STUDY GUIDE AND INTERVIEW TRANSCRIPT
TO ACCOMPANY VIDEOTAPE
“PSYCHOTHERAPY WITH THE EXPERTS”
FEATURING NATALIE ROGERS

Jon Carlson
Diane Kjos
Governors State University
University Park, IL
PERSON CENTERED THERAPY

with

Natalie Rogers

Introduction

This video is one in a series portraying the leading theories of psychotherapy and their application. This series presents the predominant theories and how they are practiced. Each video in the series features a leading practitioner and educator in the field of counseling or psychotherapy. The series is unique in that it features real clients with real problems. During the course of the series these clients bring up a number of issues with the therapists.

A theory is a framework that helps us understand something or explains how something works. Just as there are many different people and personalities, there are different theories of understanding how people live and how change occurs, each with its own guidelines for understanding and procedures for operation. The primary differences between these theories are related to the relative importance each theory places on cognitive (thinking), behavioral (doing), and affective (feeling) factors. Each theory has devotees who think and act as the theory prescribes in order to help people change their lives. Certain theories explain certain phenomena better than others. The individual counselor or psychotherapist needs to develop his or her own approach to helping others with problems of an emotional, behavioral, or cognitive nature. Specific objectives in therapy include (1) removing, modifying, or retarding existing symptoms, (2) mediating disturbed patterns of behavior, and (3) promoting positive personality growth and development.

The video begins with a brief discussion with the practitioner concerning the theory. We then move to the actual counseling session. Finally, the “expert” discusses the session with Jon Carlson, Diane Kjos, and an audience made up of
Because the video series contains actual counseling interviews, professional integrity is required to protect the confidentiality of the clients who have courageously shared their personal lives with us.

**Purpose**

The series is designed for pre-professional training in graduate and undergraduate classes in counseling theory. Students will learn about the theory and watch a leading practitioner work with a client in a "first session" interview.

The series is also appropriate for workshops or individual study for the professional development of practicing counselors, social workers, clinical psychologists, or psychotherapists. Professionals will learn from the practitioner by gaining new ideas and insights which can be helpful in working with current or future clients.

**Learning Objectives**

1. Identify theoretical concepts.
2. Recognize specific interventions or techniques.
3. Describe the range of applications of a theory.

**How to Use the Video**

1. As a *stand alone activity* for professional development or orientation to Person Centered Therapy. If you are using the video this way, it might be helpful to first read about Person Centered Therapy. See page 30 of this guide for a list of suggested readings. Or, you may wish to watch the video, read about the theory and then watch the video a second time.

As you watch the video, note the questions included on the enclosed test. This
will help you identify key points related to this theory. If you wish continuing education credit, complete the test and submit it as directed.

2. As an integral part of a course in counseling theory with the textbook, student study guide, and instructor's guide. The text by Jon Carlson and Diane Kjos (1998), *Introduction to Counseling and Psychotherapy*, Needham Heights, MA: Allyn & Bacon with accompanying *Study Guide to Counseling and Psychotherapy*, and *Instructor's Guide to Introduction to Counseling and Psychotherapy*, published by Allyn & Bacon of Needham Heights, Massachusetts, are coordinated with the videotapes and can assist in guiding the student through the learning process, including key concepts, application, and techniques.


4. As a basis for a series of class sections or a workshop for either professional development or counselor education. You may choose to use all or parts of the video to support specific teaching objectives. Suggestions for scheduling, discussion questions and other activities will be included in Carlson and Kjos, (1998) *Instructor's Guide to Introduction to Counseling and Psychotherapy*, Needham Heights, MA: Allyn & Bacon.

**Person Centered Therapy With Natalie Rogers**

Natalie Rogers, a licensed psychotherapist, combines expressive arts with person centered therapy. This is not surprising in that she is the daughter of Carl Rogers (1902-1987) one of the founders of the humanistic psychology movement and Helen Elliot Rogers, an artist.
Natalie began using art and movement in therapy early in her career when she collaborated with her father in working with encounter groups. She later moved to California, and worked with Anna Halprin, a pioneer in creative movement therapy and Janie Rhyne, an art therapist. In 1985, She founded the Person-Centered Expressive Therapy Institute (PCETI) in Santa Rosa, California. This center offers certificates in Person-Centered Expressive Therapy.

**Learning Objectives**

1. Identify theoretical concepts which are descriptive of Person Centered Therapy.
2. Recognize specific interventions or techniques related to Person Centered Therapy.
3. Describe the range of applications of Person Centered Therapy.

**Abstract of the Person Centered Therapy Video**

This video is approximately 116 minutes long and is divided into three parts:


Part II: An initial therapy session with Dr. Rogers and Robin, a white female, where the presenting issues are areas of dissatisfaction Robin finds in her present situation (46 minutes).

Part III: Discussion of the therapy session with Jon Carlson, Diane Kjos, Natalie Rogers and a panel of counselors, counselor educators, and graduate students (43 minutes).
Transcript

THERAPY SESSION WITH NATALIE ROGERS AND ROBIN

TH 1  Well, Robin, it's nice to have you here, and I'm hoping to spend some time
with you really getting to know you and anything you want to talk about, [Mhm] and
as I mentioned just briefly earlier, I am an expressive arts therapist, so I will perhaps
offer you the opportunity to use art as a way of communicating, but that will be very
much up to you.

CL 1  Okay.

TH 2  You can feel free to say yes or no, uh, I really mean that. But the way that I
like to start with clients if this is okay with you is to spend just a minute quietly
together with our eyes closed just to really try to get present, to really get here, be
present at the moment.

CL 2  Okay.

TH 3  Would that be alright with you?

CL 3  Yeah, that's fine.

TH 4  Well, let's just put our feet on the floor and close your eyes for a minute, take
a big breath. Tell your body to relax. And as we take this minute in silence, if you can
pay attention to any thoughts or feelings or sensations that are going on within you,
that would be good.

(Silence)
And when you're ready, you can open your eyes. So, I'd like to start wherever you want to begin.

CL 4 That was good.

TH 5 Was that good?

CL 5 Yes.

TH 6 Mhm. What went on?

CL 6 Basically clearing my mind. [Mhm, mhm] Sometimes it takes, [Takes a while] yeah. Take ten seconds just to get away and get a break and clear my mind, releases tension and stress and things like that.

TH 7 So even just that little bit helped you?

CL 7 Mhm.

TH 8 Be here or just empty?

CL 8 Empty.

TH 9 Empty, okay.

CL 9 It's sort of like I sometimes have tons of things going in. If I close my eyes and just relax for a few minutes, it just clears it all away, you know, and I don't worry about things. It feels good.

TH 10 Good, so, it's nice to have a minute not to worry about things.

CL 10 Right, right. But, um, it cleared everything out. I mean, just, so there's no stress, there's no worrying about things going on [Mhm] and things like that, so . . .
TH 11 So there are things that you worry about but at the moment that kind of cleared it away?

CL 11 Mhm, yeah. I think I worry about what everybody else worries about, you know, um, where I am going to be five years down the road, you know. Is what I'm doing now the right thing? Um, just, just normal everyday life. Sometimes, I guess my biggest thing I think about sometimes is how does everybody else cope with the things that go on that are everyday life to other people. How do they cope as compared to me? Am I in that midstream, do I cope the way everybody else does, or?

TH 12 So you have these things that are going on that you are concerned about the future somewhat.

CL 12 Mhm.

TH 13 How do you really compare yourself to others? How do others do it?

CL 13 I don't know.

TH 14 I mean that's what you are asking yourself.

CL 14 Yeah.

TH 15 How do others do it? How do others do it?

CL 15 How do others do it, uh huh. Well, some people can come across looking like they have it all together, and they have all the answers, and I'm the first one to admit I don't have all the answers. I'm going to make mistakes, but I sure don't like to look so unsure of myself when other people are so confident of themselves, [Mhm] but
they go through practically the same things I do, [Mhm] but they just have that attitude about them that says, you know, they have it all together, but . . .

TH 16 So some people have this facade.

CL 16 Yeah.

TH 17 Uh huh, but you are willing to admit that you don't have it all together, and make mistakes sometimes.

CL 17 But sometimes I think it's more real if you admit that you have mistakes.

TH 18 Mhm, it is more real.

CL 18 And then you can accept other people when they are going through things because they let themselves, but I think it has a lot to do with people don't want to show themselves vulnerable to other people.

TH 19 That sounds like it's okay for you to show some of your vulnerability to the world.

CL 19 Mhm, it doesn't always, when you're with peers, [Mhm] it doesn't always feel good or nice, but, yeah, for the most part I think it is important to, so . . .

TH 20 So, I Robin, I'm able to be fairly open with my friends, colleagues.

CL 20 Mhm.[Mhm] But I don't know. [Mhm] Just my mind is drawing a blank.

TH 21 Uh huh, okay. Well, I just, I want to be here with you, and this is really your time. And I can be with you in any way, in your vulnerability or not.

CL 21 Well, I, it's, um, we, uh, I'm involved in an organization called MOPS, Mothers Of Preschoolers, and we just had a speaker come in and talk about marriage
and things to do with marriage, and we talked a little about, um, how, um, men have a tendency not to want to be intimate with their wives because at the point they open themselves up to be intimate, they show their vulnerability, and then women, like, freak out because all of a sudden their husbands are saying, um, you know, I think I'm going to lose my job, or I don't know if we are going to be able to do this, and women rely on that security. Um, I looked at that and I was like you know, I don't know that I necessarily, I agree with that with some people, but I also think that I'm a pretty secure person to want that intimacy with my husband. I think he could open up and give me his deepest darkest secret, and, uh, I think it wouldn't bother me security wise, but . . .

TH 22 So, I'm not quite clear whether this is something you're longing for or whether it's . . .

CL 22 It's not that I'm longing for it, I guess my question is, do you, is that normal for a woman to always want that security, I mean, can't roles sometimes be reversed? Or . . .

TH 23 Yeah, roles can sometimes be reversed, and I am wondering how this really relates to you personally in your own marriage? [Um, well . . ] Where are you on this?

CL 23 Well, it's like, if he, my husband is in the process of possibly being transferred, and we have to weigh the consequences of do we want a transfer, do we want to find another job in the area and stay where we currently are, [Mhm] you know, and that's considering the number of years that he's been with the company, so we're talking
about that, and that's something very crucial, and that's a security issue, [Mhm] but I take the attitude that things are just going to happen, you know. Whatever happens, happens. It will be the right thing because we will make the decision together, and I don't necessarily feel insecure [Mhm] because he is discussing it with me.

TH 24 Mhm. So his being open to you doesn't make you feel insecure.

CL 24 No, it actually, it makes me feel good. It makes me feel good that he feels able to open up.

TH 25 He trusts you.

CL 25 He trusts me.

TH 26 Yeah, so that makes you feel good.

CL 26 Yeah. Of course, you know, if somebody were to tell me that he would be talking to me like that five years ago I wouldn't have believed them, but you know.

TH 27 So this is new in your marriage, to have him open . . .

CL 27 Yeah, it's been a gradual thing, but this was, you know, something that I knew was more important that, um, had to be handled and discussed. [Mhm] But yeah, I do like it. [Mhm] And he's opened up a lot more.

TH 28 So you're telling me some of the things that are really positive about [Mhm] what's going on in your relationship.

CL 28 Actually, there have been a lot of positive things go on here lately. Of course, there's always the bad, too, but . . .

TH 29 Well, I'm open to hearing both.
CL 29 Well, let's see bad things, well . . .

TH 30 Well, things that are troubling you, if there are things that are bothering you.

CL 30 The one thing that I guess I have that troubles me currently right now is, um, um, finding what my role is, um. [Mhm] I've talked about it several times but I still haven't gotten an answer. Um, that I'm, okay, I'm a wife, I'm a mother, [Mhm] yet I'm still an individual, and I don't know what I want to be as an individual. [Mhm] But I'm not sure yet that it's time to explore other avenues of what I want to be at this time. You know, maybe just set it aside and, you know, sort of like, I'm not the type of person, well, I am the type of person, I'd like to plan ten years down the road, but I'm also rational enough to know right now I cannot plan ten years down the road [Mhm] because I really don't know. So, therefore, I have to be open minded, [Mhm] and . . .

TH 31 So, you have to stay flexible about thinking about the future and . . .

CL 31 And I'm not real flexible.

TH 32 Oh, okay. And I hear you saying, like, uh, there's part of you who is saying who am I? I know I'm a mom, I know I'm a wife, uh, but who else am I right now? Have I got that?

CL 32 Yeah, yeah.

TH 33 Who else am I, who else am I besides [Right] being a mother and wife?

CL 33 Right. I never took time to really explore those.

TH 34 Well, we could take some time now really. When you ask yourself who am I?
CL 34 Well, I think of, you know, I'm my parents' daughter, that plays a big importance.

TH 35 So, I'm a mom, a wife, and a daughter.

CL 35 Uh huh. Other than that I'm an individual that's very opinionated, very strong willed. [Mhm] Very legalistic in some, some respects, you know, that there's order.

TH 36 You're rational, orderly, opinionated, strong.

CL 36 Strong, oh yes. Stubborn.

TH 37 Stubborn, okay. So that sounds, uh . . .

CL 37 I have a tendency to be not violent but like outraged at times. [Uh huh] Unable to express frustration at times.

TH 38 Unable. Outraged but unable to express . . .

CL 38 Well, unable to express it in a mature way. That might be a good way of putting it, you know, that the outrage comes out just like a child almost, you know and uh . . .

TH 39 So you have feelings like you really need to let it out.

CL 39 I need to vent. [Vent] I do that better if I get out of the house, because if I stayed in the house . . .

TH 40 So some things make you really angry?

CL 40 Mhm, yeah. Um, and I guess one of the things that I have examined when I get that way sometimes is they're real trivial.

TH 41 So maybe just a little trigger?
CL 41 Uh huh. Sort of like things have built up and then the trivial thing will be what happens to set it all off.

TH 42 So you have this kind of volcano building up?

CL 42 Yeah, yeah, and boom. Yeah, my husband is real good at helping build that up.

TH 43 So there is stuff that's accumulated and it's around the relationship.

CL 43 Yeah, yeah. Um, well, it's because he has expectations for me just as I have expectations for him, and when neither one of us don't meet those expectations we're disappointed, um, um, and he gets upset with me, I get upset with him, and, um, sometimes there will be a lack of communication. When that communication breaks down, that's all it takes. [That can do it] That will do it. So, but . . .

TH 44 You want to say a little more about some of that lack of communication, frustration?

CL 44 Well, it's like, um, what would be a topic to begin. My husband expects for me, he likes for me to stay at home during the day when he is at work.

TH 45 I heard you say you were an at home mom. [Oh, yeah] That's quite a quote. So you're husband expects you to stay home?

CL 45 Yes, my husband expects me to stay home during the week while he's at work, and then he'll come home sometimes, be extremely tired, he does work longer hours, and he'll want to lay down for a nap. Now, of course, I immediately think he's lazy because that's what he does, but then he'll get up and he’ll want dinner or whatever,
and his work week is a lot like that. But then come weekends, you know, he'll make up for it, you know. We'll go do things, but part of me says if he was more structured like I am he would go to bed at a decent hour, and he would get up early and go to work, and he would set himself on a better schedule where he is just whatever happens, happens. He never is late for work or anything, but during the evening time, there is no set pattern.

TH 46 So he is not as routine as you are and that kind of bugs you. It sounds like, kind of bugs you.

CL 46 Yes. I like to have things organized out, you know. I keep a calendar, you know so I know what's happening, you know during the month and what's to look forward to. Well, it's sort of like, um, I take a very structured role, and he's very passive and laid back, and oh well, if he's there fine. If he's not, well that's fine too. And one of the things that I've learned is I need to somehow work to be more like him because otherwise I will just kill myself trying to make him be like me.

TH 47 Well, that's true.

CL 47 But that's easier said than done. Old habits are hard to break you know. But, uh . . .

TH 48 So, what is it you would like for yourself in this?

CL 48 Uh, I'd like to be able to get rid of some of the frustration, and to me the only way that I know to get rid of some of that frustration is to work toward being more like him, just, just letting go of some of the schedules and, and, you know, whatever
happens, happens. If that's what we decide to do that day that's okay. Even though I might have made plans to do something else . . .

TH 49 Sort of drop your expectations and do it his way?

CL 49 Right, right, because if I drop my expectations, I have no expectations, but see then that's where I come back and say well, if I don't have any expectations, I'm losing my individuality, you know. So there's got to be a catch 22.

TH 50 Let me hear, let me hear that again. If I'm . . .

CL 50 If I let go of my expectations, I'm losing myself.

TH 51 That's right, uh huh, uh huh..

CL 51 You know, but there has to be a happy medium somewhere in there. I don’t know.

TH 52 Well, I really hear that. If you lose your expectations, then who am I? The question again, who am I?

CL 52 And then, that’s, that's I guess the frustration I've come to at this particular point is at what point do you give in to, to help the relationship? And this doesn't necessarily even have to be with just a husband and wife. It can be with anybody. When you have a friendship it's a give and take. Um, at what point do you say enough is enough. I'm not giving any more than I currently am, you know, without letting go of who you are. But then see if you do keep giving and giving, you change yourself to be something else, and I guess my thing is I don't know if I want to be somebody else.
TH 53 How do you, the question of who am I has come up a couple of times, and I was wondering if you would be interested in just using color just to express, not a, it doesn't have to be a picture, it could just be lines, to express who am I, uh, the various aspects of you, and I would suggest you use your non-dominant hand so that you don't have a lot of control over it. You don't have to, you don't have to do the colors, and you don't have to use your non-dominant hand. That's really your choice, but if you wanted to try something new that would be like just letting it happen. Who am I? And you can turn and make yourself comfortable here. There is no right or wrong to this, and I don't interpret art.

CL 53 It's a good thing.

TH 54 It's like just who am I?

CL 54 Let's see. (Drawing) I wonder if that, that's pretty easy.

TH 55 Well, this is for you to understand. So, just tell me first what it felt like just to do the process?

CL 55 Well, the red, the big things are just like expressing yourself to just you know, well the red especially, um, is the frustration.

TH 56 Uh huh, okay. So, and how did it feel to do that?

CL 56 Good.

TH 57 Good, okay, the red is frustration?

CL 57 Because it's a release [Uh, huh. Yes] that you don't necessarily, you know the wide strokes.
TH 58 It felt releasing to do that, ok.

CL 58 Mhm, mhm, and uh, this is where the black line I guess distinguishes the torn, the blue here is like what I'd like to be, you know, [Mhm] letting out the frustration, to be calmer, to be more relaxed, to be more, um, um, um, peaceful with myself [Mhm] and with others around me. Where like the chalk line smears it altogether.

TH 59 Mhm. I noticed you put some, I don't know, what color is this?

CL 59 The light blue. Looks like lavender. The chalk is the softer, [You wanted some softness] where I think there's got to be a happy medium, but right now, the black line, I'm broke right between the two. [Uh huh] You know, I'm either this or I'm this, [Ok] and there's got to be you know somewhere in between. So . . .

TH 60 Okay, well just for a minute, try describing this in the first person using like, you started to do that. I am here. Try describing each aspect in the first person to see, just to try it on to see how that feels. Like, I am . . .

CL 60 Well, here I'm frustrated, just overwhelmed, you know. I don't know where I stand, I don't know what I'm supposed to do, how I'm supposed to do it, what role I'm supposed to do it in, um.

TH 61 That's really frustrating.

CL 61 Yeah, it's really, really frustrating, and it's like there is no happy medium. It's always a constant frustration. Down here it's like, you know, I'm, oh well, whatever happens, happens, and sometimes I think down here is where I'm letting go completely of myself and not letting myself be a person at all.
TH 62 Mhm, so this has some peace to it, but you're losing what you called your individuality.

CL 62 Right, right. And that I don't like. [And that's, I don't like that] That's why the light because it brings in the blue, but it touches also in the red where you know, frustration is normal. Everybody has frustration, you know. And it's a happy medium for me, and I can, I could learn to have the peace without giving up all of me, but yet I split it right down the middle because that's where I'm torn at is knowing . . .

TH 63 That's quite dramatic isn't it, to see [Oh, yeah] how split that feels to you. And that what you'd like is some sort of mixing of these. Is that what I hear?

CL 63 Mhm, mhm. Yeah, because, I mean, you can't, people just can't have it either, or. I mean you have to be somewhat flexible.

TH 64 Mhm. Maybe if you put that in the first person. Try that.

CL 64 I can't be either, or. [Mhm] I have to be flexible. Uh, in other words I can't have my cake and eat it too.

TH 65 You know it occurs to me that you might want to just try, there is no easy solution to what you are talking about. [Mhm] Try to be, to have some peace without losing your individuality and be able to really acknowledge your frustration in the various roles which makes sense to me, but you might try just doing a picture. Uh, imagine you are just the way you want to be. What might that look like in terms of just color? Again, just let your non-dominant hand, and again there is no right or wrong to it. Just play with the sense of what it would be if you . . .
CL 65 Doing it with the non-dominant hand isn't quite so easy.

TH 66 Well, you can use your other hand if you really want to. It's just a different concept.

CL 66 It picked that up, didn't necessarily wanted it to do that.

TH 67 Mhm, you can break it if it helps. Break the chalk.

CL 67 I'd like it to be more, let's see if we can do this. [There you go] Make it lighter. That looks about pretty good.

TH 68 Mhm, so, who is this person.

CL 68 I started to start it with a butterfly, but I said skip that.

TH 69 Skip that, okay.

CL 69 The antennas, you know, that I would use those to interpret and . . .

TH 70 Uh huh. So this is something like a butterfly. It’s got some antenna out to do what?

CL 70 In other words that, how I receive my signals, you know. Then I decided no I can't do a butterfly because butterflies are always free, so I put the blue in, keep my feet on the ground, you know.

TH 71 So I’m a butterfly with my feet on the ground?

CL 71 Yeah, but I need . . .

TH 72 But there is something about a butterfly image. What is it that appeals to you?
CL 72 Um, they're colorful. They go from the process of caterpillar to a butterfly. In other words, I'm probably somewhere in a cocoon, you know, somewhere, going to break free soon.

TH 73 So there is an element of you, Robin, that is like in something of a cocoon stage but has the potential to really become this butterfly. [Mhm] Does that ring true to you?

CL 73 Yeah, probably. [Mhm] But you know I almost think it does to everybody because it's sort of like . . .

TH 74 Well, we're just talking about you now.

CL 74 Well, if I had to look I guess the more I learn, the more I realize I have much, much more to learn. And it's like I don't think I'll ever have all the answers and know everything, but I have the potential to be anything that I choose to be, you know. So it's like, um, the butterfly just seems to represent, you know, the possibility of being something beautiful, you know. But caterpillars do an awful lot of hard work, you know.

TH 75 So it has all the elements that really are Robin.

CL 75 Mhm, mhm.

TH 76 I can do hard work.

CL 76 Mhm.

TH 77 And would you put some of this in the "I" language, like I, as though, you'd actually managed to . . .
CL 77 Well, like the wings I did as purple. [Mhm] Purple being a royalty color. [Mhm] I made them big. In other words that's what gives me my freedom. That's what's going to let me [Mhm] oar to different places, and if I go with the attitude that you know I am somebody regardless of what anybody else thinks, um, um, it gives me my individuality. Um. That's what allows me to be who I am.

TH 78 So there is an aspect of you that has a royalty, almost like big purple wings that will give you some freedom.

CL 78 In other words, yeah, it's like the royalty because I'm important even if anybody else thinks I'm important, and I need to recognize that.

TH 79 You need to recognize that. Do you recognize that?

CL 79 Sometimes, not all the time. And that has to do with I think stereotypes of stay-at-home moms. I mean it’s, it wasn't common, it was common in the 1950's and then it broke away, and now it's getting to be that yeah, it's important again. But, and it's one of those things that it's hard for me to recognize, um, on a given day that what I'm doing is important. But when my child is 18 years of age and says 'mom I'm so glad you stayed with me when I was younger,’ then you get your rewards later, you know, instead you get . . .

TH 80 But you have that kind of perspective. [Yeah] You can see yourself from the future almost.
CL 80  Well, if I look at myself on a daily basis, [Mhm] it's bad. But if I look at it in the long term, it's longer and it's nicer. But, um, but the blue is making sure that the ground is beneath me.

TH 81  Mhm. So if you put that in the "I" language, I what?

CL 81  I need to keep my feet on the ground.

TH 82  Okay.

CL 82  Green is just more of a, to make it more individual, that I'm showing more of myself. It's more of a not even a neutral color, like a almost like a peaceful color, almost like the blue.

TH 83  Mhm. Well, put that in the "I" language.

CL 83  Well, I'm peaceful. It gives me, it makes me more distinct from other people. But . . .

TH 84  We drew this almost as though it were the future. As you're talking about it I hear that you are acknowledging that some of this is right now. Am I right, or is that . . .

CL 84  Some of it, the antennas probably definitely right now.

TH 85  Mhm. So I have my antenna out.

CL 85  I'm always interested in listening, learning. The more knowledge I get in the more I take in, and that's why I sort of smeared it in as if, you know, it's all being retained. It may not all be being used at this particular point, but it's like I don't forget things that I hear, that they'll come to mind later as I'm studying and stuff, but . . .
TH 86 So you've got your antenna out, you're learning, you're absorbing.

CL 86 Mhm. I still don't know why I did the pink. The pink is more of toning down.

I didn't pick red, but that could be part of my frustration.

TH 87 So you haven't lost that . . .

CL 87 I haven’t lost that, but it's not my biggest area. It's still part of me, but then you have the blue keeping your feet where I stay calm and combining the two and you get the purple which is probably what I'd like to be more.

TH 88 The purple is what you'd like to be more of. And say what that would be again?

CL 88 Purple would be where I'm more sure of myself. In other words, I have purple stating for royalty, but I'm more sure of myself. I’m more independent, [Mhm] and I know I am somebody.

TH 89 And I know I am somebody.

CL 89 Mhm. Yeah.

TH 90 How does that feel when you say that? That I know I am somebody.

CL 90 It feels pretty good. But not at all times. [No] It depends on when I'm saying it. [Sure] A lot of times I'll say it sometimes out of frustration. I have to remind myself sometimes.

TH 91 It's almost just like reminding yourself as well as really believing it.

CL 91 Mhm, mhm. Yeah.
TH 92 Well, do you have anything else that you want to say about that? I thought what I would do was just take this off so that you could see both of them at once. Just to see if you have any thoughts as you looked at both of them here.

CL 92 This one is more subdued. You know, um, I guess it's more circular.

TH 93 Okay, see if you can continue to put that in the "I" language. I know it's hard. I don't expect you to be able to, you know, like I have to remind everybody, but it's a way to own parts of yourself, so you can say as I look at this . . .

CL 93 This makes me more complete.

TH 94 Here I am more complete.

CL 94 Here it's a definite, I'm broken. It's a definite, where this blends it together, you know, if this was more of a circle without the black line it would be okay. But this just shows a definite break in me and shows the line of frustration.

TH 95 Yeah, but both are very, both as you speak about them both sound really authentic to you [Mhm] and I don’t know if you see any way of moving from one to the other.

CL 95 The only way for me to see to move from here to here is through the antennas.

TH 96 Interesting. Say a little more of what that would be.

CL 96 In other words, taking the information I receive and processing it and helping to erase the line there which when, I didn't even notice that, would give that color there would turn into this, and this turns into this, and then if you take these two together you get the purple. That’s a good way to look at it.
TH 97 That's a good way to look at it. So as a metaphor, what would this mean to you in life?

CL 97 That I have to use my own abilities, my own insight and things that I take in and be able to process the information and put things in perspective, you know. And know that there is, there is the possibility of being happy in between here.

TH 98 Mhm. Does that seem like a possibility?

CL 98 It's one of those, yes it does seem like a possibility if I keep looking ahead instead of looking on a daily basis.

TH 99 Mhm. There is something about the sort of tediousness of being an at-home mom that is difficult to really, for you to gain the kind of perspective you want I gather.

CL 99 Well, it's not only even staying at home. It's like say on a given weekend if my husband says something that throws me completely off and gets me frustrated, if I concentrated well that's what he thinks of me and that's what he wants of me, and you know, we're not seeing eye to eye, then I'm not looking at the big picture. I'm just looking at an isolated incident. And I have a tendency to look too much at those isolated incidents. So that's why we just in our marriage alone I will sleep on something. If I feel the same way the next day, then it's something we talk about, but most of the time it was something trivial, and I just forget it, and we go on. That's where this comes in.

TH 100 That's where the information and some of the perspective comes in.
CL 100 Mhm, mhm.

TH 101 And where is, well, you also mentioned earlier they accumulated, that sometimes those frustrated feelings get really accumulated.

CL 101 Mhm. And that would have to be this, filtering it down.

TH 102 So that's kind of a filter system. That's, those antenna.

CL 102 Yeah, it filters it down, and what's important goes in, and what isn't just gets spread out. [Mhm] It's hard to always know what's important for me to, I heard a statement one time, you know, pick your battles wisely. In other words, you know, things that, if it's something that you really feel strongly about, then yeah, get in there and fight for it. But if it's not something that you know is like a major thing that is really going to cause some consequences [Mhm] you know, why get into the battle if it's not worth it.

TH 103 Does that work for you?

CL 103 Yeah, mhm, yeah.

TH 104 So that's another kind of perspective.

CL 104 Mhm, mhm. These are more subdued colors.

TH 105 Uh huh. Does that appeal to you? Is that what you're saying?

CL 105 Yeah, that definitely appeals to me. I, personally, I like bright colors, but also you know, red just, you know, stands right out.

TH 106 It seems a bit troublesome to you.

CL 106 Yes.
TH 107 To be like this.

CL 107 Mhm, mhm. I mean because I don't like this by itself, and I definitely don't like this by itself. But there has to be a happy medium.

TH 108 And some of that really did emerge over here. So, it doesn't sound like it's giving up any aspect of yourself, but somehow integrating these aspects of yourself and softening them and making yourself more available with your antenna filtering more of the information.

CL 108 I think what's important too, you know, going back, you know, thinking that I'm a butterfly or something is that, um, caterpillars have to go through an awful lot of work before they become a butterfly.

TH 109 There is a big metamorphosis. There is a big, lot of change that happens.

CL 109 You know probably just as so goes an individual. Especially you know things that have happened in my life, you know, getting married, having a child. Um. Giving up a career, and, um, so I've made changes and adjustments, [Mhm] and I have to continue to make changes and adjustments, but eventually, you know, it is going to make me a better person for it.

TH 110 Mhm. So, a caterpillar image is really quite an inappropriate one for you in terms of the hard work, the stages of transition that it goes through, and the beautiful potential that it has to fly, to be free. I heard you use the word freedom.
CL 110 Well, there is a certain amount of freedom that they have. I mean, but, it is sort of like if you put it in perspective, they put in their time as a caterpillar, [Uh huh] you know.

TH 111 Uh huh, that is a good image for you. Can you put that into first person?

CL 111 In other words, I'm putting in my time now investing in my child, investing in my husband. There has to be some time for me to still have a little bit of myself . . .

TH 112 Your own individuality.

CL 112 But one day I will have a lot of time for myself. [Mhm] I just need to know what it is that I want to do then so that I can begin a little bit now, [Mhm] keeping a little bit of that for me.

TH 113 Mhm. So you're not sure what it is you want to do, but you know that it's really important that you have your own individuality.

CL 113 Mhm, mhm. Well, yeah, I do think that it's important, but I also have a lot of other people telling me it's important, too.

TH 114 Oh, so what do you think of it? Of that?

CL 114 The only time I think it's important is when my husband, and it's sort of like if you pinpointed him at a given time he would say yes, he wants me to stay at home, and yes he wants me to do this, but then there are times when bills come in, and things come in, and he'd be like boy if you were working. Boy, you know, we'd have this or we'd have that. If we had that two incomes we could take a nice vacation, you know.
And that's where I have to remind myself that what we're doing was a decision that we made together, an important decision, but yet even though we made that decision, [Mhm] I'm still a person and I still have other things to think about, [Mhm] you know, besides what he wants.

TH 115 So, you always hang onto that I'm a person.

CL 115 Mhm.

TH 116 No matter what he wants, I have to keep my own . . .

CL 116 Because I really think that if I don't hang onto that, then I become this person, and then I lose myself. [Yes] So . . .

TH 117 Sounds wise. Well, our time is about up, so it's been really a pleasure to spend this time with you, and I appreciate your being open and being willing to experiment with colors and maybe you'll take these pictures home because I really, (laughter) you know, you said a lot through these pictures. I don't know if you, they can remind you of some of the things that you've said, and you might even try with your kid, try doing some stuff that doesn't have to be profound art work but just a way to just express what you're feeling, the frustration or the sense of integration.

CL 117 Mhm. That's a good idea.

TH 118 It can be really a worthwhile venture.

CL 118 Thank you.

TH 119 Thank you.

**Treatment Plan for Robin**
In future sessions, Rogers would help Robin continue to explore who she is and what she wants for her life. She would again invite Robin to draw or use other forms of expressive arts to work on her inner conflicts. Throughout their work together, Rogers would consistently demonstrate her respect and unconditional positive regard for Robin thus allowing Robin the opportunity to freely express herself in the sessions.

To Learn More About Person Centered Therapy

BOOKS


TRAINING IN EXPRESSIVE ARTS THERAPY

Person-Centered Expressive Therapy Institute, P.O. Box 6518, Santa Rosa, CA 95406. Natalie Rogers and staff offer a number of residential training options, weekend programs and a practicum. Tel: 800-477-2384.

VIDEOS


WEBPAGE

http://uhs.bsd.uchicago/~matt/