the ability to create an object out of an idea can foster empowerment and highlight the uniqueness of the artist. Art is a powerful tool put in the hands of a person feeling unworthy and fragile (Franklin, 1992).

Malchiodi (2007) described art therapy as a way for the individual to explore his or her inner experience- feelings, perceptions and imagination. While art therapy may involve learning new skills or techniques, the emphasis is about developing and expressing images that come from inside the person, rather than those he or she sees in the outside world (Malchiodi, 2007).

Also, learning any new skill can help with co-ordination and concentration, and can result in a sense of satisfaction, achievement, and self-improvement. Art offers this opportunity; and according to Dalley (1984), it may even create a meaning or purpose to life.

Malchiodi (2007) stressed the value of the individual's personal process of art making and the importance of giving the art product personal meaning, that being a story, a description, or a meaning for the art. Rubin (2001) agreed that while art making is using visual thinking, the act of finding the meaning in the product and verbalizing about it is just as important. It enables the artist to grasp a larger sense of self and expand the possibilities of self-reflection and self-awareness.

Art Making and Creativity

Art making is present in nearly every culture and every society (Dalley, 1984). The act of painting is almost as ancient as mankind. Further, artistic expression symbolizes both personal and cultural aspects of development. Art simultaneously reflects and predicts trends within society, and has traditionally been a forum for personal expression and creative ideas (Dalley, 1984). Some would even go so far as to say that art is such an innate human tendency that can define our species, like speech and tool making (MacGregor, 1989, as cited in Malchiodi, 2003). There are many writings on creativity and art making and the benefits for the individual. Samuel T. Gladding described creativity as:

it involves a divergent thinking where elements within the environment are arranged or rearranged so that a new and productive process or outcome occurs.

In creativity there is a recognition, an "aha" experience, that what has been assembled has a usefulness that provides pleasure or possibilities that were not present before it came into being (as cited in Rosenthal, 2002, p.26).

Darley and Heath (2008) stressed that art's power of connection cannot be underestimated. The artist is connected to the material world through their chosen medium while simultaneously connected to their inner world through their thoughts, dreams, and emotions. Rubin (2011) went on to discuss how art making involves a person in an externalization of the self in concrete form, another way of saying "I am" or "me" (Rubin, 2011). Art provides insight and awareness for the maker, but it can also connect the artist to the community by witnessing together, the presence of the work (Darley & Heath, 2008). Saltzman, Matic, and Marsden (2013) described the art process as having its own internal rhythm and essence, which involve a human being not only in mastery of media, but also in a kind of fusion with the work itself. Accessing the creative self through art making pulls the unseen and the incommunicable to the present moment. Untouchable topics and unspeakable memories can be represented by form and shape within artwork. McNiff (1981) writes, "Art allows for the expression of inner chaos and pain through a reassuring external order" (p. vii.).

Materials

Basic art materials needed for this book may include any or all of the following; pencils, pencil sharpener, eraser, colored pencils, markers, crayons, pens, chalk pastels, oil pastels, tempera paints, acrylic paints, watercolor paints, watercolor pencils, or tempera markers. It is not necessary to go out and purchase all of these materials, however I do stress that color is necessary in a number of activities. Also, there is one activity where a pencil is needed. I also encourage the user to try a new material, something never used before. You can practice all you want before you use it here.

Associations/processing

Associations are the thoughts, feelings, and meaning that the creator gives to the work, and

processing is the act in which the artist can discover and sort through any feelings that have come up in the while making the art. After each exercise there will be specific questions pertaining to that specific exercise. Do your best to answer all of the questions provided in order to have the fullest and most valuable experience. Another part of the workbook is the processing page. After the questions there will also be a blank page for the artist to jot down any thoughts feelings or additional art that may be the result of the exercise. Everyone processes differently and associations are individual to the artist, so don't ever think you are doing it wrong! Whatever works for you is the right way!

Activities

Family Constellation

Adlerian View: Adlerian therapists use what is called a *genogram*, which is a graphic representation of the personalities and relationships that can span generations within a family (Carlson & Slavik, 1997). It is used to identify and recognize potential repetitive patterns of behavior, addiction, strength of relationships, personality traits, all based on incorporating different colors and symbols to represent such attributes (Schroder, 2005). Adler believed that every family was different as seen through the individual's eyes. Every child saw, felt, and experienced the family differently, therefore was ultimately IN a different family than their sibling/s (Carlson & Slavik, 1997).

Objectives: The purpose of this directive is to help create a family portrait as seen by you, the artist. This directive helps with discovery, family awareness and family dynamics using shape and color to clarify positions in the family and the family structure. Insight includes familial ties, beliefs, attitudes, patterns, and lifestyle.

Materials: Colored pencils, pencil, pen, crayons, markers, paint, or pastels.

Directive: Draw every member of your family as shapes and colors to represent how you see and feel them. They can all be different shapes and colors, or if some members are similar to each other, they may be the same shape or color. Add connecting lines to represent strong relationships. Then, add one word to each shape to describe that person.

Family Constellation

1. List here the members of your family and the shapes and colors you assigned to them.

2. Notice the size of each family member- are they all the same or are some bigger/smaller than others?

3. Why would one be bigger or smaller?

4. What is it about that person that would make you initially choose that size for them?

5. How are they arranged? Are there any shapes that are grouped together?

6. Are there any shapes that are the same color?

7. Did you add any details- faces, bodies, etc.?

8. Does your heritage, culture or ethnicity reflect in the depiction of your family in color, shape, etc.?

9. Any surprises in the way you depicted your family?

*provided below is a list of common color associations. Once you have finished your family diagram you can see if any of the colors that you assigned to your family members have any likeness to the common association

10. After reading about the common color associations, how do you feel about your color choice? Any associations ring true to you regarding your family members?

Common color associations

Red- birth, blood, fire emotions, warmth, love, passion, wounds, anger, heat, life

Orange- fire, harvest, warmth, energy, misfortune, alienation, assertiveness, power

Yellow- sun, light, warmth, wisdom, intuition, hope, expectation, energy, riches, masculinity

Green- earth, fertility, vegetation, nature, growth, cycles of renewal, envy, overprotectiveness, creativity

Blue- sky, water, sea, heaven, spirituality, relaxation, cleansing, nourishing, calm, loyalty

Violet- purple- royalty, spirituality, wealth, authority, death, resurrection, imagination, attention, excitement, paranoia, persecution

Black- darkness, emptiness, mystery, beginning, womb, unconsciousness, death, depression, loss

Brown- fertility, soil, sorrow, roots, excrement, dirt, worthlessness, new beginnings

White- light, virginity, purity, moon, spirituality, creation, timelessness, dreamlike, generativity, resurrection, clarity, loss, synthesis, enlightenment

(Malchiodi, 2007)

Family Constellation Processing Page

Early Recollection

Adlerian view: An early recollection is a specific, one-time incident that a person remembers from his or her childhood and can remember vividly, like a snapshot into the past (Mosak & Maniaci, 1999). Adlerians believe that only specific memories are held onto throughout life in order to support the lifestyle and the private logic of the individual (Kopp, 1998). For example, if you think of yourself as weak, you will always remember the memories that made you feel weak and useless. Whether or not the event actually took place the way you remember it is not important- it may or may not have.

Objectives: The purpose of this activity is to help you, the artist, reach back into your past and change the outcome of an early memory. By changing the memory, an individual can actually change their present perception of themselves and the feelings associated.

Materials- Pencil only. You want the opportunity to go back and erase.

Directive: Think of a current problem or issue you are having in your life right now. Close your eyes and really feel that problem. Where in your body do you feel it? Holding on to that feeling, think back as far as you can to the first time you remember feeling that feeling. When you are ready you may open your eyes and draw that early recollection on the page provided.

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Early Recollection

1. Give a detailed description of your early recollection here- try to remember as many details as you can.
2. Make a list of the strongest feelings felt in the memory- Ex: anger, sadness, fear, anxiety, hopelessness etc.
3. Now, rewrite your early recollection below, changing your description of the memory to change the feelings from negative to positive. You can't change other people and their behavior, but you can change your reaction and feelings about the memory. Ex: "I was cold and afraid" changed to "I was warm and felt safe".
4. Looking at the new description of the memory, what are the new strongest feelings?
5. Now, go back and add or subtract in the drawing to represent the changes you made in the early recollection. How does it feel to look at the new drawing?

Early Recollection Processing Page

Courage to Fail

Adlerian View: The term “courage to fail” in Adlerian theory is essential, considering that Adler believed we are all striving for superiority. To attempt something that may lead to failure is the courage to thrive on the useful side of life. It is only those who are courageous enough to move to the useful side of life that will prosper (Ansbacher & Ansbacher, 1956).

Objective: The purpose of this activity is to stimulate creativity and comfortability with unstructured spontaneous outcome of image; to reframe the idea of “perfect” and allow the outcome to be far from ideal. By using the non-dominant hand, the artist has to sit with the image and all of its imperfections, creating the opportunity to appreciate, value, and honor those things not perfect.

Materials: Colored pencils, pencil, pen, crayons, markers, paint, or pastels.

Directive: On the following page, using your non-dominant hand, draw something that is valuable to you; it may be an object, person, pet, etc.

(Page intentionally left blank for workbook)

Courage to Fail

1. How did it feel to draw with your non-dominant hand? Did it feel awkward or strange, or was it fun to see how it would turn out?

2. Are you concerned with the final result? Are you dissatisfied or unhappy with an object that may not look the way you want it to?

3. Go back and look at the object again, really focus on it, then come back and list 5 words to describe your drawing:
 - a.
 - b.
 - c.
 - d.
 - e.

4. Did you quit before you finished? Why or why not?

5. Do you want to go back and draw it with your right hand?

6. What do you think that says about you?

Courage to Fail Processing Page

Dream Analysis

Adlerian View: According to Adler, the activity of dreaming is identical to that of thinking in general: one looks forward in one's usual manner to solutions of actual problems in living (Adler, 1931, 1979; Beck, 1971, as cited in Carlson & Slavik, 1997). In contrast to thinking, however, dreaming is not to be taken as a means for the attainment of a goal, but rather, a sign or proof that one is groping with a problem (Adler, 1926, as cited in Carlson & Slavik, 1997). Further, the individual generally creates dreams in order to reinforce movement in life, or to rehearse future courses of actions, to problem solve, and to create a mood for the next day. Dreams can also tell stories of deep fears or repressed anger (Schroder, 2005).

Objectives: The purpose of this activity is to allow you to delve into the unconscious and subconscious through visual representation. By attaching meaning to metaphors and symbols and interpreting the dream to fit your lifestyle, it can provide thought provoking solutions to current problems.

Materials: Colored pencils, pencil, pen, crayons, markers, paint, or pastels.

Directive: On the page provided, draw a recent dream in as much detail as you can. If you don't remember a current dream, try to remember one from your past.

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Dream Analysis Processing Page

Lifestyle

Adlerian View: According to Adler, the life style refers to the “unity in each individual- in his thinking, feeling, acting; in his so-called conscious and unconscious, in every expression of his personality. This unity we call the style of life of the individual” (Carlson & Slavik, 1997, p. 39). In addition, all behavior has a goal or purpose and is based on the early learning experiences and social context of the individual, which then develops in to the lifestyle. The individual then answers these questions based on his/her specific lifestyle:

I am...

Life is...

Others are...

Therefore...

(Carlson & Slavik, 1997).

Objectives: The purpose of this activity is to aid in the recognition of your lifestyle, your unique style of living, according to you. Lifestyle assessments typically include questions about your early recollections and family constellation, therefore there will be some inquiries about your previous work in those areas.

Materials: Colored pencils, pencil, pen, crayons, markers, paint, or pastels.

Directive: On the blank page provided, draw all that is important to you- friends, family, inanimate objects, everything that you value. Also, with words or symbols, add your values, beliefs, thoughts and emotions that are important to you and make you who you are.

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Lifestyle Processing Page

Movement

Adlerian View: Movement, in Adlerian psychology, is the definition of behavior, which also includes all thoughts and feelings (Griffith & Powers, 2007). Each individual in the family, as well as the family as a whole, is moving toward a goal. The ultimate goal is moving from a felt minus to a perceived plus to guarantee safety, security, and belonging within one's life.

Therefore, behavior is a result of this ultimate goal (Dinkmeyer & Sherman, 1989), which provides understanding of one's lifestyle in order to obtain the goal (Griffith & Powers, 2007).

Objectives: The purpose of this activity is to provide a visual representation of what is holding you back or holding you down from accomplishing hopes, goals and dreams. What is stopping you from moving forward?

Materials: Colored pencils, pencil, pen, crayons, markers, paint, or pastels.

Directive: On the blank page provided, draw an anchor of your choice; size, shape, color are up to you.

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Movement

The image of the anchor symbolizes something that is stopping you or holding you back from achieving something you want to achieve, stopping you from following through with something you want to follow through with, making a decision about something you need to make a decision about...

1. What size is your anchor, big or small? Does it fill up the page or does it only take up a small space on the page?
2. What color is your anchor? Going back to the color association page, is there any correlation between your color and the meaning provided?
3. How much does your anchor weigh?
4. Any design, pattern, features (seaweed, creatures) on your anchor?
5. Are you comfortable looking at it or does it make you feel uncomfortable? Why or why not?
6. What have you decided your anchor represents in your life? What comes to mind?
7. What are some things you can do to lighten your anchor and allow yourself to move once again?

Movement Processing Page

Tasks of life

Adlerian View: Adler created the notion of the *tasks of life*, noting that, by virtue of being born, each individual is confronted with three unavoidable tasks: the *social task* is the task of living amongst others; the *work task* consists of giving and receiving, making a living in order to survive; and the *love task*, which represents relationships (more specifically romantic and sexual relationships) (Griffith & Powers, 2007). In the years of late, Adlerian scholars have added new tasks in order to fully include the common interests of a more modern life. These tasks are; the *spirituality task* as seen by the individual, the *self-task*, which honors and supports necessary self-care and the needs of the individual, and the *family task* (Carlson, Watts & Maniaci, 2006).

Objectives: The purpose of this activity is to help you visualize where you are with your life tasks. By using color or shading to fill in the specific area/s in your life, you can see which areas may need more work and attention and which are full and satisfactory. Also, which areas are you avoiding due to your lack of courage to fail and which tasks are the safest.

Materials: Colored pencils, pencil, pen, crayons, markers, paint, or pastels.

Directive: On the page provided, draw a flower with 6 petals. Next, label each petal with the following tasks; work, social, family, love, spirituality, and self. Fill in each petal of the flower with a color of your choice to represent the amount of satisfaction you feel for each task. For example, if you are unsatisfied with your love relationship you may only fill in a small area of the petal, or leave it blank. Next write the appropriate number in the appropriate petal to represent your level of satisfaction: 1=not satisfied, 10=very satisfied.

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Tasks of Life Processing Page

Strengths

Adlerian View: Alfred Adler stressed the overcompensation of the individual due to organ inferiorities and mental impairments (Berry, 1983). Often impairments are a source of inferiority, or a felt minus. By encouraging and empowering the individual and focusing on their strengths, one can overcome this perceived inferiority (Bischof, 1964, as cited in Berry, 1983). Adlerian therapist Berry (1983) worked with children and their families using strengths-based therapy in order to empower the children and boost their self-esteem and confidence.

Objectives: The purpose of this activity is to recognize all of your strengths and assets promoting self-awareness, insight, and boosting self-esteem.

Materials: Colored pencils, pencil, pen, crayons, markers, paint, or pastels.

Directive: On the following page is a list of positive attributes. Please highlight or circle all of the positive traits that you have. Note: Having a hard time finding some? What would your friends, family, or coworkers say about you? You must come up with at least 10! How would a person with all of those positive qualities react in a specific situation? On the blank page provided, draw a situation or event where the qualities you listed would be necessary.

List of Positive Attributes

able active adaptable adventurous ambitious appreciative authentic aware
balanced bold brave calm capable carefree caring cheerful clever compassionate
concerned confident considerate courageous creative curious daring dedicated
dependable determined devoted diligent direct disciplined distinct dynamic eager
easy-going empathetic enduring energetic enterprising enthusiastic ethical excited
exuberant fair fascinating feisty flexible forgiving friendly fun generous gentle
genuine giving gutsy happy healthy helpful honest honorable humble humorous
idealistic imaginative independent ingenious inquisitive insightful integrity
intelligent interesting intuitive inventive jolly jovial joyful keen kind
knowledgeable laid-back leader light-hearted likeable lively loveable loving loyal
mature mellow memorable mighty motivated natural neat noble nurturing
observant open-minded optimistic organized original out-going patient patriotic
peaceful perceptive perky persevering persistent pleasant popular positive
practical principled private problem-solver proud quick-witted quiet rational real
reasonable reflective reliable resilient resourceful respectful responsible self-
confident self-directed self-sacrificing self-starter self-sufficient sensitive sharp
sincere skillful smart sociable spirited spiritual spontaneous stable steady strong
studious successful supportive surprising sympathetic talented thorough
thoughtful tireless tolerant trusting trustworthy truthful understanding unique
unselfish upbeat vigilant warm wise witty wonderful worthy youthful

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Strengths Processing Page

Encouragement

Adlerian View: “Altogether, in every step of the treatment, we must not deviate from the path of encouragement” (Ansbacher & Ansbacher, 1956, p. 342; Griffith & Powers, 2007, p. 20). The concept of encouragement (Dinkmeyer & Dreikurs, 1998, as cited in Ferguson, 2003) in Individual Psychology refers to modifying an individual’s concept of self, in terms of performance on concrete tasks, but also in terms of one’s self-concept within social relationships. Encouragement addresses changes in one’s expectations and behaviors and is crucial in Adlerian rehabilitative effort (Dreikurs & Soltz, 1964/2001, as cited in Ferguson, 2003).

Objectives: The purpose of this activity is to promote your self-concept and self-esteem by encouragement. Often we have such a hard time focusing on our positive contributions to society and to our loved ones and we forget our own value in our endeavors.

Materials: Colored pencils, pencil, pen, crayons, markers, paint, or pastels.

Directive: On the following page, represent a time in your life when you accomplished something you didn’t think you could.

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Encouragement

1. Give a detailed description of your event.
2. How old were you? Do you remember what you were thinking about the event? Were you proud of yourself at the time?
3. Was anyone else there to witness your accomplishment? Were you encouraged or complimented by them?
4. What would you say to a stranger who accomplished the same thing? Is it different than what you would say to yourself? If it is, notice that and say positive things to yourself right now!

Encouragement Processing Page

“As If” Technique

Adlerian View: Adler created the “as if” technique, which was derived from Hans Vaihinger’s “as if” philosophy (Ansbacher & Ansbacher, 1956; Griffith & Powers, 2007; Watzlawick, 1987, as cited in Carich, 1989). This technique focuses on cognitive, behavioral, and/or cognitive-behavioral goals in which the client envisions, considers, pretends, and/or enacts a future event, belief, or desired behavior (Carich, 1989).

Objective: The goals of this technique include 1) to change your current beliefs and/or perceptions of a problem; 2) to provide insight; 3) to facilitate reorientation or actual behavior change, as you initiates new behaviors/beliefs; 4) to encourage changes in self-esteem, confidences, concept, competence, etc.; and 5) redirect purpose/goals of problematic behaviors (Carich, 1989). By creating an alternate way of being, you can then visualize what needs to change in order to focus on future goals and future behavior.

Materials: Colored pencils, pencil, pen, crayons, markers, paint, or pastels.

Directive: Think of a current problem or situation in which you feel stuck. Say you go to sleep tonight and during the night a miracle happened and when you wake up you no longer have the current problem. How would you know you didn’t have this problem? What would you notice first? What would your day look like? How would you know you were happy? How would others know you were happy? On the blank page provided, draw your perfect day. Think about these questions as you draw. You will provide answers later.

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“As If” Technique Processing Page

Community Feeling/Social Interest

Adlerian View: Adler believed that active social interest was a result of being content and connected in the community (Sontsegard, 1998), and that community feeling/social interest must be regarded as a universal human capacity. The higher the level of social interest, the higher the level of successful adaptation in the world (Griffin & Powers, 2007). Community feeling is the antidote to social isolation, self-absorption, and mental and personality disorders, while facilitating courage, optimism, and confidence (Sontsegard, 1998). Adler advised, “Try to think every day how you can please someone” (Adler, 1958 as cited in Carlson & Slavik, 1997, p. 26).

Objectives: The purpose of this activity is to promote community feeling and social interest. By stepping out of your comfort zone and reaching out to others, you are enhancing current relationships or promoting new ones.

Materials: Colored pencils, pencil, pen, crayons, markers, paint, or pastels.

Directive: On the following page there are 3 perforated cards that you are to decorate and send out to 3 people that you would like to get to know better. You can post them and send via mail or drop one in a neighbor’s mailbox. Messages might just be a “thinking of you” or even an invitation to lunch.

Community Feeling/Social Interest

Answer each of these questions in the spaces below for each card sent:

To whom did you send this card? Why? How did you decorate it? Was it personalized to somehow represent the receiver or your thoughts about the receiver? Did you step out of your comfort zone?

1.

2.

3.

Community Feeling/Social Interest Processing Page

Another Early Recollection

Adlerian View: Typically, an Adlerian therapist will ask for a number of early recollections in the first few sessions with a client. Once a client begins to accept change, the therapist will then ask for more early recollections. What can be revealed, and what is common, is the transformation of the viewpoint of not only the client's current problem or situation, but also their view of the world and their lifestyle (Carlson, Watts & Maniaci, 2006). Their early recollections change as their view changes.

Objectives: The purpose of this activity is to help you, the artist reach back into your past and change the outcome of an early memory. By changing the memory an individual can actually change their present perception of themselves and the feelings associated.

Materials: Pencil only. You want the opportunity to go back and erase.

Directive: On the blank page provided, try to remember one of your earliest memories and draw it in as much detail as you can.

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Early Recollection

1. Give a detailed description of your early recollection here- try to remember as many details as you can.

2. Make a list of the strongest feelings felt in the memory- Ex: anger, sadness, fear, anxiety, hopelessness etc.

3. Now, rewrite your early recollection below, changing your description of the memory to change the feelings from negative to positive. You can't change other people and their behavior, but you can change your reaction and feelings about the memory. Ex: "I was cold and afraid" changed to "I was warm and felt safe".

4. Looking at the new description of the memory, what are the new strongest feelings?

5. Now, go back and add or subtract in the drawing to represent the changes you made in the early recollection.

6. Finally, list here any possible differences or changes you might have noticed comparing this early recollection to the first one you did in the workbook. Maybe you didn't need to change the outcome at all!

Early Recollection Processing Page