

ART TEACHERS AND ABUSED CHILDREN

Vesna Vesela Bilić

Faculty of Teacher Education, University of Zagreb, Croatia

ABSTRACT

The aim of this paper is to provide a basic overview of the ways art teachers can use drawings (artistic expression) to identify and assist children who are traumatized by abuse.

Children's exposure to various forms of abuse in families (physical, emotional and sexual abuse and neglect), and exposure to traditional (bullying) or electronic peer violence (cyberbullying) may result in serious consequences for the child's health, welfare and functioning in life and school.

Since abused children have difficulties verbalizing inner emotional states and experiences due to fear, shame, trauma repetition and memory difficulties, artistic expression through symbols can help them externalize cognitively difficult experience and thus reduce the symptoms of trauma and feelings of powerlessness.

Knowing the specifics of the abused children's drawings can significantly contribute to the recognition of this problem, and serve as a starting point for the discussions with children about what they wanted to express (indirect interview). However, conclusions should not be made about the possible abuse on the basis of a single drawing, but a series of drawings containing a number of distinctive signs which are complemented by the information obtained through conversation with the child.

Schools are frequently the only safe environment for the abused children, and teachers are important persons who can help children access the inner world through artistic expression, and in

case of abuse, they can offer them help and protection, therefore, their education regarding this issue is imperative.

Key words: *domestic abuse, bullying at school, abused child's drawings*

INTRODUCTION

Being a "consoler and a reconciliator" and the most valuable replacement for the insufficiencies of life which it humanizes and finds at least the expression, if not a solution to the problems (Hauser, 1977), art is extremely important to a growing number of pupils facing a variety of problems, with the abused being particularly distinguished due to their vulnerability and unhappiness. For these pupils an encounter with a work of art may, among other things, lead to the purification of emotions (catharsis), i.e. their clarification and understanding (Oautley & Jenkins, 2003), and retrieving the "lost and overwhelmed realms of consciousness," or may be the protection against fear (Hauser, 1977:100). However, besides the reception of a work of art, pupils should be encouraged and instructed to artistically express themselves, as this is increasingly associated with their welfare, and is even credited with a therapeutic effect. The essence behind the beneficial, therapeutic effect lies in the creative activities that provide the children engaged in the inner dialogue with themselves with new insights about themselves and the surrounding world (Tomašević Dančević, 2005). With the emphasis on the focused art therapy, which is also associated with school success, recent studies emphasize the importance of spontaneous artistic interventions, especially in teaching art. As a result of their daily contacts with children, all teachers are on the "front line" when it comes to the prevention of violence and abuse. Since abused children may express their feelings through drawings more frequently than in words, their art teachers have an exceptional role in the early recognition of problems and adequate response-helping this group of children. It is worth mentioning that the timely recognition of the problem may prove more beneficial than the most qualified help which may come late. Thus, in addition to the providing conditions and devising strategies that encourage, monitor and improve child's individual artistic language, the new role of the teachers in identifying, prevention and even treatment of traumatized children is increasingly emphasised (Pivac, 2006).

Therefore, the aim of this paper is to provide a basic overview of how art teachers can use drawings (artistic expression) to identify and assist children who are traumatized by abuse within the family and at school.

CHILD ABUSE

Child abuse may be defined as all forms of physical and/or emotional ill-treatment, sexual abuse, violent behaviour, neglect and negligent treatment or exploitation of children resulting in actual or potential harm to the child's health, survival, development or dignity in the context of a relationship of responsibility, trust or power (WHO, 2006).

Numerous studies suggest that abuse is a widespread phenomenon. Thus Profaca (2008), relying on the information issued by the U.S. Department of Health, states that in the developed countries the prevalence of neglect is between 30-40%; physical abuse between 19-28%; sexual abuse between 9-16%; and emotional abuse between 7-34%. In Croatia, based on the data obtained from young people, 15.9% of them were subjected to physical abuse, 16.5% to emotional, 14.8% witnessed domestic violence, 14% were subjected to sexual abuse, and 2.5% to neglect (Buljan Flander, 2007).

TYPES AND CONSEQUENCES OF CHILD ABUSE WITHIN THE FAMILY

Thus, based on the presented data, a large number of children are exposed to physical, emotional and sexual abuse, as well as neglect in their own families.

Corporal punishment and physical abuse

For centuries, in families throughout the world, corporal punishment or physical disciplinary measures, whose purpose was for the child to experience pain and/or discomfort but no injury, was a common method of correction or control of the child's behaviour (Gershoff, 2008). However, even today there are some well-known strategies used to discipline children: making children kneel on hard or sharp objects, pinching or shaking them, pulling their hair or ears, washing children's mouth with soap, forcing them to swallow hot spices or to stand or sit in uncomfortable or painful positions; depriving children of water or food, etc. Some parents' response to their children's inappropriate, mostly aggressive and defiant behaviour is impulsive, angry and without control (*impulsive corporal punishment*), while others' response may be quiet, deliberate, planned, and their actions are not accompanied by strong emotion (*instrumental corporal punishment*). Parents believe that this is an efficient way, especially with

younger children, to ensure their words and warnings will be understood, and that punishment does not cause harm when used moderately. Unfortunately, when corporal punishment gets out of control, it frequently turns into physical abuse, and it is difficult to distinguish between these two forms of unacceptable parental behaviour.

The term **physical abuse** of children refers to repeated or a single instance of brutal and intentional infliction of pain, physical injury, as well as irresponsible actions of parents and other persons that include potential risk of physical injury, the consequences of which may or may not be visible. Although the frequency and intention are repeated as a criterion in determining physical abuse, it is important to say that individual acts of brutality against a child which may result in hospitalization, in addition to unintentional actions (allowing a child to play with electricity, gas; exposing a child to extreme cold, heat or noise) can also be termed abuse. However, some of the most deliberate forms of physical abuse are: violent shaking, vigorous pushing, hitting with fists, kicking or hitting with various objects, beating, biting, stabbing, physical restraint, suffocation, i.e. forms of abuse whose consequences are visible (in the form of bruises, welts, fractures, etc.) or those that are not immediately visible (brain damage or damaged internal organs).

Emotional abuse

Unlike physical abuse, whose effects are usually easily visible, and it is easier to prove parents' violent behaviour, the effects of emotional abuse, although very destructive, are rarely visible (Wright, Crawford, DelCastillo, 2009). As a result, not much is known about this widespread form of abuse, it is not talked about as much and is harder to identify, consequently, providing assistance usually fails. Emotional abuse may be defined as persistent hostile or indifferent behaviour of the parents conveying to the child that he or she is worthless, unloved, inadequate, which impairs the child's emotional stability and psychological capacity, and also negatively affects the child's development and well-being.

Emotional abuse differs from other forms of abuse in that it relates more to the relationship, rather than an individual situation, and does not require direct contact. Among the many forms of emotional abuse, commonly emphasised are rejection (acts that communicate desertion or repudiation of the child's personality, feelings, needs, values, and interaction without emotion) (Iwaniiec, 2006). Parents' insults, debasement and name calling (e.g. dummy, idiot, sluggard) as well as ridicule, derision,

constant searching for flaws, or behaviours that degrade, shame the child or cause fear, in addition to ignoring the child's needs have devastating effects on their socio-emotional development.

Sexual abuse

Sexual abuse refers to all types of age or developmentally inappropriate sexual contact between an adult and a child which the child does not understand and therefore cannot give an informed consent to. Sexual abuse includes:

- a) **involvement of a child in sexual activity without physical contact** (making sexually suggestive comments to a child, having a child watch sexual activities, exposing a child to pornographic content, touching a child inappropriately, showing one's private parts, masturbation in front of a child, soliciting a child to undress and/or masturbate, voyeurism in front of a child);
- b) **involvement of a child in sexual activity with physical contact** (sexual intercourse, oral sex, penetration, touching the child's private parts or encouraging a child to touch the private parts of the abuser, rubbing genitals against the child's body or clothing) (Buljan Flander & Kocijan-Hercigonja, 2003).

Neglect

Neglect is parents' deliberate, but often also inadvertent, failure to meet a child's basic needs in a manner that is likely to result in serious impairment of the child's physical and psychological development. It may be physical, emotional, educational or health related.

It has long been believed that child abusers are strangers; however, it was found that all forms of neglect and abuse are most frequently committed by biological parents and other family members (elder siblings, uncles, grandparents), i.e. the ones who are expected to take care of, protect and love a child.

CONSEQUENCES OF CHILD ABUSE WITHIN FAMILY

There are many effects of child abuse and they may be: a) short-term (effects occurring immediately after the abuse or during childhood and

adolescence), and b) long-term (effects that are present in the lives of abused persons long after the abuse). These effects have an impact on the emotional, social and cognitive functioning of every individual. The consequences will depend on a combination of a number of factors: age and developmental status and the period when the abuse occurred; the type of abuse; frequency and duration; the relationship between the victim and the abuser (Bilić, 2008).

Generally, and especially during childhood, the effects of abuse are most noticeable on the emotional level. Nevertheless, emotionally-based problems frequently change from the manifest behaviour to disorders that are broadly classified as externalizing and internalizing.

The basis of the externalizing disorders are the emotions of anger, hostility, aggression, whereas the internalizing emotions are based on sadness and anxiety with the pronounced tendency to withdrawal. One of the externalizing problems of abuse which children frequently exhibit is aggression directed towards objects, their peers and even teachers. However, they often turn the aggression towards themselves and become self-destructive, they begin to distance themselves from people, or may even become suicidal (Conte, Berliner, 1988, in Killen, 2001). It has long been observed that children who have been physically punished and abused begin to exhibit similar behaviour towards others, especially peers, i.e. instead of being the victim, they become the insensitive bullies (Reeve, 2010:441).

Internalizing problems observed in the abused children are usually the symptoms of anxiety and depression. Anxiety usually appears as a result of ambivalent feelings of being deceived and helpless in children whose experience is dominantly marked by threat. Researchers have associated the occurrence of depressive symptoms, especially in children who have been neglected and emotionally and sexually abused, with the loss of a sense of personal value. It can manifest itself as: a) a sense of worthlessness ("I am no good at all"); b) helplessness ("I am not able to help myself"); c) hopelessness ("Things will always be this way") (Wenar, 2003). Parental behaviour can distort the battered children's "image of themselves as valuable human beings who deserve to be loved" (Oatley & Jenkins, 2003:329). Their sadness and depression are usually expressed through physical passivity, apathy, indifference.

Some abused children also face ultimate experiences of threat and violence, especially in cases of severe beatings and sexual abuse, which go beyond common childhood experiences. This causes them to feel helpless, frightened, unprotected, powerless and without control, therefore, psychological trauma is the result of all these events and associated feelings.

The most typical symptoms of trauma are: a) hypervigilance (constant anticipation of danger), b) intrusion (recurring memories), and c) constriction (helplessness and numbness) (Herman 1996). Some types of abuse are listed among traumatic events that can cause post-traumatic stress disorder (PTSD) (Wenar, 2003).

VIOLENCE IN THE SCHOOL CONTEXT AND ITS CONSEQUENCES

In recent years, there have been growing concerns among parents and teachers regarding the increasing violence among children. Unlike conflict situations, i.e. mutual interaction among peers, there is an increasing number of children exposed to deliberate, extremely negative and repeated violence from one or more peers. The actual or perceived strength of the bullies is disproportionate in relation to the abused and, consequently a child who is too powerless to resist and defend him or herself suffers physical and/or emotional harm, hence, we are talking about peer violence or bullying (Bilić, 2008).

According to their manifestation, violence towards peers may be:

- a) **direct** (open): physical (hitting, pulling, destroying personal belongings) or verbal (yelling, insults, name-calling, using threats to cause fear);
- b) **indirect** (disguised) spreading rumours, slander, lies they want to harm the victim, cause pain or disrupt close relationships and friendships, with the bully trying to remain unknown (Bilić, 2010).

Modern technology, especially the Internet and mobile phones have expanded the traditional techniques of bullying and have opened new paths for old forms of violence, but also some new modalities for peer violence, and have brought severe risks for children's psychological health, safety and welfare (Mason, 2008).

A new form of peer violence, called online or electronic violence (cyberbullying), may be defined as intentional and repeated violent behaviour of individuals or groups with the aim of causing harm, pain or injury to others, through the use of electronic devices. This type of violence most frequently occurs via SMS and MMS messages, e-mails, blogs, forums, websites, video messaging and, currently the most popular, social networks (MySpace, Twitter, Facebook). According to Tokunaga (2010) numerous studies have shown that 20-40% of pupils report that they have been victims of electronic violence (Aricak et al., 2008; Dehua et al., 2008; Smith et al.,

2008; Ybarra & Mitchel, 2008), while other researchers believe that as many as 72% of children aged 12-17 have at least once been victims of electronic violence (Juviven & Gross 2008).

Mason (2008) and Li (2008) emphasize that in its transformation from physical to virtual, violence has taken on new forms, with the most common being:

- a) **Online harassment** via persistent repetition of unpleasant, malicious or cruel messages, so called "text war" (Hinduja & Patchin, 2008).
- b) **Online threats, intimidation and blackmail** via mobile phone or e-mail containing threats of physical harm or threats to reveal secrets, publish photos, etc., and blackmail claiming that the threats would be realized if the child does not provide money.
- c) **Sending video messages** whose aim is to ridicule or humiliate, and sending nude, partially nude or digitally manipulated photos using MMS messaging or posting them on websites (sexting).
- d) **Using and creating web sites** with fabricated stories, offensive comments, disinformation, photographs and similar compromising content at the expense of peers, simultaneously requiring other peers to evaluate and vote for the ugliest, most stupid, etc. Social networks have frequently been places where group hatred has been encouraged, and it seems as if they are dominated by „groups of haters“.
- e) **Identity theft** occurs when a bully pretends to be another person and sends harmful information or reveals private information.
- f) **Exclusion / ostracism**, i.e. removing someone from a friends list or excluding them from online groups.

While traditional bullying usually happened only at the school premises during reduced supervision (lunch break, going home, etc.), the bullies were known or there were significant chances that they would be exposed and punished, in addition to them being able to monitor the reactions of their victims to violent behaviour. The victims were able to fight or flee from the bully, while the embarrassment and injuries were known to fewer people, i.e. a small number of classmates or schoolmates.

Electronic violence usually happens outside the school, that is, the location is unknown, it can happen anywhere, at any time and at any moment - "non-stop violence," and furthermore, it allows the identity of the bully to remain unknown. The anonymity is the reason that bullies feel they can violate all norms and rules and get away with it, in addition, they have no clear feedback about the damage their behaviour has caused to another

person. Anonymity, distance and the awareness that there is no social assessment of behaviour encourage acts of violence even among the pupils who would probably never do something like that in a "face to face" communication (Citron, 2009). Malicious information is available to the widest circle of people for as long as the bully wants, sometimes permanently, and in some cases the bully even has the support of virtual groups. Victims of electronic violence, on the other hand, do not usually know their bullies, hence they cannot confront them, defend or protect themselves, and what is more, neither their teachers nor parents can do much to help them.

CONSEQUENCES OF PEER VIOLENCE

In the light of what has been stated so far, the consequences of this form of violence are very serious, however, it is difficult to say how long-lasting they will be because it is a contemporary global problem which has not been in existence for very long. Studies that have been conducted so far suggest that the effects range from anxiety and frustration to life problems and serious consequences, depending on the duration and gravity of malicious acts (Tokunaga, 2010).

Although the reactions of children to traditional and electronic violence are similar, some differences can still be observed. Widespread humiliation, which in the life of an adolescent has a central role, may cause anxiety, loneliness and reduced self-esteem. Scientists warn that electronic violence may seriously affect the psychological well-being of children, and is associated with higher levels of stress and a series of negative emotions. Furthermore, it causes a greater sense of fear and a clear sense of helplessness, contributes to social anxiety, and children who are bullied by their peers are generally at greater risk of developing internalizing problems (Perren et al., 2010). A significant number of children exposed to violence, especially electronic, have been identified as having symptoms of depression (Perren et al., 2010; Wang, Nansel, Iannotti, 2011). At the behavioural level, it has been observed that victims are more frequently absent from school, have poorer school performance and begin to increase consumption of alcohol and drugs. Tokunaga (2010) reports that several victims of electronic violence have committed suicide, and believes that it was the suicide of a thirteen-year-old pupil, Megan Meier, which, unfortunately, drew the attention to the growing problem of peer violence around the world.

ABUSED CHILDREN IN ART CLASSES

Starting points for working with abused children in art classes

In addition to the previously mentioned effects of abuse, especially low self-esteem, anxiety and depression, it is very important for art teachers to know that abused children's basic trust in the world and people is destroyed, and that they have very pronounced feelings of guilt, fear and shame.

Insecure attachment to parents can result in difficulties in creating trust in other people and even their teachers. Abused children can be observed in the classroom as those children showing lack of trust, and this is an important issue that needs to be considered when making contact with them. Lack of trust is often the cause of estrangement and alienation from their peer groups and friends (self-exclusion). Although they withdraw from close relationships, especially in cases of peer violence, abused children desperately want them at the same time (ambivalence), and they seek opportunities for closeness and have a tendency to anxiously cling to their teachers (Bilić, 2008).

The second issue teachers have to take into account is the fear which is the consequence of a destroyed sense of security during growing up with bullying parents or peers, and building close relationships for this group of children is often based on fear. Children who grow up in such an environment see the world as a place defined by fear and pain, with the fear becoming their way of life permeating all aspects of their life (Cole et al., 2005).

Abused children often struggle with feelings of guilt. Since it is difficult to accept the fact that their parents abuse them, they attempt to explain their contribution to this state, especially in cases of sexual abuse. At the same time, there is a feeling of shame that others might learn that even their parents do not like but abuse them, and that their living conditions are unbecoming and inhumane. Teenagers are afraid of stigmatization, they think that abuse makes them very different from their peers and because of it they have a fear of rejection. We should also add that violent parents often assure their children very early that family secrets should not be talked about outside the house. Children are sometimes afraid that their parents might send them away or that the parents themselves might end up in prison. Generally, they are afraid of what will happen to them if they say something about domestic or school violence, and they are not certain if anyone will believe them.

Thus, guilt, shame, fear, and keeping secrets become additional causes of their suffering and the real factors that impede their normal functioning, confiding in teachers and verbalizing their experiences. All these elements are important in explaining why abused children prefer visual to verbal expression. It is easier for children themselves to use visual communication than to talk about painful feelings and experiences (Malchiodi, 2001). Teaching art provides opportunities for "visual dialogue" and communicating feelings without words, and therefore, it may have a beneficial and therapeutic effects for this group of children. Malchiodi (2001) emphasizes that a drawing is a means of conveying painful experiences, unspoken fears, anxiety and guilt.

Scientists provide a number of reasons for the poorer verbalization observed in abused children.

- a) Traumatized children may find it quite painful to talk about some events and feelings, and they are afraid of repeated traumatic experience, hence drawing offers them a solution that is less threatening than verbalization.
- b) Children exposed to physical and sexual abuse in general have a limited vocabulary and frequently say "I do not know" or "I cannot remember", or tend to talk only about some segments or small details.
- c) Perhaps the most important reason for difficult verbalization in abused children, according to the recent neurobiological research, lies in the problems of memorisation. Steele (2003) highlights two features of memory: implicit and explicit. The implicit memory stores some traumatic experiences, i.e. what we have seen, heard or felt, in other words, smells, sense of touch and taste, but there is no access to language so it is not possible to describe all of the above (Rotchild, 2000, in Steele, 2003). Content stored in explicit memory can be described in words. Tomography and PET scans revealed that trauma produces changes in the brain that make it difficult to identify and verbalize our experience (Van Dalen, 2001, in Steele, 2003). Since traumatic experience is not related to language, it remains at the level of symbols for which there are no words to describe it, so it is easier to communicate through pictures and symbolization - the process of providing a visual identity to our experience. Images contain all the elements of traumatic experience – events and emotional reactions. Based on everything mentioned so far, Steele (2003) concludes that in the approach to traumatized children we must use "sensory" interventions that allow them to express themselves and let go of that experience.

Therefore, if trauma caused by abuse is understood as an implicit experience in relation to a cognitive or explicit experience, it can be concluded that a drawing or a picture becomes necessary to help the children let go of the awful memories. In this sense, picture really is worth more than a thousand words, especially as it helps define what the experience has meant to the child. Since the abused children have difficulty verbalizing their inner emotional states and experiences and communication, there is a need for a non-cognitive approach. Therefore, artistic expression, such as drawing, painting or design can be appropriate tools in reducing their discomfort and an important aid in identifying and solving their problems.

ARTISTIC EXPRESSION-HELPING CHILDREN ACCESS THEIR TRAUMATIC EXPERIENCES

It is important to emphasize that regardless of its artistic level, artistic expression can help children express their deeply repressed problems in a non-verbal manner: using line, colour or shape (Tomašević Dančević, 2005:101). In this way children can access feelings and experiences that are cognitively difficult for them to understand, and artistic expression is a form of externalizing, or a way for children to eradicate negative experience and thus reduce the sense of helplessness and loneliness (Barberian, Bryant, Landsberg, 2003). Their drawing can speak instead of them through symbols, and symbolism or showing emotions and experiences through images can be more powerful than verbal descriptions, and consequently more acceptable for children (Tomašević Dančević, 2005).

Scientists (Steele, 2003; Malchiodi, 2003) state that **a drawing can help children in different ways:**

- Drawing provides a safe way to express experiences and feelings which are difficult to describe in words.
- A child abandons a passive role and actively attempts to externalize the traumatic experience.
- Drawing provides an opportunity for children to distance themselves from traumatic experiences.
- Feelings transferred on paper give the child a sense of control and power over them.
- Mastering experience helps children feel safer.

- Drawing has a self-calming effect, facilitates post-traumatic reactions and intrusive thoughts, and alleviates other effects of stress.
- All of the above helps the child feel more at ease, contributing to the reduction of anxiety and depressive mood.
- Drawing facilitates verbal report, helps to make verbal testimony clearer, and the story more structured.

SPECIFICS OF THE ABUSED CHILDREN'S DRAWINGS

In the analysis of drawings as an important way of expressing feelings and problems of abused children, Buljan Flander & Kocijan-Hercigonja (2003) maintain that children often repeat the same motifs associated with trauma, or the drawing itself has some characteristics of the traumatic event. If a theme is repeated several times in the same way, a child's problem can be identified with greater certainty (Kondić & Dulčić, 2009). Although drawings of abused children should be interpreted cautiously, they still vary in theme and style of expression in comparison with the drawings of children who have not been abused (Brooke, 2007).

Since a drawing can be a significant help in recognizing abuse, here are some specifics of the abused children's drawings identified in research:

- a) **A human figure** is a frequent topic in the abused children's drawings. Brooke (2007) reports that abused children, compared to their peers who have not been abused, are more frequently attracted by small figures. A small figure at or near the bottom edge of the drawing paper suggests a sense of inadequacy, insecurity and even depression (DiLeo, 1983). A figure which is too big is usually an expression of compensation for certain feelings (Kondić & Dulčić, 2009). Cantlay (1996) states that trauma is reflected in the drawing which includes a large head, big hands, poorly integrated body parts and excessive detail. Sexually abused children, unlike their peers, are particularly attracted by explicit features, and often show separation of the torso from the rest of the body or the absence of some parts as the need for denial of victimization or clenched legs due to fear of sexual assault (Brooke, 2007). However, it is important to note that the analysis should take into account the child's developmental stage, possible knowledge and socialization norms.

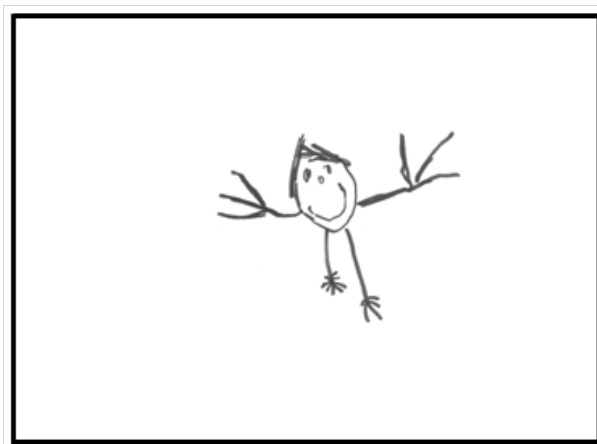


Figure 1. Person drawing by a 4½-year-old, Malchiodi (2001)

- b) **Face** - If a child draws his or her face, Kondić & Dulčić (2009:8) state that it will unconsciously express hatred, fear, confusion, aggressiveness, submissiveness. Spring (1988; in Brooke, 2007) points out that the drawing of abused persons often shows inexpressive eyes or tears in the eyes associated with guilt, but possibly also pain. Cantlay (1996) also emphasizes the importance of large, empty, dimmed eyes or abnormally small eyes and large pointed teeth. Drawings of mouth are also very interesting. Briggs & Lehman (1985, in Brooke, 2007) associate lack of mouth or straight mouth in the drawing with the secret circumstances of abuse, secrecy, or they may refer to people who cannot say anything. Huge circular mouth was observed in the drawings of sexually abused children and is associated with oral abuse, but also screams (Brooke, 2007).
- c) **Family drawings** of abused children can reveal family conflicts, isolation, encapsulated figures and classification into categories. Malchiodi (in Brooke, 2007) defines encapsulation as a visual prison and DiLeo emphasizes the feeling of isolation and lack of communication. However, abused children frequently avoid drawing a family or, according to Buljan Flander & Kocijan-Hercigonja (2003), some members are not shown, some are oversized and some miniaturized, which is connected with the child's relationship with individual family members.
- d) **Drawing of a house** - sexually abused children are particularly attracted to red houses, red curtains or doors, and they tend to omit the bedroom or show it in a bizarre way (Brooke, 2007). Another

possible indicator of sexual abuse is the inclusion of circles in general, and the circles are often accompanied by wedges that symbolize the sense of endangerment (Brooke, 2007). Cantlay (1996) emphasizes wedge-shaped windows, doors and large smoke in the drawings of abused children.

- e) **Drawing of a tree** – in the drawings of abused children, particularly at younger age, the trunk is generally separated from the tree top or the trees are dead. Kaufman & Wohl (1992: 34) report that the drawing of a tree significantly identifies male victims of sexual abuse and emphasizes that the threat to their manhood and masculinity is unconsciously associated with the tree.



Figure 2. House and tree drawing by a 6-year-old, Malchiodi (2001)

- f) **Drawing of the environment** which frequently portrays a storm can be an indicator of child abuse. In these drawings we can see strong shading, dark sky and the sun, and rain, which symbolize or suggests a threat (Brooke, 2007). Clouds over the human figure are associated with sexual abuse (Kaufman & Wohl, 1992). Floating images and lack of ground reveal chaotic and unstable environment, while the strong wind stands for the loss of control (Brooke, 2007).

- g) **Specific drawings** – drawings of a clown, which shows a smiling façade concealing true feelings are frequent among girls severely traumatized by abuse, while boys use sports helmets and protective equipment as a symbol of concealment (Kelley, 1984:424).
- h) **Kinetic activity and colour** - scribbles, dots, violent themes are frequently present in the drawings of abused children (Brooke, 2007). Shading indicates anxiety (Kondić & Dulčić, 2009). Frequently, there is also drawing and concealment. Colours that are often used are red and green or red and black (Spring, 1993, in Brooke, 2007). Excessive use of red can be a sign of distress or covert aggression, while green signals suppression of emotions or concealment, and children who use black express fear and grief (Kondić & Dulčić, 2009). Buljan Flander & Kocijan-Hercigonja (2003:21) indicate that insecure children draw using pale colours, usually in pencil, with insecure moves. Typical drawings of traumatized children without live characters and colours are an expression of depression (Kondić & Dulčić, 2009).

Malchiodi (2001) warns that a drawing which suggests abuse should be discussed with children and they should be asked about the elements of the drawing or elements that have not been included in the drawing. In this way, the teacher shows an interest in children, and can get more information than the child initially intended to express. Kondić & Dulčić (2009) also suggest a method of indirect interviews, and recommend that a child should be asked what happened in the picture, and what certain characters do, what habits they have, etc., but also about the child's feelings regarding the drawing. Therefore, drawing is an important starting point for initializing verbal communication, and encouraging children to tell their story, while asking questions facilitates verbalization. The ability to verbally express emotions means that the experience can be encoded in explicit memory, and that the child can manage it without fear and feelings of helplessness and pain. When this is achieved, symptoms of trauma begin to decrease (Steele, 2003; Malchiodi, 2003). Drawings should be interpreted with caution, and we must not neglect them because they can be an important source of information about child abuse. Engaging in deeper analysis and discussion with the child is recommended for those teachers who have additional training in art therapy, and others are suggested to cooperate with other experts who can help children process traumatic experiences.

Cantlay (1996) warns that we should not conclude on the basis of one, but a series of drawings that contain a number of signs, because one

feature is enough to suspect abuse. In particular, it should be checked if the child has a similar theme in his or her environment. Therefore, the author describes the case of a child who drew cactuses which were identified by experts as an unconscious expression of danger and threat, without first asking the child whether there were cactuses in his or her garden.

Naturally, in all cases of suspected abuse, school principal and the team of experts at school need to be informed and all activities in accordance with statutory provisions and Rules of Procedure in cases of violence against children need to be undertaken.

INSTEAD OF A CONCLUSION

Drawing as a symbolic representation of a traumatic experience, **enables the teacher** to see the child's view of that experience, himself and the surrounding world. Integrating thoughts and feelings with artistic expression may provide useful information in assessing the functioning of the child, but may also help estimate the relationship between the teacher and pupils. Schools are often the only safe environment for the abused children, and teachers are important persons who can facilitate children's access to the inner world through artistic expression, and in case of abuse offer help and protection. Very often, after drawing abused children may confide in their teachers. In such cases, it is important to allow children to say what they want without any suggestions, interruptions or corrections. It is important that the teacher does not reveal disbelief, fear, confusion, disgust, or other extreme reactions to the information revealed by the child. Since abused children often insist on secrecy and security, it is important to be straightforward and honest, prepare them for what will happen after the initial assessment, and inform them to what extent their secret and their privacy can be protected.

Contemporary times require teachers to have new competences, therefore, we need to emphasize the importance of education about how to approach children who are abused and, in general, children with disabilities, and in this respect art therapy has provided significant results. The innovative schools in the UK, Israel, USA, Canada, Australia and the Netherlands have combined techniques of art therapy with the educational goals, i.e. art therapy is considered an important addition of the curriculum because it facilitates psychological problems that may hinder the learning process, and the emphasis is on the importance of spontaneous artistic interventions in schools, especially in teaching art.

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Vesna Vesela Bilić

Faculty of Teacher Education, University of Zagreb
Savska cesta 77, 10 000 Zagreb, Croatia
vesna.bilic@ufzg.hr

SUSRET UČITELJA LIKOVNE KULTURE SA ZLOSTAVLJANOM DJECOM

SAŽETAK

Cilj ovoga rada je dati osnovni pregled o tome kako učitelji likovne kulture mogu koristiti crtež (likovni izraz) u prepoznavanju i pružanju pomoći djeci koja su traumatizirana zlostavljanjem.

Izloženost djece različitim oblicima zlostavljanja u obiteljima (tjelesno, emocionalno i seksualno zlostavljanje i zanemarivanje) kao i izloženost tradicionalnom (bullying) ili elektroničkom (cyberbullying) međuvršnjačkom nasilju, ostavlja ozbiljne posljedice na djetetovo zdravlje, dobrobit i funkcioniranje u životu i školi.

Budući da zlostavljana djeca imaju problema s verbaliziranjem unutarnjih emocionalnih stanja i iskustava zbog straha, srama, obnavljanja traume i poteškoća memorije, likovno izražavanje putem simbola može im pomoći da spoznajno teško razumljiva iskustva eksternaliziraju i tako umanje simptome traume i osjećaje nemoći.

Poznavanje specifičnosti crteža zlostavljane djece može značajno pridonijeti prepoznavanju ovog problema i poslužiti kao polazište za razgovor s djetetom o tome što je htjelo izraziti (indirektni intervju). Sugerira se da se ne donose zaključci o mogućem zlostavljanu na osnovi jednog crteža, već iz serije takvih crteža koji sadrže više karakterističnih znakova, koji se upotpunjeni informacijama dobivenim u razgovoru s djetetom.

Škole su često za zlostavljanu djecu jedino sigurno okruženje, a učitelji važne osobe koje djeci preko likovnog izraza mogu olakšati pristup unutarnjem svijetu, a u slučaju zlostavljanja pružiti im pomoć i zaštitu. Stoga je nužna njihova edukacija u ovom području.

Ključne riječi: *zlostavljanje u obitelji, zlostavljanje u školi, crtež zlostavljanog djeteta.*

UVOD

Umjetnost kao «tješiteljica i pomiriteljica» i najvrjednija zamjena za nedovoljnosti života, koji humanizira i nalazi barem izraz ako ne rješenje problema (Hauser, 1977) iznimno je važna sve većem broju učenika s

različitim poteškoćama, a među kojima se po ranjivosti i nesretnosti izdvajaju oni zlostavljani. Spomenutim učenicima susret s umjetničkim djelom, uz ostalo, može pomoći u pročišćavanju osjećaja (katarza), odnosno njihovom razjašnjenju i razumijevanju (Oatley, Jenkins, 2003) te da ponovno nađu «izgubljena i zasuta područja svijesti», a može biti i obrana od straha (Hauser, 1977, str. 100). No od recepcije umjetničkog djela učenike treba poticati i usmjeravati na umjetničko izražavanje koje se sve češće povezuje s dobrobiti učenika, pa mu se čak pripisuje i terapijsko djelovanje. Bit blagotvornog, terapijskog djelovanja leži u stvaralačkoj aktivnosti, koja djetetu u unutaršnjem dijalogu sa samim sobom pruža nove spoznaje o njemu i svijetu oko njega (Tomašević Dančević, 2005). Uz isticanje usmjerene terapije umjetnošću koja se povezuje i sa školskim uspjehom, u novijim studijama se naglašava i važnost spontanijih umjetničkih intervencija, osobito u nastavi likovne kulture. Zbog svakodnevnog kontakta s djecom svi učitelji se nalaze na «prvoj crti fronte» u prevenciji i sprječavanju nasilja i zlostavljanja. Budući da će zlostavljana djeca češće svoje osjećaje izraziti crtežom nego riječima, njihovi učitelji likovne kulture imaju iznimnu ulogu u ranom prepoznavanju problema i adekvatnoj reakciji, dakle pružanju pomoći toj skupini djece. Vrijedi istaknuti da od pravovremenog prepoznavanja problema ima više koristi nego od najstručnije pomoći koja dolazi sa zakašnjenjem. Dakle, uz osiguravanje uvjeta i osmišljavanje strategija kojima se potiče, prati i unapređuje djetetov individualni likovni govor, sve se više ističe nova uloga učitelja u prepoznavanju prevenciji, pa i terapiji traumatizirane djece (Pivac, 2006).

Stoga je cilj ovoga rada dati osnovni pregled o tome kako učitelji likovne kulture mogu koristiti crtež (likovni izraz) u prepoznavanju i pružanju pomoći djeci koja su traumatizirana zlostavljanjem u obitelji i školi.

ZLOSTAVLJANJE DJECE

Zlostavljanje se definira kao svaki oblik tjelesnog i/ili emocionalnog i seksualnog nasilnog ponašanja te zanemarivanja i nemarnog postupanja ili iskorištavanja djece, što rezultira stvarnom ili potencijalnom opasnosti za djetetovo zdravlje, preživljavanje, razvoj ili dostojanstvo, a u kontekstu odnosa odgovornosti, povjerenja i moći (WHO, 2006)

Brojna istraživanja potvrđuju da je zlostavljanje raširena pojava. Tako Profaca (2008), pozivajući se na podatke Američkog odjela za zdravlje, navodi da je u razvijenim zemljama prevalencija zanemarivanja od 30 do 40 %; tjelesnog zlostavljanja 19 do 28 %; seksualnog od 9 – 16 %; te emocionalnog od 7 do 34 %. U Hrvatskoj, a na temelju procjene mladih,

navodi se da je njih 15,9 % bilo izloženo tjelesnom zlostavljanju, 16,5 % emocionalnom, 14,8 % svjedočenju obiteljskom nasilju, 14 % spolnom zlostavljanju, a 2,5 % zanemarivanju (Buljan-Flander, 2007).

VRSTE I POSLJEDICE ZLOSTAVLJANJA DJECE U OBITELJI

Dakle, prema iznesenim podacima, veliki broj djece je u svojim obiteljima izložen tjelesnom, emocionalnom i seksualnom zlostavljanju te zanemarivanju.

Tjelesno kažnjavanje i tjelesno zlostavljanje

Stoljećima je u obiteljima diljem svijeta tjelesno kažnjavanje djece, odnosno primjena fizičke sile s namjerom da dijete doživi bol i/ili nelagodu, ali ne i ozljedu, bila uobičajena odgojna metoda za korekciju ili kontrolu djetetovog ponašanja (Gershoff, 2008). No i danas su dobro poznate strategije discipliniranja djece: klečanje na tvrdim ili oštrim predmetima; štipanje, drmanje; potezanje za kosu ili uši; ispiranje usta sapunom; prisiljavanje djeteta da proguta ljute začine; prisiljavanje djece da stoje ili sjede u neugodnom ili bolnom položaju; uskraćivanje vode ili hrane i sl. Jedan dio roditelja u trenutku reagira impulzivno, srdito i izvan kontrole na neprimjereno, najčešće agresivno i prkosno ponašanje svoje djece (*impulzivno tjelesno kažnjavanje*), a drugi to rade mirno, promišljeno, planirano, a njihove akcije ne prate snažne emocije (*instrumentalno tjelesno kažnjavanje*). Roditelji vjeruju da je to djelotvoran način da, osobito mlađa djeca, njihove riječi i upozorenja prihvate, a smatraju da im kažnjavanje ne nanosi štetu kad se umjereno primjenjuje. Na žalost, kad tjelesno kažnjavanje izmakne kontroli često prerasta u tjelesno zlostavljanje, a teško je odrediti granicu između ta dva oblika neprihvatljivog roditeljskog postupanja.

Pod pojmom **tjelesnog zlostavljanja** djece podrazumijeva se učestalo ili jednokratno grubo, namjerno nanošenje boli, tjelesnih ozljeda, kao i neodgovorno postupanje roditelja i drugih osoba koje uključuje potencijalni rizik tjelesnog ozljeđivanja, a čije posljedice mogu, ali i ne moraju, biti vidljive. Iako se ističu učestalost i namjernost kao kriteriji u određivanju tjelesnog zlostavljanja, važno je reći da i pojedinačni grubi napadi na dijete zbog kojih mora biti hospitalizirano, kao i nenamjerni postupci (dopuštanje djetetu da se igra strujom, plinom; izlaganje hladnoći, vrućini, buci) mogu se nazvati zlostavljanjem. No najčešće se među

namjernim oblicima tjelesnog zlostavljanja navode: silovito drmanje, snažno odguravanje, udaranje šakama, nogama ili različitim predmetima, premlaćivanje, griženje, ubadanje, vezivanje, gušenje, koji ostavljaju vidljive posljedice (masnice, modrice, lomove i sl.) ili one koje nisu trenutačno vidljive (povrede mozga ili unutarnjih organa).

Emocionalno zlostavljanje

Za razliku od tjelesnog zlostavljanja, čije su posljedice najčešće lako uočljive, a lakše je i dokazati da se radi o nasilnom ponašanju roditelja, posljedice emocionalnog zlostavljanja nisu često primjetne iako su vrlo razorne (Wright, Crawford, DelCastillo, 2009). Stoga se o ovom raširenom obliku zlostavljanja malo govori i zna, teže ga je identificirati, pa i pružanje pomoći izostane. Emocionalno zlostavljanje definira se kao kontinuirano neprijateljsko ili indiferentno ponašanje roditelja na temelju kojega dijete može zaključiti da je bezvrijedno, nevoljeno, neadekvatno, što oštećuje njegovu emocionalnu stabilnost i psihološki kapacitet, a negativno utječe na njegov razvoj i dobrobit.

Emocionalno zlostavljanje se razlikuje od drugih tipova zlostavljanja po tome što se više odnosi na odnos, a manje na događaj i ne zahtijeva izravne kontakte. Od brojnih oblika najčešće se ističe odbacivanje (činovi koji znače napuštanje djeteta ili nepriznavanje njegove osobnosti, osjećaja, potreba, vrijednosti te interakcije bez emocija) (Iwaniec, 2006). Roditeljsko vrijeđanje, ponižavanje i nazivanje pogrđnim imenima (primjerice, tupane, budalo, lijenčino, nesposobnjakoviću), kao i ismijavanje, ruganje ili konstantno pronalaženje mane, odnosno ponašanja koji degradiraju, sramote dijete ili izazivaju strah uz ignoriranje djetetovih potreba imaju razorne efekte na njegov socio-emocionalni razvoj.

Seksualno zlostavljanje

Seksualno zlostavljanje odnosi se na sve vrste seksualnih kontakata između odrasle osobe i djeteta, za koje ono nije razvojno pripremljeno, koje ono ne razumije i za koje ne može dati zreli pristanak. Seksualno zlostavljanje podrazumijeva:

- a) **uključivanje djeteta u seksualne aktivnosti bez kontakta** (davanje sugestivnih seksualnih komentara djetetu, promatranje seksualnih aktivnosti, izlaganje djeteta pornografskim sadržajima, neprimjereno dodirivanje djeteta, pokazivanje intimnih dijelova tijela,

masturbacija pred djetetom, nagovaranje djeteta da se skine i/ ili masturbira, voajerizam pred djetetom);

- b) **uključivanje djeteta u seksualne aktivnosti s kontaktom** (seksualni odnos, oralni seks, penetracija, dodirivanje djeteta po intimnim dijelovima tijela ili poticanje djeteta da dodiruje intimne dijelove tijela počinitelja, trljanje genitalija o tijelo ili odjeću djeteta) (prema Buljan-Flander, Kocijan – Hercigonja, 2003).

Zanemarivanje

Kad roditelji namjerno, ali često i nenamjerno, propuštaju zadovoljiti djetetove potrebe na način da to može utjecati na njegov tjelesni psihički razvoj, govorimo o zanemarivanju koje može biti fizičko, emocionalno, edukativno ili zdravstveno.

Dugo se mislilo da su zlostavljači djetetu nepoznate osobe, no utvrđeno je da su među najčešćim počiniteljima svih oblika zanemarivanja i zlostavljanja biološki roditelji i drugi članovi obitelji (starija braća ili sestre, ujaci, stričevi, bake, djedovi), upravo oni koji bi se o djetetu trebali brinuti, štiti ga i voljeti.

POSLEDICE ZLOSTAVLJANJA DJECE U OBITELJI

Zlostavljanje ostavlja višestruke posljedice: a) kratkotrajne (koje se javljaju neposredno nakon zlostavljanja ili tijekom djetinjstva i adolescencije) i b) i dugotrajne (prisutne su dugo tijekom života zlostavljane osobe), koje utječu na emocionalno, socijalno i kognitivno funkcioniranje. Posljedice će ovisiti o kombinaciji različitih čimbenika: dobi i razvojnom status te razdoblju kad se zlostavljanje pojavilo; vrsti zlostavljanja; učestalosti i trajanju; odnosu između žrtve i zlostavljača (Bilić, 2008).

Općenito, a osobito tijekom djetinjstva, posljedice zlostavljanja najuočljivije su na emocionalnom planu. No problemi utemeljeni na emocijama od manifestnih ponašanja često prelaze u poremećaje koji se široko razvrstavaju kao eksternalizirani i internalizirani.

U osnovi eksternaliziranih poremećaja su emocije ljutnje, neprijateljstva, agresije, a internalizirani se temelje na emocijama tuge i tjeskobe s izraženom tendencijom povlačenja. Od eksternaliziranih problema zlostavljanja djeca često iskazuju agresivnost koju usmjeravaju prema objektima, svojim vršnjacima pa i nastavnicima, ali nerijetko agresiju okreću i prema sebi pa postaju samodestruktivna, počinju se odvajati od

ljudi ili mogu postati suicidalna (Conte, Berliner, 1988; prema Killen, 2001). Davno je uočeno da se djeca, koja su tjelesno kažnjavana i zlostavljana, počnu na sličan način ponašati prema drugima, osobito vršnjacima, odnosno iz uloge žrtve prelaze u ulogu bezosjećajnog počinitelja (Reeve, 2010, str. 441).

Od internaliziranih teškoća kod zlostavljane djece najčešće se javljaju simptomi anksioznosti i depresije. Zbog isprepletenih osjećaja prevarenosti i nemoći kod djece čija iskustva dominantno obilježuje prijetnja javlja se anksioznost. Pojavu depresivnih simptoma, osobito kod djece koja su zanemarivana, emocionalno i seksualno zlostavljana, znanstvenici povezuju uz gubitak osjećaja osobne vrijednosti koji se manifestira kao: a) osjećaj bezvrijednosti («*Nisam ni zašto*»); b) bespomoćnosti («*Ne postoji način kako bih sebi mogao pomoći*»); c) beznađa («*Uvijek će biti ovako*») (Wenar, 2003). Roditeljskim ponašanjem kod zlostavljane djece narušena je «slika o sebi kao biću koje ima svoju vrijednost i koje zaslužuje ljubav» (Oatley, Jenkins, 2003, str. 329). Njihova tuga i potištenost najčešće se iskazuju kao tjelesna pasivnost, apatičnost, nezainteresiranost.

Neka zlostavljana djeca suočavaju se i s krajnjim iskustvima ugroženosti i nasilja, osobito u slučajevima teškog premlaćivanja i seksualnog zlostavljanja, a koja prelaze granice uobičajenih dječjih iskustava. U tome se osjećaju bespomoćno, prestrašeno, nezaštićeno, nemoćno i bez kontrole, pa je psihička trauma rezultat svih tih događaja i pripadajućih osjećaja. Najtipičniji simptomi traume su: a) hiperpobuđenost (konstantno iščekivanje opasnosti), b) intruzija (ponavljajuća sjećanja i c) konstrikcija (bespomoćnost i otupjelost) (Herman 1996). Neke vrste zlostavljanja ubrajaju se među one traumatske događaje koji mogu izazvati posttraumatski stresni poremećaj (PTSP). (Wenar, 2003)

NASILJE U ŠKOLSKOM KONTEKSTU I NJEGOVE POSLJEDICE

U novije vrijeme i roditelje i učitelje sve više zabrinjava učestalo nasilje među djecom. Za razliku od sukoba, odnosno obostrane interakcije među vršnjacima, sve je veći broj djece izložene namjerno, ekstremno negativnom i više puta ponavljanom nasilnom djelovanju od strane jednog ili više učenika, nesrazmjerne stvarne ili percipirane snage, zbog kojih dijete trpi tjelesnu i/ili emocionalnu štetu, a nemoćno je da se odupre i samo obrani, pa se govori o međuvršnjačkom nasilju (*eng. bullying*) (Bilić, 2008).

Po načinu izražavanja nasilni postupci prema vršnjacima mogu biti:

- a) **izravni** (otvoreni): fizički (udaranje, potezanje, uništavanje stvari) ili verbalni (vikanje, vrijeđanje, nazivanje ružnim imenima, izazivanje straha prijetnjama);
- b) **neizravni** (prikriveni) koji širenjem glasina, kleveta, laži i neistinitih priča žele nanijeti žrtvi štetu, boli ili narušiti bliske odnose i prijateljstava, a da pri tome nasilnik nastoji ostati nepoznat (prema Bilić, 2010).

Moderne tehnologije, a osobito Internet i mobilni telefoni, proširili su tradicionalne tehnike nasilničkog ponašanja i omogućile su nove putove za stare oblike nasilja, ali i neke nove modalitete za nasilje među vršnjacima, te donijele ozbiljne rizike za psihološko zdravlje, sigurnost i dobrobit djece (Mason, 2008).

Novi oblik nasilja među vršnjacima, koji se naziva online nasiljem ili elektroničkim nasiljem (*eng. cyberbullying*), definira se kao namjerno i ponavljano nasilno ponašanje pojedinaca ili skupina s ciljem nanošenja štete, boli ili povreda drugima uporabom elektroničkih uređaja. Ova vrsta nasilja najčešće se događa putem SMS i MMS poruka, e-maila, blogova, foruma, mrežnih stranica, video poruka i trenutno najpopularnijim oblikom - korištenjem društvenih mreža (MySpace, Twitter, Facebook). Pozivajući se na rezultate brojnih istraživanja Tokunaga (2010) navodi da 20– 40 % učenika izvještava da su žrtve elektroničkog nasilja (Aricak i sur., 2008; Dehue i sur., 2008; Smith i sur., 2008; Ybarra i Mitchel, 2008), a drugi istraživači smatraju da je čak 72 % djece od 12 – 17 godina bilo najmanje jednom žrtvom elektroničkog nasilja (Juviven i Gross 2008).

Mason (2008) i Li (2008) naglašavaju da u transformaciji od fizičkog na virtualno nasilje poprima nove oblike, a najčešće se koristi:

- a) **Online uznemiravanje** upornim ponavljanjem neugodnih, zlonamjernih ili okrutnih poruka, pa se naziva i «rat tekstom» (*eng. text war*) (Hinduja, Patchin, 2008.)
- b) **Online prijetnje, zastrašivanje i ucjene** stižu mobitelom ili e-poštom, a sadrže prijetnje o fizičkom ozljeđivanju ili otkrivanju tajni, objavi fotografija i sl. te ucjene da će prijetnje biti realizirane ako dijete ne pošalje novac.
- c) **Slanje videoporuka** s ciljem ismijavanja ili sramoćenja te slanje aktova, djelomično golih ili digitalno preuređenih fotografija preko MMS poruka ili objavljivanje na mrežnim stranicama (*eng. sexting*).
- d) **Korištenje i kreiranje internetskih stranica** s izmišljenim pričama, uvredljivim komentarima, dezinformacijama, fotografijama i sličnim kompromitirajućim sadržajima na račun vršnjaka, a od ostalih se traži da procjenjuju ili glasuju tko je najružniji, najgluplji i sl. Na

društvenim mrežama učestalo je i poticanje grupne mržnje, pa se čini kao da su dominantne «grupe mrzitelja».

- e) **Krađa identiteta** se događa kad se počinitelj pretvara da je druga osoba i šalje štetne informacije ili otkriva privatne podatke.
- f) **Isključivanje /ostracizam**, odnosno brisanje s popisa prijatelja, isključivanje iz online grupa.

Dok se tradicionalni bullying događao najčešće u prostorijama škole u trenutcima smanjenog nadzora učitelja (odmori, odlasci kući i sl.), počinitelji su bili poznati ili su imali veliku šansu da budu razotkriveni, pa i kažnjeni, a u svakom slučaju su mogli pratiti reakcije žrtava na nasilno ponašanje. Žrtve su se mogle boriti ili pobjeći od počinitelja, a sramoćenje, povrede koje su doživljavali bile su poznate manjem broju ljudi, užem krugu na razini razreda ili škole.

Elektroničko nasilje najčešće se i događa izvan škole, odnosno lokacija nije poznata. Može se događati bilo gdje i bilo kad i u bilo kojem vremenu - «non-stop nasilje», a omogućeno je da identitet počinitelja ostane neotkriven. Upravo anonimnost daje počiniteljima osjećaj da mogu nekažnjeno kršiti sve norme i pravila, a uz to nemaju ni jasnu povratnu informaciju o tome kakvu je štetu drugome prouzročilo njihovo ponašanje. Anonimnost, distanca i svijest o tome da nema socijalne procjene ponašanja potiču na činjenje nasilja i one učenike koji u komunikaciji «licem u lice» najvjerojatnije nešto takvo nikad ne bi učinili (Citron, 2009). Zlonamjerne informacije dostupne su najširem krugu ljudi dok god nasilnik to želi, ponekad i trajno, a u nekim slučajevima za to još može dobiti i podršku virtualne grupe. Žrtve elektroničkog nasilja obično ne znaju tko ih zlostavlja, ne mogu se suprotstaviti, braniti ni zaštititi, a u tome im malo mogu pomoći njihovi učitelji i roditelji.

POSLEDICE MEĐUVRŠNJAČKOG NASILJA

Zbog sveg navedenog, posljedice ovog oblika nasilja vrlo su ozbiljne, ali se ne može govoriti koliko su dugotrajne jer je to globalni problem novijeg datuma. Istraživanja koja su do sada provedena sugeriraju da se posljedice kreću u rasponu od uznemirenosti i frustracije do životnih problema i ozbiljnih posljedica ovisno o dužini trajanja i težini zlonamjernih djela (Tokunaga, 2010).

Iako su reakcije djece na tradicionalno i elektroničko nasilje slične, ipak se uočavaju neke razlike. Široko narušen ugled, koji u životu adolescenta ima središnju ulogu, razlog je tjeskobe, osamljenosti,

smanjenog samopoštovanja. Znanstvenici upozoravaju da elektroničko nasilje ozbiljno utječe na psihološku dobrobit djece, povezuje se s višim razinama stresa, nizom negativnih emocija, a osobito izaziva jači osjećaj straha i jasan osjećaj bespomoćnosti te pridonosi socijalnoj anksioznosti, a djeca koja su tiranizirana od svojih vršnjaka općenito su u većem riziku za internalizaciju problema (Perren i sur., 2010). Kod velikog broja djece, izložene osobito elektroničkom nasilju, utvrđeni su simptomi depresije (Perren i sur., 2010; Wang, Nansel, Ianotti, 2011). Na ponašajnoj razini kod žrtava je uočeno učestalije izostajanje s nastave, slabiji školski uspjeh te povećano konzumiranje alkohola i droga. Tokunaga (2010) navodi da je nekoliko žrtava elektroničkog nasilja počinilo samoubojstvo te da je upravo samoubojstvo trinaestogodišnje učenice Megan Meire nažalost skrenuo pozornost na rastući problem nasilja među vršnjacima diljem svijeta.

ZLOSTAVLJANA DJECA NA SATIMA LIKOVNE KULTURE

Polazišta za rad sa zlostavljanom djecom na satima likovne kulture

Uz prethodno spominjane posljedice zlostavljanja, a osobito nisko samopoštovanje, anksioznost i depresivnost, nastavnicima likovne kulture je važno znati da zlostavljana djeca imaju i uništeno osnovno povjerenje u svijet i ljude te izražen osjećaj krivnje, straha i srama.

Razvijena nesigurna privrženost prema roditeljima može rezultirati poteškoćama i u stvaranju povjerenja prema drugim ljudima, pa i svojim učiteljima. Zlostavljanoj djeci u razredu moguće je uočiti upravo po nedostatku povjerenja, pa o tome treba voditi računa u kontaktu s njima. Nedostatak povjerenja čest je razlog otuđivanja, udaljavanja od grupe vršnjaka i prijatelja (samoisključivanje). Iako se povlače iz bliskih odnosa, osobito kad je riječ o međuvršnjačkom nasilju, zlostavljana djeca ih istodobno i očajnički žele (ambivalentnost), pa traže mogućnost zbližavanja i znaju se tjeskobno pripijati uz učitelje (Bilić, 2008).

Drugi element o kojem učitelj mora voditi računa je strah koji je posljedica uništenog osjećaja sigurnosti tijekom odrastanja uz roditelje nasilnike ili uz nasilne vršnjake, pa se gradnja bliskih odnosa ove skupine djece često zasniva na strahu. Djeca koja odrastaju u takvoj okolini i na svijet gledaju kao na mjesto određeno strahom i boli, a strah postaje način njihovog života i prodire u sve aspekte njihovog funkcioniranja (Cole i sur. 2005).

Zlostavljana djeca najčešće se muče s osjećajem krivnje. Budući da teško mogu prihvatiti činjenicu da ih roditelji zlostavljaju, pokušavaju to objasniti svojim doprinosom takvom stanju, a osobito kad je riječ o seksualnom zlostavljanju. Istodobno je prisutan sram da će se saznati da ih ni njegovi roditelji ne vole, već zlostavljaju, da žive u nedoličnim, nehumanim uvjetima. Adolescenti se boje stigmatizacije, misle da ih zlostavljanje toliko čini različitim od vršnjaka pa strahuju od njihovog odbacivanja. Ovdje svakako treba dodati i da nasilni roditelji često rano uvjere svoju djecu da se o obiteljskim tajnama izvan kuće ne govori. Djeca se ponekad i boje da će ih roditelji poslati u dom ili da će sami završiti u zatvoru. Općenito se boje što će se dogoditi s njima ako nešto kažu o nasilju u obitelji, kao i onome u školi, hoće li im itko povjerovati.

Tako krivnja, sram, strah i čuvanje tajni postaju dodatni razlozi dječjih muka i realni čimbenici koji otežavaju njihovo normalno funkcioniranje, povjeravanje učiteljima i verbaliziranje onoga što proživljavaju. Svi navedeni elementi važni su u objašnjenju zašto zlostavljana djeca više preferiraju likovni nego verbalni izraz. Sama djeca lakše koriste vizualnu komunikaciju nego da razgovaraju o bolnim osjećajima i iskustvima (Malchiodi, 2001). Nastava likovne kulture pruža mogućnost «vizualnog dijaloga» i komuniciranja osjećaja bez riječi, pa zbog toga može imati blagotvorne i terapijske učinke za ovu skupinu djece. Malchiodi, (2001) ističe da je crtež sredstvo prenošenja bolnih iskustava, neizgovorenih strahova, tjeskobe i krivnje.

Znanstvenici navode više razloga za lošiju verbalizaciju uočenu kod zlostavljane djece.

- a) Traumatiziranoj djeci o nekim događajima i osjećajima prilično je bolno govoriti, boje se i ponovne traumatizacije, a crtež nudi način koji je manje prijeteći od izgovorenog.
- b) Djeca izložena tjelesnom i seksualnom zlostavljanju općenito imaju ograničen vokabular pa govore «*ne znam*» ili «*ne mogu se sjetiti*» ili imaju tendenciju reći samo neke segmente i sitne detalje.
- c) Možda najvažniji razlog otežanog verbaliziranja zlostavljane djece, prema novijim neurobiološkim istraživanjima, krije se u problemima memoriranja. Steele (2003) ističe dvije funkcije memorije: implicitnu i eksplicitnu. U implicitnoj memoriji pohranjuju se neka traumatska iskustva, odnosno ono što smo vidjeli, čuli, osjetili, tj. mirisi, dodiri, okusi, ali nema pristupa jeziku pa nije moguće opisati sve navedeno (Rotchild, 2000, prema Steele, 2003). Sadržaji pohranjeni u eksplicitnoj memoriji mogu se opisati riječima. Tomografija i PET

skeniranje otkrili su da trauma stvara promjene u području mozga koje otežavaju identificiranje i verbaliziranje našeg iskustva (Van Dalen, 2001, prema Steele, 2003). Budući da traumatsko iskustvo nije povezano s jezikom, ono ostaje na razini simbola za koje ne postoje riječi ili su nemoćne da bi ga mogle opisati, pa je lakše komunicirati putem slike, odnosno kroz simbolizaciju – proces davanja vizualnog identiteta našem iskustvu. Slike sadrže sve elemente traumatskog iskustva – ono što se dogodilo i emocionalne reakcije. Na osnovi iznesenog Steele (2003) zaključuje da u pristupu traumatiziranoj djeci moramo koristiti «senzorne» intervencije koje im omogućuju da se izraze, odnosno da se oslobode tog iskustva.

Dakle, ako se trauma izazvana zlostavljanjem razumije kao implicitno iskustvo u odnosu na kognitivno ili eksplicitno iskustvo, može se zaključiti da crtež ili slika postaje nužna pomoć djeci da otpuste grozna sjećanja. U tom smislu slika zaista vrijedi više nego tisuću riječi, osobito jer pomaže definirati što je iskustvo značilo djetetu. Budući da zlostavljana djeca imaju problema s verbalnim izražavanjem unutarnjih emocionalnih stanja i iskustava te komunikacijom, nameće se potreba nekognitivnog pristupa. Stoga likovno izražavanje: crtanje, slikanje ili oblikovanje može biti odgovarajući alat za ublažavanje njihove nelagode i važna pomoć u prepoznavanju i rješavanju njihovih problema.

LIKOVNI IZRAZ - POMOĆ DJECI DA PRISTUPE TRAUMATSKIM ISKUSTVIMA

Važno je naglasiti da, neovisno o umjetničkoj razini, likovno izražavanje može pomoći djeci da svoje duboko potisnute probleme izraze neverbalno: linijom, bojom ili oblikom (Tomašević Dančević, 2005, str. 101). Na taj način djeca mogu pristupiti osjećajima i iskustvima koja su im spoznajno teško razumljiva, a likovno izražavanje je oblik eksternalizacije, odnosno način da djeca to iskustvo izbace iz sebe i tako umanje osjećaj nemoći, osamljenosti (Barberian, Bryant, Landsberg, 2003). Njihov crtež može govoriti umjesto njih putem simbola, a simboliziranje, odnosno prikazivanje osjećaja i iskustava slikama može biti snažnije nego opisi riječima, a za djecu prihvatljivije (Tomašević Dančević, 2005).

Znanstvenici (Steele, 2003; Malchiodi, 2003) navode da **crtež može pomoći djeci na različite načine:**

- Crtanje pruža siguran način izražavanja iskustava i osjećaja koje je riječima teško opisati.
- Dijete napušta pasivnu ulogu i aktivno pokušava eksternalizirati traumatsko iskustvo.
- Crtanje pruža mogućnost distanciranja od traumatskog iskustva.
- Osjećaji preneseni na papir daju djetetu osjećaj kontrole i moći nad njima
- Ovladavanja iskustvom pomažu djeci da se osjećaju sigurnije.
- Crtanje djeluje samoumirujuće, olakšava posttraumatske reakcije i nametljive misli te ublažava druge učinke stresa.
- Sve navedeno pomaže djetetu da se osjeća lagodnije, doprinosi smanjivanju anksioznosti i depresivnih raspoloženja.
- Crtež olakšava verbalno izvješće, pomaže da verbalni iskaz bude jasniji, a priča strukturirana.

SPECIFIČNOSTI CRTEŽA ZLOSTAVLJANE DJECE

U analizi crteža kao važnog načina iskazivanja osjećaja i problema koje imaju zlostavljana djeca, Buljan- Flander i Kocijan – Hercigonja (2003) navode da ona često u crtežu ponavljaju iste motive povezane s traumatizacijom ili crtež ima neke karakteristike traumatskog događaja. Ako se neka tema ponavlja više puta na isti način, može se s većom sigurnošću utvrditi problem djeteta (Kondić, Dulčić, 2009). Iako crteže zlostavljane djece treba oprezno interpretirati, ipak se oni razlikuju po temama i načinu izražavanja od crteža djece koja nisu zlostavljana (Brooke, 2007).

Budući da crtež puno može pomoći u prepoznavanju zlostavljanja, donosimo neke specifičnosti crteža zlostavljane djece koje su utvrđene u istraživanjima:

- a) **Ljudska figura** česta je tema zlostavljane djece. Brooke (2007) navodi da zlostavljanu djecu u odnosu na njihove nezlostavljane vršnjake češće privlače male figure. Mala figura na ili blizu donjeg ruba papira sugerira osjećaj neadekvatnosti, nesigurnosti pa čak i depresije (DiLeo, 1983). Prevelika figura je obično izraz kompenzacije za neko osujećenje (Kondić, Dulčić, 2009). Cantlay (1996) navodi da se trauma ogleda u crtežu koji uključuje veliku glavu, velike ruke, slabo integrirane dijelove tijela, pretjerane detalje. Seksualno zlostavljanu djecu za razliku od njihovih vršnjaka osobito privlače eksplicitne značajke, a često prikazuju odvajanje trupa od tijela ili izostanak nekih dijelova kao potrebu poricanja

viktimizacije ili stisnute noge zbog strah od seksualnog napada (Brooke, 2007) No važno je upozoriti da u analizi treba uzeti u obzir razvojnu fazu djeteta, moguće znanje te socijalizacijske norme.

Slika 1.

- b) **Lice** – Ako dijete crta svoje lice, Kondić i Dulčić (2009 str. 8) navode da će nesvjesno izraziti mržnju, strah, zbunjenost, agresivnost, pokornost. Spring (1988; prema Brooke, 2007) naglašava da se u crtežu zlostavljanih osoba često primjećuju bezizražajne oči ili suze u očima povezane uz krivnju, ali moguće i bol. Cantlay (1996) ističe i velike, prazne, zatamnjene oči ili abnormalno male oči, velike istaknute zube. Zanimljivo je i crtanje usta. Nedostatak usta na crtežu ili ravna usta Briggs i Lehman (1985 prema Brooke, 2007) povezuju s tajnim okolnostima zlostavljanja, čuvanjem tajne ili upućuju na ljude koji ne mogu ništa reći. Ogromna kružna usta primijećena su u crtežima seksualno zlostavljane djece, a povezuju se s oralnim zlostavljanjem, ali i krikom (Brooke, 2007).
- c) **Crtež obitelji** zlostavljane djece može otkriti obiteljske sukobe, izolaciju i ućahurene figure (enkapsulacija) te razvrstavanje u kategorije. Malchiodi (prema Brooke 2007) definira enkapsulaciju kao vizualni zatvor, a DiLeo ističe osjećaj izolacije i nedostatka komunikacije. No zlostavljana djeca učestalo izbjegavaju crtati obitelj ili, kako navode Buljan- Flander i Kocijan – Hercigonja (2003), na crtežu neki članovi izostanu, neki budu predimenzionirani, a neki umanjeni što se povezuje uz odnos djeteta prema pojedinim članovima.
- d) **Crtež kuće** - seksualno zlostavljanoj djeci osobito privlače crvene kuće, crvene zavjese ili vrata, a imaju tendenciju da izostave spavaću sobu ili je bizarno prikazuju (Brooke, 2007). Još jedan mogući indikator seksualnog zlostavljanja je uključivanje krugova općenito, a uz krugove učestalo se javljaju i klinovi koji simboliziraju osjećaj ugroženosti (Brooke, 2007). Cantlay (1996) ističe u crtežu zlostavljane djece klinaste prozore, vrata i veliki dim.
- e) **Crtež stabla** – kod zlostavljane djece, osobito mlađe dobi, identificirano je općenito odvajanje debla od krošnje ili mrtva stabla. Kaufman i Wohl (1992, str. 34) navode da slika stabla značajno identificira muške žrtve spolnog zlostavljanja i ističu da se ozljeda muškosti nesvjesno povezuje uz stablo.

Slika 2.

- f) **Crtež okoline** u kojoj se učestalo prikazuje nevrjeme može biti indikator zlostavljanja djeteta. U takvim crtežima se uočava teško sjenčanje, potamnjele nebo i sunce te kiša, a što simbolizira ili sugerira prijetnju (Brooke, 2007). Oblaci preko ljudske figure povezuju se sa seksualnim zlostavljanjem (Kaufman i Wohl, 1992). Plutajuće slike i nedostatak tla otkriva kaotičnu i nestabilnu okolinu, a jak vjetar gubitak kontrole (Brooke, 2007)
- g) **Specifični crteži** – među djevojčicama, teško traumatiziranim zlostavljanjem, nerijetko se susreće crtež klauna, koji ukazuje na prikrivanje osjećaja nasmiješenom fasadom, dok dječaci kao simbol prikrivanja koriste sportske kacige zaštitnu opremu (Kelley, 1984, str. 424).
- h) **Kinetičke aktivnosti i boje** – u crtežima zlostavljane djece često su prisutne škrabotine, točkice, nasilne teme (Brooke, 2007). Sjenčanje upućuje na anksioznost (Kondić, Dulčić, 2009). Nerijetko se susreće crtanje pa prikrivanje Od boja se često susreće crveno-zeleno; crveno-crno (Spring, 1993; prema Brooke, 2007). Pretjerana uporaba crvene može biti znak uznemirenosti ili prikrivene agresivnosti, a zelena znak potiskivanja emocija ili njihovog skrivanja dok djeca koja koriste crnu boju izražavaju strah i žalost. (Kondić, Dulčić, 2009) Buljan- Flander i Kocijan – Hercigonja (2003 str. 21) navode da će nesigurna djeca crtati bljedunjavim bojama, najčešće olovkom, nesigurnih poteza. Uobičajeni crtež traumatizirane djece bez živih likova i boja izraz je depresivnosti (Kondić, Dulčić, 2009)

Malchiodi (2001) upozorava da je o crtežu, koji sugerira da se može raditi o zlostavljanju, važno s djecom razgovarati i pitati ih o elementima crteža ili o onome što nije uključeno u crtež. Na taj način učitelj pokazuje zainteresiranost za dijete, a može dobiti i više informacija što je dijete htjelo izraziti. Kondić i Dulčić (2009) također sugeriraju metodu indirektnog intervjua te preporučuju da se dijete pita što se događalo na slici i čime se pojedini likovi bave, kakve navike imaju i sl., ali i o djetetovim osjećajima vezanim uz crtež. Dakle, crtanje je važno polazište za pokretanje verbalne komunikacije, odnosno poticaj djeci da ispričaju i svoju priču, a postavljanje pitanja olakšava verbalizaciju. Mogućnost da se i riječima izraze osjećaji znači da to iskustvo može biti kodirano u eksplicitnoj memoriji te da dijete može upravljati njime bez straha, nemoći i boli. Kad se to postigne, simptomi traume počnu se smanjivati (Steele, 2003; Malchiodi, 2003).

Crteže treba interpretirati s oprezom, ali ne smijemo ih zanemariti jer mogu biti važan izvor informacija o zlostavljanju djeteta. Upuštanje u dublju analizu i razgovor s djetetom preporuča se onim učiteljima koji imaju

dotatnu edukaciju iz art-terapije, a ostalima se sugerira suradnja s drugim stručnjacima koji mogu pomoći djeci u proradi traumatskih iskustava.

Cantlay (1996) upozorava da se ne smije zaključivati na osnovi jednog crteža, već iz serije takvih crteža koji sadrže više znakova. Jedna karakteristika nije dovoljna za sumnju na zlostavljanje. Osobito treba provjeriti ima li u svom okruženju dijete neki sličan motiv. Zbog toga navodi slučaj djeteta koje je nacrtalo kaktuse, što su stručnjaci objasnili kao nesvjesno izražavanje opasnosti i prijetnje, a nisu pitali dijete ima li kaktuse u svom dvorištu.

No ako se sumnja na zlostavljanje, nužno je o tome informirati ravnatelja i stručni tim u školi i postupiti u skladu sa zakonskim odredbama i Protokolom o postupanju u slučajevima nasilja nad djecom.

UMJESTO ZAKLJUČKA

Crtanje, kao simboličan prikaz traumatskog iskustva, **učitelju pruža mogućnost** da vidi kao je dijete doživjelo to iskustvo, sebe i svijet oko sebe. Integriranje misli i osjećaja s umjetničkim izrazom mogu dati korisne informacije u procjeni funkcioniranja djeteta, ali i procjeni odnosa učitelj – učenik. Škole su često za zlostavljaju djecu jedino sigurno okruženje, a učitelji važne osobe, koje djeci preko likovnog izraza mogu olakšati pristup unutaršnjem svijetu, a u slučaju zlostavljanja pružiti im pomoć i zaštitu. Vrlo često se nakon crtanja zlostavljaju djeca i povjere svojim učiteljima. U takvim slučajevima važno je dopustiti da dijete kaže ono što hoće bez sugestija, prekidanja, ispravljanja. Pri tome je važno da učitelj ne otkrije nevjericu, strah, zbuđenost, gađenje ili druge ekstremne reakcije na sadržaj koji učenik iznosi. Budući da zlostavljaju djeca vrlo često inzistiraju na tajnosti i sigurnosti, važno ih je pošteno i jasno pripremiti na ono što će se dogoditi nakon početne procjene te do koje mjere se može čuvati tajna i štititi privatnost učenika.

Ovo vrijeme zahtijeva nove kompetencije učitelja pa je ovdje potrebno istaknuti važnost edukacije o pristupima djeci koja su zlostavljaju i općenito djeci s poteškoćama, a u tom smislu značajne rezultate pokazuje art-terapija. U inovativnim školama Velike Britanije, Izraela, SAD-a, Kanade, Australije i Nizozemske kombiniraju se tehnike art-terapije s obrazovnim ciljevima, odnosno art-terapija se smatra važnim dodatkom nastavnom planu jer olakšava psihološke probleme koji mogu ometati proces učenja te se naglašava važnost spontanih umjetničkih intervencija u školama, osobito u nastavi likovne kulture.