



Course Syllabus

Course Title: CSP 4520 ART AND HEALING

Term and Year: Spring 2014 **Section:** 1

3Units:

Instructor: : Kate T. Donohue, Ph.D., REAT, kate@kate-donohue.com, emails can be sent anytime 415-695-1464, office hours by appointment on Mondays and Fridays

Catalog Course Description:

This course, which explores the healing aspects of art across cultures and throughout history, allows you to choose the type of art you would like focus on such as: visual art, writing, music, humor, dance, drama, poetry, film, and the creative arts therapies. It will expand your capacities to perceive, benefit from, and transmit the healing aspects of art by bringing its dynamics more fully into your conscious awareness. Through examining the universality of archetypes, the empowering experiences of diverse artists using creativity as a form of resilience, and the effectiveness of a variety of arts as multicultural healing modalities, you will come to understand more fully how art is integral to the human quest for wholeness.

School and Degree Program Affiliation: School of Psychology & Interdisciplinary Inquiry

XX Psychology degree program Human Science degree program

Specialization Affiliation: XX CS JS EHTP XX CSIH TSC

Grading: XX Credit or No Credit Non Credit

A, B pluses to minuses (for some programs, students need to pre-arrange for this option with the Registrar; see Catalog for details)

Prerequisites and Co-Requisites: None

Program Requirement(s) Met Completing This Course: None

Delivery Format: (select all that apply)

- Campus-based Cohort Conferencing
 Moodle site Residential component Individualized

Textbooks and Readings: Required and Suggested--*According to Sections*

PART 1 – READING LIST

REQUIRED READING: THREE BOOKS

1. Jung, C. G. (1969). The archetypes and the collective unconscious. R. F. C. Hull (Trans.). Princeton: Princeton University Press, Bollingen Series.

This is the ninth volume of Jung's collected written works and focuses on the dynamics of the collective unconscious and the archetypes. Among the archetypes featured in this book are the archetypes of the mother, the child, rebirth, the trickster, transformation, and the mandala as well as the healing process of individuation. Estimated price:

\$24.83

2. Jung, C. G., (Ed.) (1979). Man and His Symbols. Garden City, NY: Doubleday. This illustrated book contains essays by Carl Jung, Joseph Henderson, Marie-Louise von Franz, Aniela Jaffé, and Jolande Jacobi on the power of archetypes and symbols. It discusses symbolism in ancient and contemporary societies, including modern popular culture and shows the centrality of symbolism in art, in the unconscious, in analysis, and in the process of individuation.

Estimated price: **19.59**

3. Either one or both of the following books:

Biedermann, H. (1994). Dictionary of symbolism: Cultural icons and the meaning behind them. J. Hulbert (Trans.). New York, NY: Plume.

Cirlot, J. E. (2002). A dictionary of symbols. J. Sage (Trans.). New York, NY: Dover.

These dictionaries list symbols in alphabetical order and discuss the significance of symbolism in cultures around the world. They are reference guides that allow immediate access to individual symbols and also contain introductory essays on symbolism. Estimated price of either book :

\$23.17

SUGGESTED ADDITIONAL READING

Please choose from among the following, but include Jungian titles in your selection.

ARCHETYPAL SYMBOLISM AND JUNGIAN PSYCHOLOGY

Edinger, E. F. (1972). Ego and Archetype. New York: G. P. Putnam's Sons.

Edinger, E. F. (1968). An outline of analytical psychology. *Quadrant*. (Spring), 1(17), 8-19.

Elder, G. (Ed.). (1996). An encyclopedia of archetypal symbolism: Volume 2: The body. The Archive for Research in Archetypal Symbolism. Boston: Shambhala. Copies may be found in libraries.

Jung, C. G. (1976). Symbols of Transformation. R. F. C. Hull (Trans.). Princeton: Princeton University Press, Bollingen Series.

Moon, B. (Ed.). (1991). An encyclopedia of archetypal symbolism: Volume 1. The Archive for Research in Archetypal Symbolism. Boston: Shambhala. Copies may be found in libraries.
Neumann, E. (1974). The Great Mother. R. Mannheim (Trans.). Princeton: Princeton University Press, Bollingen Series.

BOOKS ON SYMBOLISM

Chevalier, J. & Gheerbrant, A., (Eds.). (1996). The Penguin Dictionary of Symbols. J. Buchannen-Brown (Trans.). London: Penguin Books.
Cooper, J. C. (1978). An illustrated encyclopedia of traditional symbols. London: Thames and Hudson.
Eberhard, W. (1986). A Dictionary of Chinese Symbols: Hidden Symbols in Chinese Life and Thought. G. L. Campbell (Trans.). London: Routledge.
Williams, C.A.S. (1974). Chinese symbolism and art motifs. Rutland, VT: Charles E. Tuttle.

BOOKS ON THE SYMBOLISM OF A SPECIFIC SUBJECT

Cook, R. (1974). The tree of life: Image for the cosmos. London, Thames and Hudson.
Getty, A. (1990). Goddess: Mother of living nature. New York: Thames & Hudson.
Grof, S. & Grof, C. (1980). Beyond death. London, Thames and Hudson.
Huxley, F. (1990). The eye: The seer and the seen. London, Thames and Hudson.
Lundquist, J. M. (1993). The temple: Meeting place of heaven and earth. London, Thames and Hudson.
Purse, J. (1974). The mystic spiral: Journey of the soul. New York: Avon Books.
Zolla, E. (1981). The androgyne: Reconciliation of male and female. London, Thames and Hudson.

PART 2 – READING LIST

REQUIRED READING: TWO BOOKS

1. Zausner, T. (2007). When walls become doorways: Creativity and the transforming illness. New York: Random House/ Harmony Books.

This book shows the multiple ways that a diverse group of visual artists, from historical times to the present day, use creativity as a healing modality in the face of life-threatening illness. It discusses resilience, hardiness, coping mechanisms, flow, and the use of ethnic origins as a resource in healing through creative expression. Estimated cost: \$17.70

2. Sandblom, P. (1996). Creativity and disease: How illness affects literature, art, and music. New York: Marion Boyars.

This book discusses famous artists, writers, and musical composers in the Western tradition, who created their work despite the enormous difficulties posed serious illness. It also focuses on the way illness influences creativity and the strengthening and healing aspects of creative work. Estimated cost:

\$12.88

SUGGESTED ADDITIONAL READING

Goertzel, V. & Goertzel, M. G. (1962). Cradles of eminence. Boston: Little, Brown and Company.

Ludwig, A. M. (1995). The price of greatness. New York: Guilford Press.

Simonton, D. K. (1994). Greatness: Who makes history and why. New York: Guilford Press.

PART 3 – READING LIST REQUIRED READING

There are no required readings for the third section of this course.

SUGGESTED READING

In this part of the course, you can choose your reading according to your preference. For the assignment, whether it is an examination of creative expression as therapy or the creation of your own work of art, it is necessary to substantiate your work with research articles. Choose eight works from the suggested reading list and feel free to add other sources relevant to your topic. The reading list for this part will consist of articles, books, and websites. You will be directed to the website for the course if the article or imagery is posted there or you may access the article directly from the internet. Here is an opportunity to focus on the type or types of creativity that are most interesting to you and explore the healing capacities.

1. Readings on the healing aspect of creativity in general and multiple types of creative arts as therapeutic modalities

International Expressive Arts Therapy Association (IEATA)

www.ieata.org

National Coalition of Creative Arts Therapies Association (NCCATA)

www.nccata.org

National Expressive Therapy Association www.expressivetherapy.com

Akinola, M. & Mendes, W. B. (2008). The dark side of creativity: Biological vulnerability and negative emotions lead to greater artistic creativity. *Personality and Social Psychology Bulletin*, December), 34/12, 1677-1686,

<http://psp.sagepub.com.ezproxy.humanisticpsychology.org:2048/content/34/12/1677.full.pdf+html>.

Gardner, H. (1985). *Frames of mind: The theory of multiple intelligences*. New York: Basic Books.

Herman, L. (2005). Researching the Images of Evil Events: An Arts-Based Methodology in Liminal Space. *Qualitative Inquiry*. 11/3, 468-480

<http://qix.sagepub.com.ezproxy.humanisticpsychology.org:2048/content/11/3/468.full.pdf+html>.

Le Navenec, C-L. & Bridges, L. (Eds.). (2005). Springfield, IL: Charles C. Thomas.

Levine, E. G. & Levine, S. K. (2011). *Art in Action: Expressive Arts Therapy and Social Change*. Philadelphia: Jessica Kingsley Publishers.

Ornstein, A. (2010). The Missing Tombstone: Reflections On Mourning and Creativity. *Journal of the American Psychoanalytic Association*, (August), 58/4, 631-648.

<http://apa.sagepub.com.ezproxy.humanisticpsychology.org:2048/content/58/4/631.full.pdf+html>

Rhodes, C. (1990). Growth from deficiency creativity to being creativity. *Creativity Research Journal*, 3, 287-289.

Richards, R. (2007). Everyday creativity and the arts. *World Futures*, Vol. 63, 500-525.

Richards, R. (2010). Everyday creativity: Process and way of life – four key issues. *Cambridge Handbook of Creativity*. J. C. Kaufman & R. Sternberg (Eds.). New York: Cambridge University Press.

Routledge, C. D. & Arndt, J. (2009). Creative terror management: Creativity as a facilitator of cultural exploration after mortality salience. *Personality and Social Psychology Bulletin*, (April 1), 35, 493-505,

<http://psp.sagepub.com.ezproxy.humanisticpsychology.org:2048/content/35/4/493.full.pdf+html>.

Runco, M. & Richards, R. (Eds.). (1997). *Eminent Creativity, Everyday Creativity, and Health*. Norwood, NJ: Ablex Publ. Corp.

Samuels, M., & Lane, M.R. (1998). *Creative healing: How to heal yourself by tapping your hidden creativity*. San Francisco: John Wiley & Sons.

Stepakoff, S. (2007). The healing power of symbolization in the aftermath of massive war atrocities: Examples from Liberian and Sierra Leonean survivors. *The Journal of Humanistic Psychology*, 47(3), 400-412.

Wilson, D. & Csordas, T. J. (2003). Now You Got Your Answer...': Healing Talk and Experience in the Navajo Lightning Way. *Ethnography*, (September), 4(3), 289-332,

<http://eth.sagepub.com.ezproxy.humanisticpsychology.org:2048/content/4/3/289.full.pdf+html>.

2. READINGS AND IMAGES ON THE HEALING ASPECTS OF VISUAL ARTS, INCLUDING PAINTING, DRAWING, SCULPTURE, GRAPHICS, AND FILM

American Art Therapy Association www.arttherapy.org

Achterberg, J., Dossey, B., & Kolkmeier, L. (1994). *Rituals of healing: Using imagery for health and wellness*. New York: Bantam Books.

Adamson, E. (1990). *Art as healing*. Boston: Coventure.

Edwards, G. M. (1993). Art Therapy with HIV-Positive Patients: Hardiness, Creativity, and Meaning. *The Arts in Psychotherapy*, 20, 325-333.

Enns, C. Z. & Kasai, M. (2003)/ Hakoniwa: Japanese Sandplay Therapy. *The Counseling Psychologist*, (Jan), 31, 1, 93-112.,

<http://tcp.sagepub.com.ezproxy.humanisticpsychology.org:2048/content/31/1/93.full.pdf+html>.

Gedo, J.E. (1990). More on the healing power of art: The case of John Ensor. *Creativity Research Journal*, 3, 33-57.

Harlem Horizon Art Studio:

Vu, Pamela. *The Art of Healing at Harlem Horizon Art Studio*. *Columbia University Record*, Vol.26, No. 14, Feb. 10, 2001,

http://www.columbia.edu/cu/record/archives/vol26/vol26_iss14/2614_Healing_Harlem_Studio.html

Sterling, K. (2003, Mar 18). Pediatrics Patients and Students Display their Talents in Harlem Horizon Art Studio Exhibition. *Columbia News*, online at

http://www.columbia.edu/cu/news/03/03/harlem_horizon.html

Kennedy, R. (2005, October 30). The Pablo Picasso Alzheimer's Therapy. *The New York Times*, <http://www.nytimes.com/2005/10/30/arts/design/30kenn.html?emc=eta1>.

Limb, G. E. & Hodge, D. R. (2007). Developing Spiritual Lifemaps as a Culture-Centered Pictorial Instrument for Spiritual Assessments with Native American Clients. *Research on Social Work Practice*, (March), 17/2, 296-304,

<http://rsw.sagepub.com.ezproxy.humanisticpsychology.org:2048/content/17/2/296.full.pdf+html>.

Malchiodi, C. A. (2001). *Using Drawing as Intervention with Traumatized Children*.

Trauma and Loss: Research and Interventions, Volume 1, Number 1, <http://www.tlcinst.org/drawingintervention.html>.

McNiff, S. (2007). Empathy with the shadow: Engaging and transforming difficulties through art. *The Journal of Humanistic Psychology*, 47(3), 392-399,
<http://jhp.sagepub.com.ezproxy.humanisticpsychology.org:2048/content/47/3/392.full.pdf+html>.
McNiff, S. (2004). *Art heals: how creativity cures the soul*. Boston: Shambhala.
Waller, D. (2006). *Art Therapy for Children: How It Leads to Change*

Learning Objectives:

1. To learn, recognize, and utilize the power of archetypal images, understanding their role in human psychology and healing across cultures from prehistory to the present day
2. To learn about the human capacity for resilience through the study of artists, writers, and composers from diverse backgrounds who use their creativity to confront illness
3. To learn the many ways in which multiple art forms such as visual art, writing, music, dance, drama, and the creative arts therapies can be used as healing modalities for the individual and for society as a whole.

Course Activities to Meet Learning Objectives:

This course has its own Moodle site within the larger Saybrook website. Its Moodle shell contains images, music, and written work as examples of healing art forms and the use of archetypes. The art and artists in this course are diverse, including the representation of special populations, such as minorities, the disabled, and LGBT (Lesbian, Gay, Bisexual, and Transgender) individuals. Each section of the course refers to examples in Moodle Topic Areas

Course Assignments:

ASSIGNMENT 1 – AN EXPLORATION OF ARCHETYPES

After reading about the nature and dynamics of archetypes, choose an archetype or archetypes that you would like to explore through its presence in one or more of the creative arts, such as visual art, writing, music, drama, and dance. Discuss the different ways that this archetype interpenetrates with other archetypes and is used for both personal and social healing. Whichever archetype you choose, demonstrate its expression across cultures and throughout time, including a discussion of both its positive and negative aspects, and its power to heal. Examples of archetypes evident in a variety of art forms from diverse cultures will be presented on the website dedicated to this course. If you choose any of the images in the Moodle blocks, elaborate on them and explain in depth the meaning of their archetypal symbolism. In addition find your own examples for

your assignment including archetypal images in the popular media and everyday objects.

ASSIGNMENT 2 – HOW ARTISTS USE CREATIVITY FOR RESILIENCE

Choose one or several creative individuals from among those cited in the reading materials for this course or find another or other artists who used creativity in the service of healing either as resilience in the face of severe physical or mental illness. How did they cope with illness and how was creativity helpful to them in a difficult time? What were the characteristics of their resilience, hardiness, self-efficacy, and mastery? How did this experience change the person and the creative art produced? Creative people come from diverse backgrounds and sometimes use facets of their culture or ethnic identity as part of their healing. Discuss the psychological relevance of ancestral references in the healing power of art, if they were used, and cite multiple examples of the artists' work. Explore the use of archetypes evident in the works of art and how they are relevant to the healing process. Discuss ways that the art is healing to the creative person and to the viewing audience.

ASSIGNMENT 3 – AN EXAMINATION OF ART AS INDIVIDUAL AND/OR SOCIAL HEALING

There are three choices for this assignment.

1. Choose one or several types of creative expression such as visual art, writing, music, drama, and dance, and discuss their relevance and use as modalities of individual and/or social healing and/or their use in the creative arts therapies. Compare the types of healing accomplished through different types of creative expression.
2. Give examples of an artist or multiple artists in a specific domain of creativity. Show how creativity was healing to them, to others, and to society in general. What archetypes are relevant to their work in a personal way and what archetypes are relevant to the social healing they accomplished. What archetypes do you find active in you as you study the artists' accomplishments.
3. Alternatively, make your own work of art in one of these disciplines and discuss its psychological relevance to you and the degree of healing you experienced through this method of self-expression. Discuss the archetypal

content of the work you created and how it relates to healing. Show your work of art to others and document their responses as viewers, while comparing these responses to your personal experience as the creator of the work.

Course Schedule:

	Topic	Assigned Reading	Date Assigned Work Due
Week 1-5	Archetypes Part 1	See above for Readings	Fifth week of course
Week 6-9	Resilience – Part 2	See above for readings	Ninth week of course
Week 10-14	Art as Individual and Social Healing	See above for readings	Fourteenth week of course
Week 15 - 16	Art as Healing –Part 3	Continue readings from the suggested Reading List but in a different type of art than discussed in your third assignment.	Sixteenth week of course

Expectations, Policies, and Procedures for Timely Course Completion: (includes additional expectations, logistics, tips, and best practices)
(only include the grading chart in the syllabus if you intend to give letter grades. If not, delete it)

Rubric for Grading or Evaluation: (description of bases, criteria, or standards used to grade or evaluate learning; an example of Letter Grade Key and Grading Rubric follows)

Letter Grade Key:

- A + / A** Exceptional work and acquisition of learning objectives
- A -** Very good work and acquisition of learning objectives
- B +** Good work and acquisition of learning objectives
- B** Passing work and acquisition of learning objectives
- B -** Weak work and acquisition of learning objectives (Failing Grade)
- C** Very weak work and acquisition of learning objectives (Unacceptable)

Grading Rubric for graded papers to follow...

Ideas	A+ / A	A- / B+	B	B- or lower
	Excels in responding to assignment. Interesting, demonstrates	A solid paper, responding appropriately to assignment. Clearly states	Adequate but weaker and less effective, possibly responding less well to	Does not have a clear central idea or does not respond appropriately to the assignment.

	<p>sophistication of thought. Central idea/thesis is clearly communicated, worth developing; limited enough to be manageable. Paper recognizes some complexity of its thesis: may acknowledge its contradictions, qualifications, or limits and follow out their logical implications. Understands and critically evaluates its sources, appropriately limits and defines terms.</p>	<p>a thesis/central idea, but may have minor lapses in development. Begins to acknowledge the complexity of central idea and the possibility of other points of view. Shows careful reading of sources, but may not evaluate them critically. Attempts to define terms, not always successfully.</p>	<p>assignment. Presents central idea in general terms, often depending on platitudes or clichés. Usually does not acknowledge other views. Shows basic comprehension of sources, perhaps with lapses in understanding. If it defines terms, often depends on dictionary definitions. May list ideas or arrange them randomly rather than using any evident logical structure.</p>	<p>Thesis may be too vague or obvious to be developed effectively. Paper may misunderstand sources.</p>
Organization and Coherence	A+ / A	A- / B+	B	B- or lower
	<p>Uses a logical structure appropriate to paper's subject, purpose, audience, thesis, and disciplinary field. Sophisticated transitional sentences often develop one idea from the previous one or identify their logical relations. It guides the reader through the chain of reasoning or progression of ideas.</p>	<p>Shows a logical progression of ideas and uses fairly sophisticated transitional devices; e.g., may move from least to more important idea. Some logical links may be faulty, but each paragraph clearly relates to paper's central idea.</p>	<p>May use transitions, but they are likely to be sequential (first, second, third) rather than logic-based. While each paragraph may relate to central idea, logic is not always clear. Paragraphs have topic sentences but may be overly general, and arrangement of sentences within paragraphs may lack coherence.</p>	<p>May have random organization, lacking internal paragraph coherence and using few or inappropriate transitions. Paragraphs may lack topic sentences or main ideas, or may be too general or too specific to be effective. Paragraphs may not all relate to paper's thesis.</p>
Support and Style	A+ / A	A- / B+	B	B- or lower
	<p>Uses evidence appropriately and effectively, providing sufficient evidence and explanation to</p>	<p>Begins to offer reasons to support its points, perhaps using varied kinds of evidence. Begins to interpret the</p>	<p>Often uses generalizations to support its points. May use examples, but they may be obvious</p>	<p>Depends on clichés or overgeneralizations for support, or offers little evidence of any kind. May be</p>

	convince.	evidence and explain connections between evidence and main ideas. Its examples bear some relevance.	or not relevant. Often depends on unsupported opinion or personal experience, or assumes that evidence speaks for itself and needs no application to the point being discussed. Often have lapses in logic.	personal narrative rather than essay, or summary rather than analysis.
	<i>Style</i>	<i>Style</i>	<i>Style</i>	<i>Style</i>
	Chooses words for their precise meaning and uses an appropriate level of specificity. Sentence style fits paper's audience and purpose. Sentences are varied, yet clearly structured and carefully focused, not long and rambling.	Generally uses words accurately and effectively, but may sometimes be too general. Sentences generally clear, well structured, and focused, though some may be awkward or ineffective.	Uses relatively vague and general words, some inappropriate language. Sentence structure generally correct; sentences may be wordy, unfocused, repetitive, or confusing.	May be too vague and abstract, or very personal and specific. Usually contains several awkward or ungrammatical sentences; sentence structure is simple or monotonous.
Mechanics	A+ / A	A- / B+	B	B- or lower
	Almost entirely free of spelling, punctuation, and grammatical errors.	May contain a few errors, which may annoy the reader but not impede understanding.	Usually contains several mechanical errors, which may temporarily confuse the reader but not impede the overall understanding.	Usually contains either many mechanical errors or a few important errors that block the reader's understanding and ability to see connections between thoughts.

Faculty to Student Contact Expectations:

- Faculty will respond to emails or phone calls and acknowledge received assignments within two business days.
- Faculty will be in contact with students at least once a week for online cohort courses to provide a substantive contribution and respond to student posts.
- For individually mentored courses, faculty will schedule with each student regular online and off-line communication.
- Faculty will return papers with feedback for assignments submitted through MyLearning within one week for minor (less than 5 pages) assignments and two weeks for major (more than 5 pages) assignments.
- For turnaround expectations for essays and dissertations, see Catalogue.
- Students should contact the faculty member if these minimum standards are not met, and persistent problems with faculty responsiveness should be brought to the attention

of the Specialization director, degree program director, and/or the Chair of the School of Psychology and Interdisciplinary Inquiry.

Student to Faculty Contact Expectations:

- In online courses, students will be expected to post as indicated in the course schedule. Students are expected to keep up with scheduled posting as posts are intended to generate discussion and demonstrate on-going learning.
- In individually mentored courses, students need to follow the schedule posted and agreed upon with the instructor.
- Students are expected to complete course evaluation upon completion of course.

Relationship of the Course to the Saybrook Mission and Tradition:

This course is in Saybrook's tradition of humanistic psychology and the school's mission to inspire profound transformation through rigorous scholarship and self-exploration. It specifically relates to the Creativity Studies Specialization, the Jungian Studies Specialization Programs, the Graduate College of Mind-Body Medicine, the Expressive Arts for Healing and Social Change curriculum, and to individual courses such as Psychotherapy & the Arts, Arts Based Inquiry, Multiculturalism and the Family, and the courses on Special Populations. Art and Healing promotes the achievement of maximum potential by encouraging creativity, diversity, and authentic expression in the search for psychological wholeness and the underlying oneness of humanity.

Academic Integrity: Honesty in use of sources and original writing by the student is expected. The graduate units to be earned in the course and their application to earning the program degree depend on this integrity in completion of all assigned work for the course. A high standard of individual work in scholarly writing is to be demonstrated. Acts of misconduct, such as plagiarizing sources, submitting work written by others, and incorrect attribution of material are unacceptable and will be subject to the Code of Conduct as described in the *Student Handbook*. All work of the student for the course may be subject to review through TurnItIn.com in order to determine originality of material.

Disability: In compliance with Section 504 of the Americans with Disabilities Act, Saybrook University seeks to support students with documented special needs that qualify under federal law. Any student with 504/ADA issues should have necessary paperwork on file with the office of the Office of the Dean of Enrollment Management and Student Services so that recommended accommodations can be arranged in a timely manner. Students should submit documentation from their health care providers with recommended academic accommodations prior to the beginning of the term; accommodations are not extended retroactively, but the staff and faculty will seek to work with students proactively to facilitate a level field of learning opportunities. Authorization and release forms for students and their healthcare providers are available on the University website: <https://www.saybrook.edu/mysaybrook/registrar/forms>.

Technical Requirements and Support: Both students and faculty are expected to have sufficient skills to carry out their learning activities with the technologies needed to enable the student to fulfill the learning objectives. Computer and navigation skills for word processing, email, Moodle, and Internet usage are essential. Technical support with Moodle is available through MyLearning. All drafts of written work will be shared in electronic mode.