

مجلة التربوي

مجلة علمية محكمة تصدر عن كلية التربية

جامعة المرقب

العدد الثالث عشر

يوليو 2018م

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Expressive Treatment of Post-Traumatic Stress Disorder (PTSD) in Sexually Abused Children

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Abstract

Sexual abuse can have many varied impacts on children and young people. The stress suffered by an abused child can cause mental health issues including anxiety, depression and post-traumatic stress disorder (PTSD). According to the psychological impact of sexual abuse, several studies considered sexual abuse as a traumatic experience that has adverse effects. However, female who are sexually abused generally reveals significant problems in diverse areas of functioning including those in affective, behavioral, cognition and interpersonal relationships. The purpose of this study is to review the treatments and procedures designed to reduce depression, anxiety, sexual trauma and low self-esteem. It aims to highlight psychodrama as a therapeutic tool to support and help female adolescents with sexual abused experience. Further, the study provides a brief overview on what occurs during a traumatic experience based on the sexual event, the theory behind psychodrama, and how psychodrama is used with clients who were sexually abused. Finally, the study adds to the literature, a new therapeutic approach that can be applied to sexually abused victims as an intervention technique.

Keywords Psychodrama, Sexual Abuse, Female Adolescents

1. Introduction As children reach adolescence and begin experiencing physical and hormonal changes in their bodies, the sexual nature of abuse takes on new meaning. Sexual abuse is recognised as a traumatic experience that can have a number of adverse effects (Bohn, 2003; Diehl, 2002). Female who is sexually abused generally reveal significant problems in diverse areas of functioning including those of affect, behaviour, cognition and interpersonal relationships (Browne & Finkelhor, 1986; Freeman, Collier, & Parillo, 2002; Gardner, 2002; Mazza, 2003). In recent years, the report of sexual abuse is on the rise. One of every three women in the world is either physically or sexually abused sometime during her lifetime (Family Violence Prevention Fund, 2008). On average, 120 women are murdered and 450,000 are assaulted or abused by men every year just in Canada (Fong, 2007). In the United States, 31% of women are physically or sexually assaulted, and approximately three to ten million kids are exposed to violence within the home every year (Family Violence Prevention Fund, 2008).

The effects of sexual abuse on the victims' mental health have gained more public attention over the past decade and several studies have confirmed that sexual abuse is associated with interpersonal and psychological problems (Boney-McCoy & Finkelhor, 1995; Dilillo, 2001). Moreover, sexual abuse on female adolescents has been found to have a devastating effect, which may manifest into more severe problems such as anxiety, post-traumatic stress, guilt, depression and low self-esteem (Carr, 2000; Gardner, 2002; Wade, 2000).

It is estimated that one in every four girls is victim of some kind of sexual abuse before the age of 16 (Sanderson, 2005). This kind of violence may unleash a number of adverse effects in the victim's cognitive, emotional and social development (Gold, 1986; Sanderson, 2005). For instance, Gold (1986) claimed that a handful of clinicians and researchers had found that many adult women who were sexually abused during childhood, have emotional and interpersonal problems. However, sexual abuse

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among female adolescents could bring about more serious public health issue (Jonzon E, 2004; Osofsky, 1995). For example, Jehu et al. (1985) observed that many female adolescents in their individual treatment programme for sexually abuse had a history of suicide attempts, alcohol or drug abuse., Tsai and Wagner (1978) noted several issues that were frequently raised by women such as guilt feeling about the abuse, negative self-image, depression, and interpersonal problems such as mistrust of men, feelings of isolation, tendencies to become involved with unworthy men, sexual dysfunction, and bitterness toward their mothers. In fact, 75% of the women reported had low self-esteem, guilt feelings, depression, sleep disturbance, anxiety disorders, relationship problems with men, and about half them reported sexual difficulties (Tsai & Wagner, 1978).

Due to the high rates of sexual abuse and the adverse psychological effects of the violence, there is a need for more studies assessing the effectiveness of psychotherapy in helping sexually abused victims. Accordingly, the present paper aims to review the effectiveness of group therapy using psychodrama to help female adolescents with sexual abuse experience. Furthermore, the outcome of this study might provide insight for the body of knowledge that represents a guideline for helping professionals working with these adolescents. Psychodrama approach is able to promote learning from direct experience, offering the clients an opportunity to explore their own needs and feelings toward different situations, releasing the suppressed feelings, learning about the appropriate emotional expression, and practicing interpersonal skills (Dayton, 2006). The benefits and the persistent need of psychodrama lead to the authors to assume the possibility of using psychodrama techniques to support female adolescents who were sexually abused.

2. Procedures and Interventions used to Help Adolescents with Sexual Abused Experience

This paper reviews the evidence on effective interventions that can help adolescents with sexual abused experience. Amongst the therapeutic approaches that help sexually abused victims is Cognitive Behavior Therapy (CBT). Group interventions using CBT approach, has been developed and tested empirically on adolescents who have experienced sexual abuse. Most of these studies indicate that CBT has significant effects to reduce the level of some psychological problems such as anxiety, fear, depression, self-esteem, and feelings of incompetence, after attending group intervention (Dufour & Chamberland, 2004).

Trauma-Focused Cognitive Behavioural Therapy (TF-CBT) is a model of psychotherapy that focuses on the unique needs of female aged between 4 to 18 years old who experienced post-traumatic stress disorder (PTSD) or other problems related to traumatic life experiences, particularly sexual abuse. There is strong evidence that TF-CBT is one of the most appropriate intervention for PTSD, anxiety and depression in sexually abused female and more likely to be effective for female exposed to other traumas as well (Saunders, et al., 2003; Berliner, 2005).

Furthermore, some other studies use Art therapy to help adolescents who are sexually abused. For instance, Corder (1990) conducted a pilot study using Art therapy in conjunction with play therapy to support eight sexual abused girls. The focus of this program was on the cognitive relabeling of the experience and development of self-esteem. Interviews with the parents, teachers and social workers

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were used to measure the changes in the group therapy with regard to control group. The finding of this study reported that there were fewer sleep disturbances and more compliant behaviour and assertive verbalization after treatment.

Moreover, Powell and Faherty (1990) combined group therapy and Art therapy in order to strengthen the participant's ego. Self-portraits, puppet play, role play and drawing perpetrators were just a few of the exercises (Corder, 1990). Although, some artworks were presented, most of the articles were spent on delineating the goals and plans for each session. Powell and Faherty (1990). found that the combination of the creative arts therapies and group process promotes positive, empowering, and dramatically corrective resolution in the treatment of sexually abused girls. Saywitz et al (2000) claimed that many of the symptoms associated with sexually abused females may be treated successfully with professional intervention. Saywitz et al, concluded that cognitive-behavioral therapy and abuse-specific therapy seemed to perform better than other forms of treatment in the alleviation of problems associated with sexual abuse. In contrast, there were empirical research which suggest that art therapy and individual-supportive therapy may be more beneficial for child sexual abuse survivors because these therapies promote the expression of emotional reactions to abusive experiences while providing safe forums for the discussion of abuse (Kolko, 1987; Sánchez, Rosa-Alcázar & López-Soler, 2011). In another literature review, Silovsky and Hembree-Kigin (1994) reported that family therapy and group therapy were the most effective treatments for child sexual abuse survivors. Reeker, Ensing, and Elliott (1997) conducted a meta-analysis of group treatment outcomes for sexually abused female and adolescents. The authors found a significant effect size for group treatments for sexually abused female and adolescents, indicating that effective group treatments for sexually abused female exist.

3. Efficacy of Psychodrama Group Intervention with Sexual Abuse Victims

Sexual abuse is becoming a recurring phenomenon in these days, and due to the sensitive manner of this issue it is likely that counselors will encounter serious problem when dealing with clients who are victims of sexual abuse. This is because the clients may exhibit several disorders and symptoms such as depression, anxiety, aggression, dissociation, poor self-concept, flashbacks, compulsions, and a sense of loss (Underwood et al, 2007).

This current paper considers psychodrama as an alternative treatment to deal with sexually abused victims by re-experiencing their problems within group activities. Psychodrama therapy is a new therapeutic art form in which counsellors encourage clients to use their bodies as mediums for unearthing personal truths and healing from traumatic experiences instead of traditional verbal participation (Fong, 2007). Psychodrama is a different therapy from other treatments that combined verbal communication with body movement such as using re-enacting experiences from the past into here and now, allowing the client to process the memories with the counsellor's guidance (Kipper, 1998).

Due to the nature of psychodrama treatment, its usage is increasing in counselling and therapy groups. Psychodrama is an effective treatment where adolescents could relieve themselves within group activities and help them cope with their anger and deal with puberty-related difficulties through

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healthy and comfortable solutions. Moreover, several studies found that trauma survivors could be positively affected within a group therapy due to experiencing feelings of universality, connections with other group members, and the structure of a group format (Gerrity & Peterson, 2004). These feelings are often enhanced due to the intimate connections made through psychodrama techniques (Kipper, 1998).

4. Proposing Theoretical Framework

The idea of this theoretical framework is based on Moreno's theory (Moreno, 1971), which has been simplified in the a model by the Moreno, 1971 (Figure,1.1). In this model, the concepts of psychodrama theory were integrated within psychodrama techniques. Psychodrama techniques seek to tangibly present all aspects of internal experiences, both verbal and nonverbal (Blatner, 1996). The main goal is to produce a new experience in psychodrama sense through concretization and enactment. For instance, concretization covers the use of expressive art materials, visualization, projective objects, and personification of abstract qualities. Enactment includes role playing by asking the clients to play the role of one and re-enacting the sexual abuse experience by giving her a variety of opportunities. Role-play offers a controlled space for the clients to practice effective and productive modes of behaviour modification, to create new imprints on the limbic systems. Psychodrama therapy could make changes experience into here and now so that sensitive perceptions, images and behaviours from the past can be accessed and modified at the core level so the new experience can be integrated into new meaning structures (Blatner, 1997). Psychodrama offers the clients an opportunity to better understand past and present experiences--and how past experiences influence their present lives. This approach encourages the client to relearn forgotten skills, imaginatively change apparent problems that block progress, rehearse new behaviors, practice empathy, and expand their emotional range by confronting feelings that have never been properly dealt with.

This theory embeds a various aspects of psychodrama with the aim to modify behaviour within group activities and produce positive changes. In psychodrama, the sexually abused victims can connect with their peers who faced similar problems in the group where they could share and address the shame and secrecy associated with sexual abuse (Corder, 2000).

In recreating a life experience, Moreno (1971) believed that it is necessary to perform a dramatic action in the 'here and now'. In order to achieve the acting out experience (as opposed to reacting to the outside world), a physical setting needs to define the action. The latter concept is referred as space. In terms of reality, the theory focused on the use of surplus reality and summarises the whole action as "the invisible dimensions in the reality of living that are not fully experienced or expressed". Therefore, in order to enhance and support female adolescents who are sexually abused, this present paper considers the following figure:

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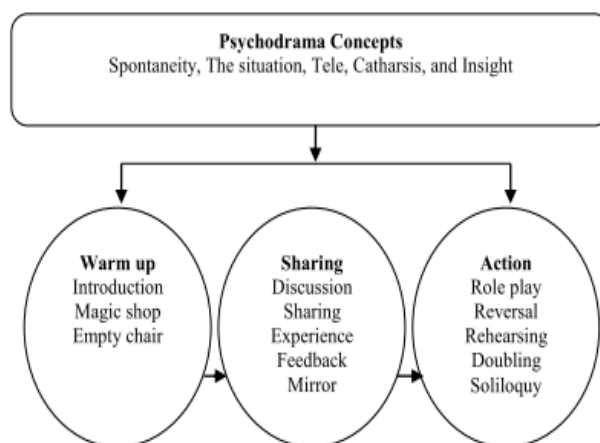


Figure 1.1 Moreno's Theoretical Framework

In this model, the techniques of psychodrama therapy were integrated and guided by the theoretical concept of Moreno. The Morenian theory has five concepts (1) spontaneity and creativity, (2) situation, (3) tele, (4) catharsis, and (5) insight. These concepts guide the flow of the study by following three stages: warm-up, (Introducing Magic Shop Empty Chair) action (Role Play, Reversal, Rehearsing, and Doubling), and sharing (Discussion, Interchange Experience, Feedback, Mirror). The aim of these concepts is to have the clients act out conflicts and problems in interpersonal relations, and the auxiliary gain insight and be helped by the group therapy to unfold the behavioral problems and to improve coping skills (Ozarin, 2003). The reason for using these concepts is to make group therapy more "playful" and to be able to stimulate and motivate the clients to be less restrictive and more natural.

The psychodrama model focuses on giving clients the opportunity to process the trauma through their senses using a re-enactment technique dramatization. In the first phase of a session, there is warm-up where spontaneity and creativity are learned. This is followed by the re-enactment, which includes role-playing. (Kipper & Hundal, 2005). The warm-up phase might begin by asking the group members to draw their trauma on a piece of paper and discuss how that felt in dyads. Warm up was a time for the clients to bond, develop a group culture, and learn theatrical skills and core concepts. The warm up is a time that they could reflect the main goal of psychodrama in creating spontaneity and creativity. To achieve this goal, the director often picks up a game to help group members warm up, be spontaneous and creative, and to become acquainted with one another. The stage of warm-up involves a basic introduction of each member by sitting front of an empty chair in order to develop her own spontaneity, and play introductory exercises to develop group cohesion.

In the theory of classical psychodrama, spontaneity is a key concept (Kipper & Hundal, 2005). Moreno proposes that in case of unresolved painful emotional experiences such as trauma the activation of spontaneity is the primary curative factor in psychodrama and that healing occurs when the client engages with the wider social system and develops greater flexibility in response to that

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system (McVea & Chrmaine, 2009). As a philosophy, the idea of the spontaneous way of living is living "in the moment." As a therapeutic agent, spontaneity reduces inhibitions, and enhances one's psychological well-being and openness (Moreno, 1971 Kipper & Hundal, 2005). Moreno (1971) clarified this issue that spontaneity can be present in a client when he is thinking as well as the time that he is resting, or feeling; not just during an action. He stated that "Spontaneity is a readiness of the subject to respond as required". Moreno's theory focuses more on well-being and mental health (Kipper & Hundal, 2005).

In this respect, Kipper and Hundal (2005) measured spontaneity with SAI-R and found a triangular set of relations that fits the theoretical expectations: Spontaneity was positively related to well-being and negatively related to stress, and stress was negatively related to well-being. They didn't report any theoretical considerations that would suggest gender differences in spontaneity. During the action phase, each client was given the opportunity to stage, direct, and act out what happened. During this re-enactment, the counselor had opportunities to reframe the events of the trauma in more adaptive ways. Each client is also given the opportunity to create new, positive endings to her story, in hopes of restoring a sense of personal control. The action begins when a client chooses to be the protagonist for the session. The protagonist is the person who enacts a personal story using other group members to role play significant others and abstract qualities. Alternative formats were offered when a re-enactment seemed too overwhelming for a client. Psychodrama also invites the technique of playing in an environment where techniques, such as the role-reversal and the mirror can be used in playing out a role. Furthermore, playing is also used to help the client step outside of a role to gain perspective. For example, the client is having a hard time role-playing the pain she/he feels due to a conflict with his/her best friend. The director may ask questions to elicit harmful feelings, such as how did the conflict make her/him feel angry, hurt or upset? Here, the director helps the client explore different sides of the conflict by implementing the above techniques. The client's response might be negative, positive or an outcome not in line with the used techniques. Then, playing a role can help through the process of trial-and-error approach to see what works for the client and what does not.

Sharing, in the final phase the group members can verbally share what they experienced during the drama in order to cognize anchor new awareness or adaptively release feelings. The clients had the opportunity to share their experiences of the dramatization and any feelings it brought up for them. It is advised that, in the sharing phase, it is important for counselors to allow for emotional processing of material without becoming overly analytical about it.

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5. Recommendation

Based on the feedback of past studies, the author propose the following recommendations:

1. Examine the effectiveness of psychodrama techniques with other dependent variables such as depression, self-esteem and anxiety;
2. Addressing issues such as vague memories, body image and anger. One activity can focus on drawing the first memory of the abuse. For those individuals who cannot recall a memory, they can draw their first feelings about being abused;
3. A follow-up study should be conducted, in order to explore how psychodrama can be used as an intervention with female adolescents with sexually abused; and
4. Future research can be focused on how to assist teachers and counselors in using psychodrama therapy in the classroom.

1.6 Conclusion

In conclusion, psychodrama therapy in a group setting can be beneficial for improving some psychological problems of sexual abused adolescents such as self-esteem. Psychodrama activities could provide opportunity for clients to express their emotions in a safe environment. Also, provide an opportunity for empowerment and developing trust in others. Furthermore, sexual abuse victims might feel better after telling their stories to empathizing group members. This study is another building block in the literature on sexual abuse intervention and it is hoped that future studies on the effectiveness of this programme for sexually abused children are performed.

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