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Transforming Trauma: Episode 007 - NARM Training Institute

Traumaform CIC is a non-profit community interest company dedicated to providing a professional, confidential and affordable service for those trying to recover from any adverse effects of trauma – be that single one off events such as road traffic collisions, natural disasters, sudden death of a loved one, or ongoing situations involving emotional, physical or sexual abuse, witnessing domestic violence, neglect, bullying etc.

This book examines how drama therapists conceptualize and respond to relational and systemic trauma across systems of care including mental health clinics, schools, and communities burdened by historical and current wounds. The chapters in this book offer drama therapists compelling examples of emerging models of trauma-informed drama therapy, as well as offering experienced practitioners the opportunity to question the assumptions made by prevailing paradigms that underlie our practice. The introductory chapters review the influence and history of trauma theory and treatment on drama therapy, followed by two sections: The first presents readers with seven emerging approaches and the second section offers detailed applications to specific populations, ending with a meta-analysis of drama therapy in the treatment of trauma. This ground-breaking book will also be useful for creative arts therapists, mental health professionals, educators, students and for many others interested in the role of the drama and performance in the treatment of trauma.

This third edition of Current Approaches in Drama Therapy offers a revised and updated comprehensive compilation of the primary drama therapy methods and models that are being utilized and taught in the United States and Canada. Two new approaches have been added,

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Insight Improvisation by Joel Gluck, and the Miss Kendra Program by David Read Johnson, Nisha Sajnani, Christine Mayor, and Cat Davis, as well as an established but not previously recognized approach in the field, Autobiographical Therapeutic Performance, by Susana Pendzik. The book begins with an updated chapter on the development of the profession of drama therapy in North America, followed by a chapter on the current state of the field written by the editors and Jason Butler. Section II includes the 13 drama therapy approaches, and Section III includes the three related disciplines of Psychodrama and Sociodrama, Playback Theatre, and Theatre of the Oppressed that have been particularly influential to drama therapists. This highly informative and indispensable volume is structured for drama therapy training programs. It will continue to be useful as a basic text of drama therapy for both students and seasoned practitioners, including mental health professionals (such as counselors, clinical social workers, psychologists, creative arts therapists, occupational therapists), theater and drama teachers, school counselors, and organizational development consultants.

Emerging from the first degree-granting program in drama therapy, this text is the first to examine drama therapy as a discipline. It deals not with drama in therapy but with drama therapy itself, documenting its legitimacy as a distinct field. After reviewing its dramatic and psychotherapeutic context, the author examines the conceptual basis of drama therapy, tracing its interdisciplinary sources and delineating important concepts from related fields. A theoretical model of drama therapy is offered, based on the source material. The most widely practiced techniques of drama therapy are examined, including psychodramatic practices and projective techniques. The author also focuses on appropriate populations and settings: the emotionally, physically, socially, and developmentally disabled in schools, clinics, hospitals, prisons, and other environments. Special attention is directed to therapeutic theatre performances. The text concludes with reports of research, past, present, and future, and offers observations based upon the significant role drama therapy can play in fostering balance within individuals and among peoples.

As an emerging psychotherapeutic discipline, drama therapy has been gaining global attention over the last decade for its demonstrated efficacy in the treatment of child and adolescent populations. However, despite this attention and despite the current turbulent state of the world and the increasing population of disturbed and at-risk children, the field of drama therapy has so far lacked a standard text. Weber and Haen ' s book fills this need, providing a core text for graduate students and established professionals alike. *Clinical Applications of Drama Therapy in Child and Adolescent Treatment* is guided by theory, but firmly rooted in practice, providing a survey of the many different possibilities and techniques for incorporating drama therapy within child and adolescent therapy. More than merely a survey of the existing literature on drama therapy, this text represents a true expansion of the field: one which articulates the breadth of possibilities and applications for drama therapy in the larger context of psychotherapy.

Building on Robert J. Landy's seminal text, *Handbook of Educational Drama and Theatre*, Landy and Montgomery revisit this richly diverse and ever-changing field, identifying some of the best international practices in Applied Drama and Theatre. Through interviews with leading practitioners and educators such as Dorothy Heathcote, Jan Cohen Cruz, James Thompson, and Johnny Saldaña, the authors lucidly present the key concepts, theories and reflective praxis of Applied Drama and Theatre. As they discuss the changes brought about by practitioners in venues such as schools, community centres, village squares and prisons, Landy and Montgomery explore the field's

ability to make meaning of a vast range of personal and social issues through the application of drama and theatre.

Drama as Therapy describes and defines dramatherapy, providing in one volume a definition of the core processes at work in dramatherapy, a clear description of how to structure sessions, a thorough review of techniques and a wide range of examples from clinical practice. At the heart of the book is a definition of the nine core processes which define how and why dramatherapy can offer the opportunity for change. Also included are step-by-step breakdowns of the ways of working with a broad range of clients. Dramatherapy's approach to role, play, mask, ritual, performance and script are all described. The book includes extensive historical material from the 1920s to the present day, covering work in the US, the UK, Russia and the Netherlands. It challenges previous accounts of dramatherapy's history with details of Evreinov's Theatrotherapy, Iljine's work in Russia and interviews with innovators in the field, including Peter Slade, Sue Jennings and Marion Lindqvist.

This book demonstrates that drama is not only a metaphor for everyday life, but also provides a means of self-examination and life enhancement. Asserting that emotional well-being depends upon an individual's capacity to manage a complex and often contradictory set of roles, the author shows how role offers a uniquely effective method for working through significant personal problems when used as an element of drama therapy. The volume combines theoretical discussions with extensive clinical illustrations, and covers issues including learning to live with role ambivalence, complexity, and contradiction.

First published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.

Principles and Techniques of Trauma-Centered Psychotherapy integrates cognitive-behavioral, psychodynamic, and humanistic methods of trauma treatment into a psychotherapeutic context. Rather than presenting a unique form of intervention or technique, the authors present methods that have been used successfully, some of which are supported by evidence-based research and some by broad clinical experience. This is not a general text, then, but one focused on building competence and confidence in trauma-centered interventions, providing methods that should be readily and widely applicable to clinical practice. The authors recognize that asking a client about the details of a traumatic event is an intimate act that calls upon the therapist to be both compassionate and dispassionate in the service of the client's well-being. Accordingly, the book functions as a guide, instructing and supporting the clinician through this demanding and necessary work. The book has many useful features: The book stresses technique, not theory, and is appropriate for clinicians of any theoretical orientation, including cognitive-behavioral, psychodynamic, humanistic, and sociocultural. Similarly, the book will be useful to a range of clinicians, from psychiatrists and psychologists to social workers, marriage and family therapists, and professional counselors. Dozens of detailed clinical case examples are included that illustrate what to say and what not to say in the wide variety of situations that clinicians are likely to encounter. Down-to-earth strategies are included for setting up the proper trauma-centered frame for the therapeutic work, conducting a detailed trauma history, exploring the effects of the trauma on present-day behavior, and handling the inevitable disruptions in the therapeutic relationship. Valuable features include study questions, which conclude each chapter, and appendices, which provide a template for a consent-to-treatment form, a traumatic life events questionnaire, and a clinical assessment

interview. In many long-term therapies, regardless of therapeutic orientation, a moment comes when the clinician or client realizes it is time to engage in a detailed exploration of traumatic events. Principles and Techniques of Trauma-Centered Psychotherapy is for that moment, and its rich clinical transcripts and vast detailed techniques will equip the therapist to embark on that process confidently, humanely, and effectively.

Many children who have experienced serious trauma are withdrawn and closed off, making it difficult to engage with them in therapy effectively. This book offers a compendium of therapeutic activities that will help children who have endured painful abuse to open up, so that they can learn to express their feelings and therapy can be directed towards their individual needs. From useful techniques for bridging memory gaps to using masks for self-expression, the innovative activities use mindfulness, art and play to help children feel relaxed and responsive. The activities require very little preparation, and use only everyday items that are easy to access and can be used time and time again. Case studies throughout offer a helpful demonstration of how the activities work in practice. This is an ideal resource for use with children in therapeutic, home and school settings. It is appropriate to use with children aged 5-17 who have experienced trauma, physical abuse, sexual abuse, forced migration and severe neglect, as well as those with acute depression, anxiety and behavioural difficulties.

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