

Ruth Hampe
Catholic university of Freiburg
hampe@kfh-freiburg.de

Abstract: Activating inner images and artistic expressions for pupils with special needs at school refer to inclusive education. Starting with a pilot project in 2002 and with an official school project in 2003 a research work was done to show how effective art therapeutic interventions can work. Qualitative as well as quantitative studies have been done at three different school types – a primary school, a secondary school and a school for pupils with special needs in their learning abilities. The results can be introduced by showing statistic results and case studies.

Art therapeutic prevention for pupils with problems in behaviour at school

Introduction

More and more it seems that school problems increase because of changes life situations. Aggressiveness, refusal, fear, less concentration, hyperactivity, depression, eating problems and so on can be recognized. A harmonious family situation does not exist any longer as something normal. Parents get separated and divorced, patch work family come to existence. Besides the economical situation can give stress to families by getting out of work and struggling with increasing poverty. Children get neglected because of less time for interpersonal contact. Then it seems that sexual abuse, violence as well as mental problems have been registered more often in families. In general negligence refers to different problems and children can be neglected emotionally or/and physically. Migration and multicultural influence have an impact on the upbringing of children. Nowadays teachers are facing a complicated social environment that is influencing the school and class situation. Besides the cultural surrounding has been changed by mass media, computer science, internet connection, a simulation of reality, fantasy plays and films as a kind of interface since the end of the 80ths. In that regard the contact to the real nature has even been neglected, too. Children and adolescents start to learn in a digital world of generated images by the computer. In so far it can be said that the social-cultural situation has been transformed in a way that a child is integrated in a very complex world which seems to be somehow not understandable and non-transparent for him as a whole.

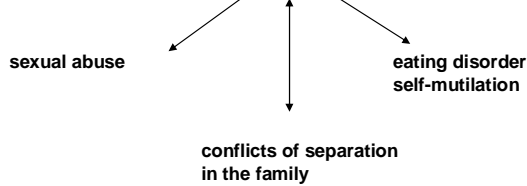
The concept of the school project in supporting personality

Referring to the new neurobiological research work learning patterns can be related to experiences by the senses and to the memory of experiences (comp. Roth 2000; 2001). Things that have made sense are referred to much easier than those with negative results or unknown one. To overcome habits and get to new ways of approaching things, alternative experiences are of importance. For example, in playful situations firmed structures can be loosened and new ones can be explored like in a dream (comp. Rütther 2000; Hampe 2006). Daydreams can be used as a method of imagination for introducing the artistic process by getting in touch with inner images and feeling oneself. To get in contact with ones own inner images (comp.

Hüther 2004) that can have a special impact on the well-being in comparison to the amount of daily pictures which are overflowing oneself by mass media. Daydream-imagination can be used as motives of the first level of the 'Guides Affective Imagery' (Katathym Imaginative Psychotherapy, comp. Leuner, Horn & Klessmann 1997, S. 22ff.) which form modifications of enrichment and an activation of resources (comp. Reddemann 2002, S. 45ff; Teml 2002, S. 67ff.). As a beginning for the creative process the stimulation of a daydream leads to an activation of inner images and helps to get in contact with ones own feelings and ideas. Afterwards the pupils can paint, draw or sculpture freely what they want, even following the process of producing one piece after another. In the project the daydream-imagination forms a constant method after a flash dialogue about positive experiences between the last and the actual session – even by mentioning negative ones. But the main intention is orientated on activating positive resources. The whole framework of the session follows the principle of building up dialogue situations in reference to the pupil and the aesthetic object which should help the pupil to get in contact with his or her inner images. It may be a means to transform the own self-awareness in building up a positive self-image. In that way the aesthetic process forms an essential function in expressing inner feeling and images. In the perception there can be noticed possible shifters as R. Jacobson (comp. Jacobson, in: 1980, p. 186) has noticed it for linguistic to enliven formed objects in a sense of giving birth to a new process. In so far the formed aesthetic objects can be referred to as a transitional symbolization in an intermediary space which supports self-resilience.

In general it can be mentioned that this process is related to building up a sense of coherence as A. Antonovsky (1979) describes it for health, stress and coping in following the three salutogenetic approaches like the sense of comprehensibility, sense of manageability and sense of meaningfulness. In that regard it is the factor of resilience which has to be referred to as means to find resources in coping with life-situations. Inner images can be helpful to get in touch again with positive feelings. Besides children do learn by positive example like research works on mirror neurons have shown (comp. Rizzolatti et.al. 2002; Bauer 2007). In addition embodied conflicts can we worked on by getting positive enforcements and by experiencing different body sensations as well. In the personal relationship of the setting attachments can be felt in a different way, transitional objects can be found in the aesthetic practice and early problems can be realized (comp. Bolwby 1969).

Already in 1989 I had started that kind of special art therapy lessons to encourage children at school (comp. Hampe 1991). In 2002 a pilot project was planed to establish art therapeutic encouragement for pupils at school after their normal lessons. It has started at two schools - a primary and a secondary school for children with problems in their behaviour like aggressiveness, depression, fears, hyperactivity, school refusal etc. – in Bremen. It has become an official school project from 2003 until 2007 by integrating a school for learning disabilities as well and is transferred to Freiburg now (comp. Hampe 2004, 2006, 2007). Generally the children and adolescent are chosen by the class teacher or the social worker at school. They normally come for a single or group lesson once a week. In so far the aim of the project is related to a preventive as well as an inventive practice for pupils. It is a way to integrate therapeutic methods before problems can get worse. At the primary school about 40% of the pupils have a migration background and mostly they come from the Turkey.



ences in culture that

The aim of the project is to integrate an art therapeutic assistance as a support for the development of personality at school by following a specific method. In that regard it can be attached to psychotherapy or other social institutions from outside but is understood as a preventive method. Most important seems to be the integration of pupils in the school system so that they do not feel neglected but accepted and getting restored to value (comp. Goetze/van Bockern 2002). In comparison to other studies which deal with preventive training models for children (comp. Fröhlich-Gildhoff et.al. 2007; Petermann et.al. 1996) this project refers more to a personality support by using inner images and aesthetic expressions. It doesn't follow a strict training model but a special support adapted to the problems and resources of the pupil as well as integrative factors at school. Somehow it is closer to the model of the 'quiet place' as it was established in an educational programme at school in Liverpool (comp. Renwick 2003) but still different. In that regards there is always a kind of forming specific structures for the sessions in relationship to the personal or group situation.

Scheme II

Especially aesthetic expressions like in pictorial forms give an impression of the inner feelings of the children. Sometimes pictures can become a magic transference in which family conflicts are transformed. They can become transitional objects for the personal development of the child as D.W. Winnicott (comp. 1971; 1973) has described it for the therapeutic process. For example, an unstable family situation can be shown in a divided house, with rain all the time and may get transformed by adding pictorial symbolizations added by remarks that sunshine will come again. Or the dead mother who had died because of cancer can be symbolized in the appearance of mythical creature to give security or as a helpful resource. Besides the transformation in the family structure can be noticed in the formation of a new house opposite to the old one as the father is building up a new relationship with another woman. For the pupils there exists the freedom to express their inner feelings without having the idea of marks at school and to do things with joy in a kind of an open, supporting atmosphere.

Quantitative and qualitative studies about the project

A study of effects was done as a quantitative as well as qualitative evaluation about project experiences to show the results on aspects like fear, empathy, school dislike and social desirability. Questionnaires –chosen by the school psychologist Peter Hegeler who was leading the quantitative research - were involved for the participating pupils, their class-teacher at the beginning and at the end of the measurement and standardized interviews with the parents. It was a parent exploration file from the training with socially uncertain children (comp. Petermann 1996), then a teacher judgement file for behavioural training for school beginners showing social competence (comp. Petermann, Gerken, Natzke & Walter 2002) and a questionnaire (AFS) with reference to social environment examining manifesto fear, school-dislike and social desirability (comp. Wiczerkowski et.al. 1979). Furthermore, the inventory

(IVE) was used for measuring impulsiveness, risk-behaviour and empathy with 9 to 14-year old children (comp. Stadler, Janke & Schmeck 2004). The values achieved by the children were compared with a norm-result check and the achieved values were converted in norm-values (T-results). The T-results originate from the assumption that a characteristic in a group (here of the same age) is normally distributed, that means in form of a bell-curve (Gauss normal-distribution). That means, if we take as a basis the normal-distribution, the values of 64,8 percent of the comparison-group are between T=40 and T=60, with a middle value of T=50. This is important in respect, as values under 40 and over 60 (as statistical) can be looked at outside the normal-area lying.

For the assessment of the social competence by the teachers no norm-values yet are available. New rises from 2006 from the elementary school for example indicate following class-results in comparing a behavioural training group with our art therapeutic group: For the supported groups (N=70), that means with a behavioural-training programme for school-beginners, the median value for the socially-cognitive competence was 21,4 at the first measuring-time. On the other hand the group with an art therapeutic programme (this was however in the cut 2 years older) was 22. For the socially-emotional level it was 14,43 and on the other hand for the art therapeutic group it was 29,4. The level of social behaviour was 26,89 in comparison to 40,4 in the art therapeutic group. At the end of the training as the second measuring-time there was following comparison: Social-cognitive level of the training-groups amounts to 24,31 opposite the art therapeutic group with 25, the socially emotional level of the training-groups amounts 18,68 opposite to the art therapeutic group with 31,6 and on the level of social behaviour the training-groups achieve 32,06 opposite the art therapeutic group with 44,2. Altogether for both groups there was observed an increase in social-behaviour and socially-emotional competence by the teachers.

Scheme III – fear-questionnaire for the pupils from the elementary school

The results of the IVE from the study show that there are following trends for the supported group in the primary school: the examination-fear and the manifestos fear rise easily from the first judgment-time period to the second, school-dislike and social desirability decrease easily. This seems to be agreeable, however, a desirable trend appears in the decrease of the school-dislike. The increase of the fear of accomplishment-situations and the fear of problems with the own health and the own social surroundings could be led back on a stronger familiarity with the art therapeutic teachers, who also were - beside the creative offers – open for conversation about the adversity and worries of the children.

Scheme IV inventory to the recording of impulsiveness, risk-behaviour and empathy for the pupils from the elementary school

Impulsiveness and risk-behaviour approximately stay the same while empathy rises. The children are rather ready at the end of the support to admit on the feelings, wishes and needs of others and can empathize better into other children following their own assessments. That is an important result in showing a characteristic of the supported group: there isn't an a-sensitive group of egocentric singles-fighters but a group of perceptive children who still

increase their empathy in being together. All three factors impulsiveness, risk-behaviour and empathy are already in the average-area at the first examination-time.

Scheme V social competence for the pupils from the elementary school

Socially emotional, socially-cognitive competence and competence as the social-behaviour were examined. In all three areas, the supported children increased between the first to the second measuring-time. The support was obviously perceived also by effects on the areas of social competence by the teachers. It is not about a self-assessment of the pupils with all its unpredictabilities in the distortion but about a foreign-assessment through the class-teachers there.

In the qualitative evaluation projective tests were integrated, partially integrated in formation-task. There had been made both interviews and session-protocols and the artistic formations had been appraised qualitatively. Realizations from the development of the child-drawing like for example about the tree, house, man, sun and spontaneous-drawing (comp. Crotti & Magni 1999; Furth 1991; Hampe 1999, 2001; Iten 1974; Koch 1972; Okada 2002; Richter 1999; Wichelhaus 1993 et.al.) as well as representations with reference to daydream-imaginings and creative-activities (comp. Ehrlich & Vopel 1996; Kase 1999; Kotje-Birnbacher, Sachse & Wilke 1997; Reddemann 2002, Teml 2002 et.al.) had been included. Structure-formations in the aesthetic expression were analysed, too, and fixed in diagrams in respect to transformations.

Transformations in the aesthetic practice

Referring to the preventive attempt of the school project there are no fixed dates like an anamnesis in the beginning. Problematic pupils as class-teachers seem to recognize them are referred to the art therapeutic lessons. On the one hand the problematic situation for the child has to be recognized and on the other hand an early intervention in building up a cooperative level with the parents or others as well as stabilizing und reinforcing the child has to be initiated in the daily affairs at school. Forms of neglect, separation and loss-problems, possibilities of sexual abuse, school-fears among other things can be involved. In that early stage the pupil should be given the possibility to express himself or herself and to assimilate problems. A treatment of conflict-experiences can be perceived on the basis of the aesthetic expression in the sequence of the sessions that shows for instance the pictorial representation of the parents, the self and also something like finding helpful companions. In the exemplary representation, the names were altered.

Case A: uncertainty about sexual abuse or manifesto school fear

Sabine (1st grade) was sent to me by the class-teacher in autumn because she began to cry groundlessly during the lessons and had stomach aches. Already from the kindergarten-time, such outbreaks were known and her mother had to take her home. The child complained moreover about stomach aches so that the young teacher feared of sexual abuse. Sabine was a single child and her mother was working in a pub during evening time, while the father's

working situation was unclear. The family lived above the pub in the same house. During the first single-session, I introduced the imagination of a flower after a relaxation-practice. Sabine described the inner picture of a red flower that changed to a yellow one after she was watering it. She drew a picture of a red and orange coloured flower on the left side of a green meadow at first and supplemented further motives - referring to mother and father imagos – as well as a black house on the right side and among them a blue flower on a brown ground and a black flower on black ground (figure 1). In many of her pictures the house was painted independently as a motive without being mentioned in the daydream-imagination like in the second session, in which she placed a man with big hands (figure 2) on the left side besides the house with a black flower and a black window. On my demand, she mentioned that the person would represent me. During the fourth session I gave as an imagination the motive of a house. That time, she painted the house from the front on a white baseline with two black decorated windows as well as moon and sun left and right – perhaps a reference to her parents. She placed her name with gray beneath. The next session, I gave the motive of a meadow and she painted a house-motive from the side with several colours but with a black spot on top of the roof (figure 3). The parents had celebrated their wedding anniversary on the weekend, and she had informed the teacher to have stomach aches again. After painting normally there was time left to do complementary educational-game with chalk at the blackboard, that Sabine even initiated by drawing own motives and writing words. In that phase, she started a game and I had to guess the meaning of her drawn motives or words while she was moving away so that a narrative picture-story came to existence. With the possibility of taking away the chalk drawings those dialogue-processes got an essential function in the communication of an unspeakable and playful treatment. It dealt with a butterfly, for example, whose left wing didn't possess any patterns, because the wind had blown them away. After my intervention of the possibility of curing it, the butterfly got a face and she placed a sun on one side and two circles as father and mother with happy faces. She placed another small circle in the middle and said it would be a hole that would remain. Then, an instalment game followed of a person, that she created graphically one after the other with the body-parts and marked it as “a guy”, with reference to “lollipop” – a boy in a school-book. She drew a book complementary to it, and she insisted that I should draw a man and a child while she supplemented a Nicolas and Christmas-house.

At the beginning of the next session I gave the motive of a ‘secure place’. She described it as a place where an elephant was bringing her to fall and she landed in the living room on the couch. A red stain with ketchup was on the carpet, and it smelled of bat. Before the seventh session the parents were invited and both took part at conversation in the coming week. After looking at the pictures of their daughter and mentioning the dark aspects they told me that there had been two deaths in the family. In short time the grandmother from the father’s side had died of cancer and a few weeks later the friend of the grandmother from the mother’s side because of a heart attack. Sabine had had a close relationship to her grandmother who died already one year ago. By mentioning the aspect of fear and mourning in the reactions of Sabine a common agreement on a cooperative level could be established. On the one hand, something depressing and dangerous seemed to have a resonance in the pictures and on the other hand a self-perception was taking place. So, something black always was perceptible in the first sessions of Sabine’s pictures, like a black bumble-bee or a reference to a black bat.

After the Christmas-vacation she cried again while sitting in a circle with her classmates. That time I gave the imagination motive of a tree that changed during the seasons. She fantasized a tree that grew to heaven, lost its leaves, but she could glue it again. The tree stood in a zoo, but all animal-enclosures were empty and the animals were dead. Then she told another dramatic history of New Year's Eve afterwards, in which apparently she mixed a story she had heard in the classroom with her own fantasy. In her picture, she painted a house with lit windows right and left and a big tree with fruits. One month later, I gave as an entrance image a house which she could explore from the inside. She saw tools around that were on a dirty ground. Then she painted a house on an orange base with yellow lines first and an orange door with many lockers and the inner-surface first brown, but afterwards with black still leaving the upper part in green and yellow. A blue cloud was in front of the window, and it rained into the house. She painted an orange field on the right side where children were playing as she said and on the left side a black field, where dangerous animals like crocodiles were. But she could handle them in a basin (figure 4). As a whole that picture might refer to a family conflict, denied to speak about with a locked door. Two months later I gave the imagination of a 'protecting animal'. She perceived a parrot with it she was outdoors. Then she painted a houses on a black baseline with light-blue contour-lines and arranged it colourful. Actually it would be light blue she said and started to paint another picture of the boy who shared the session with her. She had already informed me some weeks after the Christmas-vacation that she would have no more stomach aches. She played much on the schoolyard with her classmates during the pauses, was cheerfully and was orientated on the lessons. Some weeks after Easter holidays she painted after imagining a 'secure place', where she had taken a bath in a lake, a yellow house with brown lines around and a lot of red windows but without a door underneath a sun (figure 5). That could stand for a wish metaphor.

In general school became a place for her where she felt well. The hidden mourning about the lost grandmother and a conflicting parental home could be worked on by perceiving the strength and the ability in her pictorial expressions. Besides the particular place of the art therapeutic setting became something like a secure place for her. The ambivalence about the possibility of sexual abuse could not be confirmed for the moment. Sabine was able to make friendships with classmates and in her neighbourhood. She attained more self-confidence to express herself. At the end of the school year she shared the sessions with another pupil and at the beginning of the 2nd grade she was integrated in a group. In her pictures could be found a transformed image of her parent imago and self-esteem by drawing more often herself and by adding her name in the pictures as an expression of her identity. It was conspicuous that she always painted herself with only three fingers (figure 6) while other persons like classmates had the normal number. Both, class-teacher and parents – especially the mother to whom I was talking besides - realised a well-being of Sabine. The problem of a mourning which appeared in the picture-shape as a black bumble-bee or in reference to a bat - could be processed through a stable company as well as through self-stabilization and promoting outside-contacts. In the continuous art-therapeutic sessions Sabine could find more security for herself and could express her unconscious feelings.

Scheme VI darkening

Scheme VII house and person-motive

On the basis of the picture-formations, it becomes clear that the dominance of the parental home as conflicted field was increasingly replaced by the representation of herself and pictures of classmates as well as other areas of own experiences. Almost one year later a last picture in a group-session together with children, who all had no more art therapeutic sessions, but the wish to meet once again, was a compact landscape-representation (figure 7). The parents-*imago* seemed to be symbolized by two butterflies, pending over 8 yellow flowers somehow representing her actual age. On the left side was a big tree in full leaves. The darkening, as it had appeared in the beginning-phase in the pictures, stepped increasingly back without mentioning it to her. In general black colour-values refer to something depressing (comp. Widlöcher 1987, p. 107) if it is not used as a graphic structure. Warm colours were reinforced in her picture-areas in the later phase and referred to her transformation in self-reliance. The change of the single session to the two pupil session and to the three or four group sessions helped her to establish contacts to other classmates and to be integrated in school reality in a better way.

Case B: Selective muteness

Erwin (10 years old) was in the 4th grade when we first met at the end of February. He was a mute Turkish child who only spoke Turkish within his family. He had a younger three years old sister. His mother wanted to go back to the Turkey and denied to learn German while the father only spoke a reduced German. After one month *Erwin* was sentenced back to the 3rd grade into a new class with a younger teacher. He felt well in that class. His results at school were not bad because he was very concentrated in trying to follow the lessons well without making any verbal remarks. During the art therapy sessions we always started with relaxation, a daydream and then painting or drawing freely, afterwards looking at the picture and its content. After the third session the parents agreed that he got a Turkish therapist as well. When *Erwin* met her he was accompanied by his family and the Turkish language could be used as a bridge. He liked the art therapy sessions very much and expressed himself very differentiated always composing his pictures until he felt satisfied. But his communication between him and me was mostly by hardly visible mimic and gestures because he was very shy. Something which was obvious in his drawings was the symbolization of his mother and daughter as something more turned to the left. The depression of the mother who wanted to go back to the Turkey could be felt as being mostly marked like a flower, animal or person on the left side or turning to the left having dark spots. Male and female aspects formed the order of the composition. More and more he could show his strength as riding or feeding a horse, forming an elephant with a long trunk, painting himself as the captain of a boat.

With the Turkish therapist to whom he had contact together with his parents *Erwin* could speak Turkish nearly from the beginning. After one month he started to speak German words but was afraid to make mistakes. By the time the therapist started to work together with *Erwin* and his father so that both could overcome the language barrier. Even the mother wanted to learn German because of the decision to settle in Germany by buying a house. For that reason *Erwin* did not have to lean on the mother's attitude any longer and without any inner

restrictions he could start to speak the German language outside the school situation. Still he was afraid to make mistakes and not to speak the language perfectly. But that was something he could learn.

In the beginning of the art therapy sessions always something appeared to the left averted or dark which could stand for something depressive – also as an area withdrawn in the passive (figure 8). In the course of the time, that order-structure changed in his pictures and his person became stable as central and also as in an acting shape. The sun-representation always was on the left upper side and turned into the whole sun in the field of the sunrise. Many times, the sunbeams stood in relation to the age of Erwin. In the art therapy session one picture in the 4th session seemed to be of special importance (figure 9). It was the imagination of a path when he drew a picture with a hill and a small lake in the middle. From the left a rider dressed in violet clothes was coming and from the right side near the lake a hare with coloured eggs on his back was waiting. In the background there were two trees in male and female shape with a bird's net at the one and a bee's net at the other and with a bear near the honey net. That picture was already drawn three weeks before Easter holidays and showed a development to the better. Shortly after having done that picture he started to speak the first German words with the Turkish therapist.

More and more frequently, the symbol of a horse (figure 10) that he fed or drenched was drawn in the pictures without being mentioned during the daydream imagination. He started to speak Turkish with his Turkish classmates and he could quietly say something in German in the framework of a game with support of the Turkish therapist in the class for the first time some weeks after the summer-vacation but stayed as mute boy until the end of the school-year. During the art therapy sessions a dialogue-game was supplemented by writing a story under the picture starting with a sentence by me as art therapist and following by him and so on. That story could be read by him with a soft voice in the beginning. In the daydream-imaginings, more and more the dialogue action were integrated so that he could experience his competence like a captain on a boat, a soccer player with a ball as well as speaking in a theatre-game with other children. Also dark spots as symbolic shapes of the mother-problem and his solidarity with her changed and a turning to the right, to the life, was conspicuous.

In the picture-formations self-portrayals increased in the meeting with another relationship-figure as well as act-areas like the own new home-surroundings as motive of a secure space. A free fairy-tale-dialogue about the picture joined the formation-process in written form starting with the 10th session – first with expressions, then sentences and a whole story. After the autumn-vacation, he began quietly to read the written text in a role-exchange with me. It turned out that he had gaps in the German grammar and seemed to be afraid of speaking because of it. The time for drawing a picture became smaller so that more time remained for story writing and reading it. In the introduction of the session, he still refused to communicate verbally but showed me that he was already capable to speak loudly Turkish with his classmates on the schoolyard in my present, however. The external therapy with the family broke off since agreements were not kept to for the therapy-course. Erwin admittedly had read a text loudly with the Turkish therapist in front of the class-teacher, the headmaster and another teacher before the summer-vacation under tears. But he didn't speak during the lessons. With the beginning of the next year, he began to answer slowly with verbalized words in the art therapy sessions and his voice became more powerfully when reading. In his

imaginings activating symbols increased like a red bicycle that he converted artistically as blues racing-cyclist. Erwin still took part at a language-training what the Turkish therapist had organized in order to prepare him for the school-transition in the support of his linguistic competence in a foreign group during the summer-vacation. He started in that new school as a speaking pupil and when I first visited him two months later they didn't know that he had had a selective muteness. Since that time he has grown to a speaking pupil in a more competent way as later visits proved.

Summary

The project has been based on an integrative aspect in trying to prevent and to intervene directly in the school system before problems get worse and the pupil has to be sent to other institutions with the possibility of being stigmatized. Therefore it is important to build up a contact with the parents in working together with them on a cooperative level in addition. Especially when there exists family problems very often children show their worries and sadness in their pictorial expressions. Therefore a trans-verbal media is of special importance in giving a creative atmosphere as well as personal interaction to stabilize the child emotionally. In so far the pictorial expressions stand in resonance with the inner feelings and can help to get in touch with positive inner images as resources. Embodied conflicts need another supporting climate to overcome its effects on the whole child. Aesthetic expressions give specific chances in transforming hidden problems by alternative experiences. In giving helpful examples in the personal interactions – like it is mentioned by the aspects of mirror neurons – the children can be supported as well.

In the school system that kind of personality support can be introduced by special lessons in addition to normal school lessons. It has not to be understood in the same way as social work at school being preventive and integrative (comp. Thomé/Reuß 2002) but more on personal reinforcement level with specific aesthetic methods. Mostly it has the intention that pupils don't miss the normal lessons and that the art therapy sessions are structured as something extraordinary for them. In general, problems in behaviour - as it can be noticed at school nowadays - need a preventive climate to overcome problems from the beginning. When problems have got worse, mostly outside institutions separate the child from his familiar atmosphere or problems can become stable. In the case of selective muteness (comp. Sparao/Schaefer 1998; Hampe 2002) early intervening methods like transverbal expressions by art therapy can offer other instruments to gain self-reliance and self-stabilization. There can be established an atmosphere of cooperation between parents, pupils and school in which the pupils can feel an attachment and an understanding that supports their abilities and helps them to go through the process of socialisation patterns. The results of the project show the positive effect of that kind of intervention for pupils and offer the possibilities of integrating it in the educational programme for teachers.

References

- Antonovsky, A. (1979). Health, stress and coping. San Francisco: Jossey-Bass.
- Bach, S. (1995). Das Leben malt seine eigene Wahrheit. Zürich: Daimon.
- Bauer, J. (2007). Warum ich fühle, was du fühlst, 5.Aufl. München: Heyne.
- Bowlby, J. (1969). Attachment and loss. Vol 1: Attachment. New York: Basic Books.
- Crotti, E./Magni, A. (1999). Die geheime Sprache der Kinder. München: Beust.

- Ehrlich, M./Vopel, K.W. (1996). Phantasie Reisen. Saltzhausen: ikopress.
- Fröhlich-Gildhoff, K., Dörner, T. & Rönnau, M. (2007). Prävention und Resilienzförderung in Kindertageseinrichtungen- PRiK. München: Reinhardt.
- Furth, G.M. (1991). Heilen durch Malen. Freiburg i.B.: Walter.
- Goetze, H./Van Bockern, St. (2002). Das Konzept ‚Reclaiming Youth at Risk‘ – ein innovativer Ansatz zur pädagogischen Begegnung mit Risikojugendlichen. In: Sonderpädagogik 32.Jg., Heft 3/4, p. 165-172.
- Hampe, R. (1991). Kunsttherapie als Förderunterricht in der Sekundarstufe I. In: Musik-, Tanz- und Kunsttherapie. Heft 1, 3. Jg, p. 30-36.
- (1999). Metamorphosen des Bildlichen. Bremen: Univ..
 - (2001). Zur Bedeutung des Selbstporträts im kunsttherapeutischen Prozeß an der Kinder- und Jugendpsychiatrie. In: Musik-, Tanz- und Kunsttherapie. Heft 4, 2001. p. 188-196.
 - (2002). Traumatic Experiences and Disability. In: L. Schiltz (ed.), Epistemology and Practice of Research in the Arts Therapies. Luxembourg: CRP-Santé. p. 117-128.
 - (2004). Präventive Maßnahmen für verhaltensauffällige Kinder und Jugendliche an Schulen im sozialen Brennpunkt. In: Schnoor, H./ Rohrmann, E. (Hrsg.). Sonderpädagogik: Rückblicke. Bestandsaufnahmen. Perspektiven. Bad Heilbrunn/Obb.: Klinkhardt, p. 289-296.
 - (2006). Tagtraumimagination und bildnerisches Gestalten mit verhaltensauffälligen Kindern und Jugendlichen an Schulen. In: Musik-, Tanz- und Kunsttherapie, 17. Jahrg., Heft 1, p. 30-39.
 - (2007). Prävention und Intervention für verhaltensauffällige Schüler mit ästhetisch-gestalterischen Mitteln an der Grundschule. In: R. Hampe & P. Stalder (Hg.). „Grenzüberschreitungen“ Bewusstseinswandel und Gesundheitshandeln. Berlin: Frank&Timme. p. 383-404.
- Hüther, G. (2004). Die Macht der inneren Bilder. Göttingen: Vandenhoeck&Ruprecht. .
- Iten, (1974). Die Sonne in der Kinderzeichnung und ihre psychologische Bedeutung. Zug: Balmer.
- Jacobson, R. (1980). Der grammatische Aufbau der Kindersprache (1977). In: Holenstein, E.. Von der Hintergebarkeit der Sprache. Frankfurt a.M.: Suhrkamp.
- Kase, G. (1999). Samfund und Miteinander. Bausteine zum psychosozialen Lernen in der Schule oder von einer besseren Schule träumen und sie verwirklichen. In: Enders, Ch./Hanckel, Ch./Möley, S. (Hrsg.). Lebensraum – Lebenstraum – Lebenstrauma Schule. Bonn: Dt. Psychologen Verl.
- Kottje-Birnbacher, L./Sachsse, U./Wilke, E. (Hrsg.) (1997). Imagination in der Psychotherapie. Bern: Huber.
- Koch, K. (1972). Der Baumtest (1949). Bern/Stuttgart/Wien: Kottje-Birnbacher, L./Sachsse, U./Wilke, E. (Hrsg.) (1997). Imagination in der Psychotherapie. Bern: Huber.
- Leuner, H./Horn, G./ Klessmann, E. (1997). Katathymes Bilderleben mit Kindern und Jugendlichen. München: Reinhardt.
- Okada, T. (2002). Family Image Colouring Method. In: L. Schiltz (ed.), Epistemology and Practice of Research in the Arts Therapies. Luxembourg: CRP-Santé. p. 129-139.
- Petermann, F./ Petermann, U. (1996). Training mit sozial unsicheren Kindern. Weinheim: Beltz.
- Petermann, F./ Gerken, N./Natzke, H./ Walter, H.J. (2002). Verhaltenstraining für Schulanfänger. Stuttgart: Schöningh.
- Reddemann, L. (2002). Imagination als heilsame Kraft. Stuttgart: Pfeiffer b. Klett-Cotta.
- Renwick, F. (2003). A Quiet Place. A short term intervention programme based on Educational-Therapeutic approach. Unpublished report: Liverpool: univ.
- Richter, H.-G. (1999). Sexueller Mißbrauch im Spiegel im Spiegel von Zeichnungen. Frankfurt a.M.: Lang.
- Rizzolatti, G., Fadiga, L., Fogassi, L., Gallese, V. (2002). From mirror neurons to imitations: facts and speculations. In: The Imitative Mind (A. Meltzoff, W. Prinz, eds.). Cambridge: University Press.
- Roth, G. (2000). Warum ist Einsicht schwer zu vermitteln und schwer zu befolgen? In: PÄD Forum 3, 13.Jg., p. 410-415.
- (2001). Fühlen, Denken, Handeln. Frankfurt a.M.: Suhrkamp.
- Rüther, E./Gruber-Rüther, A. (2000). Traum – Affekt, Spiel, Theorie, Therapie. In: Psycho 5. p. 250–258.
- Spasaro, Sh.A./Schaefer, Ch.E. (1998). Refusal to Speak. Treatment of Selective Mutism in Children. Northvale, New Jersey: Jason Aronson.
- Stadler, C./ Janke, W./Schmeck, K. (2004). Inventar zur Erfassung von Impulivität, Risikoverhalten und Empathie bei 9-14-jährigen Kindern. Göttingen: Hogrefe.
- Teml, H. u. H. (2002). Komm mit zum Regenbogen. Phantasie Reisen für Kinder und Jugendliche (8. Aufl.). Linz: Veritas.
- Thomé, K./Reuß, W. (2002). Schulsozialarbeit im Primarbereich – eine präventive und integrative Maßnahme. In: Sonderpädagogik 32. Jg., Heft 3/4, p. 173-178.

- Wichelhaus, B. (1993). Zur Bedeutung der Kinderzeichnung für die Kunsttherapie. In: Domas, W. (Hrsg.). Praxisfelder Kunsttherapie: Köln: Maternus. p. 141-157.
- Wieczerkowski, W. u.a. (1979). Angstfragebogen für Schüler. Stuttgart: Klett.
- Widlöcher, D. (1987). Was eine Kinderzeichnung verrät (1964). Frankfurt a.M.: Fischer.
- Wichelhaus, B. (1993). Zur Bedeutung der Kinderzeichnung für die Kunsttherapie. In: Domas, W. (Hrsg.). Praxisfelder Kunsttherapie: Köln: Maternus. p. 141-157.
- Winnicott, D.W. (1971). Vom Spiel zur Kreativität. Stuttgart: Klett.
- (1973). Die therapeutische Arbeit mit Kindern. München: Kindler.