

Lewis and Clark College
Graduate School of Education and Counseling
Spring 2018

CPSY 551

Introduction to Expressive Arts Therapy

A Gestalt Approach Based on the work of Violet Oaklander



“When I let go and can allow myself to imagine, I’m actually coming back to myself because they’re always projections...fantasy gives us an access to our own real experience.”

Violet Oaklander

Peter Mortola, Ph.D.

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1 Semester Credit

Thursday 1:00PM - 4:00PM, York Graduate Center, Room 115

General Course Information

Required Class Texts

- 1) Oaklander, V. (1988) *Windows to our Children*, Gestalt Journal Press, NY (0939266067)
- 2) Mortola, P. (2006) *Windowframes: Learning the art of Gestalt play therapy the Oaklander way*, GestaltPress, NJ (0881634638) – This text provided on-loan in class

Course Description

This class is designed for mental health practitioners interested in gaining an introductory understanding of the theory and practice of the use of the mediating properties found in the expressive arts in therapy and counseling as applied to clinical and school settings with children, adolescents, and adults. The International Expressive Arts Therapy Association (IEATA) defines the expressive arts in the following way:

The expressive arts emphasize an interdisciplinary or intermodal approach to creative endeavor. The field is grounded not in specific techniques or media but in how the arts can respond to the multitude of human experience from life challenging situations to self-realization. Expressive arts professionals, such as therapists, consultants/educators, and artists work with symbols, text, movement, sound, and other various media grounded in the body and imagination.

In this course, we will be exploring the uses of drawing, clay, sand tray, and picture cards to understand their utility and application as “mediating tools” in the counseling and therapeutic context as applied to individuals and groups of all ages. We will focus on the work of one particular author, Dr. Violet Oaklander, an early pioneer of expressive arts and Gestalt play therapy. Dr. Oaklander’s 1978 text *Windows to our Children: A Gestalt Therapy Approach to Children and Adolescents* presented a model of working with children and adolescents in the therapeutic setting using the expressive arts that has since influenced practitioners worldwide. Presently, this text is published in eleven languages – English, Spanish, Portuguese, Italian, Serbo-Croatian, Croatian, Russian, Chinese, Hebrew, Korean and German. *Windows to our Children* is a popular textbook used in counseling programs at universities and colleges around the world, including Australia, New Zealand, South Africa, Brazil, Israel, Canada, the United States, and many countries in Europe. In exploring Dr. Oaklander’s work, we will be focusing on accomplishing the following goals for the course:

- 1) gaining an introductory understanding of the developmental and psychological theory underlying the use of the expressive arts in counseling and therapeutic contexts.
- 2) gaining an introductory understanding of and experience with multiple expressive arts media
- 3) developing an introductory repertoire of approaches for the application of expressive arts in counseling and therapeutic contexts
- 4) determining which expressive media provide the best fit for you as practitioner and for the populations with whom you work

Assignments and Expectations

Professional Standards and Skills Evaluation

I will be using the rubric included below to evaluate each student in the course. Regular class attendance, completion of all class readings and assignments, and active participation in class discussions and exercises are expected and necessary to make this a rich and dynamic learning experience for all involved. Due to the brevity of our meeting time together, more than one complete or partial absence from class over the term may result in a failing or incomplete grade. I will expect you to contact me prior to class sessions or due dates regarding any absences from class or problems with assignment deadlines. If you miss a significant amount of any class period, I will expect a make-up writing assignment, due at the beginning of the next class period: A three page paper in which you describe what you learned from interviewing 3 class participants from the session you missed and also compare and contrast two additional readings (journal articles or book chapters) on the activity of the week with the class readings for that week. See Department policy

Expressive Arts Therapy Practica Experiences

During the course, I will facilitate a “hands on” practica experience with various media. I will also usually demonstrate with an individual or small group how such media can be used therapeutically. Your participation as part of the demonstration with me in front of the group is voluntary and will not be counted as part of your grade. After I have demonstrated how to work with the media with an individual or small group, it will be your turn to practice this work. We will break up into small groups of two or three in which you will take on the roles of client, therapist and observer. While you are in the role of the therapist, you will audiotape your work with the client. These audio-recorded practice sessions will provide you with data to be used in class written assignments. Your active and engaged participation with each experience and media is expected in order to increase your own knowledge, likes and dislikes of various expressive arts materials. Your work in these triads are also an opportunity for you to demonstrate and practice the following skills of therapeutic practice: Attentive and reflective listening; Verbal and nonverbal empathizing; Accurately facilitating the therapeutic experiences as modeled in class, and Balancing helpful playfulness with appropriate seriousness.

Expressive Arts Therapy Weekly Survey and Reflection

At the end of each week, students are asked to complete a survey and reflection which will help me to understand how the course is going as well as provide an opportunity for students to write about the day’s learning and work.

Expressive Arts Therapy Talking Cards Collection

Each student will be required to create their own collection of materials to be used in their own practice with children, adolescents or adults. This collection needs to include a stack of (optimally laminated) “talking cards” (to be described in class) but can also include an assortment of other materials (e.g. puppets, toys, games, art supplies, etc.) or a focus on a particular medium (e.g. Sand tray toys and table). During the last class session, students will be expected to briefly present and demonstrate their materials collection.

CPSY Department Attendance Policy

Class attendance is expected and required. Any missed class time will be made up by completing extra assignments designed by the instructor. Missing more than ten percent of class time may result in failure to complete the class. This would be 4.5 hours of a 45 hour class (3 credits), 3.0 hours for a 30 hour class (2 credits) or 1.5 hours for a 15 hour class (1 credit.) In case of extreme hardship and also at the discretion of the instructor, a grade of incomplete may be given for an assignment or the entire course. In such cases, the work to be submitted in order to remove the incomplete must be documented appropriately and stated deadlines met. Students are expected to be on time to class and tardiness may be seen as an absence that requires make-up work.

Disability Services Statement

If you have a disability that may impact your academic performance, you may request accommodations by submitting documentation to the Student Support Services Office in the Albany Quadrangle (503-768-7192). After you have submitted documentation and filled out paperwork there for the current semester requesting accommodations, staff in that office will notify me of the accommodations for which you are eligible.

Professional Standards and Skills Evaluation Rubric

The following criteria will be used by in this course to evaluate student efforts in attendance, participation and professionalism. Students are expected to be *present, on time, alert, and involved* in all activities and responsible, responsive and communicative in all relationships relating to the course (i.e. peers and professor). At the end of the course, the professor will be identifying both strengths as well as adding appropriate comments and goals that will facilitate further personal and professional development of the student.

Rating Scale: 0—Does not meet criteria
 1—Meets criteria minimally/Area for growth
 2—Meets criteria appropriately
 3—Meets criteria exceptionally/Area of strength

1	The student relates to peers, professors, supervisors, hosts and others in a respectful, ethical and appropriate manner.	0	1	2	3
2	The student respects and values cultural, familial, and individual differences, including those involving age, gender, race, ethnicity, national origin, religion, sexual orientation, disability, language, and socioeconomic status.	0	1	2	3
3	The student is thoughtfully and effectively engaged in all aspects of the class and makes the effort to contribute positively.	0	1	2	3
4	The student consistently shows strong and effective skills in verbal, nonverbal, and written communication.	0	1	2	3
5	The student follows professionally recognized conflict resolution processes, seeking appropriate consultation, and is proactive in addressing individuals/groups involved.	0	1	2	3
6	The student takes initiative, is timely, dependable and responsible, and is concerned with their own personal and professional growth.	0	1	2	3
7	The student demonstrates the ability to receive, integrate and utilize feedback from peers, and supervisors and is able to give such feedback respectfully.	0	1	2	3
8	The student exhibits appropriate levels of self-assurance and confidence, and balances this with a healthy sense of humility and openness to learning.	0	1	2	3
9	The student demonstrates a continuing capacity for openness to points of view, theories, experiences and perspectives different than their own.	0	1	2	3
10	The student demonstrates appropriate emotional self-regulation in interpersonal relationships with peers, supervisors, faculty, and others.	0	1	2	3
11	The student demonstrates an ability to helpfully use attentive and reflective listening skills in practice during class.	0	1	2	3
12	The student demonstrates an ability to helpfully use verbal and nonverbal empathizing skills in practice during class.	0	1	2	3
13	The student demonstrates an ability to accurately facilitate the therapeutic experiences as modeled in practice during class.	0	1	2	3
14	The student demonstrates an ability to balance a helpful playfulness with appropriate seriousness in practice during class.	0	1	2	3
15	The student demonstrates an ability to attend to and participate in all class meetings, experiences and assignments.	0	1	2	3

Course grading summary

EAT Professional Standards and Skills Evaluation (15x2)	30 points
EAT Weekly Survey and Reflection (5x10)	50 points
EAT Talking Cards Collection	<u>20 points</u>
	100 points total

Overall course grading:

A = 93 – 100

B = 85 – 92

C = 77 – 84 (a grade of C or lower is a non-passing grade)



	Weekly Readings	Weekly Activities & Media
Wk. 1 2/1	Syllabus review Mortola “Image before word” article	Presentation: The Oaklander Approach Working with Picture Cards “Pick a card that represents what you hope to learn...” “Pick a card that is interesting to you...” Presentation: Organismic Self Regulation Video: BAM! Group closing Working with Drawings: “Scribble Drawing”
Wk. 2 2/8	Mortola Foreword & Introduction Ch. 1 Building a relationship Ch. 2 Making contact Oaklander Ch. 1 Fantasy Ch. 2 Drawing Ch. 3 My working model Ch. 4 Making things	Presentation: Gestalt/Figure Formation and Closure Working with Drawings: “Rosebush Drawing” Presentation: Contact and Withdrawal; Thermostatic Emotions Working with Drawings: "The Bear Inside"
Wk. 3 2/15	Mortola Ch. 3 Self work Ch. 4 Aggressive energy, anger Oaklander Ch. 6 Sensory experience Ch. 7 Enactment Ch. 8 Play therapy Ch. 9 Therapy process	Video: Violet & Blake, part 1 Working with Clay Exercise #1: “Experiencing the clay” Exercise #2: “Making something” Presentation: Art, Metaphor and Projection
Wk. 4 2/22	Mortola Ch. 5 Music experience Ch. 6 Sand tray day Oaklander Ch. 10 Specific problem behaviors Ch. 11 Other considerations Ch. 12 A personal note	Sand tray work “Figurine check in” “Making a scene in the sand” Presentation: Play Becomes Real Video: Violet & Blake, part 2
Wk. 5 3/1	Mortola Ch. 7 Stories, metaphors, puppets Ch. 8 Practicum day Ch. 9 Self nurturing work Ch. 10 Closing activities Ch. 11 Clay, culture, age Oaklander Ch. 5 Storytelling, poetry, puppets	Puppet Work “Puppets as self...” “Puppets as family...” Presentation: Integration across Cultures Working with Cards “Past, present, and future...” “Pick a card that represents what you have learned...”

CPSY 551: Expressive Arts Therapy - Weekly Survey & Reflection SP 2018

Name: _____ **Program:** PMHC, PMHC A, MCFT **Content:** Cards, Drawings, Clay, Sand Tray, Puppets

1) As a client this week, my play (i.e. “as if” experience) became real (i.e. related to content from my own life):

Not at all	Somewhat	Substantially	Unexpectedly deep
0	1	2	3

2) As a client, this practice was helpful in providing me with awareness, insights, possibilities, and/or options:

Not at all	Somewhat	Substantially	Unexpectedly deep
0	1	2	3

3) As a therapist, I found this work to be helpful or effective in working with and engaging my client:

Not at all	Somewhat	Substantially	Unexpectedly deep
0	1	2	3

6) On the back of this sheet, please provide an example if possible of how the Oaklander approach to play helped you access your own real experience, referencing the following quotes as relevant:

“When I let go and can allow myself to imagine these things, I’m actually coming back to myself because they’re always projections...fantasy gives us an access to our own real experience.”

Violet Oaklander, (1978) *Windows to our children*, Real People Press, Salt Lake City

“It is in playing and only in playing that the individual child or adult is able to be creative and to use the whole personality, and it is only in being creative that the individual discovers the self.” D.W. Winnicott, *Playing and Reality*

“The preferred state for survival would be through a ‘positive’ feeling... the state of joy as defining a greater ease to act...we may see play as children’s willful belief that they can act out their capacity for the future”

Lester and Maudsley (2007) *Play naturally: A review of children’s natural play*, Play England/NCB

7) On the back of this sheet, please provide an example if possible of how the Oaklander approach to play helped you access something new or surprising, as either client or therapist, referencing the following quotes as relevant:

“...wherever playfulness prevails, there is always a surprising element, surpassing mere repetition or habituation.”

Erik Erikson, (1977) “Toys and reasons: Stages in the ritualization of experience.” WW Norton & Co. NY

“Play is the answer to the question: how does anything new come about?” Jean Piaget, (1950) *The psychology of intelligence*.

“The evolutionary significance of play is not that it maintains an already existing reality, but that it provides alternatives to it.” Mihaly Csikszentmihalyi, *Some paradoxes in the definition of play*, 1979

THE THERAPEUTIC PROCESS WITH CHILDREN & ADOLESCENTS: The Oaklander Model

1. ESTABLISHING THE THERAPEUTIC RELATIONSHIP

I/Thou relationship; Boundaries/limits

Children who cannot establish a relationship

2. CONTACT

Established and evaluated at every session

The fluidity of contact; Contact and energy; The role of resistance

Contact functions: Seeing, hearing, smelling, touching, tasting

3. BUILDING SELF-SUPPORT

Experiences to strengthen the self & promote awareness of self:

Strengthening the contact functions; Engaging the body and senses;

Mastery; Making choices; Boundaries and limits; Power and control

Defining the self through self statements; Owning projections; Playfulness, imagination, humor

4. EMOTIONAL EXPRESSION

Contacting one's own "aggressive energy"

Providing self-support for expressing feelings

Providing exercises to help the child experience, express and "own" feelings

Talking about body states often described as feelings

Projecting feelings through drawings, stories, sand tray work, puppets, clay, etc.

Dealing with emotions related to past trauma

Learning skills for dealing with every-day feelings

5. SELF-NURTURING WORK

Helping children become self-accepting and actively nurturing to the self

AGGRESSIVE ENERGY, ANGER & CHILDREN: Therapeutic Steps in the Oaklander Model

- I. AWARENESS: Talking about aggressive energy and anger
 1. What are they and how are they different?
 2. What are different kinds of angry feelings?
 3. What makes you angry? & How do you know when you are angry?
 4. How do you express it?

- II. EXPRESSING AND CONTAINING ONE'S "AGGRESSIVE ENERGY"
Building self-support (Using projective exercises)
Essential Elements for "Aggressive Energy" Work
 - a. In contact with therapist
 - b. A safe container with clear limits
 - c. A spirit of play
 - d. Exaggeration
 - e. Content not necessary

- III. ACKNOWLEDGING ONE'S OWN RAGE: "I'm angry!"

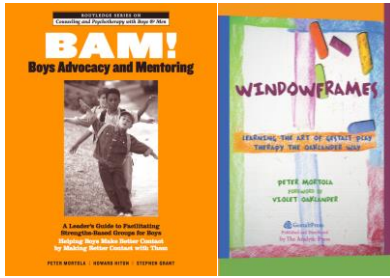
- IV. ACCEPTING THE ANGER:
It's O.K. that I'm angry. There's no right or wrong to it.

- V. CHOOSING HOW TO EXPRESS IT:
Learning new skills to cope with angry feelings
 - A. Direct expression – saying what you need to say to the person you need to say it to.
 - B. Private expression – anger energy must be expressed in some way to promote health and peacefulness.

- VI. WORKING WITH UNFINISHED ANGER

Expressive Arts Therapy: Quotes and References

Peter Mortola, PhD, Lewis and Clark Graduate School of Education and Counseling, pmortola@lclark.edu



“When I let go and can allow myself to imagine these things, I’m actually coming back to myself because they’re always projections...fantasy gives us an access to our own real experience.”

Violet Oaklander, (1978) *Windows to our children*, Real People Press, Salt Lake City

“It is creative apperception more than anything else that makes the individual feel that life is worth living. Contrasted with this is a relationship to external reality which is one of compliance...something to be fitted in with or demanding adaptation.”

D.W. Winnicott, (1971), *Playing and Reality*, Routledge, London,

"Plato...sees the model of true playfulness in the need of all young creatures, animal and human, to leap. To truly leap, you must learn how to use the ground as a springboard, and how to land resiliently and safely. It means to test the leeway allowed by given limits; to outdo but not escape gravity."

Erik Erikson, (1977) "Toys and reasons: Stages in the ritualization of experience", WW Norton & Co. NY

“...the question is why [the brain] must...continue to fabulate its way through nighttime dreams and daytime fantasies. The answer...is that if the brain didn’t keep itself labile, it might rigidify in terms of its prior specific adaptive successes.”

Sutton-Smith (1997) *The Ambiguity of Play*, pg 60, Harvard University Press

“Play is, as it were, a halfway house between the night and the day, the brain and the world...the normal presence of dream and play is associated with general mental health and their interruption is associated with dysfunction.”

Sutton-Smith (2001) *The Ambiguity of Play*, pg 62

“It is in playing and only in playing that the individual child or adult is able to be creative and to use the whole personality, and it is only in being creative that the individual discovers the self.”

D.W. Winnicott, *Playing and Reality*

“The preferred state for survival would be through a ‘positive’ feeling... the state of joy as defining a greater ease to act...we may see play as children’s willful belief that they can act out their capacity for the future”

Lester and Maudsley (2007) *Play naturally: A review of children’s natural play*, Play England/NCB

“The evolutionary significance of play is not that it maintains an already existing reality, but that it provides alternatives to it.”

Mihaly Csikszentmihalyi, *Some paradoxes in the definition of play*, 1979

“...wherever playfulness prevails, there is always a surprising element, surpassing mere repetition or habituation.”

Erik Erikson, (1977) "Toys and reasons: Stages in the ritualization of experience." WW Norton & Co. NY

“Play is the answer to the question: how does anything new come about?” Jean Piaget, (1950) *The psychology of intelligence*.

“Play continually creates demands on the child to act against immediate impulse. At every step the child is faced with a conflict between the rules of the game and what he would do if he could suddenly act spontaneously... A child’s greatest self-control occurs in play.” Lev Vygotsky, (1933) *Play and its role in the development of the child*

“The mystique of rock climbing is climbing; you get to the top of a rock glad it’s over but really wish it would go on forever. The justification of climbing is climbing, like the justification of poetry is writing; you don’t conquer anything except things in yourself...”

“To fill free time with activities that require concentration, that increase skills, that lead to a development of the self, is not the same as killing time by watching.”

Mihaly Csikszentmihlyi (1990) *Flow: The Psychology of Optimal Experience*

“All real living is meeting.” Martin Buber

“It is at the edge of anything—system or medium—that the most interesting events take place”

“Transactions at boundaries are a great part of trade & energy changes in life and nature...Go-betweeners or traders, like many plants and animals, are creatures of the edge”

“It follows that edges, boundaries, and interfaces have rich pickings, from trade both ways or from constant accumulations...”

Bill Mollison (1990) *Permaculture: A practical guide for a sustainable future*, Island Press, Washington, DC

“There was a green lane amongst semi-detached houses that led – physically and metaphorically – from suburban orderliness to wild playfulness ...a ‘border’ between...that became a favourite place for playing out.”

Lester and Maudsley (2007) *Play naturally: A review of children’s natural play*, Play England/NBC

“In a circus, the animals symbolize the possibility of danger, the clowns symbolize the disruption of conventions, while the acrobats symbolize the disruption of physical safety. Yet all of this takes place in a circus tent, where it is known that nothing really dangerous or disruptive will happen.”

Sutton-Smith, B. (2002) ‘Recapitulation Redressed’

"All play moves and has its being within a playground marked off beforehand, either materially or ideally...The arena, the card table, the magic circle, the temple, the stage, the screen, the tennis court...are all in form and function, playgrounds...isolated, hedged round, hallowed, within which special rules obtain.”

Erik Erikson, “Toys and reasons: Stages in the ritualization of experience”

WW Norton & Co. NY 1977

"The playing child inhabits an area that cannot be easily left, nor can it easily admit intrusions. This area of playing is not inner psychic reality. It is outside the individual, but it is not the external world."

D.W. Winnicott, (1971) “Playing and reality”, Routledge, London

“When we see a child playing with a flower, or in the dirt, or skipping or playing tag, we should remind ourselves that what we are looking at is the child-like result of a deep and irresistible urge to interact with and have knowledge of the world and everything in it.”

Bob Hughes, (2013) *Evolutionary playwork* (2nd ed), Routledge, NY

“In any environment, both the degree of inventiveness and creativity, and the possibility of discovery, are directly proportional to the number and kind of variables in it.”

Simon Nicholson, (1972) “The theory of loose parts”, Open University

“Children come to see toys as vehicles of social acceptance rather than launching pads for imagination and fantasy.”

David Elkind (2007) *The power of play: Learning what comes naturally*, Da Capo lifelong, NY

“Playing naturally is not simply contained in a precious sense of caring for the environment, but as a real and immediate experience of playing uninhibitedly among the diversity and potential that such spaces afford.”

Lester and Maudsley (2007) *Play naturally: A review of children’s natural play*, Play England/NBC

“I work to build the child’s sense of self, to strengthen the contact functions, and to renew her own contact with her senses, body, feelings and intellect”

Violet Oaklander, (1978) *Windows to our children*, Real People Press, Salt Lake City

“Full humanity requires the ability to sense and be sensed in turn...We need to find our way in a tactile world again. We need to return from head to foot, from brain to fingertip, from iCloud to earth.”

Richard Kearney, (August 30, 2014), “Losing our touch” NYTimes,

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Weekly Notes: 1

“People tend to forget that play is serious.” David Hockney, English Painter

“Autocrats from Plato on have advocated control and censorship of the arts to ensure the stability of their states and micromanage their people’s inner lives.” Tim Kreider, *When art is dangerous (or not)*, New York Times, Jan 10, 2015

Oaklander and her work

Dr. Violet Oaklander

- Taught emotionally disturbed children for 6+ years
- Maintained a private therapy practice for 25+ years
- PhD (Clinical), MFCC, MS (Spec. Ed.)
- Certified Gestalt therapist since 1973
- Certified Play Therapy Supervisor
- Author of numerous articles, book chapters, and two texts:
Windows to our Children (1978)
Hidden Treasure (2008)

“The Violet Solomon Oaklander Foundation is a non-profit corporation created to further the work of Dr. Violet Oaklander, eminent child and adolescent psychotherapist, trainer, and author of 'Windows to Our Children', a seminal text now published in 16 languages. The Foundation brings together dedicated mental health professionals who are preserving, extending and supporting Dr. Oaklander's Gestalt-based therapeutic work with children and adolescents, as well as continuing her training work with adults”
www.vsof.org

Organismic Self-Regulation

- Gestalt Formation and Closure
- Projection

“Somatic psychology...focuses on our living experience of embodiment as human beings...a healing practice grounded on the wisdom of the body” Barnaby Barratt, *The emergence of somatic psychology and bodymind therapy*, pg. 21

“Organismic self-regulation is the creative adjustment that the organism makes in relation to the environment.” Gregory R. Culver

"It is the unconscious tier that is the more fundamental. It developed early in our evolution, to deal with the basic necessities of function and survival, sensing and safely responding to the outside world." L. Mlodinow (2012) *Subliminal: How your unconscious mind rules your behavior*, Pantheon Press, NY. (P 33)

Gestalt formation and closure

noun: **gestalt**; an organized whole that is perceived as more than the sum of its parts.

Gestalt theory: Figure and ground

“...when we perceive a visual image, we tend to simplify it by separating it into figure and ground. The figure is the object you perceive. The ground is everything in the background.”
<http://study.com/academy/lesson/figure-ground-perception-definition-examples>

“An area perceived as figure is more differentiated than one perceived as ground” Jorgen L. Pind, (2014), *Edgar Rubin and psychology in Denmark: Figure and ground*, Springer, NY (pg. 98)

“The figure is what stands out from the background... meaning is the relationship between figure and ground...” G. M. Yontef & R. Fuhr (2005) *Gestalt therapy theory of change*, in *Gestalt therapy: History, theory, and practice* A.L. Woldt & S. M. Toman (eds), Sage Publications, Thousand Oaks, CA

Gestalt Theory: Figure Formation and Closure

“Although the panda above is not complete, enough is present for the eye to complete the shape. When the viewer's perception completes a shape, **closure** occurs.”

<http://graphicdesign.spokanefalls.edu/tutorials/process/gestaltprinciples>

“The need organizes the field.” Kurt Lewin (1926) *Intention, Will and Need*

“The figure and ground form a gestalt, an organized and meaningful whole. A figure arises from the background at each moment and then recedes into the background to make room for another figure.” G. M. Yontef & R. Fuhr (2005) *Gestalt therapy theory of change*, in *Gestalt therapy: History, theory, and practice* A.L. Woldt & S. M. Toman (eds), Thousand Oaks, CA.

“Consciousness is like your tongue: It swirls around in the mouth looking for a cavity, and when it finds it, you focus on it.” Martin E.P. Seligman, Professor of Psychology, University of Pennsylvania

Unfinished Gestalts

“The objective of Gestalt therapy is to enable the client to become more fully and creatively alive; to become free from the blocks and unfinished business that may diminish satisfaction, fulfillment, and growth; to experiment with new ways of being.” Joseph Zinker (1977). *The Creative Process in Gestalt Therapy*. New York, Vintage Books.

“What makes life worth living is much more than the absence of the negative.” Martin E.P. Seligman Professor of Psychology, University of Pennsylvania

Gestalt empty chair work

“It is often effective at facilitating clients' integration of different aspects or ‘disowned parts’ of their personality in order to further psychotherapeutic insight. It is one of a variety of interventions that help people move from talking about something towards the fullness of immediate, present experience - sensation, affect, cognition, movement.”

www.psychologytoday.com/blog/in-therapy/201001/cool-intervention-9-the-empty-chair-1

“The healthy, uninterrupted development of a child's senses, body, feelings, and intellect is the underlying base of the child's sense of self. A strong sense of self makes for good contact with one's environment and people in the environment” Violet Oaklander, *Windows to our Children* (pg. 57)

Projection

The projective hypothesis: “Personal interpretations of ambiguous stimuli must necessarily reflect the unconscious needs, motives, and conflicts of the examinee.” (Gregory, 1996, p. 511)

“...empathy provides us with an experiential access to other minds... empathy simply refers to our ability to access the life of the mind of others in their bodily and behavioral expressions.”

D. Zahavi, (2008) *Simulation, projection and empathy*, *Consciousness and Cognition* 17, 514–522

“Listening has importance only when one is not projecting one's own desires through which one listens. Can one put aside all these screens through which we listen, and really listen?”

Jiddu Krishnamurti, *The Book of Life*

“Since our projections come from inside us, from our own experiences, from what we know and care about, they tell a lot about our sense of self... Often projection is the only way a child is willing to disclose herself. She may say things as a puppet or to a puppet that she would never say directly to me.” Violet Oaklander, 1988, p. 193

“When I let go and can allow myself to imagine these things, I'm actually coming back to myself because they're always projections... fantasy gives us an access to our own real experience.” Violet Oaklander

“Paradoxically, as the focus gets pulled away from the individual with whom Violet is working and moves deeper into the conversation piece, that individual seems to be willing to reveal more about him or herself than they would in a face-to-face discussion.” Mortola, *Windowframes*, pg. 54

“Part of Violet’s genius seems to be her insight into providing the opportunity for individuals to speak indirectly about themselves...By not confronting the individuals with whom she works head-on and face-to-face, Violet provides the safety that can allow individuals to stick their necks out and take a few self-disclosing risks.” Mortola, *Windowframes*, pg. 53

