

COURSE TITLE: Creative Expression 1 of 2 (Cohort A)  
COURSE #: MALR1001P1  
QUARTER/TERM OFFERED: Fall 2012

#### INSTRUCTOR

Name: Kate T. Donohue, Ph.D., REAT  
Phone Number: 415-695-1464  
Email: [kate@kate-donohue.com](mailto:kate@kate-donohue.com)  
Skype:kate.donohue

Ways and times I prefer to be contacted: During the week, leaving times you are available and will schedule

#### OFFICE HOURS

Dates: by appointment only  
Times: during the weekend of September 7-9,2012

#### TIME OF CLASS (Residential Programs only)

Friday September 7, 2012 (4-6:30pm) Sunday, September 9, 2012 (9-6:30pm)

#### INSTRUCTOR'S PHILOSOPHY OF TEACHING

Experience, relationship, image and reflection are the soil of my teaching philosophy. As a teacher I ask my students to open to the unknown to discover new aspects of themselves, new thoughts, new symbols and paradigms. Learning does not occur in isolation but in relationship to others, our community. We learn through co-creation in families and communities. Combining what is known with the unknown, we unlock rooms of learning that can be opened by new ideas, images and experiences that emerge from each member of the group. This defines my passion for group therapy, process and learning. Not only are we changed, but we contribute to the transformation of our communities. We learn best through direct experience followed by reflection, reading and communication of our own unique ideas. The arts and the body enable us to have deeper emotional and spiritual experiences and enhance group life. I bring my passion for the arts and culture to the group learning environment. My invitation to each student is to join on this exciting journey of learning by being fully present in mind, image, body and spirit as we co-create our group process. We can only achieve this if we all are on time for class, return from breaks on time, fully participate in the group experiences, read and complete all assignments outlined in the syllabus. I commit to being deeply present in our group. My hope is this experience will contribute to your preparation for entering society as a whole person and professional.

### ONLINE LEARNING

If this course includes online components, please use the following link to access the Online Student Handbook and refer to the Online Learning section: [http://itp.angellearning.com/section/default.asp?id=Catalogs\\_Handbooks\\_and\\_Curricula&ts=1292846592](http://itp.angellearning.com/section/default.asp?id=Catalogs_Handbooks_and_Curricula&ts=1292846592)

### PREREQUISITES & PRIORITY REGISTRATION

The following courses are required in order to take this course:

No courses are required for this experience.

Priority Registration: Students in the following program will receive priority registration for this course (all others will be admitted if space allows): LRMACP

Course is: Open  Closed X Requires permission of Program Chair X

Other course requirements: NA

### FULFILLMENT OF PROGRAM REQUIREMENTS

This course fulfills requirements in other programs, as follows: NA

### COURSE DESCRIPTION

The psyche is revealed not only through words, but through images, symbols and the body. The Expressive Arts reawaken the language of image, movement, sound, metaphor, drama and poetic utterances, revealing the deepest aspects of the self and expressing what often cannot be put into words. Drawing, painting, sculpture, movement, dance, sandplay and ritual provide access to your client's inner world. Weaving art processes into clinical and counseling work greatly expands the capacity to articulate-with fullness and specificity-what lies buried within us, by using each modality as it is called for in the unfolding process. As both therapist and client work with these healing multi-arts processes, the creative spirit is aroused and the therapeutic process itself is experienced as art.

### CLASS ATTENDANCE/POSTING REQUIREMENTS

Full attendance in this course is mandatory for adequate student learning. For any class missed, the student must notify the instructor ahead of time and make arrangements to complete any missed in-class exercises. For a second missed class, an additional make-up assignment will be required. The make-up must be negotiated in advance with the instructor, and will be designed to best benefit the student's learning. Any additional missed classes will result in a No Pass. All students are expected to arrive to class on time, and timeliness will be considered in final course evaluation. If a student is regularly late to class, the time will be accumulated, and may count as

equivalent to missing one full class period.

#### COURSE AIMS AND HOW THEY RELATE TO THE LEARNING OBJECTIVES\*

Expressive Arts Therapy weaves the arts into healing tapestries. This course will lay the foundation of expressive arts therapy which will allow participants to experience and learn about the power and potential of these multi-arts processes to deepen, enhance and enliven their psychotherapy practices and lives. Participants will learn about the potentials of each art modality, the approaches to Intermodal arts processes and ways to develop a deep personal relationship with their own creative process. Additionally, applications of these processes to clinical, consultation and educational and cross-cultural settings will be explored.

#### LEARNING OBJECTIVES:

Integrating clinical and expressive arts theory, experiential process with the arts and clinical applications, participants will learn about:

- their own creative process and
- their artist within,
- expressive arts trauma approaches,
- applications to different psychic woundings,
- applications to diverse cultural groups and individuals
- growth approaches to consulting and education
- how to begin to deepen and enliven their practice through the expressive arts

#### EVIDENCE AND CRITERIA FOR EVALUATION\*

- |  |     |
|--|-----|
| 1. Cognitive: discussion, reading assignments, and clinical material | 20% |
| 2. Experiential: personal process with the EXA approaches            | 50% |
| 3. Practical: two assignments  | 30% |

1. Attendance and participation in class discussions: *Participation in all classes is required because of the emphasis on process and experience.* Only compelling reasons will be accepted. 50%

2. *Completion reading and writing assignment: There is one written assignment. Please submit on due date, unless there is a compelling reason.* 20%
3. *Completion of arts projects: There are two arts projects. Please submit on due date, unless there is a compelling reason* 30%

## TWO WRITTEN ASSIGNMENT

1. **Arts Journal:** In order to keep you close to your creative process, each week you will work with one (or more) art modality at home/outside of class. This is called an expressive artistic response. Please keep the power of play alive. For example, you can paint, draw, work with clay, collage, dance, make music, sing, create poetry or write creatively, enact an image, dream or character, role-play or some combination of the arts modality. You may also want to create an artistic response to the class material, readings or your own life issues. Each week, suggestions are made for this arts process. Feel free to explore more arts than assigned or to change the sequence or flow of arts process suggested if your muses take you elsewhere. But please have one experience with each art modality if you change the flow of the assignment.

The following weeks you will focus on these art modalities: please feel free to vary the way you create the modalities if you feel moved to do one more than the other. Please just have an entry for each modality so you become familiar with each one. You can also make each week a multi-arts process emphasizing a particular modality.

### ***Week One:***

Visual Arts: Free choice

### ***Week Two***

Imaginal Language Arts: your choice of the process. Use the handouts provided for ideas

### ***Week Three***

Movement/Dance: free choice

### ***Week Four***

Music/Sound: free choice.

### ***Week Five***

Drama: free choice

### ***Week Six***

### ***Multi-arts process***

***Arts Journal due December 1<sup>st</sup>, 2012. The following will help you create your journal.***

***Preparation of your arts journal:***

***In your arts journal, you will have two entries per modality. The first entry will be a description of the art piece itself. This is called the phenomenon of the image. This paragraph should contain a representation of the art itself (written, audio, video, photo or drawing: any form that will give a glimpse of the image itself). You will also write a second paragraph on your reflections of this image, what it means to you and what associations you have to this image. This is called symbolic function, symbolic meaning or the potentials of the image.***

***Please submit your six entries for written part of the arts journal as well as the representation of the actual image with photos of images, audio or video presentations and/or description (paragraph one) as well as your one-paragraph reflections (paragraph two). Remember there are five modalities ,plus a multi-arts entry and you will have a submission for each: six in total. Each submission will have two paragraphs as described above. Your Journal can be a creative reflection of your process in this class. So have fun with this as you follow the guidelines.***

**2. Reflective written assignment**

Reflection paper on Expressive Arts Therapy:

Using your reflections from your experience with class experiential, arts journal, class readings, class discussions, write a five page paper about your understanding of your arts process, your creative process and how this relates to the field of expressive arts therapy. Include in this how you might imagine using expressive arts therapy in your personal and professional life.

Please integrate readings into your discussion, using APA style for references in text and for the reference page (this page can be page 6 if needed). Use the 6<sup>th</sup> Edition of the APA Publication Manual and ITP/APA Writing Style Handbook (available on Angel). Any paper with more than five errors will be returned with our comment and a rewrite will be required.

**REQUIRED COURSE READING**

1. Levine, S., and Levine, E. (eds.). (1999). The Foundations of Expressive Arts Therapy. Philadelphia, PA: Jessica Kingsley Publishers.
2. Donohue Selected Reader on angel that will include sections from the strongly suggested readings

**Strongly Suggested Readings:**

1. Lewis, P. (1993). Creative Transformation: The Healing Power of the Arts. Wilmette, Illinois: Chiron Publications.
4. McNiff, S, (1987). The Arts and Psychotherapy. Springfield, Illinois: Charles, C. Thomas.
5. Levy, F. (1995). Dance and Other Expressive Art Therapies. Routledge: New York.

6. Malchiodi, C. A. (ed.) (2005). Expressive Therapies. New York: The Guilford Press
7. Knill, P.J., Levine, E.G., and Levine, S.K. (2005). Principles and Practice of Expressive Arts Therapy. Philadelphia, PA: Jessica Kingsley Publishers.
8. Knill, P.J., Barba, H.N. and Fuchs, M. N. (1995) Minstrels of Soul: Intermodal Expressive Arts Therapy. Toronto, Ontario, Canada: Palmerston Press.
9. McNiff, S. (2009) Integrating the Arts in Therapy. Springfield, Illinois: Charles C. Thomas.

**Other Suggested Readings:**

Arieti, S. (1976) Creativity: The Magic Synthesis. New York: Basic Books

Edwards, B. (1979) Drawing on the Right Side of the Brain. Los Angeles:  
J.P. Tarcher, Inc.

Edwards, B. (1986) Drawing on the Artist Within. New York: Simon and Schuster

Goleman, D., Kaufman, P., and Ray, M. (1992) The Creative Spirit.  
New York: plume Books

Ghiselen, B. (ed.) (1952) The Creative Process, Berkeley, CA: University of California  
Press

Haley, J. (1986) Uncommon Therapy: The Psychiatric Techniques of Milton  
H. Erickson, M.D., New York: Will Norton & Co.

Hopcke, R.H. (1992) A Guided Tour of the Collected Works of C.G. Jung.  
Boston: Shambhala Books

Hyde, L. (1983) The Gift: Imagination and the Erotic Life of Property.  
New York: Grove Press

Jaffe, A. (ed.) (1979) C. G. Jung: Word and Image. Princeton, NJ: Princeton  
University Press.

Jaffe, A. (1984) The Myth of Meaning in the Work of C.G. Jung, Zurich,  
Switzerland: Daimon

Jung, C.G. (1933) Modern Man in Search of a Soul. New York: Harcourt  
Brace - World, Inc.

Khalighi, D.H. (1990) The Creative Expression Method. (through author)

Leonard, L.S. (1990) Witness to the Fire: Creativity and the Veil of Addiction, Boston: Shambhala Books

Levine, S.K. (1992) Poiesis, Toronto, Canada: Palmerston Press

May, R. (1975) The Courage to Create, New York: W.W. Norton

Menakak, S. (1982) Otto Rank: A Rediscovered Legacy, New York: Columbia University Press

Miller, A. (1990) The Untouched Key: Tracking Childhood Trauma in Creativity and Destructiveness, New York: Boston Doubleday Dell Publishing Group, Inc.

Moustakas, C. (1967) Creativity and Conformity, New York: Van Nostrand and Reinhold Company

Neuman, E. (1979) Creative Man, Princeton, NJ: Princeton University Press

Neuman, E. (1959) Art and the Creative Unconscious, Princeton, NJ: Princeton University Press

O' Brien, M. and Little, C. (1988) Reimagining America: The Arts of Social Change, Philadelphia, PA: New Society Publishers

Rank, O. (1932) Art and the Artist: The Creative Urge and Personality Development, New York: W.W. Norton & Company

Robbins, LB (1985) Waking Up in the Age of Creativity, Santa Fe, N.M.: Bear and Co. Books

Rothenberg, A. (1988) The Creative Process of Psychotherapy, New York: W.W. Norton and Company

Shlain, L. (1991) Arts and Physics, New York: William Morrow and Co., Inc.

Van Dech, R. (1971) A Whack on the Side of the Head: How You Can Be More Creative, New York: Warner Books

Winnicott, D.W. (1971) Playing and Reality, New York: Harmondsworth

Willings, D. (1986) The Creatively Gifted. Columbus, Ohio: Ohio Psychology Publishing Company

Required readings can be purchased online and are available on reserve in the library. There may be additional assigned readings, at the discretion of the instructor.

#### INCOMPLETES AND LATE PAPERS

Students will receive an incomplete if they do not attend the day long experience and do not complete the reflection paper. Late papers will only be accepted with prior instructor permission and a new date is decided. Only emergency situations will determine a new date of submission

#### CLASS OUTLINE

Class/Week Date Reading and Topic Due: Class will be held on September 7 and 9, 2012 All readings are to be completed before submission of paper which is due December 1, 2012

Friday, September 7<sup>th</sup>, 4-6:30 PM

*Introduction to the class and to the field of EXA:*

In this class, we will begin to open the door to the field of expressive arts therapy.

First, we will delve into the three worlds of consciousness active in EXA through an experiential process. Using this process, we will begin to define EXA. We will close with a discussion of syllabus and assignments.

- Introduction to the three realms of consciousness in EXA.
- Discussion of two Arts projects and final paper.

Sunday, September 9<sup>th</sup>, 9-11:30 AM

Introduction to each creative arts modalities and their applications to healing, therapy, and education

- Contrast and comparison of the various creative arts modalities.

### 1-3:30 PM

We will begin to explore the various ways EXA can be used in clinical practice. Starting with a focus on structure and direction, we will view applications of EXA to Trauma work. Using a video created by Melinda Meyer, we will see an application of EXA in working with prisoners of war. This will also help us investigate Cross-Cultural issues in EXA.

### 4-6:30 PM

In this class, we will investigate Flow/Process-oriented approaches to EXA through experiential process, class discussion and class demonstration. This process will focus on how to use EXA for creative growth as well as healing. This process will help us:

Contrast and compare these approaches in EXA and learn an embodied understanding of Knill's key concepts in EXA.

We will also discuss the final arts and written assignment as we close the class.

### CONFIDENTIALITY

Confidentiality of all case material and class discussions is to be respected and not shared outside of class unless you believe a person is potentially a danger to themselves or others, in which case you should speak to the instructor in accordance with Sofia University administrative policies.

### INDIVIDUAL AND CULTURAL DIFFERENCES

This course is intended to be inclusive of multiple viewpoints that reflect and honor the voices of people with a variety of individual and cultural differences, including but not limited to differences related to gender, age, sexual orientation, religion/spirituality, physical/mental ability, socioeconomic status, and race/ethnicity. The instructor will honor and respect multiple viewpoints expressed within class discussions and included in a scholarly manner in course assignments. This course specifically incorporates individual and cultural differences in the following manner: selection of readings, assignments required and attention to this as part of the group process and class discussions.

### ACCOMODATIONS FOR A DISABILITY

If you need accommodations for a disability, please speak to the instructor before the course begins, or by the end of the first class. In order to receive accommodations for a disability in any course, a student must have already made previous arrangements through the Office of the Dean of Students, who is Sofia University's disability officer. Students must contact the Dean of Student Services and have verification of disability on file prior to asking for special accommodations by the instructor.

All other information and materials related to the syllabus can be found on Angel under the General Syllabi Materials folder in the Syllabi group: [http://itp.angelllearning.com/section/default.asp?id=Syllabi\\_&ts=1292873030](http://itp.angelllearning.com/section/default.asp?id=Syllabi_&ts=1292873030)

This includes:

- 1- Academic Honesty/Integrity Statement
- 2- Information Literacy and Use of Library
- 3- Institutional Goals
- 4- Mid-Quarter Evaluation
- 5- Netiquette
- 6- Program Learning Objectives
- 7- [Self-Disclosure](#)
- 8- [Writing Requirements](#)

## STANDARDS FOR COURSE ASSIGNMENT EVALUATION\* PARTICIPATION

### Excellent

- Attends full day-long class**
- Participates fully in class discussion and group process**
- Arrives on time for class and breaks**

### Satisfactory

- Attends full day-long class**
- Gives advance notice for arriving late, leaving early or any difficulties with breaks**
- Consistently participates in class discussions and group process**

### Unsatisfactory

- Seldom participates in class discussion and group process**
- Violates confidentiality of the group**
- Misses more than thirty minutes of the class**
- Arrives late to class and from breaks**

## WRITTEN ASSIGNMENT

### Excellent

- Submitted on December 1, 2012**
- All parts of the assignment are completed**
- Appropriately uses APA style**
- Integrates readings well**
- Demonstrates understanding of self, culture, group culture and process and images**

### Satisfactory

- First four aspects of the above, uses readings but does not integrate them well.**

### Unsatisfactory

- Assignment is submitted late without permission or not at all**
- Parts are missing**

**\*Changes made to these sections during the course require a resubmission of the syllabus to [program\\_services@itp.edu](mailto:program_services@itp.edu).**



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1069 EAST MEADOW CIRCLE  
PALO ALTO, CA 94303  
T 650.493.4430 F 650.493.6835



FORMERLY THE INSTITUTE OF TRANSPERSONAL PSYCHOLOGY