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Body Drama:
The Utilization of Drama Therapy
for the Exploration and Treatment
of Negative Body Image

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ABSTRACT

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This research paper is a documentation of a drama therapy group aimed at exploration and treatment of negative body image. It focuses on the process of the group and the activities that were utilized for treatment and on the participant's experience of the drama therapy activities and their perception of the activities effectiveness. Pre and post measures as well as leader observations are also taken into consideration for assessing the effectiveness of drama therapy for treatment and personal growth. The feedback of the participants and the post-test results were positive and supportive, indicating that drama therapy may be helpful for exploring and treating negative body image.

ACKNOWLEDGEMENTS

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I. INTRODUCTION

1. Introduction

This research paper is the documentation of an 8-week drama therapy workshop that was created for exploring and treating negative body image concerns. The central questions at the outset of research were, "does drama therapy have a curative and therapeutic value when applied to exploration of negative body image?" and "how can theses therapeutic values be measured or observed?"

It was decided that the best way to measure the therapeutic value of drama therapy in relation to negative body image was to use a multi-layered research design. An 8-week workshop aimed at exploring negative body image was formed and participants provided continuous written feedback on their experience of the drama therapy techniques and the effectiveness of the activities. Pre and post measures were also included in the study design; however, it is recognized that the results are not generalizable due to missing factors such as a control group and a larger sample size.

This paper focuses specifically on the drama therapy tools that were used and the measure or quantifying of their effectiveness. The process of the members, although important, is not the main focus of this research. Instead, the group members were evaluative tools for rating the therapeutic value of the activities used and the drama therapy process itself. For this reason, this paper

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shall focus more on the work that was done and feedback about the activities instead of the individual process of the group members.

In current literature there is a lack of studies linking drama therapy and body image treatment. One article, *Body Image Therapy: A Combined Creative Arts Therapy and Verbal Psychotherapy Approach*, by Kaslow and Eicher (1988) addresses the treatment of negative body image using creative arts therapies. In this article however, body image treatment is one aspect of a program for treating clients who suffer from eating disorders. In my research it is recognized that negative body image can exist independently of an eating disorder and that treatment of a body image concern may prevent the later development of an eating disorder. Negative body image is disabling in many ways even without the accompaniment of an eating disorder. People who experience intense body hatred can benefit from treatment before their symptoms reach critical status.

2. Delimitation's and Limitations

This research project was an attempt to evaluate the effectiveness of drama therapy for treatment of negative body image. It was originally theorized that client feedback, pre and post measures, and researcher observations would be sufficient for establishing a link between the effectiveness or ineffectiveness of drama therapy for treatment of negative body image. After careful review it was recognized that obtaining supportive conclusions on the effectiveness of the work requires a more detailed and controlled research design which is beyond the scope of this project. The research findings presented here will take the form of descriptive documentation of what occurred in the research from both the

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researchers and participants viewpoints. This is not a fully collaborative research design however and the researcher holds the most authoritative position in reporting the research findings.

It was originally hoped that links between this research topic, negative body image, and other related topics, such as eating disorders and low self-esteem could be made. Although there are definite links between each of the areas, only negative body image can be focused on in this paper. Body image was selected for treatment and research study because it is a foundation for many other diagnoses or psychological concerns; "treatment that focuses on improving body image should result in improved self-concept and higher self-esteem" (Kaslow & Eicher, 1998, p.177).

3. Stance of the Researcher

For this project I played the dual role of researcher and therapist. As a therapist, I held the goal of helping people to understand and overcome their negative body image concerns. For each group that I ran I held a very sincere desire to provide a safe therapeutic space for the participants to explore themselves and their relationship with their bodies. In the role of the researcher, I was interested in measuring and evaluating the role drama therapy could play in the treatment of this problem. I was interested in feedback from participants on their experience of the activities and what elements they found to be helpful or unhelpful. When I joined these two roles together I created a group that was both therapeutic and psycho-educative. All the participants were aware of the research component and provided feedback about the experience on a continuous basis.

My original aim had been to "cure" negative body image using drama therapy. This was based on my inexperience as both a researcher and a therapist. With time I came to recognize that "curing" negative body image with drama therapy (or any therapy for that matter) in 8 weeks is an unrealistic aim. At this point I changed my goals and moved to appreciate the value of using drama therapy for the exploration of self and negative body image. This paper is a documentation of that exploration and a presentation of the feedback that participants provided about the drama therapy experience.

I feel it is also important to mention here that I personally struggled with my body image for many years. Part of my desire to helps others with body image concerns is based on my experience with the problem and my personal understanding of how disabling a negative body image can be. Obviously my personal experience and interest place me in a biased position, however it also provides me with motivation, understanding, and compassion which enabled me to create and run the group.

4. Definitions

Negative body image for the purpose of this study is the un-accepting or critical feelings that a person holds towards their bodies and self-image.

Drama therapy is the use of drama for healing and growth. In this research paper some art activities were integrated into the drama therapy framework but are not considered "art therapy" because they were not interpreted in any way and were used in the drama therapy setting.

The term *Mirroring* is a drama therapy and dance-movement therapy technique of imitating a person's movement with the intent of embodying their movement to better relate to the person, and sharing the movement with the person, which is thought to be re-assuring and therapeutic. It is similar to the verbal therapy technique of "reflection", but is based on movement instead of words.

5. Paper Outline

The first chapter of this paper contains an introduction to the research project and a discussion of limitations are presented. The second chapter of this paper briefly explores negative body image and it's treatment history. The third chapter outlines the methodology for research and data collection and contains documentation of the research group and the activities used. In the forth chapter the responses that were elicited from the participants and the results of the research are presented and discussed. The fifth chapter of the paper is devoted to conclusions about the research and directions for further inquiry.

Chapter II- Literature Review and Rationale for Drama Therapy Treatment

1. Literature Review

A person's body image is "the picture of our body which we form in our mind, that is to say the way in which our body appears to ourselves" (Schilder, 1935, p.11). Fallon, (1990) argues;

> Of all the ways people think of themselves, none is so essentially immediate and central as the image of their bodies: The body is experienced as a reflection of the self. Body image is the way people perceive themselves and, equally important, the way they think others see them (p.80).

A poor concept of one's body is problematic for many people, particularly

those who live in a Western culture. Negative body image is linked with a series of psychological and physical conditions including low self-esteem, depression and eating disorders (Kaslow & Eicher, 1988).

Negative body image is itself a problem, independent of other diagnoses, that is accompanied by a series of behaviours and beliefs that can dramatically impact a person's life and their experience of themselves.

Negative body image also can be accompanied by a lifestyle that revolves around the individual's physical self-consciousness. This can include tendencies to avoid situations that provoke concern about physical appearance such as avoiding social outings where the person believes her body will be scrutinized, wearing baggy clothes instead of more revealing and tight fitting clothes, avoiding physical intimacy, and eating less. Other habits such as frequent weighing or inspection in the mirror are also typical (Fullon, 1990, p.196).

Negative body image comes in many different forms. The form most frequently observed in Western culture is people who are concerned about being overweight and look very critically at themselves and their bodies because of the fat that is (or is not) on it. Dieting and exercise are common responses to a negative body image as well as an unhealthy obsession with weight or appearance. This is not to say that every person who exhibits diet and/or exercise behaviours has a poor body image, but it is common for persons who have a negative self-concept to focus on changing their appearance.

Other forms of body hatred include the dislike of one or more particular features such as a belief that one's nose is too big or their breasts are too small. Height is another characteristic that can cause distress. Being either very tall or

short can cause great distress to an individual if they believe that their height is abnormal or unattractive.

The main problem associated with a negative body image lies in the level of preoccupation that a person has with their concerns. Often, the concern takes over the person's thoughts and all that they think about is their perceived flaws and how their life would be vastly improved if the characteristic(s) were altered.

Brownell and others have noted that this search for the perfect body is driven by two beliefs. First is that the body is infinitely malleable and that with the right diet, exercise program, and personal effort, an individual can achieve the aesthetic ideal. Second, once the ideal is achieved, there will be considerable rewards, such as career advancement, wealth, happiness, and interpersonal attraction (Wilfley & Rodin, 1995, p.80)

These beliefs are dangerous because they are based on a non-accepting attitude towards oneself and a belief that a person must look a certain way if they are to be accepted by others and live a happy life. When a person believes that the "ideals" presented by the media are attainable, they will often struggle for years attempting to achieve a body type that is realistically impossible to reach. The cycle of attempting to achieve an ideal weight and appearance can have negative effects on a persons self-esteem because they believe that their inability to achieve a perfect body reflects on their lack of effort or willpower instead of recognizing that the media "ideal" is unattainable.

When *Esquire* magazine polled 1,000 women in 1994, more than half of them said they'd rather get run over by a truck than gain 150 pounds. Most women can't make it through a day without getting disgusted with themselves for not having a better -meaning thinner- body. We expect the impossible from ourselves. Women who are naturally large-boned and robust damn themselves for not being delicate and slim (Fraser, 1997, p.47).

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Persons who are overweight and have a poor body image will often obsess with dieting and weight reduction. Their lives become a punitive cycle in which their self-worth is determined by their ability to lose extra pounds. It is quite common for persons with a disabling negative body image to use reduction of food or increased exercise as punishment for overindulgence with food. As their obsession grows and their cycle of weight loss, gain, and preoccupation continues, they are more vulnerable to other problems such as eating disorders and depression. It is also common for a person struggling with weight to disallow themselves pleasures of life because, in their distorted opinion, they are unworthy of them. This self-induced depravation of happiness and pleasure feeds back into their beliefs that they are a "worthless individual" and that they only deserve happiness if they look a certain way. Allowing themselves to be in a loving relationship, pursue a better career, take a vacation, and purchase luxury items may all be denied in support of their concept of worthlessness.

One final factor to consider is that the person is generally aware that they have an obsession with their body but due to the cyclical thinking patterns they have developed and the support our society places on physical beauty they see their problem as justified and natural. Instead of trying to change the unhealthy obsession with their appearance, people generally prefer to focus on altering their appearance using whatever method will provide them with their desired results. This method may be a diet, exercise, clothing, or cosmetic surgery. One of the most dangerous outcomes of this obsession is the development of an eating disorder, "dieting leads to emotional and cognitive disturbances as well as to

problems with eating; in severe cases, dieting contributes to eating disorders" (Polivy & Herman in Fraser, 1997, p.244). A negative body image is one of the major factors linked to the development of an eating disorder. The continual obsession with weight loss can end in severe physical problems and even death. Cosmetic reparative surgery is also linked to negative body image and is another way in which a person's obsession with their appearance can lead to illness or death. "There is a higher suicide rate among weight-loss surgery patients than there is among the morbidly obese"(Fraser, 1997, p.203).

The depth to which the obsession with one's body's flaws can reach is startling in many cases. Research has also found that more and more individuals are developing an unhealthy preoccupation with their appearance, especially in regards to weight.

By age forty, the average American woman has dieted more than twenty times. And her daughter is getting an early start on the process: 61 percent of eighth-, ninth-, and tenth-grade girls went on weight-loss diets in 1992. Girls can begin their first diets as early as the forth grade. In a University of California study, 81 percent of ten-year-old girls reported that they were dissatisfied about their weight and were already dieting. And 31 percent of nine-year-old girls worried that they were too fat or would become too fat (Hoffman, 1995, p.328).

It is because of the rising statistics, frightening facts and my personal experience with body image that I have chosen to focus my research on the treatment of this problem. Negative body image is an issue that effects the majority of North American women to some degree in their lives. Learning to overcome these negative thoughts and be more accepting of our bodies is an important goal and one that I believe drama therapy can help people to obtain.

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2. Rationale for use of drama therapy

Drama therapy is an especially powerful therapeutic tool because it combines the healing properties of both "therapy" and "drama" to create a multi-faceted treatment approach. In this therapeutic workshop there were many "therapy" elements present. The members were encouraged to verbally share their feelings, thoughts, and ideas about body image and their own process. Verbal therapy techniques including *reflection, unconditional positive regard*, and *modeling* (used by myself in regards to my own body image and presentation of self-acceptance), were all used. In addition to the verbal therapy based techniques, many drama therapy techniques were integrated and considered helpful for their unique therapeutic properties. Drama therapy provides its participants with many outlets and experiences that verbal therapy alone generally cannot provide. Drama therapy often can allow the client to explore issues with added security through the use of tools such as *projection* and *distance*. For example, a participant can "project" their feelings into something other than themselves, such as a puppet, a doll, a monologue, or a piece of artwork. The use of the outside object is helpful because it allows the person the safety of exploration without the necessity of ownership. This can be very helpful to someone who is struggling with verbalizing a problem or exploring it openly.

Specific potential treatment benefits of using drama therapy that may be helpful for the treatment of a negative body image are outlined and discussed below.

1) The Playfulness of Drama Therapy.

People who have a negative body image often deprive themselves of pleasant experiences. They tend to focus on achieving a "perfect" body type first, and finding happiness later. A diet mentality is based on the principle of delayed gratification, if you pay now, you will reap the rewards later. Drama therapy even challenges this idea. The playful nature of drama therapy renders it a "have your cake and eat it too" treatment process. The client learns that they can treat themselves with gentleness, experience pleasure and have fun even though they are not as "perfect" as they would like to be. In my personal journey with negative body image, I would often deny myself certain pleasures or abstain from trying some experiences until later; when I was "thinner". Drama therapy encourages participants to enjoy the process leading to their goal. It is a form of self-care that challenges the negative body image cycle of deprivation, punishment and delayed gratification.

2) The Power of Working through the Metaphor.

One of the distinguishing properties of drama therapy is its dramatic use of metaphors. "A metaphor...is a statement that brings together two objects and says that they are one" (Jones, 1996, p.222). For example, a client may liken their relationship with food to a tornado. They may identify with the elements of the tornado and express their feelings metaphorically, "with food I am out of control and dangerous...I need to consume everything in my path". The metaphor provides the client with distance so they can look at the problem outside of themselves.

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> If something cannot be talked about directly then it may be possible to be talk (sic.) about it
> through metaphor. The distance from the original object created by the use of metaphor helps
> the client to talk about something they wouldn't be able to do directly (Jones, 1996, p.223).

This is especially powerful for people who experience negative body image because it is a topic that is often accompanied by shame and can be difficult to discuss.

Drama therapy's use of symbols and metaphors to describe feelings and self can also provide clients with opportunities to gain new perspectives on themselves. Metaphors use figurative language that can challenge the negative self-talk that clients with poor body image commonly use. For example, a person might say, "you remind me of a rainbow because there are many different colours that make-up who you are and each one expresses a different side of you". This comment, being more figurative may provide less of an opportunity for immediate rebuttal from the person receiving the comment. The comment is less defined by society than "you are pretty" and gives the participant a new language to think of themselves with.

Participants in the drama therapy workshop were continually encouraged to use metaphors and symbols to describe themselves. This was encouraged using drawings, movements and verbal descriptions such as "I feel like the sun today" to express feeling warm and happy. By taking on positive metaphors as descriptors of the self, the participants may be able to create a more positive image of themselves which challenges the negative image that they previously held.

Metaphors may naturally arise out of the creative process or they can be introduced by the therapist. "Often if a client is blocked in thinking about a situation or problem, a metaphor is introduced" (Jones, 1996, p.223).

In addition to the above examples, metaphors can provide a variety of supplementary therapeutic uses in drama therapy that are beyond the scope of this research paper.

3) The Drama Therapy Group Process.

The experience of being in a "group" can be a beneficial factor for the healing of a negative body image.

Firstly, attending a drama therapy group is an act of self-care, in strong contrast to a lifestyle where self-induced degradation and punishment are common. The creative expressive model in drama therapy is used to highlight group members' unique personal strengths and bring awareness and acceptance of weaknesses. The process of learning to identify ones individual strengths may help them to create a more integrated and accepting self-concept.

In addition, the experience of self-care that is modeled within the group may offer an example that can be transferred into the daily lives of the participants. New models of self-acceptance and self-nurturing are offered for group members to consider. These are in strong contrast to those presented by culture and the media. The drama therapy group process provides the participants with a place that is supportive and accepting of their emotions as they try out these new models of living.

The experience of witnessing other member's journeys to self-acceptance can also be beneficial for participants because they can learn from the process of their peers and so may begin to feel less alone with their concerns. In the workshop, participants were able to recognize the unrealistic expectations that other group members placed on themselves and to transfer this awareness of overly high standards of perfection to their own lives.

4) The Performance Element.

Being able to shine in front of others can be a healing experience. The act of being watched by others without judgement can be very positive for individuals with a negative body image who tend to judge themselves harshly and assume that other people judge them similarly. Receiving applause and positive feedback for a performance may help to challenge the idea they are continuously being negatively watched and judged by others.

5) The Creation of Rituals.

Rituals serve as a container for the powerful and often untranslatable feelings, images, and unconscious associations that emerge during the therapeutic process. They can be viewed as a vessel within which the life of the group-with its various shifitings and translations, conflicts and crises, feats and joys-is embraced (Emunah, 1994, p.22).

An obsession with one's body often precipitates various rituals such as eating rituals, exercise rituals and "my diet begins on Monday" rituals. In the drama therapy group we created new rituals, ones based on healing and self-acceptance, that challenged the participant's negative rituals. The creation of healthy rituals in the drama therapy group can provide the participants with a new model of behaviour that they may be able to implement into their lifestyle.

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Another use of ritual in drama therapy is the notion of taking the time to honour and celebrate something that is sacred. "Dramatic ritual creates a structure within which the liminality can be contained and the transfomative journey can take place (Emunah, 1994, p.22). Drama therapy groups often have an opening and/or closing ritual to symbolize the transition from daily life into the dramatic space. The dramatic ritual may allow a person to experience the process of honouring and respecting something, which is a metaphor for how they should treat themselves.

6) The Experience of Winning.

The theatre games utilized in drama therapy provide endless opportunities for winning, for succeeding. Each session is geared toward eliciting individual strengths and offering the rewards that come through creation and achievement... (Emunah,1983,p.80).

Drama therapy games are generally short tasks that allow for participants to experience the satisfaction of completion, accomplishment and recognition repeatedly during one session. In the drama therapy group process the experience of achievement can be made available to the clients repeatedly. This experience of winning and achieving may lead to improved confidence and an increased sense of self-worth, which can feed into the end goal of the group; an improved self-image.

In conclusion, drama therapy can provide the participants with many different tools for healing and growth, as well as a place to safely share their emotions. The following account of the 8-week drama therapy group provides many concrete examples of how the above characteristics of drama therapy were implemented and proved helpful for the participants.

Chapter III- Investigative Procedures

1. The Project

The purpose of this research project was to examine the potential healing benefits of drama therapy for the treatment of negative body image. Little research has been done to this point that specifically focuses on drama therapy and body image repair. It was theorized that a drama therapy group could be run and the participants and the leader might evaluate the healing benefits or ineffective aspects of using drama. In conjunction with the qualitative feedback that the participants provided, pre and post measures of body image would be taken to see if a documented difference could be observed. It was hypothesized that the use of drama therapy would be found helpful and in some cases uniquely beneficial for the treatment of negative body image. Obviously, due to the short-term nature of the group, full recovery was not a goal. Self-evaluation and post measures were used in an effort to evaluate the impact that the drama therapy process may have had on the participants body image concerns.

2. Subjects

Various methods were utilized for finding group members. The main method was advertising, both in the form of a flyer (Appendix 1) and a newspaper advertisement in the university paper classifieds section. Flyers were placed in various locations on two campuses of the same university. Flyers were also placed in the *Counseling and Development Office* and the *Health Services Office* of the university. Some of the counsellors at the university were informed of the group and were encouraged to make referrals. The group ran for 8 weeks and

originally had 9 members, all female, with an age range of 18- 38. By the end of the group 3 members had dropped out leaving 6 in attendance.

3. Study Design

The group met weekly on Friday afternoons from 2:30-4:30 p.m. in a studio space on the university campus. The group that is being reviewed for this research paper ran from mid-January to late March of 2000. Six of the members of this group had already attended my original group of the same nature that had run for 6 weeks from October to December of the previous year. Three new members joined the group in its second run. The group that ran from January to March was considered to be a new group and this was made clear to all members. Both groups that were run went through the stages of building cohesion, action, and closure based on Rene Emunah's three stage model (Emunah, 1994).

4. Data Collection and Instruments Used

During the first session of the group, research goals and methodology were discussed. Each member read and signed a consent form (appendix 2) and was informed that participation in the research was not mandatory for one to participate in the group. Members also signed a 'Permission to Photograph Artwork Form' (Appendix 3). The dual role of therapist and researcher was presented and it was stressed that my goals in the group were not purely research based. In fact, it was stressed that helping the members to explore their body image concerns was the main concern that I held.

During the first session, two pre-tests were administered. Members were informed that the tests were being administered to measure their current body

image feelings. The participants were also informed that a post-test would be administered in 8 weeks time, at the closure of the group, to measure any changes in their body image perceptions. Members were informed that they would receive a copy of both of their tests in the last session of the workshop.

Two tests for measuring body image concerns were administered to the group. The first test, the *Personal Appearance Beliefs Test (PABT)* (Butters & Cash, 1987, Appendix 4), is an instrument that is used to "measure the extent to which individuals subscribe to presumably dysfunctional beliefs about their appearance" (p.891). The *Body Image Avoidance Questionnaire* (Rosen et al., 1991, Appendix 5), is a "measure of self-reported behavioural tendencies that are associated with body image disturbance in women"(p.36).

These tests were administered with the notion that a change may be numerically observable and documented with their use. As there was no control group, the results found were only valid on a basis of comparison of before and after results for each participant to measure if any changes in their personal body image beliefs had occurred.

At the end of each session, members were requested to fill out a *Body Image Workshop Weekly Evaluation Form* (Appendix 6) to assess their feelings about the session and what they found to be most helpful for looking at their body image concerns.

5. Goal Setting

Goal setting is an important aspect of therapy intervention. Only when the clients and therapist are mutually aware of the goals and aims of the therapy can

they properly assess their roles in the process. Expectations such as rescuing and being "cured" can be eliminated when realistic expectations are documented. Discussions or activities in relation to what the goals of group members are should be performed in the initial phase, such as the assessment period or the first group meeting. Bracegirdle (1985) ran a drama therapy group for treatment of body image with eating disordered clients. The members of that group developed the following group aims:

1) To make our bodies more acceptable to ourselves, to like our bodies.
2) To feel grounded in our bodies, to belong with them.
3) To learn to tolerate, even enjoy touch.
4) To be less afraid of the little ills and aches of our bodies.
5) To attain a realistic body image.
6) To breathe freely.   (Bracegirdle, 1985, p.1).

Bracegirdle's aims were a foundation for the aims for this body image group. At the first meeting, a discussion about group aims was held and members were asked to collectively brainstorm a list of various goals and aims that they wanted for the group. The groups list of "goals" included examining: confidence, positive body image, self-image and self-esteem, depression, relationship with food (emotional eating, over-eating and dieting), exercise, and society and body image. Not all of these goals were accomplished in the course of the group; however, discussion of each was present on some level.

6. Process- The Therapy Group

The original plan for the drama therapy 8-week workshop was based on solid attendance and a progression through Emunah's five stages (Dramatic Play, Scenework, Role Play, Culminating Enactment and Dramatic Ritual) (Emunah, 1994, p.34-43). Before the group began it was thought that the first two weeks would focus on building

group cohesion and trust moving into the action phase during the following four to five sessions, with the last two sessions dealing with closure. This design could not be followed because attendance was varied and members were continually late. 3 weeks into the project, I discussed a cut-off-time for the group, for example, 10 minutes after the group began. All members agreed to this verbally. Low attendance following this however resulted in my accommodating late arrivals so that the group had enough members to run. For many weeks, the group started an average of 30-minutes late, which affected our ability to do in-depth psycho-dramatic work or exploration.

Based on the sporadic attendance and late arrivals I was forced to change the group design and abandon Emunah's model. Instead, I chose to focus on a single-session approach in which one session was geared towards exploration of a specific issue. Obviously, this design allowed for less in-depth exploration and was in many ways limiting to the groups therapeutic process, however it seemed that the single-session design was best suited to this group and population.

In line with this, each session I would select an issue or theme relating to body image that could be explored. I tended to prepare several possible activities and was open to changing my session plan in response to the group's mood or readiness to explore an issue deeply. About mid-way through the 8-week process, I began to offer the members two activity options and allow them to choose which they would prefer to do.

Whilst we did not follow Emunah's 5 stage process, I believe the group offered a starting point for the member's larger journey into exploring their body image, it planted some seeds for members to cultivate and grow in the future.

8 Week Body Image Group Activities Outline

a) Week one

Seven Members attended this session.

This was the first official session of the group. The goal of the first session was building cohesion, helping the members to feel comfortable with one another, administering the pre-tests, and establishing the contract. The group began with all of the members sitting in a circle on the floor.

- *Balloon Name Game.* After a brief set of introductions, Participants were instructed to say another person's name and then throw a balloon to them. As the game progressed, two more balloons were added which heightened the pace and made the activity more challenging. Based on Emunah's "ball throws" activity, this game "immediately establishes a high level of engagement and concentration, as well as responsiveness and interaction between group members...tends to alleviate initial anxiety in the group" (Emunah, 1994, p.177).

- *Getting-to-Know-You Circle.* Group members form two circles, an inner and outer one. People in the inner circle face outwards and the members of the inner circle face inwards. In pairs, members have discussions about a topic that was suggested by the leader. After a few minutes, members in the outer circle step to the left and meet a new person and a new discussion is started based on the leaders instructions. This activity is described by Sternberg and Garcia as "guaranteed to get people talking and generating interest in each other" (1994, p.29). The topics I used to open discussion were,

1) What did you eat for dinner last night?
2) What is your favorite television show and why?
3) Talk about something funny that happened to you recently.
4) If you could go anywhere in the world, where would it be?

The group appeared to enjoy this activity and wished for more time to talk with each other. Bonds between participants already seemed to be forming by the end of this activity as was originally intended.

- ***Establishing the Contract.*** At this point, I moved on to some of the administrative aspects of the group. Approximately 10-15 minutes were dedicated to talking about the contract and setting up the appropriate date of the workshop's completion, which was decided to be the last Friday in March of 2000. The contract for the group was also discussed at this point. Ideas that were established included:

1) An effort to come on time to each session.

2) The option to opt-out of any activity that one did not feel comfortable participating in.

3) Confidentiality of what is shared in the group and that it will not be discussed outside of the group.

4) Recommendation to explore other therapy avenues in addition to the group, for extra support for some of the issues being explored. Counseling and Development of the University and the Health Services Department were both recommend.

- ***Administration of Pre-Tests.*** Once the contract had been set up I issued two body image questionnaires, the *Personal Appearance Beliefs Test (PABT)* (Butters & Cash, 1987, Appendix 5) and the *Body Image Avoidance Questionnaire* (Rosen, Srebnik, Saltzberg & Wendt, 1991, Appendix 6). It took about 10 minutes for the group to finish the questionnaires. I then asked if doing the questionnaires brought up any feelings for any of the members. One member stated that she felt uncomfortable about her response to the first statement on the PABT, "If there are people around who are more attractive then I am, then I don't feel attractive." This generated a lengthy (40 minute) discussion about

body image and society. Every member had the opportunity to share their feelings. I feel it was important for members to share their feelings about body image at this time so that they could see what views they had in common and form a bond with one another. Using a psycho-educative model, I challenged certain ideas or statements that members presented when I found them linked to negative body image, such as, "it is alright to pad your bra or get implants if you are an A cup". This comment generated a great deal of conversation and questions as to why women need to have large breasts and small, thin bodies to be considered desirable or pretty? Reference was made at this point to books such as Nomi Wolf's *The Beauty Myth* (1991) and Laura Fraser's *Losing It* (1997), and how reading books like that can help the members to learn about body image and societies impact on how we feel about ourselves. During this discussion period, one member referred to herself as an "Idiot". I made reference that ownership of negative criticism can facilitate towards developing and maintaining a poor body image and self-esteem. This kind of intervention is based on cognitive therapy.

Cognitive therapy techniques are useful in aiding patients to understand that it is not their actual weight and body shape that are equivalent to their self-worth, but rather it is their feelings about their weight and body shape that determine, in large part, their self-worth (Kaslow & Eicher, 1988, p.185).

The discussions that the group members had were helpful for integrating the creative and exploratory drama work because they allowed them to share insights evolving from the creative process and to receive feedback from other members. The process of verbalizing one's feelings in a group helps the client to define their sense of self in a way that is more real than simply thinking about how they feel.

Cognitive based discussion, readings from books and homework assignments were all used to challenge the members negative thought patterns in relation to their bodies and

selves. After 40 minutes of discussion the group began to get restless and I suggested we end with some active games, to which they all agreed.

- *Relay race.* The closure activities of this session were still focused on building group cohesion. For the relay race members of the group were placed onto two opposing teams. The members had to run with an object to the other side of the room and then back to the line of teammates. Once they returned they passed the object on and the next person ran, and so on, until all of the members had finished. Two rounds were completed, one with a balloon balanced on a spoon that members could not touch or drop, and then with a votive candle that had to remain lit, and could not be cupped with their hands for protection as they ran. If the balloon dropped or the candle blew-out, the member had to repeat their run. Each member of the team had to complete both tasks and the team who finished both runs with the objects first would win the race. This game was playful and aimed at building a sense of teamwork and working together to accomplish a single goal. Some competitive emotions were expressed in this game however, which may have been counterproductive in building overall group cohesion.

- *Changing Places.* (Sternberg & Garcia, 1994, p.183). One person stands in the center of the group and calls out a feature that would apply to other group members, such as, "everyone wearing a belt". All of the members who were wearing a belt have to switch places and the person who is in the middle has to try and take one of their empty spots. Whichever person is unable to secure a place goes into the middle and must think of a new category. Members of the group stood on pillows to represent their place. We played this game for approximately 10 minutes and members responded with pleasure and enjoyment to the activity. This game was used for building group cohesion and was

also helpful in exercising the group member's creativity by each one having to come up with numerous categories for the activity to continue.

- *Magic box.* I ended the session with the *Magic Box* "a means of symbolically *containing* what has taken place in the session" (Emunah, 1994, p.232). In this activity the group members summon an imaginary box, usually by a collective humming and a sweeping arm gesture. When the box is brought down, one member is asked to open the box. Then, the members are encouraged to place anything they would like to keep from the session or something they would like to get rid of into the magic box. Members can also take something that they need out of the box. For this closure, one member put in some confidence that she wanted to save. I placed my hope that everyone in the group would grow in the challenge of accepting themselves into the box. Other things placed into the box were the courage to like oneself better, self-doubt, stress, and questions. Answers and happiness were taken out of the box. When the members finished, we closed the box and the session ended.

- Members filled out the end of session questionnaire, their responses are listed in Appendix 7.

b) Week Two

6 members attended this week's group.

For this session a focus was placed on movement and using the body. The session was aimed at helping the members to get in touch with their bodies and use them in gentle ways. Often, a person with negative body image only uses her body for a grueling exercise routine aimed at changing its shape. Gentle movements and mirroring may help the member experience her body as a thing of beauty and function. The hour-late arrival

of one member disrupted the movement experience for the group and is the reason I shifted to "You're a Star" and projective artwork.

- *Gesture Circle*. Each member was asked to create a physical gesture that expressed how they were feeling that day. The group mirrored each person's gesture back to them by copying the movement. This activity is a dance-movement therapy technique. The therapeutic power lies within the creation of the gesture, which requires the person to move in their body and use it creatively. Mirroring by other members is considered to be affirming and helps to build a feeling of connection between members.

- *Transform the sound/movement*. The group members stood in a circle. One person began the circle by creating a sound and movement that they pass on to the person beside them. The receiver first copies the person's movement and sound and then changes it in some way to create their own movement and sound. The new movement is then passed on and continually changed until it reaches the person who started the circle. The members found it difficult to create a sound and movement but also enjoyed the activity. The members commented verbally that they liked both of the movement activities used.

- *Back Dialogues*. For *Back Dialogues* (Emunah, 1994, p.167) members sit back-to-back on the floor and have a conversation with one another without words; using only their backs. The leader calls out different types of conversations that the partners should have. During our session members were informed to communicate: playfully, aggressively, seductively and argumentatively.

> *Back Dialogues* can be beneficial for clients who tend to overly rely on verbal modes of communication and need help in becoming more expressive non-verbally and physically. Back Dialogues playfully promotes relationship and communication (Emunah, 1994, p. 168).

This was a very playful activity and the members laughed a lot. The cohesion of the group was noticeably increasing. *Back Dialogues* was chosen to help members continue to use their body and see its other values outside of appearance. In this activity, their body was a communicator.

- *Emotional Walk.* For the emotional walk activity, members are instructed to walk around the room in a style of walk that represents a certain emotion. Members walked angered, hurried, sad, happily, and purposefully. This activity was used because it was thought to be helpful for member's to use their bodies to express emotions and experience their body as a transmitter of emotion instead of just an object to be judged.

- *Partner Mirroring.* The group members were placed in pairs and instructed to take turns moving and following (imitating). One member, the designated mover, was instructed to begin with making a few seated positions and their partner was to imitate them. The person was then free to move and their partner was to continue to copy their movements. Mirroring has been used in body image work by Kaslow and Eicher, (1988), and was found to be helpful both for "establishing the trusting relationship" and "helps the patient to begin to get a sense of self as the initiator of action"(p.181), which can build confidence and be empowering. When the activity was completed, members were asked to write down a few words about what it felt like to lead and to follow. The group discussed their feelings about the activity and what it was like to be watched by someone else. A fear of being watched (and judged) is often a concern for people with a negative body image. This activity was used with the idea that it may be healing for the members to experience being watched by someone as positive instead of negative.

Some feedback from members about leading and following.

Leading

- *To lead, I felt observed and that I needed to be careful in the actions I was portraying. I didn't feel at ease for some reason.*
- *To lead felt freeing (actually both times) felt freeing to use your body arbitrarily and liberating to realize my body has so many poses in it.*
- *I felt more joyous to lead because I was able to do my own thing.*
- *Leading was easy and stress free...I could keep my eyes closed and exist in my body without worrying about the other person.*

Following

- *Following was tiring and frustrating. I did not want to do the actions of my partner because they were not comfortable for me.*
- *Following was easier for some reason. I could be as crazy as the one I was following without feeling self-conscious. I could be as crazy as the leader was because it was done before.*
- *I really tried to make sure that she knew that I was "with her", as a shadow would be.*

Reviewing the feedback it is obvious that leading and following evoked different feelings for each individual. Discussion led to considering other areas in our lives in which we are "followed" or watched and times when we feel like we have to perform or "lead".

- *You Are A Star.* For this activity, one member stands up and makes a speech about anything they want to and while they are speaking all the listeners are requested to respond with overwhelming enthusiasm and praise for the presenters words. For example, if someone says, "Hi, my name is Mary" the group responds "MARY...yeah (cheers and clapping) Mary, woo-hoo!" This activity was aimed at giving the group members the experience of being accepted, appreciated and valued. All of the members except one responded with positive feedback to this activity. Many said it was "energizing" and gave "support". One member stated that "it felt false to me".

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- *Social Atom*. The social atom is a psychodrama technique. It is considered to be an excellent exploratory and assessment tool and has been used with clients with body image problems (Dokter, 1996). Members were given large sheets of paper and some pastels and markers. They were instructed to "make a pictorial representation of people who've most impacted your body image and feelings about self". They were to place themselves into the middle and put the people or things around them in distance that was representative of the amount of impact that they had on the person's view of their body/self. The members really liked this activity and were very resistant to stopping the drawing. Some time was dedicated to sharing feelings that had come up making the drawings and any realizations they had. Most members were surprised to recognize that they had people in their lives that contributed to negative feelings about themselves. The move to psychodrama work and the physical creation of any of the member's social atoms could have been possible at this time. Due to the short length of the group however, 8-weeks, the decision to avoid focus on one member was made.

- *Transform the Movement* (variation with legs, lying on backs in a circle). This was the closure exercise for this session. Each person lies on the floor and creates a movement with their legs, which is copied and passed on by each member. Each person gets a turn at creating a movement with their legs. This activity is fun and was chosen to symbolize all of the mirroring work that was done during this session. This activity also created a feeling of community between the group members.

c) Week Three

6 members were present this week.

This session developed in response to a member who said "I'm stupid" in the first week and similar comments from other members. In my own struggle with body image, I

would commonly put myself down verbally to others or privately in my head. Part of healing involved stopping the negative self-talk and being more gentle and accepting of myself. This session was aimed at helping the members to identify their negative self-talk by using the negative words to address others. It was theorized that members would have difficulty calling other people the names they called themselves because it is "not nice". The participants would then be challenged to consider why it is not all right to talk to someone else that way but all right to do it to themselves. A positive list was then generated and the participants were challenged to respond with a positive trait when they use negative self-talk in future daily life.

- *Make list of negative things you say to your self or put-downs*. I asked the group members to write down a list of some of the negative things that they say about themselves. I told them to think about things that they commonly repeat in their head. It was interesting that many of the lists included "you are stupid" and "you're a retard". Other terms were slut, pig, stoner, pothead, lazy, bitch, loser, cow, and idiot.

I then had the members discuss these lists and their feelings about them. One member talked about how it was depressing that she would say these things to herself but she also said it depends on the day and that she tries to ignore the negative voices some days.

I put out stuffed animals and asked the members to choose one that they liked and could feel bonded to. There was resistance from two members who said that they found it too difficult to connect to the animals. I altered the activity and put the stuffed animals away. This is a good example of my flexibility while running the group and being open to adjustments in my planning in response to the member's feelings.

I chose as an alternative to divide the group into pairs and instructed one person to say things on their list to their partner who was instructed to just stand and listen. After about a minute and a half I had the partners switch roles and the other person was to take on the role of the verbal commentator. When they were done we sat in the circle and shared what this felt like. There had been a lot of giggling at the ridiculousness of the activity during this exercise. One member expressed frustration with how hard it was to say these things to someone else and another member said her list was really difficult to verbalize to another person. The group then discussed why it is "all right" to talk to our selves with these negative statements but it is not okay to say them to other people? They discussed their comfort in saying these words to themselves and I repeatedly challenged that comfort and warned them that it is not helpful in having a good self-esteem or body image. I suggested that the tapes they play to themselves are very effective in creating their internal dialogues and shaping the view of themselves. The discussion continued for a while and the majority of members were defensive and continued to support their negative statements but were willing to question them.

- *"I Am" Poem.* The "I am" poem was used to help each member contrast their negative thought patterns by creating a positive poem about themselves. Before they shared their poems, I had them rip up the old list of negative thoughts. Two members were resistant in ripping them up. One member said that she thought the list would serve as a good reminder of what she said to herself but then she agreed and ripped it up. One member did not destroy her negative thought list.

I then had each member share their poem and read it to the group. The "I am" poems were offered as frameworks in which members could acknowledge themselves

and their positive traits. I challenged each member to use these new and positive words at times when the contrasting negative words might be playing in their heads.

- *Palm Readings*. For this activity based on fortune telling (Sternberg & Garcia, 1994, p.184-185), the members are placed into pairs to give one another a palm reading. One member actually knew how to palm read and was asked to just pretend for the purpose of this activity. Members were encouraged to be playful and tell nice fortunes to each other based on what ever came to mind. This activity was used to instill hope for the future and build on the creation of positive thought patterns.

- *Magic Box*. In response to a member's suggestion, we made monkey sounds to call down the box today. Members placed in "patience for myself", "relaxation" and one member took out "new beginnings".

- The session ended and the members filled out feedback forms.

- *Hand out article on Negative thoughts*. Each member received a handout *Distorted Thinking: How to Refute Your Critic* (Price, 1998, p.138- 147). This handout explores negative thought patterns and how to challenge them. Members were informed that this was for their own growth and they would not have to share it in the group. Homework materials were given to members in response to time constraints and the idea that cognitive work may be possible outside of the group time.

d) Week Four

Five members came to this session.

This session started very late so there was only time for two main activities. The activity *secret fears* was used to help the members learn about themselves and gain perspective by witnessing their fears being acted out by another person. When this was completed the members were excited about acting and were given a choice between

Mooley-Lahad's 6-step story, an art activity or *Immigration Alien,* which used acting. The members voted for *Immigration Alien,* which is aimed at member's having to find positive things about themselves (which can often be difficult) and experiencing being valued for those positive traits.

- **Transform the Object/ Gesture Circle.** The warm-up for this weeks session was a combination of transform the object and a movement gesture circle. Each member was encouraged to use a shawl in some way as a metaphor for how they were feeling that day. Three members found this activity somewhat intimidating. This activity was used to inspire creativity for the session and allow members to express their feelings in a metaphoric way.

- **Secret Fears.** This activity is a variation of "Secrets" (Emunah, 1994). For this activity, members were each given a piece of paper and asked to write their biggest fear down and place it into a hat. The hat was then passed around and each member selected a fear (if they selected their own, they were to re-select). Each member was then asked to perform in a small monologue or scene on the fear that they selected. Because this was the first performance based activity we had done, I modeled a monologue for them.

Of the five members, one feared weight gain, another lack of control, a third feared failure and two feared being alone.

It is interesting that even though only one member selected weight gain as her greatest fear, two performances focused on it. One member related "not being in control" with regard to food and overeating. This theme was common in the group and seemed to be associated with many of the participant's body image concerns.

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In the enactment of each other's fears, one member performed a realistic piece about someone afraid to gain weight. She weighed herself, did jumping jacks, verbally put herself down and was very anxious about the idea of weight gain.

In another performance, the person began seated, miming eating a lot of food. She then sat back and began to verbally degrade what she had just done. She stood pacing and then weighed herself and began a series of put downs about herself, "I am so fat and ugly, I'm such a pig". She then vowed to not eat for a day and to go for a run and began a process of rationalizing her actions and how she would rectify them.

When the performances were completed, I applauded each member for her excellent acting and asked for feedback on the activity. What was it like to act out someone else's fear? How did you relate to it? How did it feel to look at someone act out your fear?

A lengthy conversation developed; one member asked, "how do you not get upset when someone says, you look great, you lost weight?" A lot of discussion was generated. Feedback on this activity was very positive and it was seen as helpful,

- "It was comforting to see that others relate to what I find so scary"

- "The Fears validated a lot how I feel. It's nice to know that other people feel the same way".

- "Acting out fears, because looking at our fears objectively helps to see how we beat ourselves up."

- "Fears...seeing how I feel acted out put it in perspective for me."

- *Visitors from Outer Space.* In this activity from Sternberg and Garcia (1994, p.185) the group is divided into pairs and enacts that they are aliens being brought to earth and interviewed by the earth's immigration committee. The alien's partner must try to convince the immigration committee that the alien's admission to earth would benefit the planet.

Partners were instructed to interview the "ideal specimen" from the planet and find out their strengths. Four chairs lined up served as the panel for the judges. The alien was then brought with their partner (representative) who explained how great they were and why they should be let onto earth.

Things that were said about members that made them "ideal specimens":

- "She has great skin, great hair and brings out the best in people".

- "She is romantic, sexy, caring, and good at getting people to do things".

- "She has two of everything and is very symmetrical (pointed to toes, arms and legs). She also has a large and valuable brain".

- "She can help people learn about cosmetic application. She also has energy, a beautiful smile and is a lot of fun."

- "She is artistically inclined and cultured. She is also very smart, giving and nice".

This activity was very touching to watch and each member was given a space to be valued and appreciated for her strengths and individual gifts. All of the "aliens" were accepted onto earth and the members commented repeatedly on how much fun the exercise was. "I liked selling positive aspects".

- *Transform the Object/Gesture Circle.* We ended the group with the "transform the object/gesture circle" using the shawl. Members were asked to give the shawl to the person beside them in the circle in a creative way. Most people wrapped it around the other person in some way. This was used to symbolize how we had shared and given to each another during the session.

- *Homework.* The group was given two activities for homework. The first was a body exercise from Gennen Roth's book *Why Weight? A Guide to Ending Compulsive Eating* (1989, p.135-137). This exercise contains a picture of a body which member's are to

colour in response to how they feel to the section of the body, giving them a graphic representation of how they feel about their body parts.

The second homework activity was in an envelope addressed to each person and disguised as a "secret mission". Each mission was the same, members were asked to "make a mistake on purpose and see what it felt like".

e) Week Five

Five members attended this group.

This session was focused on self-discovery and sharing of the self with others. The activity *Guess the Object* was a metaphor for the fact that in each of us there are hidden treasures that must be searched for. The creation of a self-box was selected because it uses metaphors and symbols to express who we are and can help to bring insight into the members understanding of themselves.

- **Discussion of reaction to homework.** I began the session with a discussion of the secret mission that was assigned the previous week. The object of the activity was directed at examining the high standards that people tend to place on themselves and challenging that standard of perfection by choosing to make a mistake and being okay with it. I gave the example to the group of how someone might not have time to call a friend for a while and would then beat themselves up over how bad a friend they are even though they did not have the time or energy to call. I suggested that people could try, sometimes, to not call, to make the mistake, to be the "bad" friend. Then I continued that this is more for cases where someone is setting their standards too high and in reality they are not really making a "mistake". Their friend probably does not even notice that they did not call. By allowing oneself the freedom to make mistakes, a person can remove the stigma of perfection that we often attach to ourselves. Each member shared stories of

situations where they had done something they felt was a "mistake" or bad. Together the group challenged the ideas of perfection and not ever being able to make mistakes. I closed the conversation by re-enforcing that we should be patient with ourselves and allow ourselves to be a "bad" friend sometimes, or someone who is lazy, messy, tired, or not the perfect and ideal person we often strive to be.

- **Guess the Object?** Based on *Treasure Basket*, (Cattanach, 1996, p.150). The object of this activity was to try and identify what an object was by exploring it with senses other than the eyes. A bag of canisters (from film) were passed around. Each member was instructed to take one out and explore it. They were to shake the container and open it carefully, smell it, use their senses, touch it, and maybe taste it. Objects used included safety pins, grapes, nails, lavender, sand, baby powder, sage, a sugar cube and a granola bar. When the game was completed, I explained that this activity is a metaphor for the idea that inside each of us, there are hidden things that may need some deeper exploration to be discovered.

- **Psycho-educative Literary Passage.** I read an excerpt from *If Life is A Game, These are the Rules*, by Cherie Carter-Scott (1998) on things we hate about others. In past sessions various group members identified that part of judging themselves critically included judging other people as well. In the passage read, Chapter 7, *Others are Only Mirrors of You*, p. 84- 86, the author explains that the things we like and dislike about others are mirrors of the things we like and dislike about ourselves. The group briefly discussed the challenge of looking at how we see others and ourselves. This cognitive technique was used to generate discussion and help the members re-consider their judgements of others and of themselves.

Self Box. The main activity for this session was the creation of a Self-Box. Members sat at a table and each received a white box approximately 8x10 inches in size. On the table there was glue, pastels (oil and chalk), markers, scissors, magazines and a small box of pre-cut images and words. Members were instructed to close their eyes and listen to the instructions. I then read to them the following.

"Think about the things you show to the world, that which is external. How would you represent this on the outside of your box? Think about what you kept inside (Sic.), that which is internal and hidden. What are the things you don't show? What are the things you are ashamed of? Represent these things on the inside of the box using the art material." (Harnden, 1995, p.14).

The members were then given approximately 45 minutes to create their own *Self-Box*. At the end of 45 minutes, some of the members were finished but a few wished there had been more time. I explained that we were going to share our discoveries in making the box in the last 15 minutes of the session. Each member was very open in their sharing. The Self-boxes were helpful for allowing members to gain insights about themselves, take risks by sharing their inner selves, the "part they do not show to others often" with the group and the feeling of being accepted for their different parts. This activity is also helpful for members to create a visual image of "who they are" using images and words. Examples of three group member's self-boxes can be seen on the next few pages (figures 1-6).

Self-Box #1-Figures 1 & 2

Outside of box:
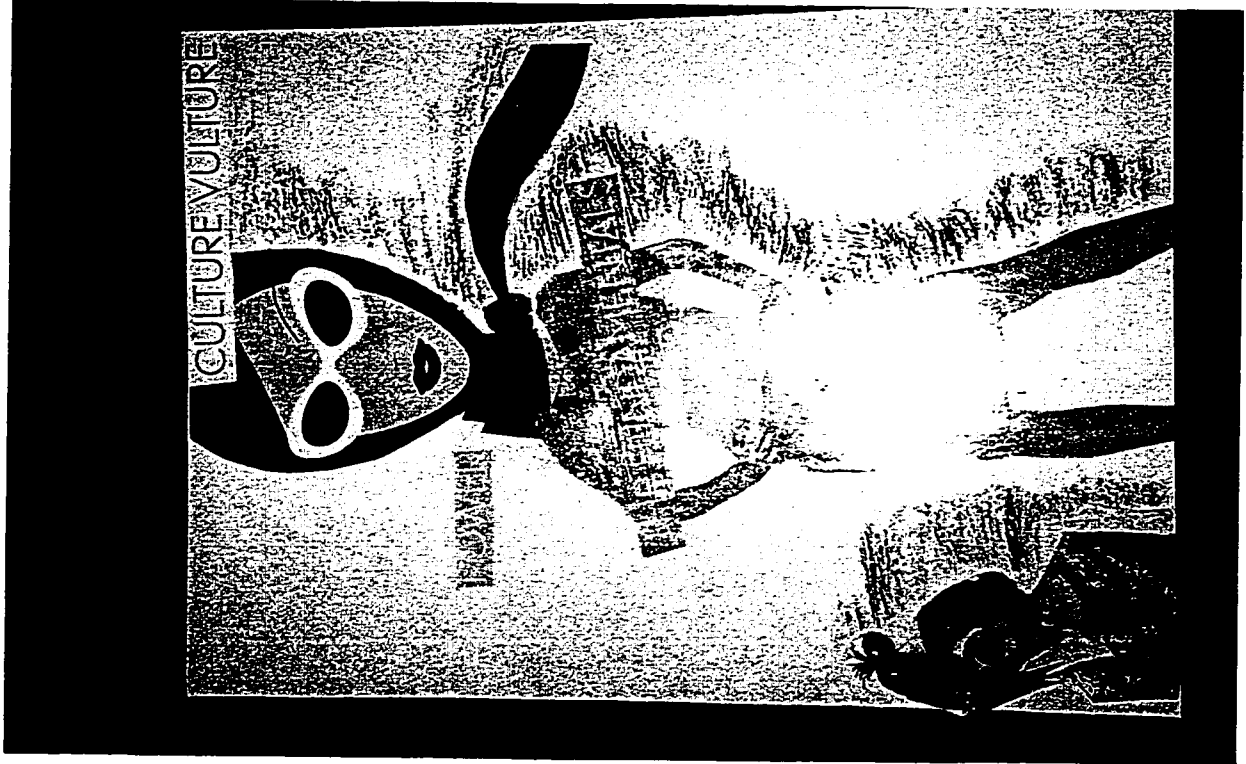
Inside of Box:
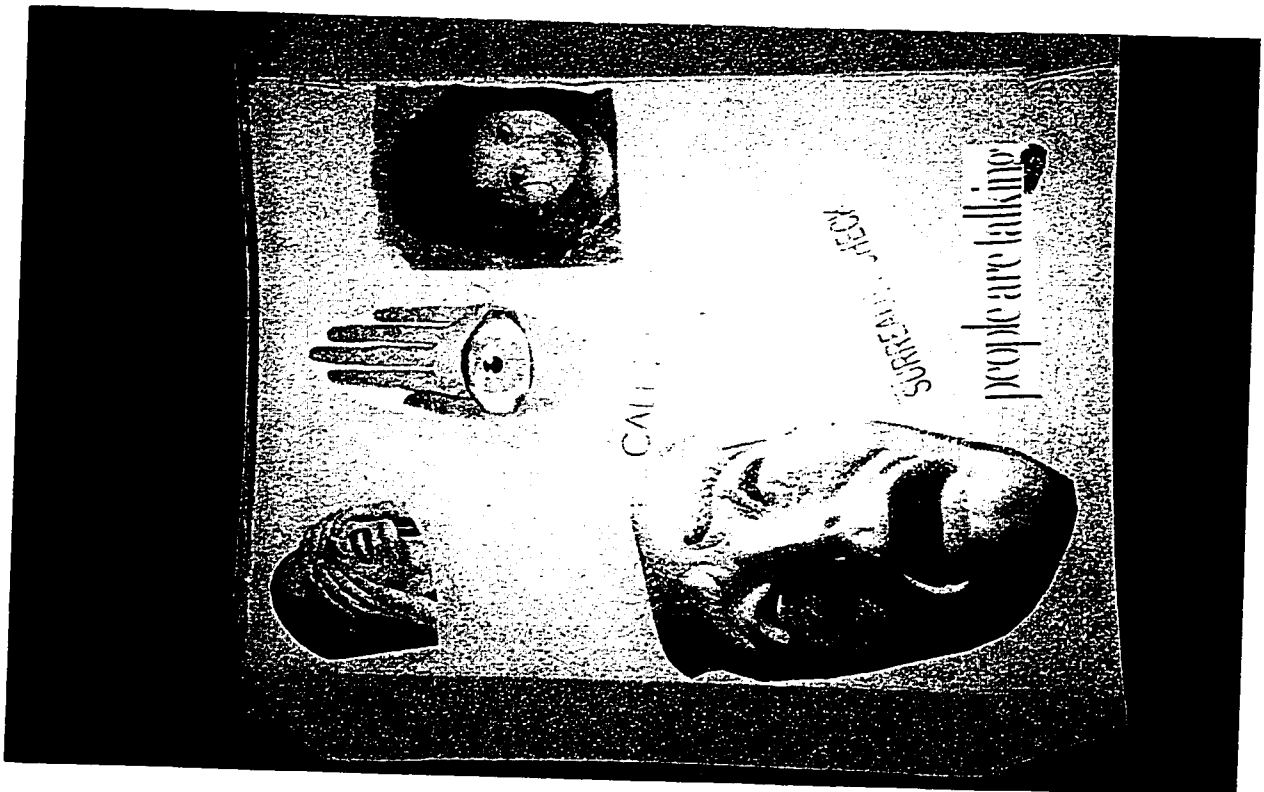
Self-Box #2-Figures 3 & 4

Outside of box:

Inside of Box:

Outside of box:

Inside of Box:

- *Magic Box*. The magic box was used to close this session. I placed in the honour of having been witness to the work done by all of the members. One member took out some strength to get through the semester and placed in her bad mood that she had come to the group with. Another member took out more time to explore herself. Another member took "growth" out of the box. We closed the box, after a member locked it with a key, and we "whistled" the box up.

- *Homework.* Questionnaires were filled out and the group ended. Each member received a copy of a passage from *Feeding the Hungry Heart* (Roth, 1982, p.88-95). The passage talks about emotional hunger and the need to fill it with things such as food, instead of the things we are truly hungry for, such as emotions.

f) Week Six

There were three members present at this session.

This session involved a great deal of work using metaphor. The projective artwork, use of story, and game "objects like me" are all examples of how drama therapy can use metaphor and symbol to help clients explore themselves. The creation of a personal code of ethics was included because it was hypothesized that members often judge themselves by the standards of others. Creating a personal code of ethics may empower the members to develop their own standards and become less reliant on the opinions of others as a measure of their "worth".

- *Projective Artwork.* I began the group by asking the members to create a finger painting based on how they were feeling today. This took about 5-10 minutes and then each person presented their picture and discussed what feelings they were representative of. (See figures 7 and 8 on the next page).

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Examples of Projective Artwork in Response to the Question
How are you Feeling Today?

Figure 7
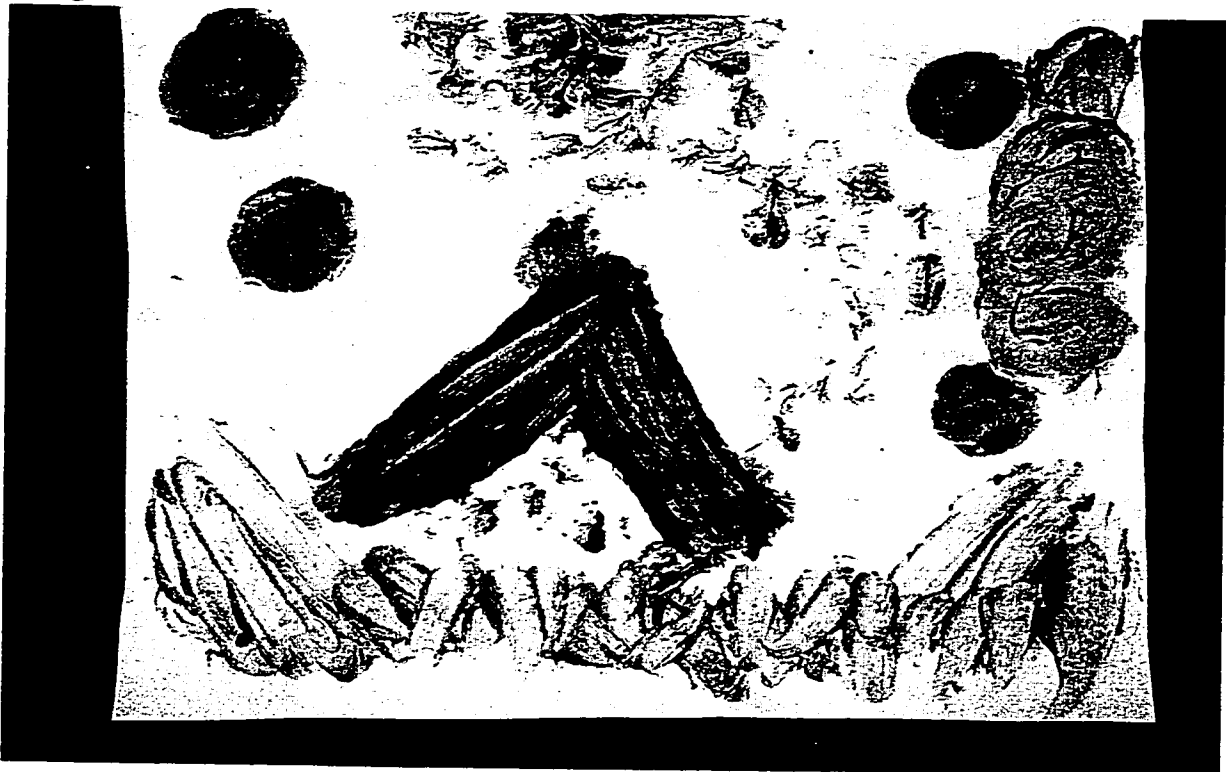
Figure 8

- **Objects Like Me.** This exercise is helpful to "increase self-awareness by describing themselves in relation to chosen objects...(and)...listening to feedback from others" (Carrell, 1993, p.54). For this activity, a series of materials were presented and members were asked to select one that was like them in some way. The objects brought in included; a can opener, a book of matches, a sponge, a set of keys, a deck of cards, a wooden bead necklace, a Band-Aid, a cup, a gift bag, and a pencil. Each member selected an item and then explained to the other members how it related to who they are and why they selected it. One member selected the deck of cards and felt this was symbolic of her variety of traits and moods as a person, she said "you just never know what kind of a deal you are going to get". Anther member selected the sponge. She felt that right now she was absorbing a lot of things, other people's moods and some habits. She also felt that she wanted to absorb more good things like positive study habits and a positive attitude. The third member selected the bead necklace. She had just returned from a trip to Mardi Gras the previous day and felt the beads were symbolic of that trip and a time in her life when she was able to not care about anything and have a lot of fun.

- **Story Exploration.** "The text or story can take on personal meaning for a client" and "the client can use the text as material to project their inner preoccupations into, in order to use it as a means of self-exploration" (Jones, 1996, p.104). Based on this idea, I brought in a story to share and explore with the group. The story I selected was entitled *About the Golden Lamb* (Kovalik, 1979), this story is about a lamb that chooses to be made golden;

> I know, that the greatest happiness for people is to have gold. I want, therefore, that each and every hair of my body would turn to gold. I will live like a great lady, proudly I will walk among the people, every one will bow for me and envy me. I want to be a golden lamb! (Kovalik, 1979, p.48).
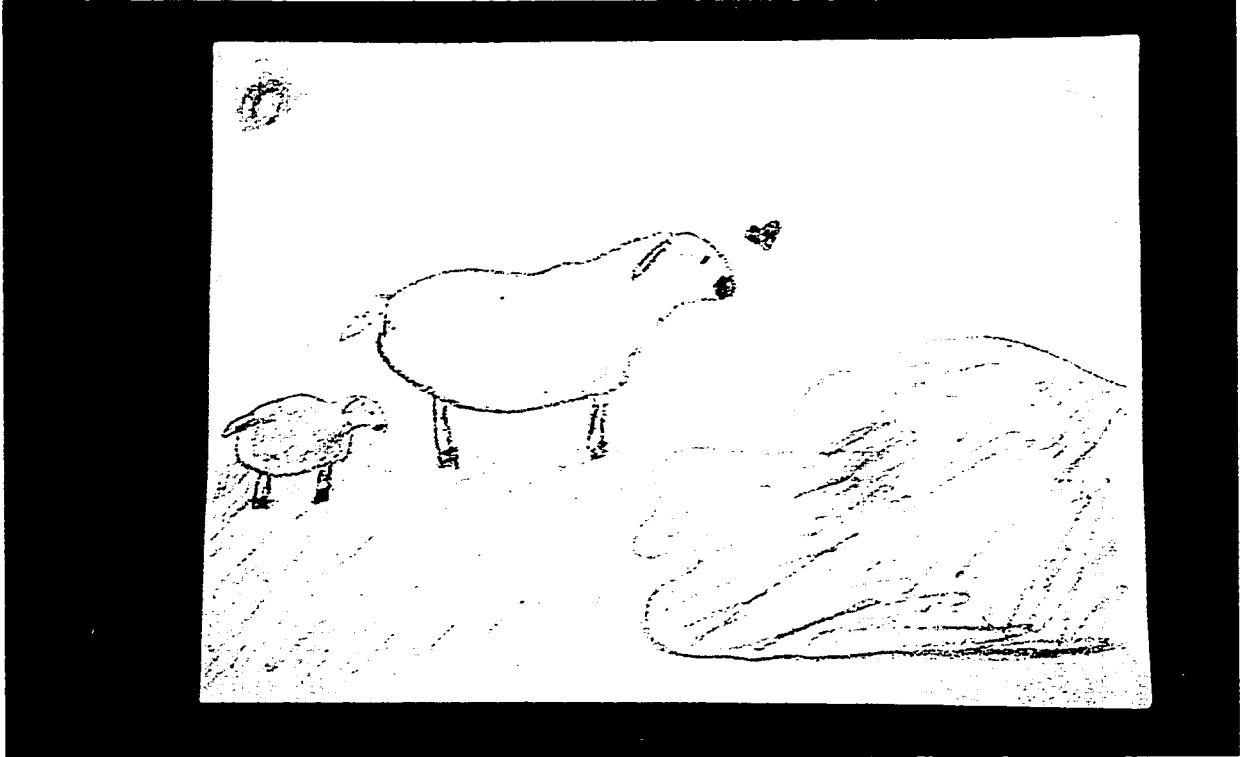
Figure 9

Figure 10

I felt that the story of the golden lamb is a good metaphor for people with body image concerns. The lamb sacrificed the chance to live in a magical and painless fairy world so that it will be desired and loved. In the end of the story, the lamb died because it was attacked for the "golden fleece" on its body.

After the story was completed, each member received a piece of paper and was asked to create a picture of something that they felt about the story (figures 9 and 10 on the previous page). After the pictures were completed, each member shared what their picture was about and what the story brought up for them. It was interesting that the members mostly identified with the pain and evil in the story and not with the lambs concern for approval from others which was the basis for my selection of the story. I told the members why I felt this story was a good metaphor for body image concerns and we talked briefly about the links as they saw them.

- **_Creating a Personal Code of Ethics_.** This activity was based on an assignment from an ethics course in the program. I found it helpful when I went through the experience of creating my own code of ethics to understand what was important to me and what was not. The value of this activity was supported by the _Personal Value System and Self-Esteem_ activity by Carrell (1993). Identifying one's personal values is important because "the violation of one's own value system wreaks havoc on self-esteem" (Carrell, 1993, p.69). As well, people who have a negative body image tend to look outside themselves for judgements of approval and acceptance. By having an external frame of reference, they can often use the values of others as standards to judge themselves. It was the intention that this exercise might bring some insight into which values are their own and which belong to society or families.

For the exercise, the members were asked to brainstorm some of the values they have learned from their families and society. They came up with "being non offensive, practicing abstinence, being a 'nice girl', not being crude, be feminine and quiet, and having self control. Each of these items was discussed in detail and origins were considered. The group was then challenged to consider which of these they would like to keep and which they would like to not have. They selected "being polite, and being honest with oneself" as the two that they would like to keep as personal values. Members were encouraged to create a more detailed personal code of ethics at home.

- **Homework:** A handout on judgements and anger was given to all of the group members, from Gennen Roth's book *Why Weight? A Guide to Ending Compulsive Eating* (1989, p.119-123). This passage explores the judgements we have about ourselves and challenges the reader to find new, less judgmental ways to view themselves.

g) Week Seven

6 members attended this session.

The main activities of this session were aimed at helping the members see how far they had come on their journey of body image as well as using future projection to give them hope as to where they could go. Some trust exercises were selected for the warm-up to help prepare the members for personal sharing that would come later in the session.

- *Story of Your Name.* For this activity, members were each asked to share the story behind their name. The rational for the use of this game was to help members identify the things that made them unique and special. The activity backfired in a way because in the feedback one member reported that having a "plain name" made them feel plain and boring, an exact opposite response than was the goal of the exercise.

- *Trust Greetings*. Members were asked to walk around the room with their eyes closed and to greet each person they came into contact with, with a gentle touch. There was anxiety in response to this activity expressed by refusal to close their eyes and giggling. This exercise had been selected to help build a feeling of trust and closeness in the group that would facilitate the work that was to follow later in the session.

- *Balancing*. Members were divided into pairs and directed to balance against a partner, hand to hand, without falling over. The members were told to try to feel steady and stay physically grounded. This activity "helps patients become more aware of their own body strength" (Kaslow and Eicher, 1988, p. 181). The use of balancing is also grounded in the belief that "there is a relationship between body strength and ego strength and that as body strength increases, increased ego strength may follow" (Seigel, 1984, in Kaslow and Eicher, 1988, p. 181). The group responded to this activity with resistance. The members did not appear to be interested in physical movement at that moment and I moved to the main action activity.

- *Projective Artwork*. Each member received a large sheet of paper and was asked to divide it into four equal sections. The members were then asked to create four drawings. The first was of how they felt about their body/self at the start of the group (2-4 months previously). The second was to reflect how they felt about their body/self now. The third drawing was a projection of how they think they would feel or how they would like to feel about their body in 6 months and the forth drawing of how they think they would feel or would like to feel about their body/self two years in future. An example of this artwork is seen in figures 11-14 on the following page. The progression between the beginning of the group and now, was helpful for members to see how far they had come. The two

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Examples of Projective Artwork in Response to a
Member's Feeling about her Body Image Process

Beginning of the Workshop:
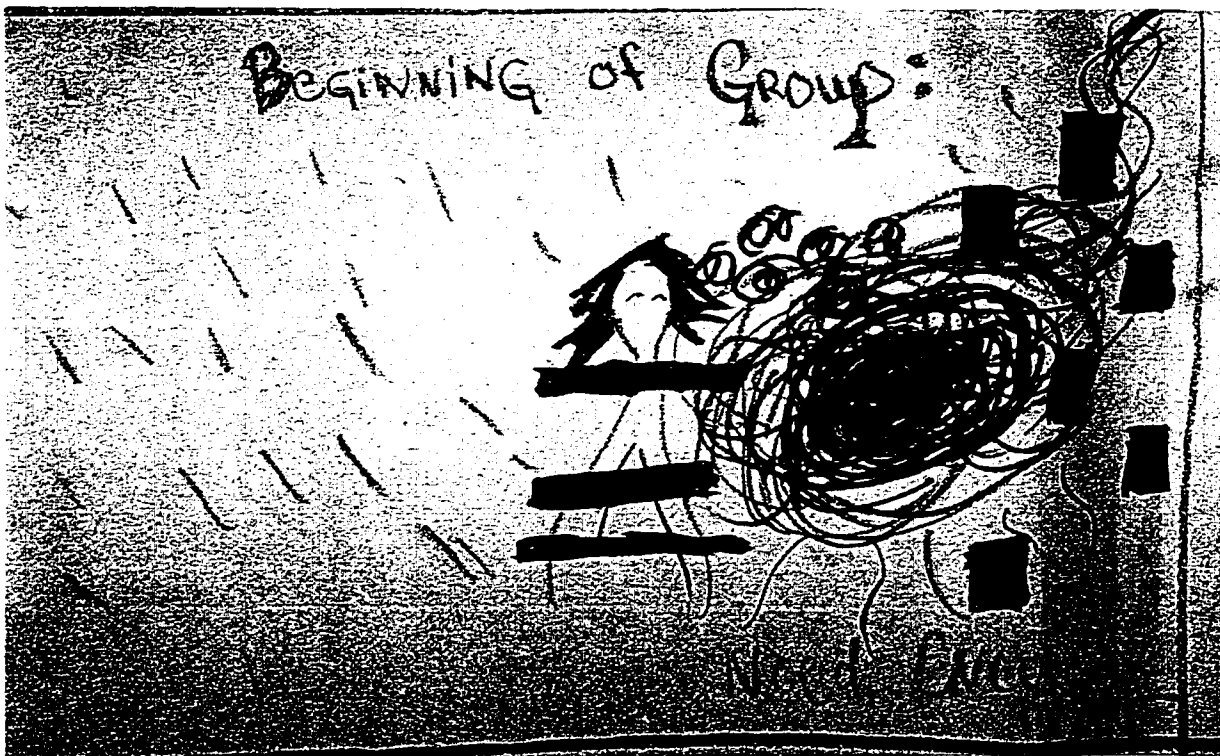
Now (end of the workshop):
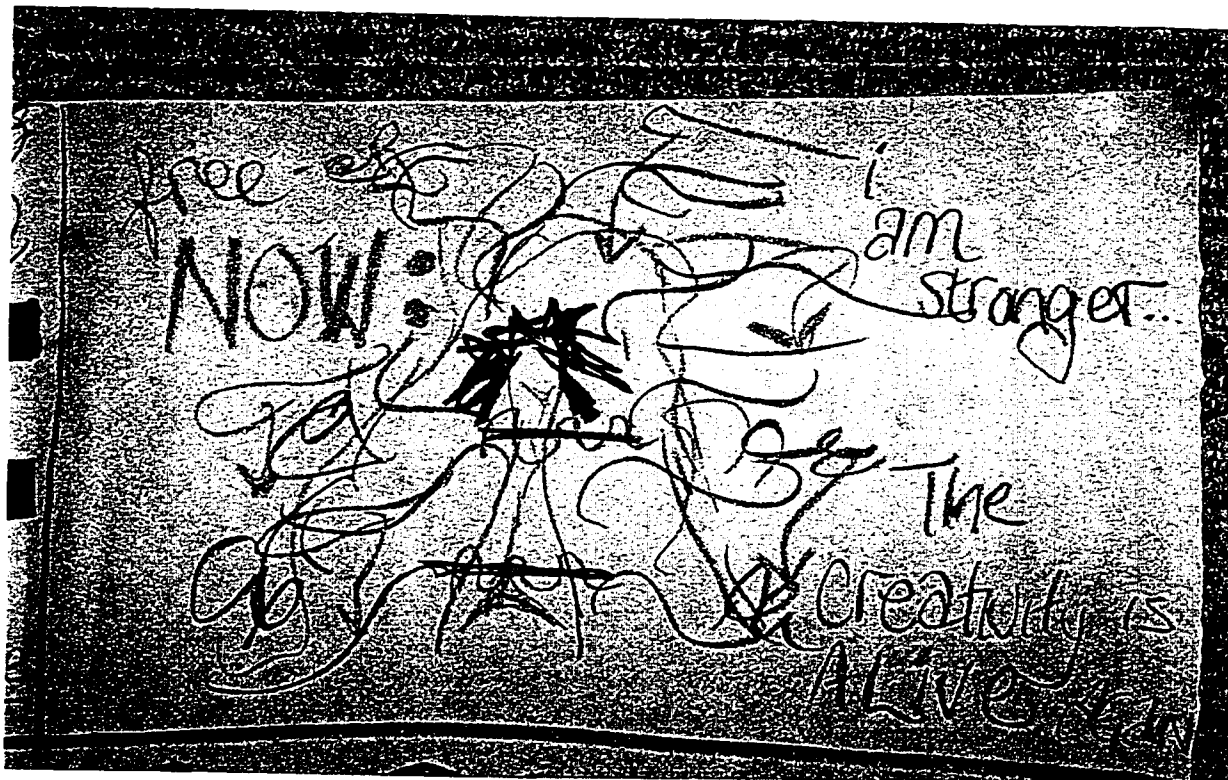
**6 Months
from Now:**
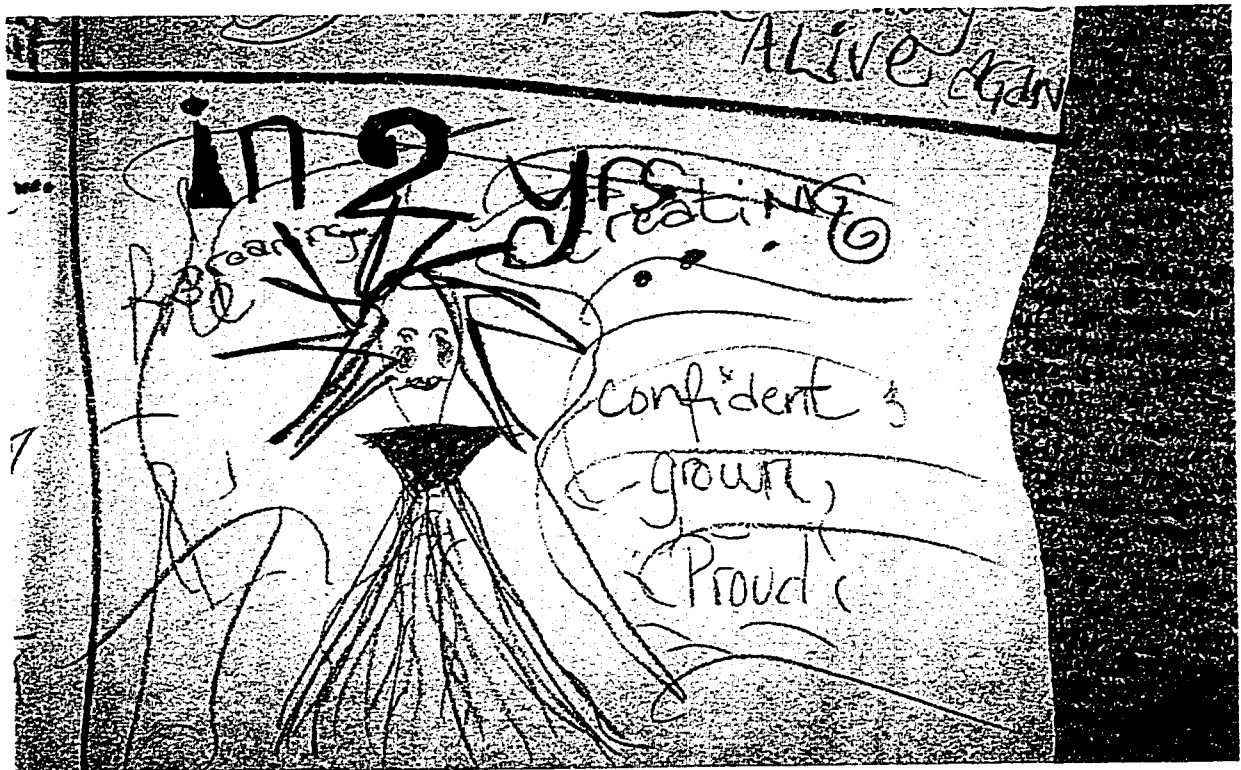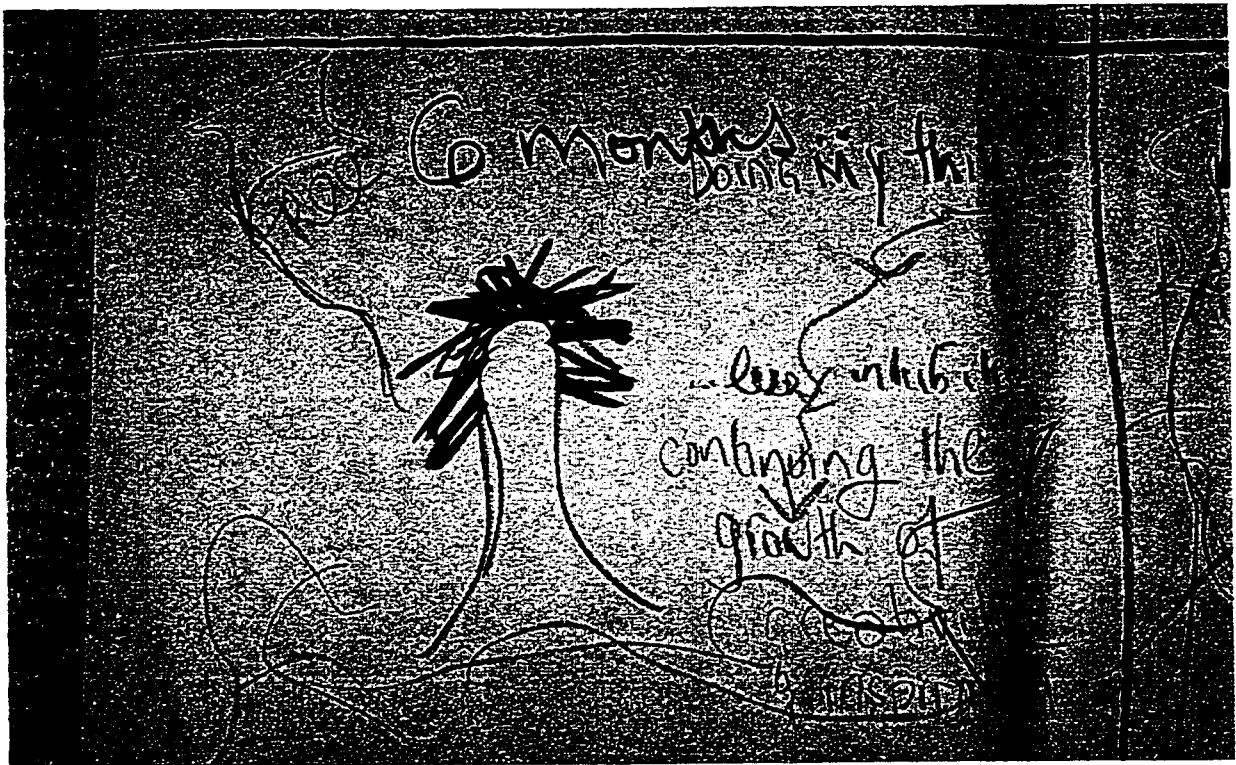
2 Years from Now.

projective pictures were helpful for instilling hope and helping the members create an idea of where they could go with their journey to healing the negative body image.

- *Movement exploration:* When the drawings were completed, the members were asked to get up and find their own space in the room to stand. With their eyes closed, the members were asked to progressively take on a movement that corresponded with each of the drawings. Time was dedicated for the members to briefly explore each picture and phase of their body image with movement. Some questions included, how would you walk in this body feeling? Is it big or small? Tight or loose?

When this exploration was completed, the members returned to the circle to share their feelings about their drawings and the experience of using movement.

- *Post Tests.* The members were administered the same tests that they had completed in the first session of the group. This was chosen this week to avoid disturbing the closing ritual planned for the last session. When the members were finished, each received a copy of their original tests so that they could observe any shifts and changes in their body image beliefs and witness their own development as documented by the test results. The use of tests was a good follow-up because it supported the artwork that had shown their feelings of personal growth and change.

- *Movement Magic Box.* For this version of the magic box, members were asked to physically mime placing and removing something into and from the box. Each person's gestures were mirrored by all of the members. Members placed wishes for self-love, personal growth and change into the box and chose to leave feelings of hatred towards their bodies in the box.

h) Week 8-Closing Ritual-Performed in a Park

5 members attended this session.

This session was aimed at closing the drama therapy group and dealing with termination. It was held in a local park to symbolize the sacredness of the closing ceremony and the members' passage into a new space for a new journey. Activities were selected for their ritual aspects and closure properties. *Gifts in Mime* was especially selected so that the members could take something with them from the group onto the next phase of their body image exploration.

- *Group Mural.* The group took a large sheet of paper and made a collective picture using pastels and markers (figure 15). When it was completed, each member was given a piece of it to keep as a remembrance of the group.

- *Talking Circle.* This ritual, based on Native Indian ritual is used for special discussions and ensures that each member has a chance to talk. A dried rose served as the groups talking stick for the closing ritual. A candle was lit and some sage as well to symbolize the sacredness of the discussion ceremony. The talking stick was passed around the circle with each member having a chance to express their feelings about ending the group. Three rounds of the talking stick were made. This exercise was used to discuss the feelings about termination and how the group had been special to them.

- *Gifts in Mime.* For this activity from Emunah (1994), each member had a turn standing in the center of the group (while the other members stood around her in a circle). The person in the middle turned and received a mimed and verbal gift or wish from each member of the group. This ritual was chosen to remind the members of their special qualities and the experience of receiving care from the other members.

Figure 15
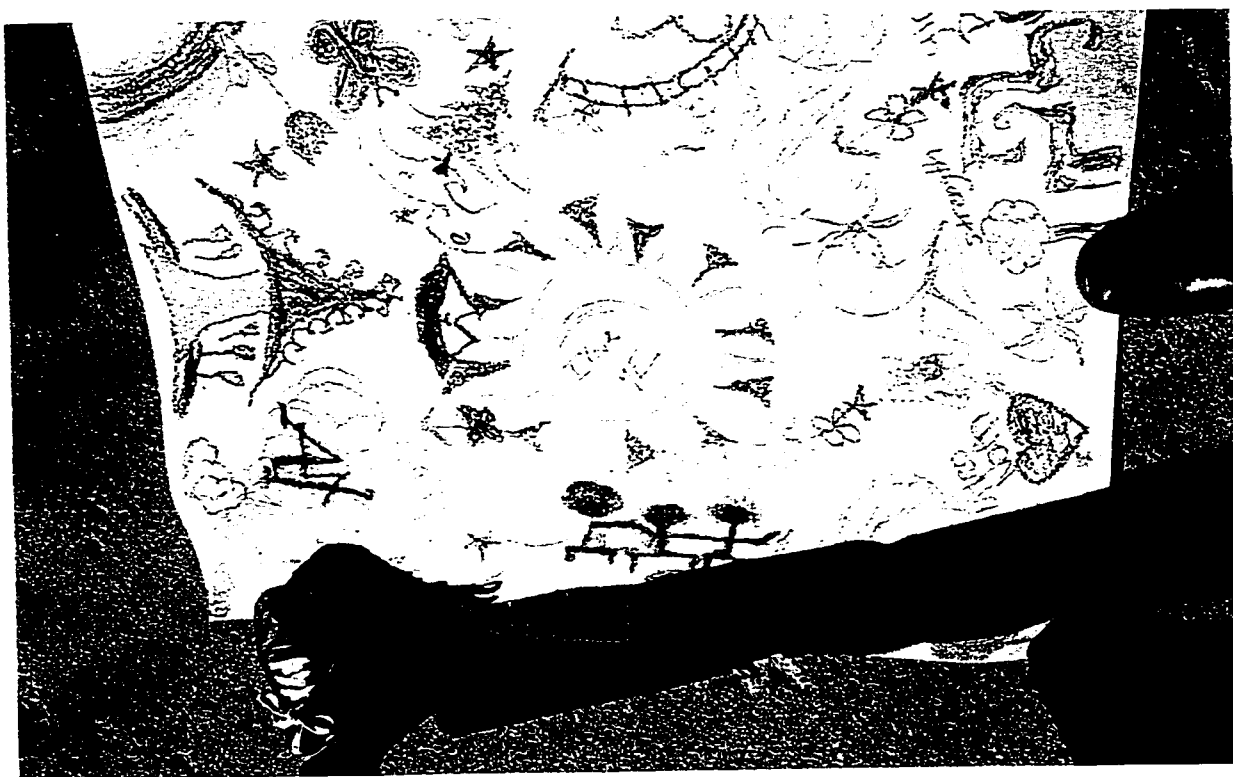
- ***Wish Rocks***. A decorative gold bag was passed around that contained numerous polished stones with words painted on them, such as "hope, strength, pride, growth, joy, health, etc." Each member selected a rock and shared their wish rock with the group and what they felt it meant to them.

- ***Ritual Hopscotch***. Using pastels, the group collectively created a hopscotch. Each member took a turn "hopping" across the hopscotch that symbolized her leaving the group and her journey to improved body image. At the end of the hopscotch, each member was to make a physical gesture to symbolize her passage and journey.

- ***Homework***. Each member was given the hand out *Perfectionism: End the Rejection Game* (Price, 1998, p.148-157) and a sheet of stationary to write a gentle letter to them self. The additional homework was symbolic of the fact that just because the group had ended, their work on their body image could still continue.

Chapter IV-Discussion of Results

As mentioned in the introduction of this paper, the central research questions were, "does drama therapy have a curative and therapeutic value when applied to exploration of negative body image?" and "how can these therapeutic values be measured or observed?" This section outlines the curative and therapeutic value of the drama activities in relation to negative body image, and discusses the various means used for measuring their effectiveness.

There are many ways to review the group's process and calculate results, including; member feedback, pre and post-test results, and leader's observations. It is difficult to weigh which style of evaluation carries more weight than another. In this

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section, three styles of evaluation will be considered so that an overall picture can be created.

1. Member Feedback

Each week the members were requested to fill out a questionnaire on the session that had just occurred. The questionnaires were anonymous and asked the members which activities were helpful and which ones were not helpful. Appendix 7 contains a summary of the responses for each week. Review of these responses is helpful for developing an understanding of what was therapeutic and what was not. On average, most of the members were in consensus as to which activities were helpful for dealing with body image. On occasion, there was a discrepancy and one or two members experienced an activity as negative while the majority found it to be positive. On the whole however, these questionnaires are helpful for identifying which activities were helpful and why they were perceived to be helpful. My original questionnaire used a *likert scale* (rating 1 to 5 of how much an activity was liked) for measuring the value of an activity. A new style was created because it was recognized that the member's *reasons* for finding an activity helpful were very important and presented a wealth of information that numbers alone could not provide.

Based on the member's responses, the most "helpful" activities for exploring and working on negative body image for each session are as follows:

Session 1: Pre-test: The pre-test was considered helpful because it provided the members with insights into their behaviours and generated conversation within the group.

Discussion about Body Image: The discussion was valued because it offered an opportunity to explore the issues about body image that many people are afraid to talk

about, in a safe environment. It was also helpful to see that other people felt the same way as they did and shared their feelings. Each person's view was accepted and each person's ideas could open new thoughts and understandings for other members.

b) Session 2: The group members found two activities equally helpful in this session.

'You're a Star': *You're a star* was valued by most of the members. They called it "confidence boosting" and it made them feel that they could make mistakes and still be valued. *You're a Star* also gives the person an experience of being valued and adored; something that does not always occur in day to day life.

Body Mirroring Work: The mirroring work was valued because it was intimate, and helped the members feel in touch with their bodies. The experience of leading and following (as outlined in the session notes in the previous chapter) gave the members an experience of what it is like to be watched and observed in a non-threatening way. This is an important experience because being watched is a threatening experience for persons who have a negative body image (which is supported by their responses to question 8 on the Body Image Avoidance Questionnaire). Being watched is often associated with being "judged" and is a painful experience. The container provided by the drama therapy group helped to make this experience of being watched safe and may lead to challenging the notion that anytime someone looks at them, it is in a negative way.

Finally, movement using their bodies is a way of developing a gentle and nurturing relationship with their bodies which is part of the healing process.

c) Session 3: Inner Voice List. The members all rated the creation of a list of their negative inner voice statements as the most helpful. One member also felt that the destruction of the list was very powerful for her. The creation of this list is helpful for

identifying the impact negative self-talk can have on one's feelings about themselves. Sharing the lists was also helpful to see that other people, whom they do not perceive negatively, perceive themselves as negative. This may challenge their understanding of themselves and the way in which they treat themselves.

d) Session 4: This group had some diversity about what was most helpful.

Immigration Alien: The *Immigration Alien* was considered helpful because it focused on the positive qualities of each person and gave them a moment in the spotlight, to be admired and approved by others. This was a very affirming and confidence building experience. It was also helpful because the things that were valuable about the person spread beyond their appearance and helped them to recognize that their worth is not solely based on their appearance.

Acting Out Fears: Acting out fears was helpful in two ways. Firstly, it was helpful to see that other people's fears were similar to their own and made them feel less alone in their concerns. Secondly, watching an enactment of their fear by someone else brought the fear to life and made it visual for them. The enactment could also help the member to gain insight as to what was so threatening about this fear and help them assess whether or not it was a realistic fear.

Discussion about Diets and Body Image: Discussion that focused on body image and dieting was a time to process some of the work that had been done and to safely explore ideas and viewpoints about various concerns. As well, members could brainstorm collectively and get feedback and support from other members about their concerns.

e) Session 5: Self-Box. All of the members found the creation of the self-box to be the most helpful. The members enjoyed the creative process, as well as using the projective

art technique to gain a deeper understanding of themselves. Members felt that the box helped them to express their feelings more easily, and that it was less threatening to use a non-verbal medium to show aspects of themselves to each other. The sharing of the boxes with other members was extremely valuable and the lack of time for this sharing in this session was felt to be negative by most members.

f) Session 6: Code of Ethics. This activity was at the end of the session and was unfortunately cut short. It was considered to be the most valuable by all of the members because it helped them to identify what things were their own feelings and what were not theirs. The creation of a code of ethics was also helpful for members to establish their own identities and helped to solidify who they are which can lead to self-acceptance. Discussion about being able to create a "personal" code of ethics was powerful because it encouraged members to decide for themselves what was valuable and important and asked them to reject the opinions of others as a basis of how they should live.

g) Session 7: Projective Artwork and Movement Activities: The projective artwork and movement helped the members to assess where they had been, what progress they had made and where they would like to go. Many members commented that the projection of "themselves in 2 years" was helpful. This may be based on instillation of hope and the projection that they can improve in time. Moving in different ways was helpful for them to embody the feelings that accompany a negative or positive body image and see how it can change.

h) Session 8: Gift Circle: All of the members found the gift circle to be empowering, special and confidence boosting. This activity focused on sharing gifts and offering strength and encouragement to each person on their journey. Members also received

feedback on what others felt were their strengths and unique qualities. This activity was symbolic of the fact that each person still had a journey that was necessary to complete, but also held a set of strengths and emotional tools to rely on as they continued to grow and change.

i) Workshop's overall value. A summary of the member's feedback on the overall value of the drama therapy workshop is presented in Appendix 8. The majority of members found that the greatest value of the group was "being able to talk to others and express my feelings, fears and concerns in a safe, understanding environment". The safety of the group was very important. "The term 'holding environment' is derived from Winnicot's (1965) description of the conditions necessary for emotional development" (Duggan, 1995, p.225). Members quoted safety, sharing of ideas and learning about society and it's effects on their body image as important in their experience of the group.

I feel that member feedback is the most valuable source for providing information about the effectiveness of the activities and the group. Although some factors may have impacted the results and feedback provided, such as not wanting to hurt the therapists feelings and not reporting negative feelings or responses, the feedback still provided a base-line understanding of what was helpful and unhelpful about the workshop.

2. Pre-and Post Test Responses

The pre and post-test responses show a comparison in shifts in thinking patterns and behaviours that are associated with negative body image and can be considered indicative of movement towards healing and change.

On the whole, there were not many dramatic changes on the pre and post-test responses. Tables outlining each member's pre and post-test responses are in Appendix 9.

The results that were found must be considered by taking into account that the group only ran for 8-weeks and that attendance was sporadic, which eliminates a through-line picture. It was interesting to witness shifts in responses however, some of them small and some larger. Some of the most dramatic shifts include:

*PABT (Personal Appearance belief's test). *BIAQ (Body Image Avoidance Questionnaire).

a) Member 1

BIAQ, question 12: Went from weighing herself always (5) to sometimes (2). Also went from looking in the mirror (question 14) usually (4) to never (0). Weighing oneself dramatically increases the risks of having an obsession with weight and body appearance. Reduction in weighing and looking in the mirror (if it was critical viewing) is considered a very positive step in this member's journey to a healthy body image.

b) Member 2

PABT, question 4: "If there's one flaw in my appearance, then I don't feel attractive". She moved from "strongly agree" to "disagree". This shift is considered important because it may be symbolic of less black and white or all or nothing thinking. It is also symbolic of a more encompassing view of self and not judging one's whole worth on one flaw.

BIAQ, question 6: "I only eat fruits, vegetables and protein" (changed by client on pre-test). Went from "usually" (4) to "sometimes" (2). This can be seen as an improvement because dieting behaviours and restriction of foods contribute to body image concerns and a feeling of being weak. Authors such as Roth (1993) and Fraser (1997) recommend abolishing diet mentalities and eating a healthy amount of a variety of foods.

c) Member 3

PABT, question 3: "If I'm not beautiful, then I must be unattractive." Moved from "strongly agree" to "disagree". This is powerful because it symbolizes a shift in all-or-nothing thought patterns and also represents the development of a more open and accepting view of self.

d) Member 4

BIAQ, question 1: Changed from wearing baggy clothes "usually" (4) to "sometimes" (2). And for question 4, "I wear special "fat clothes" moved from "often" (3) to "sometimes" (2). These shifts are important because they can symbolize letting go of punishing behaviour of wearing clothes that are unattractive or aimed at hiding her body. As her comfort with her body increases and shame disappears, there is less need to hide her figure under baggy "fat" clothes.

e) Member 5

PABT, question 2: "If I feel unattractive, it usually means that I don't look attractive". Moved from "agree" to "disagree". This shift is symbolic of recognizing that how you feel about yourself is not always accurate of how you look or how others perceive you. Growth in this area may suggest grasping an understanding of the separation between feelings always being affected by perceived appearance and vice versa.

f) Member 6

BIAQ, question 3: "I wear dark color clothing" moved from "always" (5) to "often" (3). As well, for question 4, "I wear a special set of "fat" clothes" moved from "usually" (4) to "rarely" (1). These two shifts are very important. Firstly, this client is a slender woman and would have no need for "fat clothes". Her shift in using clothes to hide her

body and camouflage her weight is very positive. This may be symbolic of her growing acceptance of her body or the reduction of her reliance on what others think of her body and appearance.

Although many factors could be accounted for in affecting the members progress and changes, these reported shifts, combined with the members' feedback provide support that the body image workshop had some positive impacts on the members feelings about their bodies and their journeys toward healthier body images.

3. Leaders Observations

As the leader and researcher of the body image group, I feel that my observations and thoughts on the group's process and effectiveness have value. I also recognize however that I cannot help but hold biases, some recognized and some not, on the results that I perceived. It was impossible to have an outside, less biased observer to formulate responses on the validity of these observations. The above acknowledged, some of the changes that I witnessed include:

1) *Ability to share one's feelings and thoughts and talk about body image.* Over the course of the workshop the members became more open in their discussions and took more risks in exposing themselves and their feelings to the other members. This can be considered positive both for group process and for individual growth. Openness may signify that members were more open to learning, sharing and exploring the issues and that outside the group that openness may continue.

2) *Use of negative self-talk.* The members use of negative descriptors about themselves slowly dissipated over the course of the workshop. A good example of this was seen on a member's final evaluation where she wrote "It has helped me to recognize what's other

people's issues and my own and to feel beautiful (even when I...scratched out) regardless of my appearance". The "even when I...(am not, look ugly, do not feel it?) is important, because she consciously selected a more accepting and positive way to talk about herself.

3) **Challenging of Ideas.** During the course of the group, members received psycho-educative reading materials that challenged ideas and may have provided insights into their own thinking patterns, beliefs, etc. It was interesting to observe that over time the members would challenge each other's ideas or make supportive statements that contradicted negative body image beliefs. For example, one week a member said "I don't think anyone should get breast implants, unless they are an "A" cup or something" (paraphrased). To this, many members responded with anger and questioned why someone who has "really small" breasts is not acceptable. Another example is when one member put her self down, others would respond with positive and encouraging statements that challenged her perceptions. It is hopeful that if the members can do this for one another, they may reach a point when they are able to do it for themselves as well.

4) **Comfort with Artistic Mediums.** Over the course of the group, members grew more comfortable with both the art and drama mediums. In the early phase of the group, the members were more hesitant when using the art and drama mediums, often they would make negative comments such as "I can't draw" or "I don't know how to act", etc. As the group progressed, members became more open to using art and drama and would often complain when an art activity had to be stopped. The evaluations often had requests for "more drama activities" or "more time for drawing". The openness to the creative mediums is significant for two reasons. The first is the development of a creative self, which is beneficial for having a more rounded perception of oneself.

Second, the members were less hesitant, which may be representative of becoming more confident with themselves as well as more accepting. The reduction in resistance and negative comments may have resulted because they were becoming less negative about themselves and their abilities, including the ability to create and be creative.

Aside from the changes mentioned above, I am certain there are other changes that I did not notice or cannot recollect. On the whole, I feel that changes occurred and were observable, and some of the changes, although small, are the first steps in a longer process of healing.

4. Problems and Concerns

The main problem with the workshop was low attendance and continual tardiness. This had a tremendous impact on the group, and our ability to explore issues properly and to use certain activities. Techniques such as psychodrama, for example, were difficult to implement because of limited participation in some sessions and the general inability to develop solid cohesion within the group. The sessions were held on Friday afternoons, which may have impacted the attendance.

The mood of the group also had an impact on the sessions. The majority of the members were young and would arrive feeling tired at the workshop. Several of the members used recreational drugs such as marijuana and would party late the night before the group, which would cause them to be late or absent from the session. There were often complaints about activities that required movement, because of low energy and for this reason art processes were often used instead.

Some difficulties resulted from the group leader's decision to recruit new members for the drama therapy group's second semester. The decision was based on low

attendance and tardiness in the first group. It also meant that members who had already completed a few weeks of personal exploration in the fall semester were having to begin again with the new members. One member dropped out by the third group of the winter semester expressing disapproval at the addition of extra members. And more particularly for this study, many activities that had been helpful in the first session could now not be re-used to avoid repetition for longer-term members.

I believe that the incorporation of cognitive techniques was helpful for providing the clients with insight and understanding. They are problematic however, because they do not fall under the umbrella of drama therapy per se, and so make my research less conclusive. This would be an example of how my goals for providing therapy at time over-rode my dedication to sound research.

5. Overall Impression and Findings

Based on the varied instruments for collecting information on the effectiveness and value of the drama therapy group, one can conclude that the drama therapy workshop was considered helpful by the members for exploring and beginning to overcome their negative body image concerns. The client's documented responses outlined factors that they felt were helpful as well as specific drama and art activities that they perceived as being "the most helpful" for "looking at my body image" (Body Image Workshop Weekly Evaluation Form, appendix 7, question 2).

The member's personal responses were further supported by some significant changes on the pre and post measures. Although the shifts were minimal and not indicative of a complete recovery, they do show a positive movement towards a healthier body image. This is to be expected when the limited length of the group, lack of

continuous attendance, and differences in severity of body image concerns are taken into account.

Finally, as the leader and researcher I was able to witness and identify positive shifts in the groups therapeutic process. Using supervision provided by Tobi Klien, the group's process was reviewed and therapeutic achievements were identified. The concerns and problems that were identified included clearer goal setting and attempting to bring each member's material back to the whole group. Part of my struggle with the group was in being able to identify core issues that could be explored collectively. In my planning, I would try to seek out issues that would be encompassing of all of the group members concerns, which was limiting at times. For example, some members dieted and others did not. An activity that explored dieting would therefore not have been beneficial to all of the members. Instead, I decided to focus on the shared core issue; not accepting yourself as you are, and to explore that with the group members using various different approaches over the 8 weeks.

Overall, I feel that this research project supports that there are some therapeutic benefits from exploring negative body image using drama therapy and art therapy techniques. On the other hand, this research is unable to "prove" that drama and art therapy were the only factors affecting the participant's growth and change. Some verbal discussions, the group process, and the psycho-educative materials may also have impacted the member's growth and change. Outside influences, including individual therapy, involvement in other groups, personal self-discovery work, and many other factors cannot be assessed.

This research may be considered a beginning phase in the exploration of the value of drama therapy for exploring body image. Further research using more quantitative measures and design might be able to provide a more supported link.

V- Conclusion

Negative body image is closely linked to eating disorders, depression, and low self-esteem. Treatment is most commonly focused on examining the client's socio-cultural background, family influences, and negative thought patterns. Psycho-educative, psychotherapy and creative arts therapy approaches have all been used to treat negative body image concerns (Kaslow & Eicher, 1988). "The treatment focuses on developing trusting relationships, developing a more positive sense of self, and an increased capacity for self-expression" (Kaslow & Eicher, 1988, p.186). This research paper and the body image workshop achieved the treatment goals outlined by Kaslow and Eicher to some degree. Many "trusting relationships" were developed and some members developed friendships that extended beyond the group. A major focus of the group was a "more positive sense of self" which was helped by the use of drama therapy activities, discussions, and psycho-educative handouts. The drama therapy aspect especially helped members to develop an "increased capacity for self-expression." Using the art and drama mediums, the clients were able to express aspects of themselves through metaphor, without having to verbalize emotions they were insecure about.

Directions for Further Inquiry

This paper can be considered a pilot-study into the effectiveness of drama therapy for the treatment and exploration of negative body image. It might serve as an indication of the type of activities that might be helpful and how the workshop might be designed.

Some changes I would recommend for a future group based on this model would include:

a) the consideration of a fee for participation in the group and for materials, which might impact attendance and commitment from the members.

b) incorporating a more involved research design, which might include a control group and a more extensive battery of pre and post psychological measures, such as a self-esteem test and the Beck Depression Inventory so that more accurate results could be formulated.

c) a longer time frame for the drama therapy workshop in order to witness and facilitate more in-depth work.

d) a contract, agreed on by all members, regarding absences and late arrivals.

c and d would allow for: e) The inclusion of more psychodramatic work and more enactment activities, perhaps evolving out of the created artwork.

f) a renewed commitment to Emunah's five-phase model with a focus on the action phase for psychological healing and growth.

Concluding Remarks

I feel that this research project and its findings are important for various reasons. The first and most important in my opinion is that a group of women began their journey towards healing using drama therapy. The member's experience of the group is the most

important finding of this research process and I am pleased to see that they considered it to be a positive and enriching experience.

The second area of importance is the support that this research provides for documenting the potential effectiveness of the drama therapy techniques used. The research findings reveal that the drama therapy techniques aided the participants in their efforts to improve their body image and increase self-awareness. The drama therapy group was described by members as providing a "container" and safe place for them to explore themselves and their body image concerns.

The third significant contribution that this research makes relates to the study of negative body image and it's treatment. Often, such as in the case of the research of Kaslow & Eicher, (1988), research on negative body image is linked to eating disorders. It is less common for treatment of negative body image to occur unless it is linked with more serious symptoms such as an eating disorder, major depression, or body dimorphic disorder. In this study, negative body image was recognized as a concern independent of other symptoms and was the focus of the work. The majority of participants were high functioning individuals who did not have a secondary diagnosis. Their experience of a negative body image was still painful enough that they sought treatment for it when it was offered.

It is my hope that this research will challenge the commonly held idea that having a negative body image is "normal" for women. It is quite common to hear statements like "everyone feels bad about themselves" and "everyone has a negative body image". Whilst many people in Western cultures, especially woman, have negative feelings about their bodies and wish to change them; this does not mean that it is "normal" or alright,

and should remain unexplored. This research study and the drama therapy workshop reveal that a negative body image can be explored independent of other factors and that positive growth can occur. The interest and dedication of participants also shows that negative body image is a concern for some people and in this instance was disabling enough that they were willing to seek treatment.

It is my hope that this research study can serve as a model for the creation of other therapeutic groups and research that continue to explore body image concerns. Helping people to develop a more rounded view of themselves and the understanding that their body and appearance is not the only factor that determines their worth, may help lesson or eliminate the development of a negative body image. The drama therapy work could be combined with a psycho-educative approach that explores the influence of media and family views on the development of negative feelings about oneself.

"To see people as they really are we must love them unconditionally. Unless we do so, they may not reveal themselves to us and we will miss them forever" (Buscaglia, 1973, p.141). Appearance is a condition that causes many people to be missed, every day. When we judge ourselves using physical beauty as a standard we will in turn judge others by that standard, and the cycle will continue indefinitely. Taking the time to heal our own, and others' negative body image is the beginning of the end of a society that values people for what they look like instead of who they are.

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Do you have Concerns about Your Body Image?

Drama Therapy Workshop for dealing with Negative Body Image and Related Issues

Call Concordia Health Services for more Information 848-3572

The Workshop is free of charge and open to all Concordia students

Using Drama to Heal Ourselves

A free 8-week workshop examining body image issues, self-esteem, and food intake concerns is being offered by a drama therapy masters research student searching for effective tools for exploring these issues. Drama and art will be utilized for some of the workshop in an effort to understand and heal the negative feelings many of us hold towards our bodies.

Call 848-3572 for more information

Consent Form

Concordia University Creative Arts Therapies Programme

This consent form is in regards to the utilization of the following outlined information for possible inclusion on the research paper, *Body Drama: The Utilization of Drama Therapy to Heal and Prevent Body Image Distortion and Eating Abnormalities*, to be completed by Victoria Haist, Drama Therapy MA student.

Based on your participation and consent, the following information may be included in the research paper with the strictest of confidentially adhered to:

i)
   Comments or rating feedback on the individuals perceived effectiveness or ineffectiveness of the activities that were participated in as collected from both verbal feedback in conversations and/or written feedback on survey forms designed to record effectiveness.

ii)
   The group leaders observations of individuals responses to activities that are perceived as being an indication of the effectiveness or ineffectiveness of that activity in meeting the objectives of exploring body image and/or self-esteem issues.

The purpose of this research is to develop and evaluate a series of activities and exercises that are drama therapy based for the exploration and treatment of body image, food intake, and self-esteem issues that face many people in North America today. It is the goal of the researcher to utilize the feedback provided by the participant to create a program that is effective in helping individuals deal with these issues.

In all cases and instances, your identity will be protected. The inclusion of any information you provide will be to evaluate the activities explored and their relevance to helping people facing similar issues. No information that was notpresented in the above sections can ethically be included in the research paper.

I _____ agree to give informed consent to the use of my feedback as outlined above. I understand that at any time I feel necessary I am free to discontinue my participation in the group and the research. I will also be informed at the end of the sessions of the results that were collected and where to find the research findings when they are completed.

Signature: _____

Date: _____

Permission to Photograph Artwork

Investigator's Name: Victoria Haist
Project Title: Body Drama: The Utilization of Drama Therapy to Heal and Prevent
Negative Body Image.
Date: March 24, 2000

I give <u>Victoria Haist</u> permission to photograph my artwork that was created in the 8-week body image group. These photographs will only be used for the following purpose:

Research
   These photographs will be used in part of a research project at Concordia University. I have already given written consent for my participation in this research project. At no time will my name be used.

Storage of Photographs
   Photographs will be stored by the researcher in a secure/locked storage place/file cabinet until March 2007, after which they will be destroyed.

What if I change my mind?
   I understand that I can withdraw my permission at any time. Upon my request, the photographs will no longer be used.

Other
   I understand that I will not be paid for the use of my photographs.

Subjects Name _____.

Date: _____.

Subject's Signature _____.

Personal Appearance Beliefs Test (PABT)

Please respond with the extent of your agreement to the following statements using the code below.

SA-Strongly Agree, A-Agree, N-Neutral, D-Disagree, SD-Strongly Disagree

1. If there are people around who are more   SA   A   N   D   SD
attractive than I am, then I don't feel attractive.

2. If I feel unattractive, it usually   SA   A   N   D   SD
means that I don't look attractive.

3. If I'm not beautiful, then I must be unattractive.   SA   A   N   D   SD

4. If there's one flaw in my appearance   SA   A   N   D   SD
then I don't feel attractive.

5. How I feel about myself is usually related   SA   A   N   D   SD
to how I feel about my appearance.

Appendix

Body Image Avoidance Questionnaire

Circle the number which best describes how often you engage in these behaviors at the present time.

	Always	Usually	Often	Sometimes	Rarely	Never
1. I wear baggy clothes	5	4	3	2	1	0
2. I wear clothes I do not like	5	4	3	2	1	0
3. I wear darker color clothing	5	4	3	2	1	0
4. I wear a special set of clothing, e.g., my "fat clothes"	5	4	3	2	1	
5. I restrict the amount of food I eat	5	4	3	2	1	0
6. I only eat fruits, vegetables and other low calorie foods	5	4	3	2	1	0
7. I fast for a day or longer	5	4	3	2	1	0
8. I do not go out socially if I will be "checked out"	5	4	3	2	1	0
9. I do not go out socially if the people I am with will discuss weight	5	4	3	2	1	0
10. I do not go out socially if the people I am with are thinner than me	5	4	3	2	1	0
11. I do not go out socially if it involves eating	5	4	3	2	1	0
12. I weigh myself	5	4	3	2	1	0
13. I am inactive	5	4	3	2	1	0
14. I look at myself in the mirror	5	4	3	2	1	0
15. I avoid physical intimacy	5	4	3	2	1	0
16. I wear clothes that will divert attention from my weight	5	4	3	2	1	0
17. I avoid going clothes shopping	5	4	3	2	1	0
18. I don't wear "revealing" clothes (e.g., bathingsuits, tank tops, or shorts)	5	4	3	2	1	0
19. I get dressed up or made up	5	4	3	2	1	0

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Body Image Workshop Weekly Evaluation Form

1. My favorite activity/activities today were....because.

2. The most helpful activity for me looking at my body image was.....because.

3. My least favorite activity/activities were....because.

4. Compared to how I felt before the session, I now feel.....

5. I felt the group was a safe and contained place to share and explore myself.

6. I wish we had spent more time on _____ and less time

doing _____.

7. I wish the leader had done the following different.

8. Additional comments.

Appendix 7

1. My favorite activity/activities today were...because.
- The discussion, it helped me relate to the others and express some insecurities.
- The group talk and the race, and the box (of course).
- Group discussion...it gave us a chance to speak more openly.
- Chats and race.
- The magic box was so invigorating and helped to spring me into positively.
- Just talking and sharing ideas, it made me feel a sense of unity.

2. The most helpful activity for me looking at my body image was...because.
- The exercises at the beginning (on paper).
- Talking about it and hearing how everyone else felt about it.
- Again...group discussion because when a topic was brought up we could talk more.
- "The group talk", "Chats"

3. My least favorite activity/activities were.... Because.
- Talking to other members face to face right off the bat because I was nervous.
- Ummm. I liked the whole thing.
- The sporty stuff, only because I was tired thought and a little flat (so really they were fun)

4. Compared to how I felt before the session, I now feel...
- A little tired, but glad to have come and shared and be part of the group.
- More alive and positive. Like there's hope.
- Curious
- A bit more confident and self-aware.
- Confident and refreshed.
- Stronger, less alone.

5. I felt the group was a safe and contained place to share and explore myself.
- "Of course", "Definitely", "Yes, great group of gals!" And "Yes" (by 3 people).

6. I wish we had spent more time on_____ and less time doing_____.
- Strategies or deeper exploration...Blank.
- Coloring and singing...Blank.
- Both spaces left blank
- Personal focus... Blank
- Blank...Less on opening stuff.
- Positive suggestions...Blank.

7. I wish the leader had done the following different.
- Relate the activities to what they accomplish.
- ? Not much, I think it was all good.
- Maybe add more art, dance, music or something creative.

8. Additional comments.
- It was great to be back!
- I'm happy to be here in the group!
- Feels good being part of a group that will often support what I say or bring me to a realization/consciousness through something they've shared.
- I enjoyed the meeting this week!!!

- !! Victoria is the best!! Yeah, yeah. I love the group...we all have the same issues, but are very different people. It's really a good bond.
- I'm really glad to be a part of this group.

Summary of evaluation For Session 2

1. **Favorite Activity:**
- 2 things; at the beginning we had to imitate our neighbour's movements and sound. The energizing "you're a star".
- Shadow, atom drawing-social atoms, closing exercise, support-You're a Star-energizer.
- Back to back feelings.
- The cheering and social atoms because I could express myself.
- Draw social atoms, showed my relations to the people in my life realistically.
- The following body movements, cheering, social atoms-all of them!

2. **Most Helpful for body Image.**
- Following body movements, N/A, the cheering-it energized me, mimic/follow/observe the other, "you're a star"-it made me realize I can do dumb things and still by OK.

3. **Least favorite activity.**
- During the pick a partner to imitate-which is actually an activity I like-I was disappointed that my partner was in a foul mood and I was unable to cheer her up.
- Drawing social atoms because it made me realize my surroundings.
- Standing up to be adored-it felt false to me.
- Sitting around the circle arbitrarily discussing any subject.

4. **Compared to how I felt before the session, I now feel...**
- Invigorated, not a good day-a little bit relieved,
- much stronger, relaxed/good/warm sensation, energized,
- like a failure on one level, but I at least I acknowledge it and can let it go.

5. **Group was safe and contained?**
- All responded Yes or absolutely.

6. **I wish we had done more**
- Drawing (2 people), cheering, discussing body image issues.
And less time...
- Discussing any old subject, drawing.

7. **I wish the leader had done the following different.**
- Maybe interrupted the arbitrary discussions.

8. **Additional comments.**
- I had a great time! Thank you.
- Great day, full of super duper exercises, felt like it went by so fast.

Summary of evaluation For Session 3

1. **Favorite activity.** 3 people liked making a bad feeling list best. 1 liked sharing it with others and 2 liked the "I am" poem best.

2. **Most helpful activity:** 4 said inner voice list, one especially liked ripping it up. 1 person said everything and one person listed nothing.

3. **Least favorite activity:** 1 person listed the "I am poem" because they felt uncomfortable. 4 wrote nothing and one person listed saying mean things to others because it was uncomfortable.

4. **Change in mood:** Great, Happier better, a little down, Same. It's a good day, and quiet numb.

5. **Felt the group was contained:** Maybe not so much today, sort of weirded out by new people coming in, yup, It certainly was, yes, and always.

6. **I wish we had spent more time...**
Drawing, Personal exploration, Everything, Stuffed animals, Discussion.
And Less time: Standing

7. **I wish the leader had:**
Participated...she seemed quiet today.
More colours please!
The leader is super great. No complaints.
I like the fact that you are flexible about how we do an activity. The animal thing (petting/loving) didn't work, so you changed it.
Have been a little bit stronger in directing the group.

8. **Additional comments!**
Love you,
It was a nice and peaceful meeting.

Summary of Evaluation for Session #4

1. **Favorite Activity:**
- Immigration alien. I liked selling positive aspects.
- Acting out our fears because it was comforting to see that others relate to what I find so scary.
- The alien because we are all different but we came with the same gift: love.
- Fears...it validated a lot to how I feel. It's nice to know that other people feel the same way.
- Drama-fear and aliens. 50/50 split.

2. **Most helpful for body Image.**
- Immigration alien.
- Acting out fears, because looking at our fears objectively helps to see how we beat ourselves up.
- The talking because I could have feedback of how I felt about a situation that occurred in my life.
- Fears...seeing how I feel acted out put it in perspective for me.
- Talking about diets.

3. **Least favorite activity.**
- acting out fears, because I had trouble putting my feelings into words.
- The talking...it just brought me down...I don't know why.

4. **Compared to how I felt before, I now feel...**
- calmer, much wiser, kind of low, fantabulous,

5. **The group was safe and contained?**
- Absolutely...very encouraging, yes, definitely, not today for some reason, yes, absolutely.

6. **I wish we had spent more time on**
- Drama, more energetic and upbeat, the alien, drama.
- I felt every activity was given the appropriate time.
And less time...
- Talking.

7. **I wish the leader had done the following different.**
*   The closing draping of the cloth, I would have liked to have said a kind word or thought.
*   Put the box activity at the end. It makes it end more up beat and happy.
*   Directed the conversation more.

8. **Additional comments.**
*   I would love to do more drama therapy!!

Summary of Evaluation for Session #5

1. **Favorite activity:**
-The boxes because they were creative, expressive and a way to face myself. I also loved what you read to us.
-Making the box because I felt a connection to the images and a freedom in creating.
-Creating my own box.
-The box (self-authentication).
-The creation of the box that represents ourselves...it really work!!!

2. **Most helpful activity...**
*   The boxes-to see pictures of how I see myself.
*   The box because it helped me to express my feelings through art/pictures.

3. **Least favorite activity.**
*   None, it was all good.
*   Finding what was in the jar.
*   None...I love them.

4. **Compared to before session...I now feel.**
*   More calm and at peace with myself.
*   More peaceful.
*   Good, freer
*   Much more confidant and I understand more about few situations that occurred.
*   More emotional.

5. **Group was safe and contained???**
*   Yes, I did.
*   Yes, very much so today.
*   Yes, absolutely.

6. **I wish we had spent more time....and less...**
*   The boxes...0.
*   Our boxes and sharing...opening little jars.
*   The box.... Blank.

7. **I wish the leader had.**
*   I loved it all.
*   Left more time to discuss our boxes.

8. **Additional comments.**
*   Thanks Victoria.
*   Thanks for the activities today.
*   The opener was neat.

Summary of Evaluation for Session #6

1. **Favorite Activity.**
- The "discussion at the end and the fairy tale.
- Everything! I had a lot of fun.
- Code of ethics...it gave me insight into me and societies influence on me.

2. **Most helpful for body image.**
- Code of ethics... reflected society and my mother and how my values differ from that.
- The discussion about our personal ethics.
- The end "discussion" (about ethics).

3. **Least favorite activity.**
- It's all good.

4. **Compared to how I felt before the session, I now feel...**
- Still smiling.
- Even more happier.
- Glad that I came...inspired to think more about things...my code of ethics.

5. **I felt the group was a safe and contained place to share and explore myself.**
- Yep, As always.

6. **I wish we had spent more time...**
- Discussion.
- Code of Ethics.
- Maybe body image, but I also enjoyed it the way it was.
And less time... (no responses).

7. **I wish the leader had done the following differently.**
No responses.

8. **Additional comments.**
- I just wish more people showed up, although I enjoyed the smallness.
- Good times.
- I'm sad this group is almost over.

Summary of Evaluation for Session #7

1. **Favorite Activity.**
- The drawing/acting activity and the magic box.
- Drawing because it unlocked my creativity and allowed me to express myself without the pressure of being good at it.
- Art/drawing made me realize how trapped I feel.
- Magic box and art work, it was liberating.
- Art, I was able to express past, present and future self-image concerns.
- The movement/names/and the drawing of me before, now, etc...

2. **Most helpful for looking at body image.**
- Movement and drawings.
- "Feeling" myself in 2 years time.
- Art work followed by discussion.
- The drawing of me in 2 years.
- Drawing.

- How far I have come since I started all this bis...and how good it feels to nearly be free from it and to be confident that some day it won't even exist for me.

3. **Least favorite activity.**
- The beginning movements.
- Walking around with my eyes closed because I felt dizzy.
- Story of my name made me feel more ordinary.
- Leaning my weight against someone. I felt she did not want me to know her true weight (exaggerated to herself).

4. **Compared to how I felt before the session, I now feel...**
- More free.
- Liberated.
- Pensive, I'm not sure why!
- I feel a state of calmness.
- Lighter.
- Liberated. And I see now in comparison to the others who just started their journeys how far I have come..and know they will someday be there too...I hope.

5. **I felt the space was safe and contained.**
- Of course...as always,
- Yes, I did!, YES!
- Always, I feel understood.

6. **I wish we had spent more time...**
- It was just right.
- Art
- Explaining our drawing and finding our the meanings.
- Drawing.
- Talking after we shared the pictures.

And less time...
- The names.

7. **I wish the leader had done the following differently.**
- Nothing, I just wish we had more time for really examining/focusing on body image.
- Nothing.

8. **Additional Comments.**
- I love you Victoria.
- Yay!
- Fun as usual.
- Bravo! I hope many people both men and women can have this experience.

Summary of Evaluation for Session #8

1. **Favorite Activity.**
- The ritual and sharing of gifts was very emotional and touching. Also unforgettable.
- Everything, it was the perfect closing!
- The whole thing! I loved standing in the circle to receive messages for everyone and the ceremony and the group drawing and the hopscotch.
- The present circle, it was a real confidence booster.
- All of them...they were all good closure activities...but the best was the circle, it was emotional and gave good self confidence.

2. **Most helpful for body image.**
- The circle, it was reassuring...hearing and seeing what other people do.
- The present circle, The circle.
- The circle, it gave some more confidence in myself.
- Sharing of gifts.

3. **Least favorite activity.**
- The talking stick made me a bit nervous, but I liked the candle and sage.

4. **Compared to how I felt before the session, I now feel...**
- Super happy. Kind of sad though because it's over.
- Calmer.
- Alive and free and full.
- Happier!
- I feel enriched.

5. **I felt the group was a safe and contained place to share and explore myself.**
- Always/ It was/As always!/Yes.

6. **I wish we had spent more time...**
- Discussing body image and more self exploring our bodies.
And less time...(no responses).

7. **I wish the leader had done the following differently.**
- Nothing.

8. **Additional comments.**
- I had a great time and the experience will stay with me for a long time.
- Thank you so much Victoria, you constantly inspire me!
- I had a really good time today. It was satisfying.

Appendix 8
Drama Workshop Final Evaluation Form

What was the most valuable aspect of the workshop for you?
- Body exploring activities.
- Was seeing what makes women feel the way they feel about their bodies and understanding there are others who have similar feelings as I do.
- The most valuable aspect was to feel I was in a safe environment to share such personal issues (to bring them out and discover them) and to talk about them and take the strength from others who were able to empathize. I didn't feel as alone as a result.
- Being able to talk to others and express my feelings, fears and concerns in a safe, understanding environment.
- Having the support of all the other people in the group.

What areas or topics do you wish could have been explored further?
- Just to keep looking at myself.
- Maybe further explorations of feelings, and how to deal with sadness.
- I just wish there had been more time to confront certain issues in greater depth, yet, I am also glad that we didn't bring out something too revealing to work through. Instead I feel like we slowly focused on parts of the problem and analyzed them in gradual time.
- My own personal feelings because I don't feel I participated enough.
- Body image itself.

Is there any area that you feel was missing or should be added to the workshop?
- More guidance in our day to day and useful guides, books.
- I think the group should have more time and it should go on for a long time.
- More time.
- I would have liked to explore more drama exercises.
- The time element...people coming in late, attendance, etc. Set us back.

Was there anything in the workshop that you found not useful or difficult?
- Nothing was difficult.
- It was difficult for me at times, to share with a group, yet it was helpful as a result to have group support, because I realized that we were all having the same issues.
- Some days there were difficult moments but I think that it was because of the emotions.
- Not at all.

How do you feel the leader helped or hindered the group process? (Both can be explained).
- She was positive, encouraging and loving. I could feel her feelings being directed to us and sharing of us.
- She helped by participating herself. We had to opportunity to see how she feels.
- Victoria helped keep the group focused, but not regimented. She was always the first to offer comfort and support and as a result, the environment felt more safe and warm and welcoming. With her originality and caring ways, the group followed "suit" with ease.
- Victoria was a positive leader and made the group a comfortable and safe environment. This positive environment made it easier to explore and express personal feelings.
- The leader helped because she had gone through the same stuff...so it feels more open to talk about body image stuff.

How do you think this workshop has effected your feelings about your body and/or your self-esteem?
- I think that it has improved it...diet soda's aren't priority.
- It has made me more aware of how I put myself down, and how that negativity effects my attitude. Now that I am aware of it, I am trying to change my attitude.

- It has helped me to love myself more and appreciate my self worth. It has helped me to recognize what's other people's issues and my own and to feel beautiful regardless of my appearance.
- It has made me stronger and it also helps me to think more about my body in a positive way.
- It has helped me to see that I am not alone in what I feel and helped open my mind to other ideas and patterns of thought.

Comparing how you feel about yourself now to how you felt at the beginning of the workshop has there been any change in how you feel? Please explain.
- Overall, I still feel that my body should be something else. Although I've learned that I like more who I am insider and that my REAL friends will agree.
- I feel almost the same. I think that I learned to accept my body more.
- Yes there has! I now am open to realize my strengths and talents. I am much more aware of when I put myself down and know that I am worthy of being loved.
- I think that what has changed is my awareness. This hopefully will lead to a change in attitude about myself.
- I think I've improved. I don't weigh myself everyday.

Are there any additional comments or suggestions you would like to make?
- Thank you so much Victoria! You're amazing!
- Thank you.

Appendix 9
Summary of Pre and Post Test Responses

Member #1-Personal Appearance Beliefs Test.

Question #	Pre-test Response	Post Test Response
1 *	Agree - Neutral	Neutral
2	Neutral	Neutral
3	Neutral	Neutral
4	Disagree	Disagree
5 *	Agree - Neutral	Strongly Agree

Member #2-Personal Appearance Beliefs Test.

Question #	Pre-test Response	Post Test Response
1 *	Agree - Neutral	Neutral
2 *	Neutral - Disagree	Disagree
3	Neutral	Neutral
4 *	Strongly Agree- Agree	Disagree
5 *	Agree	Strongly Disagree

Member #3-Personal Appearance Beliefs Test.

Question #	Pre-test Response	Post Test Response
1 *	Strongly Agree	Agree
2	Neutral	Neutral
3 *	Strongly Agree	Disagree
4	Agree	Agree
5	Agree	Agree

Member #4-Personal Appearance Beliefs Test.

Question #	Pre-test Response	Post Test Response
1 *	Agree	Agree - Neutral
2	Agree	Agree
3	Agree	Agree
4 *	Agree	Agree - Neutral
5 *	Strongly Agree - Agree	Agree - Neutral

Member #5-Personal Appearance Beliefs Test.

Question #	Pre-test Response	Post Test Response
1	Agree	Agree
2 *	Agree	Disagree
3	Disagree	Disagree
4	Agree	Agree
5 *	Disagree	Neutral

Member #6-Personal Appearance Beliefs Test.

Question #	Pre-test Response	Post Test Response
1	Strongly Agree	Strongly Agree
2 *	Agree	Neutral
3 *	Agree	Strongly Agree
4 *	Neutral	Agree
5 *	Strongly Agree	Agree

Member #1- Pre and post responses for Body Image Avoidance Questionnaire

Question	Pre-test Response	Post-Test Response
1. I wear baggy clothes.	2. Sometimes	1. Rarely
2. I wear colors I do not like.	3. Often	3. Often
3. I wear darker clothing.	3. Often	4. Usually
4. I wear a special set of clothing, e.g. my "fat clothes".	2. Sometimes	1. Rarely – 0. Never
5. I restrict the amount of food I eat.	3. Often	2. Sometimes
6. I only eat fruits, vegetables and other low calorie foods.	2. Sometimes	2.Sometimes – 1.Rarely
7. I fast for a day or longer.	1. Rarely	0. Never.
8. I do not go out socially if I will be "checked out".	0. Never	1. Rarely – 0. Never
9. I do not go out socially if the people I am with discuss weight.	0. Never	0. Never.
10. I do not go out socially if the people I am with are thinner than me.	0. Never	0. Never.
11. I do not go out socially if it involves eating.	2. Sometimes	0. Never.
12. I weigh myself.	5. Always	2. Sometimes
13. I am inactive.	2.Sometimes or1.Rarely	3.Often - 2. Sometimes
14. I look at myself in the mirror.	4. Usually.	0. Never.
15. I avoid physical intimacy.	3.Often & 2. Sometimes	0. Never.
16. I wear clothes that will divert attention for my weight.	2.Sometimes & 1.Rarely	1. Rarely or 0. Never
17. I avoid going clothes shopping.	0. Never	0. Never.
18. I don't wear "revealing" clothes (e.g. bathing suits, tank tops, shorts).	2. Sometimes	4. Usually – 3. Often.
19. I get dressed up or made up.	3. Often - 2. Sometimes	3. Often - 2. Sometimes

Member # 2- Pre and Post test Responses for Body Image Avoidance Questionnaire

Question	Pre-Test Responses	Post-Test Responses
1. I wear baggy clothes.	2. Sometimes	3. Often
2. I wear colors I do not like.	2. Sometimes	1. Rarely
3. I wear darker clothing.	2.Sometimes– 1. Rarely	4. Usually.
4. I wear a special set of clothing, e.g. my "fat clothes".	1. Rarely.	0. Never.
5. I restrict the amount of food I eat.	No response	1. Rarely
6. I only eat fruits, vegetables and other low calorie foods.	4. often (added protein).	2. Sometimes.
7. I fast for a day or longer.	0. Never.	0. Never.
8. I do not go out socially if I will be "checked out".	1. Rarely.	2. Sometimes.
9. I do not go out socially if the people I am with discuss weight.	0. Never.	2. Sometimes.
10. I do not go out socially if the people I am with are thinner than me.	0. Never.	2. Sometimes –1. Rarely
11. I do not go out socially if it involves eating.	0. Never.	1. Rarely.
12. I weigh myself.	2.Sometimes– 1. Rarely	1. Rarely.
13. I am inactive.	2. Sometimes	1. Rarely
14. I look at myself in the mirror.	2. Sometimes	3. Often.
15. I avoid physical intimacy.	1. Rarely – 0. Never	2. Sometimes.
16. I wear clothes that will divert attention for my weight.	1. Rarely	2. Sometimes.
17. I avoid going clothes shopping.	(I find it frustrating).	3. Often.
18. I don't wear "revealing" clothes. (e.g. bathing suits..)	2. Sometimes.	3. Often.
19. I get dressed up or made up.	2. Sometimes.	1. Rarely.

Member # 3- Pre and Post test Responses for Body Image Avoidance Questionnaire

Question	Pre-Test Responses	Post-Test Responses
6. I wear baggy clothes.	0. Never.	0. Never.
7. I wear colors I do not like.	0. Never.	2. Sometimes.
8. I wear darker clothing.	5. Always	5. Always.
9. I wear a special set of clothing, e.g. my "fat clothes".	2. Sometimes.	Left blank.
10. I restrict the amount of food I eat.	1. Rarely.	2. Sometimes.
6. I only eat fruits, vegetables and other low calorie foods.	0. Never.	0. Never.
7. I fast for a day or longer.	0. Never.	0. Never.
8. I do not go out socially if I will be "checked out".	2. Sometimes.	2. Sometimes.
9. I do not go out socially if the people I am with discuss weight.	0. Never.	1. Rarely.
10. I do not go out socially if the people I am with are thinner than me.	0. Never.	0. Never.
11. I do not go out socially if it involves eating.	0. Never	0. Never.
12. I weigh myself.	1. Rarely.	0. Never.
13. I am inactive.	2. Sometimes.	3. Often.
14. I look at myself in the mirror.	5. Always.	5. Always.
15. I avoid physical intimacy.	3. Often.	3. Often.
16. I wear clothes that will divert attention for my weight.	2. Sometimes.	4. Usually.
17. I avoid going clothes shopping.	1. Rarely.	1. Rarely.
18. I don't wear "revealing" clothes (e.g. bathing suits, tank tops, shorts).	0. Never.	0. Never.
19. I get dressed up or made up.	1. Rarely.	3. Often.

Member # 4- Pre and Post test Responses for Body Image Avoidance Questionnaire

Question	Pre-Test Responses	Post-Test Responses
1. I wear baggy clothes.	4. Usually.	2. Sometimes.
2. I wear colors I do not like.	0. Never.	1. Rarely.
3. I wear darker clothing.	4. Usually.	4. Usually.
4. I wear a special set of clothing, e.g. my "fat clothes".	3. Often.	2. Sometimes.
5. I restrict the amount of food I eat.	3. Often.	2. Sometimes.
6. I only eat fruits, vegetables and other low calorie foods.	3. Often.	3. Often.
7. I fast for a day or longer.	0. Never.	0. Never.
8. I do not go out socially if I will be "checked out".	2. Sometimes.	1. Rarely.
9. I do not go out socially if the people I am with discuss weight.	2. Sometimes.	1. Rarely.
10. I do not go out socially if the people I am with are thinner than me.	2. Sometimes.	1. Rarely.
11. I do not go out socially if it involves eating.	0. Never.	1. Rarely.
12. I weigh myself.	0. Never.	1. Rarely.
13. I am inactive.	0. Never.	1. Rarely.
14. I look at myself in the mirror.	5. Always.	5. Always.
15. I avoid physical intimacy.	1. Rarely.	1. Rarely.
16. I wear clothes that will divert attention for my weight.	4. Usually.	3. Often.
17. I avoid going clothes shopping.	1. Rarely.	2. Sometimes.
18. I don't wear "revealing" clothes (e.g. bathing suits, tank tops, shorts).	2. Sometimes.	2. Sometimes.
19. I get dressed up or made up.	3. Often.	3. Often.

Member # 5- Pre and Post test Responses for Body Image Avoidance Questionnaire

Question	Pre-Test Responses	Post-Test Responses
1. I wear baggy clothes.	2. Sometimes.	2. Sometimes.
2. I wear colors I do not like.	2. Sometimes.	3. Often.
3. I wear darker clothing.	5. Always.	4. Usually.
4. I wear a special set of clothing, e.g. my "fat clothes".	2. Sometimes.	1. Rarely.
5. I restrict the amount of food I eat.	4. Usually.	3. Often.
6. I only eat fruits, vegetables and other low calorie foods.	3. Often.	3. Often.
7. I fast for a day or longer.	1. Rarely.	2. Sometimes.
8. I do not go out socially if I will be "checked out".	1. Rarely.	3. Often.
9. I do not go out socially if the people I am with discuss weight.	1. Rarely.	4. Usually.
10. I do not go out socially if the people I am with are thinner than me.	0. Never.	0. Never.
11. I do not go out socially if it involves eating.	0. Never.	0. Never.
12. I weigh myself.	0. Never.	0. Never.
13. I am inactive.	(no response).	3. Often.
14. I look at myself in the mirror.	4. Usually.	3. Often.
15. I avoid physical intimacy.	3. Often.	3. Often.
16. I wear clothes that will divert attention for my weight.	2. Sometimes.	4. Usually.
17. I avoid going clothes shopping.	3. Often.	3. Often.
18. I don't wear "revealing" clothes (e.g. bathing suits, tank tops, shorts).	3. Often.	2. Sometimes.
19. I get dressed up or made up.	4. Usually.	3. Often.

Member # 6- Pre and Post test Responses for Body Image Avoidance Questionnaire

Question	Pre-Test Responses	Post-Test Responses
1. I wear baggy clothes.	2. Sometimes.	2. Sometimes.
2. I wear colors I do not like.	2. Sometimes.	2. Sometimes.
3. I wear darker clothing.	5. Always.	3. Often.
4. I wear a special set of clothing, e.g. my "fat clothes".	4. Usually.	1. Rarely.
5. I restrict the amount of food I eat.	5. Always.	5. Always.
6. I only eat fruits, vegetables and other low calorie foods.	3. Often.	4. Usually.
7. I fast for a day or longer.	0. Never.	0. Never.
8. I do not go out socially if I will be "checked out".	2. Sometimes.	2. Sometimes.
9. I do not go out socially if the people I am with will discuss weight.	2. Sometimes.	1. Rarely.
10. I do not go out socially if the people I am with are thinner than me.	2. Sometimes.	1. Rarely.
11. I do not go out socially if it involves eating.	2. Sometimes.	1. Rarely.
12. I weigh myself.	4. Usually.	5. Always.
13. I am inactive.	1. Rarely.	1. Rarely.
14. I look at myself in the mirror.	5. Always.	5. Always.
15. I avoid physical intimacy.	3. Often.	3. Often.
16. I wear clothes that will divert attention for my weight.	4. Usually.	3. Often.
17. I avoid going clothes shopping.	1. Rarely.	1. Rarely.
18. I don't wear "revealing" clothes (e.g. bathing suits, tank tops, shorts).	1. Rarely.	2. Sometimes.
19. I get dressed up or made up.	5. Always.	5. Always.

July 1, 2000

Dear Ms. Natalie Michelle;

Enclosed please find 5 copies of my Master's Research Paper for the Creative Arts Therapies Department.

As you know from our telephone conversation, my Thesis Supervisor has gone to England and will not be back until the August 7th. My signature pages have not been signed. They are included with my papers and I would appreciate if you could send them to the department for my for signing in August. I have applied to graduate for the fall convocation and I trust that once the signatures are obtained everything will be in order.

If you have any problems or concerns, please do not hesitate to contact my by e-mail at qtbunny@hotmail.com or by telephone at (905) 793-7614 (you can leave a message there for me with my mother).

Thank you for all of your time and help with my paper, it is greatly apprecaited.

Sincerely,
Victoria Haist