

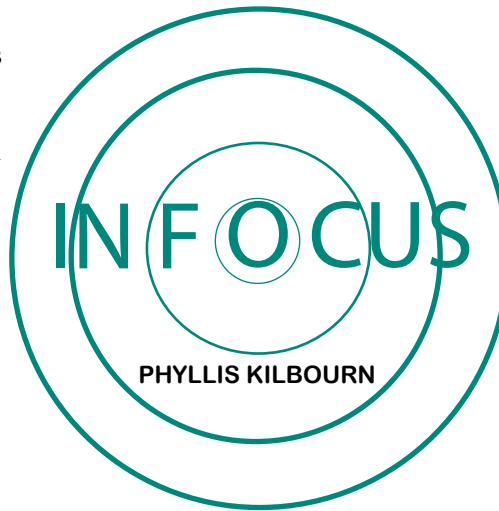
# The Barnabas Letter

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To encourage, enrich and equip

The Psalmist describes us as being “fearfully and wonderfully made.” Part of this creation formula includes an infusion of creativity in imaginative play: drawing, music, dance, drama, role play and other forms of creative expression such as story or poetry writing. Even before verbal communication, play becomes the “language” of the child. Play can tell us how children think, feel, believe; it can tell us of pain, conflict and insecurity. When we honor and value the play of children, their play will tell us things about them that we could not know otherwise. Children in trauma, however, usually lose that special creativity for play that, if utilized, could bring them healing and a restoration of childhood joys and hope.

Child-centered play therapy is one of the most powerful ways to help children recapture what was so violently taken from them during the trauma: control, power, safety and hope. When children are playing, they can feel powerful, have a sense of control and can create, reenact and recreate situations in a way that helps give hope for the future. Research has shown that if children can play well, they will adjust well as adults. Play therapies for children provide some exciting opportunities for creativity to be re-ignited.



Throughout the ages, people of most cultures have used story telling, dance and music to express powerful emotions, treat illness, celebrate important events and maintain communal bonds. In this issue of Barnabas we will review these three creative activities—all top favorites with emotionally healthy children and all top activities when used as a means of restoration from trauma.

Ellie Schultz, a wonderful story teller, is also adept at writing stories that help clarify children’s feelings and understanding of situations while catching and holding the children’s attention. (Her story of Trumpet sure held my attention!) Be sure to note, in the information following her article, Ellie’s generous offer to write stories for you.

Dance therapy (also called dance/movement) utilizes choreographed or improvised movement as a way of treating social, emotional, cognitive and physical problems. Susan Alexander, a dance therapist with at-risk adolescent girls, gives us a brief glimpse into the use of dance as a special form of creative therapy. Through the experience of

movement and dance, persons are touched not only physically but also emotionally, mentally and spiritually.

Music is the most often studied art or creative therapy with children. A form of sensory stimulation, music provokes responses due to the familiarity, predictability and feelings of security associated with it. Music therapy is the structured use of music to assist people of all ages in times of need. This therapy uses carefully selected music and music interventions to address physical, emotional, cognitive and social needs. Music therapy can help children and adults in crisis to learn and use positive coping skills and release feelings and emotions difficult to express. Maria Kodde shares with us the healing potential of musical activities from both her studies and her cross-cultural experiences with children in crisis. She insists that emotionally damaged children need a chance to enjoy the healing effects of music.

In the Caregiver’s Corner, Becky Bee who, with her husband Graham, oversees the Rainbows of Hope ministry in East Timor, introduces two of her twentieth century “heroes of the faith.” Through these stories, we are challenged to focus on God, not our problems, and are shown how doing so will help us have a more positive AQ (Attitude Quotient).

May God guide you in effective ways to tap into the potential of creative activities that bring healing and hope for the children with whom you are working. You can find a lot of information about these and other creative activities on the Web along with listings of helpful resource materials.

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# Story Telling Gets the Truth Across

*Children love to have someone read to them, and a story is a very effective tool when teaching a concept or lesson. Stories can paint a picture in the minds of children, enabling them to transport themselves into a scenario they can understand. Often, they develop a relationship with the imaginary characters and become part of the scene. Teaching Bible principles to children living in crisis situations presents unique challenges. Besides finding it difficult to span the years and relate to ancient dress and customs, their minds may be unable to translate the lesson into something they can use in their world. But, read a story to them that illustrates the concept, and they will understand and remember. ELLIE SCHULTZ gives us an example of such a story.*

## TRIUMPHANT ENTRY

Estimated time for completion: 10 minutes

Central truth: Jesus hailed as the Messiah.

Summary: Trumpet, a donkey colt, discovers the real Master and the meaning of true service with a pure heart.

### The Story:

Hi! My name is Trumpet. My mom named me that as soon as she heard my first whinny. It sounded like this: "Hee-haw! Hee-haw!" Do you think that sounds like a trumpet? Me neither. But, Mom does, so she named me Trumpet.

I'm a boy donkey and I'm one year old, so I'm a colt. I still stay close to my mom and I like my master a lot because he is so nice to me. Sometimes people think donkeys are stubborn, but we're not really. We just know when somebody is trying to get us to carry too much, so we refuse to do it. See? We're smart. I'm strong enough to work, but nobody has ever tried to ride me. Well, that was until yesterday when something really strange happened to me.

My master took my mom and me into Jerusalem to buy some supplies. I like going to town because there are lots of people around and lots of things going on. Anyway, my master tied my mom and me to the post, so no one would steal us, I guess. My master saw one of his friends and stopped to talk for a few minutes. I was just looking around and watching all the people. One lady was standing in front of the fruit bins. She picked up a fig, looked at it and then put it back. Then she picked up another one, looked at it and put it back. I don't know why she was doing that. Maybe she just likes to pick up things and put them back. She just kept doing that. When donkeys work we want to get something done, but this lady was just moving figs around. Never could figure out why she did that.

I forgot about the lady when I felt something brush up beside me. It was a man. I did not know who he was and I was a little scared. When he walked around in front of me, my mom turned her head to see what he was going to do. Well, he reached for my rope and started to steal me. Mom jerked her head back and pulled against her own tether. She wanted to stop him. That's when I let out my "Hee-haw! Hee-haw!" trumpet alarm.

Just then, my master looked around and said to the man, "What do you think you are doing?" I knew I would be okay, because I figured my master would tell him to leave me alone.

The man told my master that the Master needed me. I was confused because I thought that my master was the big boss. I was even more confused when my master told the man that it was okay for him to take me. Was he giving me away just like that? He patted me on the head and told me to do whatever it was that the Master wanted me to do. I figured it must be okay because my master likes me and he wouldn't let somebody take me who was going to hurt me. I still didn't know who this other Master was.

I looked over at Mom and she was smiling a big donkey smile that only donkeys can see. Then she nodded her head that it was okay, and so, I let him lead me away. Remember, I am a donkey, and donkeys don't do anything they don't want to do, so I let him take me.

The man led me down the street and onto the main road that leads into the city. There were lots of people and they were shouting really loudly. I couldn't make out what they were saying, because they were all shouting at the same time. I didn't know what was going on. We kept getting closer and I saw that they were surrounding a man. I didn't know who he was except that he was right in the middle of everything. Somebody stood beside him and started shouting louder than anybody else, and the crowd hushed to hear what he had to say. He told the crowd that he had seen this man raise Lazarus from the dead and the man who they were making a fuss over was their Messiah. And then somebody else yelled, "That's right. And he fed

5000 people when they were hungry. Remember?" and the crowd yelled, "That's right! He did. We remember. He is our Messiah. He is our Master." I'm telling you, the word spread really fast that the Messiah had come and everybody started dancing and praising God and worshiping this man. I had never seen anything like it in my life.

The man who was going to steal me led me right up to the man they were making a fuss over. I was so close to him that I brushed up against him. When he looked at me, I knew this must be the Master who needed me to do something. Then something happened that I didn't expect. A man took off his coat and draped it over my back. Guess what happened next! They lifted the Master up and set him on my back. Nobody had ever sat on me before, but I knew exactly what to do. I knew that I had the greatest honor among donkeys. I had been chosen to carry the Master into the city of Jerusalem. This was my part in God's plan. I was very happy.

Other people started taking off their coats and putting them on the ground for me to walk on. A lot of people ran to the palm trees and pulled off branches and laid them down like a carpet in front of me, but I knew it was not for me. It was for the Master. So I carried the Master all the way to the Temple. I walked as reverently as I could and held my head up like a royal donkey would. I was just walking and carrying the Master. The people all around me were shouting "Hosanna! Blessed be the one who comes in the name of the Lord!" In my heart I was shouting too, but I knew I was supposed to be quiet, so I didn't hee-haw, but inside I was thanking the Lord that He had chosen me to carry the Master. I rejoiced that I could do my part in God's plan of salvation.

So, that's what happened to me yesterday. When you think of me, remember that everybody has a destiny and a work to perform to advance the kingdom of God. It might seem really small, but do it anyway. If I had dug my hoofs in, locked my knees and refused to move (like donkeys sometimes do), well, another donkey would have done my part and I would have missed my blessing. So, do whatever your part is to get the message of salvation to others. Remember to do whatever God tells you to do.

Thank you for listening to my story and remember: What I did wasn't very much, but it was very important to the Master. So, do whatever the Master wants you to do.

*Ellie Schultz and her late husband, Elmer, served on homestaff with WEC International in the 1970s. Currently, as a part of a ministry team within her church, Ellie writes stories for the children's ministry. "We are offering our talents to assist WEC/ROH in the story-writing capacity," says Ellie. "If you need a story written for your lesson, or just want to brainstorm, please e-mail me <SchultzEle@aol.com> and we can determine the best way to meet your need."*

# Dance to Glorify God

BY SUSAN ALEXANDER

**D**ance is the ability by which movement gives outward expression to that which is inside the human body, soul and spirit. To dance is to move, to breathe, and to share the glory of the Lord with the expression of your gift in your own identity. I find the body one of our most intimate and natural ways of expressing who we are. Through dance therapy we can elicit vulnerability, expand one's kinesphere (all the points you can touch when reaching forward, down, up and sideways) and develop a movement repertoire pertaining uniquely to our own bodies. As we dance or move we can learn about ourselves. Without a doubt expression of one's emotions is also the clearest and most vital way to connect to another person.

Nonverbal communication is approximately 80 percent of our make-up. Often we do not give this kind of communication the credit it deserves for its ability to help us understand ourselves and heal.

When I worked as a dance therapist in the mental health field with individuals whose thought processes were delayed and physical movements impaired, I was challenged to find ways to understand and engage in a relationship with them. Their ability to feel, understand, and develop new ways of learning made me aware of God's creativity to make us all different for the glory of his kingdom.

The expressive arts allow for freedom, creativity, color, music, reflection and time to connect with oneself and others. Using movement I saw that individuals could explore the rhythms in their bodies and in space, time and weight. We moved to music, created shapes with our bodies, danced in partners, and choreographed small dance sequences. This expression of each one's character demonstrated the emotional state of the individual. In connecting nonverbally, I could witness their emotions and with few words we could discuss feelings while moving.

This dance/movement experience also coincides with use of the arts. Working with an art therapist, together we created a space for expression to be held, shared and nurtured. As individuals and in groups, we painted murals, colored, created and designed. Individuals, living with different thought processes and coping skills for given tasks, demonstrated both ability and different ways of expression within the human soul.

Expressing one's self using the arts suffers no limits but offers many choices. What a valuable gift to give those who feel limited in their abilities! Seeking out, through dance and art therapy, the "hidden parts" in individuals disabled by Down Syndrome, Schizophre-

(concluded on page 5)

# Music Therapy for Emotionally Damaged Children

BY MARIA KODDE

**D**o you know any child who doesn't like music? Even a child who doesn't like to sing may like to play percussion or listen to the music of his favorite band. Emotionally damaged children need a chance to enjoy music, also.

Music is more than fun and enjoyment, however. In this article I want to give an idea of how music activities can be used to help resolve social and emotional problems of children in a children's home. Of course having fun together in music can be very therapeutic. But besides fun, music offers the possibility of exercising skills important for healthy social and emotional development.

In the next paragraphs I'll explain why skills like *concentration*, *expression*, *taking initiative* and *adapting to others* are relevant for emotionally damaged children. I will also describe how these skills can be practiced in music activities.

## CONCENTRATION

As a result of traumatic experiences some children deal with concentration problems. They find it hard to focus on what they want to (or have to) do. Concentration is necessary to achievement, especially in school situations. Music offers playful and/or competitive exercises in which children learn to fix their minds on the sounds they hear. These exercises can be purely musical (repeating a demonstrated rhythm on an instrument) or made into a game (Who remembers most of the sounds he heard?).

## EXPRESSION

Children who are emotionally damaged deal with their feelings in various manners. Some of them are extrovert; they show rebellious behavior and/or anger toward other people. Other children are very timid; they don't dare to talk at all and keep their feelings inside. For both of these groups it is important to find a right way to express their emotions.

Musical improvisation offers children a way to create something of themselves and express underlying emotions. The child can also be invited to join (listen, play along or dance) certain music that represents an atmosphere or feeling. In this indirect way they can express emotions.

## TAKING INITIATIVE

I don't have to explain that traumatic experiences have a negative effect on children's self-image and self-esteem. Playing music is a way to let others hear that you are there.

For children with very low self-esteem, just making sounds on an instrument while someone else listens can be scary. These children need experiences of success while playing an instrument in a group or solo. They have to learn to trust their own (musical) ideas. A child gains self-esteem especially when his or her musical ideas are followed by someone else who plays along. Musical improvisation offers a lot of possibilities to practice this leading and following (soft-loud,

fast-slow, etc.).

## ADAPTING TO OTHERS

Many traumatized children do not trust other children or adults. They show unpredictable behavior and are very disobedient. These children have to learn to deal with authority and be open toward peers.

When playing in a group, a child needs to listen to what others play and adapt his music to what he hears. In musical improvisation the child follows the music leader in movement, rhythm or other musical aspects (soft-loud, fast-slow, etc.). This exercise will bring the child positive experiences of following and adapting to others.

## REMAINING ISSUES

Although in this article I cannot describe the full potential of music therapy with emotionally damaged children, following are some of its important issues:

- The role of the therapist/teacher
- The role of Jesus, healer of emotional wounds, in therapy
- The setting and sequence of activities
- An approach focussed on processing trauma.

Music therapy offers many benefits to the emotionally damaged child.

*Maria Kodde is a Dutch music therapist. In 2005 she did an internship with children in Casa Bernabé (Guatemala) orphanage and school, working with the school's music teacher, Vivian Douglas. Maria's thesis "A mi le toca" was officially published in June 2006. For the complete thesis in English send an e-mail to [mlkodde@hotmail.com](mailto:mlkodde@hotmail.com)*

# NEWS & EVENTS



## NEW TRAINING TOOL NOW AVAILABLE

Crisis Care Training International has just released the second module of its training curriculum, *Offering Healing and Hope for Children in Crisis: Module 2, Street Children*.

The 200+ page manual offers 18 lessons for training those working with street children. The course contains descriptions and a history of street children, research into and development of multi-phase projects for reaching and helping these children, health concerns of the children, substance abuse issues, negative behaviors and authority issues as well as spiritual nurture of the children and care of the street workers. The training packet also includes a DVD containing pertinent film clips for use in teaching the course and a CD of more than 100 visual aids.

Developer of Module 2, Andy Sexton, B.Ed., hails from Australia. Currently he works out of Uganda with Oasis as Global Director for Children at Risk.

Cost of the training packet for the new street-children module is \$45. The foundational textbook for this module, *Street Children: A Guide to Effective Ministry*, can be purchased for \$15.

The core module of the curriculum, *Trauma and Crisis Care*, is also available at a cost of \$40 and its textbook *Healing the Children of War: A handbook for ministry to children who have suffered deep trauma*, for \$15. (Please note that all prices quoted are US dollars and do not include postage and handling.)

For further information contact:

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## GLASGOW TRAINING

Vicki Shaver, head of the B.A. program in Theology with Children's ministry at the International Christian College in Glasgow, Scotland will host a training seminar August 14-18 at the college. Along with Vicki Shaver, Phyllis Kilbourn and Andy Sexton (Oasis' Children at Risk Global Director) will address children-in-crisis and street-children issues. For more information, e-mail Vicki at: [college@icc.ac.uk](mailto:college@icc.ac.uk)

You can also check their Web site: [www.icc.ac.uk](http://www.icc.ac.uk)

## BARNABAS: FOURTH QUARTER

We will be addressing issues of refugee and immigrant children. If you are working with children in these circumstances, or know someone who is, we would love to hear from you. Successful strategies that meet the particular needs of these children or topical articles are welcome.

## RESOURCE:

Sandee Sledd, children's pastor for at-risk children, highly recommends "Confident Kids" material for use with children in crisis.

Confident Kids is a Bible-based support group program offering a life skills curriculum that helps families with children ages 4-12 years deal with the stresses of living in today's world. The program is used by churches and other Christian organizations to offer hope, help and healing to struggling kids. They also are offering a training seminar in the use of their curriculum in Seattle this fall.

Contact: [www.confidentkids.com](http://www.confidentkids.com)

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(Dance concluded from page 3)

nia and Autism uncovers pure beauty and innocence.

While working with at-risk adolescent girls, I allowed them freedom to move in their own time and space, attuning themselves to their bodies to sense what they were feeling when responding to their own movement. I often asked them, "Do you notice any tension in your body?" and "What movement feels comfortable or uncomfortable? Which pace of movement do you prefer?" By engaging in an awareness of their bodies, the girls were able to connect to an "inner knowing" and begin to understand and find healing for needs in areas of depression, self-esteem, acceptance and belief.

Our relationship to God is also enhanced by this means of praising him. Psalm 150: 4-6 says, "Praise him with tambourine and dance...." God is honored by the dance as we give him the credit for our enabling. Susan Alexander currently provides therapeutic services to children in a small orphanage in Honduras, and also trains teachers. Susan received her M.A. in Expressive Therapy/Mental Health Counseling at Lesley University, Cambridge, MA. Susan says, "If you are interested in using dance in your ministry, please contact me." <[barefeetdancer@hotmail.com](mailto:barefeetdancer@hotmail.com)>

## CAREGIVER'S TIME OUT



Let me introduce you to two of my twentieth century “Heroes of the Faith.”

### GERMANY, 1940s

Stripped naked, falsely accused, humiliated beneath the glare of the lights and the stare of the Gestapo, **Viktor Frankl** stood shaved and shivering in a Nazi courtroom. They had taken his home, his freedom, his possessions, and had even killed his family. Yet, as Frankl faced the men who had robbed him of everything, he realized that one thing they could never take away: his choice of attitude.

He could choose despair or hope, bitterness or forgiveness. He could choose to wallow in self-pity or to endure. The quality of his outer life was beaten into submission ... but his inner life was his to rule.

### CHINA, 1980s

**Pastor X** has endured a total of 25 years imprisonment for his Christian faith. His testimony, shared in person at the Lausanne Congress, is incredibly moving. His jailers gave him the worst job they could think of—cleaning out the human cesspools. Day after day, month after month. You’d think that this denigrating task would have caused him to be angry, resentful, doubting God’s love for him and perhaps even questioning his own affection for his Savior.

Quite the opposite! Out in the cesspool, knee deep in filth, no one came near him. In the barracks they were watched closely, but here, to his heart’s content, he quoted Scripture verses aloud, praised God and

sang hymns. One of his favorite hymns was—

*I come to the garden alone/While the dew is still on the roses/And He walks with me and He talks with me/And He tells me I am His own/And the joy we share as we tarry there/None other has ever known.”*

Imagine it! A stinking human cesspool becomes a beautiful “garden” where he meets with his Lord! The fragrance of Jesus’ presence overcomes the demoralizing circumstances. Like Viktor Frankl he would not allow himself to be crushed and defeated. Instead he chose an attitude of gratitude and worship. The choice was his.

What about you—and me? When circumstances overwhelm us, we have a choice—focus on God or focus on our problems. Charles Swindoll wisely said, “Life is 10 percent what happens to us and 90 percent how we react to what happens.”<sup>1</sup>

Daily, as caregivers, we confront problems, disappointments, unmet expectations, death, pain, rejection, struggles, squalor and poverty, antagonism to our ministry or relationship breakdowns. Do we react to the circumstances or respond to Jesus in the circumstances?

At the end of a day I find it helpful to test my AQ (Attitude Quotient) and am sometimes shocked to see the degree of negativity, self pity or a critical spirit.

I remember well a time in the Congo when I was feeling particularly “down” because of severe tensions in the team. My JQ (Joy Quo-

tient) was about 10 percent and my AQ toward a certain team member was seriously negative. That night, as I prepared the following day’s Bible school lecture my eyes locked on Hab. 3:17–19. A battle raged in my heart and mind. Couldn’t God see that I was the “injured party”? I was not willing to let go of my pride and anger, my unforgiveness and self-righteous attitude. Yet deep down I knew I was trapped in a cage of my own making.

Breakthrough came when I re-wrote those verses using my own circumstances. “Though..., though..., though... (the list went on) yet will I rejoice in the Lord. I will be joyful in God my Savior.” It had to be a conscious choice on my part to let go and allow the Father to minister his love and grace and gently show me what He wanted me to learn. Could I, like that Chinese pastor, make of those difficult circumstances a “garden” where I could feel the presence of Jesus? Slowly peace and joy returned.

It’s helpful to remember that our immediate circumstances have their purposes and we need to let them happen. J.B. Phillip’s translation of James 1:2–3 exhorts us: “When all kinds of trials and temptations crowd into your lives, my brothers, don’t resent them as intruders, but welcome them as friends! Realize that they come to test your faith and to produce in you the quality of endurance.”

What steps can you take today to see attitudes transformed? Choosing a right attitude and allowing the Holy Spirit to minister inevitably leads to greater levels of peace, contentment, joy, hope and trust.

*Since evacuating from The Democratic Republic of Congo (Zaire) in 1991, Becky Bee has worked for WEC in Australia and New Zealand as candidate director and for nine years on the faculty of Worldview Centre for Intercultural Studies in Tasmania. She and husband Graham currently advise and give member care to the WEC team in East Timor.*

<sup>1</sup> Swindoll, Charles 1978, *Killing Giants, Pulling Thorns*, Multnomah Press, Portland, Oregon



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