

# **ASSESSMENT IN DRAMA THERAPY**



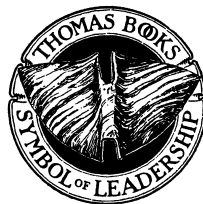
# ASSESSMENT IN DRAMA THERAPY

*Edited by*

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## PREFACE

The idea for this book was conceived over lunch at the YMCA in Jerusalem. Susana and David were reflecting on the process of a panel on assessment organized by Stephen at the 2008 National Association for Drama Therapy conference in San Francisco and contemplating, again, the nascent state of assessment in drama therapy. David had developed one of the early drama therapy role play tests, and Susana had more recently developed an integrative assessment rubric for drama therapy. Stephen had committed himself over nearly a decade to the development of a sophisticated assessment process for his clients in Montreal and had been encouraging other drama therapists to get involved, or reinvented. All three of us were passionate about assessment, though, perhaps, had often felt as if we were quite alone in this interest!

Bold ideas are not strangers to Jerusalem, and so we began that day to seek out others around the world who were interested in sharing their thoughts and work on assessment in drama therapy. We believe we have succeeded in no small measure: we have gathered three British, two Dutch, two Israeli, one Canadian, and four American chapters. Collectively these chapters capture the lion's share of work being done on assessment in the field. The process of collecting and reading and editing these chapters has deepened our own understanding of the issues and challenges facing the field today. We have expressed these thoughts in three introductory chapters, that review the history, concepts and principles, and the current state of assessment in drama therapy. Many aspects of assessment reveal important questions for all drama therapists: What do clinicians see when they observe their clients? How do the different terms we use for similar phenomena interfere with our ability to share information with each other? What is our relationship to science and empiricism? Is drama therapy quantifiable, and do we want it to be?

Many of the chapters in this book are the labors of clinicians who have worked alone on their project. Some have had students with whom they have shared their inspiration. The main purpose of this book, indeed our dream for this book, is that it will provide a forum for those interested in assessment

to gather and share their work, so that collectively as a field we can go farther, through engaged dialogue and mutual support.

D.R.J.  
S.P.  
S.S.

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*Stephen* would like to thank the participants at *The Centre for the Arts in Human Development* and his graduate students from Concordia University, who supported and assisted him with the eight-year research project on assessment. He also acknowledges the Social Science and Humanities Research Council of Canada and the Concordia Aid to Scholarly Activity for funding this project and the West Montreal Readaptation Centre for providing and supporting the participants in this research.

*David* would like to acknowledge the work of his colleague Robert Miller, whose commitment to and enthusiasm for the DRPT was invaluable.

Collectively, we would like to acknowledge the support of our colleagues, mentors, students, clients, and families in sustaining us, and tolerating us, through our life-long pursuit of knowledge in drama therapy. As coeditors of this volume, we have found it to be a privilege to work together, share our ideas and passions, and learn from each other . . . indeed, this has been a deep joy.



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# **ASSESSMENT IN DRAMA THERAPY**



**Section I**

**SURVEY OF THE FIELD**



## Chapter 1

# HISTORY OF ASSESSMENT IN THE FIELD OF DRAMA THERAPY

STEPHEN SNOW, DAVID READ JOHNSON, AND SUSANA PENDZIK

The history of assessment has its beginnings, oddly enough, in the field of anthropology in what, in the late nineteenth century, was called *anthropometry*, which is the measurement of all aspects and functions of humanness. It was Sir Francis Galton (1822–1911), a cousin of Charles Darwin, who, because of his great interest in individual inherited differences, set down some of the primary principles of assessment (Pearson, 1924). Paul McReynolds (1981), the editor of the Jossey-Bass series *Advances in Psychological Assessment*, wrote the following regarding Galton’s enormous influence on the future of assessment research:

. . . his manifold contributions—the studies of imagery and associations, the development of the self-report questionnaire, the idea of test batteries given in assessment centers, the essential statistic of psychological assessment, and finally, and perhaps most significant of all, the general idea of the importance of measuring individual differences—all deserve commendation and admiration from contemporary assessors as they look back to the origins of their craft. (p. 14)

*Measuring* is the operative term here, for it is out of this context of measuring human physicality, psychology, behavior, and expression that the study of assessment grew. Throughout this book on assessment in drama therapy, the issue of how artistic and expressive processes can be measured is revisited. We will simply refer to this theme as the vicissitudes of *measuring the metaphor*. Some may see this as a quintessential conflict between art and science, as dichotomous ventures of the human spirit. In their seminal work on as-