

## COURSE APPROVAL FORM

**All approvals required before course development work begins.**

<input checked="" type="checkbox"/> New Course <input type="checkbox"/> Course Revision <input type="checkbox"/> Transfer to MyLearning/Moodle	
Title of Course: CS 6606: Introduction to Expressive Arts Units: 3	
School: Psychology & Interdisciplinary Inquiry (PII) Degree Program: Psychology Specialization: Creativity Studies	
If revision, is there a change in course title? <input type="checkbox"/> Yes <input type="checkbox"/> No	Previous course number and title:
New or Revised Course Effective Semester: <input checked="" type="checkbox"/> Fall 2013	Cross Listed Specializations:
Course Delivery Modes (Check all that apply): <input type="checkbox"/> Cohort <input checked="" type="checkbox"/> MyLearning/Moodle site <input checked="" type="checkbox"/> Residential <input type="checkbox"/> Audio/Video Conferencing <input checked="" type="checkbox"/> Individualized	
Available for (Check all that apply): <input checked="" type="checkbox"/> Non-matriculated <input checked="" type="checkbox"/> All students <input type="checkbox"/> M.A. only <input type="checkbox"/> Ph.D. only	
Initiated By: Kate T. Donohue, Ph.D.	
Course Description: The Expressive Arts (EXA) therapist must have an understanding of creative arts modalities, the creative process, and the idea of multi-modal theories in order to develop a skilled flair for weaving the arts into a healing tapestry. By first introducing the individual creative arts modalities, this course focuses on introducing the Expressive Arts approaches, paradigms, and theoretical concepts that aid in developing multi-modal fluency. Through personal process, discussion, and readings, Expressive Arts approaches will be demonstrated, compared, and contrasted. Additional readings and class presentations will address the key issues cited above.	
Approvals:	Specialization Director: Steven Pritzker, Ph.D. 04-01-13
	Degree Program Director/School Chair: M. Willson Williams, Ph.D. 04-03-13
	Library:
	Registrar:
	Provost:
	CFO:



## Course Syllabus

**Course Title:** CS 6606: Introduction to Expressive Arts

**Term and Year:** Fall 2013

**Section:** 1

**Units:** 3

**Instructor:**

Kate T. Donohue, Ph.D., REAT

Office hours by appointment

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**Catalog Course Description:**

The Expressive Arts (EXA) therapist must have an understanding of creative arts modalities, the creative process, and the idea of multi-modal theories in order to develop a skilled flair for weaving the arts into a healing tapestry. By first introducing the individual creative arts modalities, this course focuses on introducing the Expressive Arts approaches, paradigms, and theoretical concepts that aid in developing multi-modal fluency. Through personal process, discussion, and readings, Expressive Arts approaches will be demonstrated, compared, and contrasted. Additional readings and class presentations will address the key issues cited above.

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

Psychology degree program

Human Science degree program

**Specialization Affiliation:**  CS  JS  EHTP  CSIH  TSC

**Grading:**  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:** This course may serve as an approved elective for the Creativity Studies Specialization.

**Delivery Format:** (select all that apply)

Campus-based

Cohort

Conferencing

Moodle site

Residential component

Individualized

## **Textbooks and Readings:**

### **Required Texts:**

- Knill, P. J., Barba, H. N., & Fuchs, M. N. (1995). *Minstrels of soul: Intermodal expressive arts therapy*. Toronto, Ontario, Canada: Palmerston Press.
- Knill, P. J., Levine, E. G., & Levine, S. K. (2005). *Principles and practice of expressive arts therapy*. Philadelphia, PA: Jessica Kingsley.
- Levine, S., & Levine, E. (Eds.). (1999). *The foundations of expressive arts therapy*. Philadelphia, PA: Jessica Kingsley.

### **Required Articles:**

Donohue Selected handouts in Residential Class and on Moodle

### **Optional Readings:**

- Arieti, S. (1976). *Creativity: The magic synthesis*. New York, NY: Basic Books.
- Edwards, B. (1979). *Drawing on the right side of the brain*. Los Angeles, CA: J.P. Tarcher.
- Edwards, B. (1986). *Drawing on the artist within*. New York, NY: Simon and Schuster.
- Ghiselen, B. (Ed.). (1952). *The creative process*. Berkeley: University of California Press.
- Goleman, D., Kaufman, P., & Ray, M. (1992). *The creative spirit*. New York, NY: Plume Books.
- Haley, J. (1986). *Uncommon therapy: The psychiatric techniques of Milton H. Erickson, M.D.* New York, NY: Norton.
- Halprin-Khalighi, D. (1987). *Coming alive: The creative expression method*. Kentfield, CA: Tamalpa Institute.
- Hopcke, R. H. (1992). *A guided tour of the collected works of C. G. Jung*. Boston, MA: Shambhala.
- Hyde, L. (1983). *The gift: Imagination and the erotic life of property*. New York, NY: 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, NY: Harcourt Brace World.
- Knill, P. J., Levine, E. G., & Levine, S. K. (2005). *Principles and practice of expressive arts therapy*. Philadelphia, PA: Jessica Kingsley.
- Leonard, L. S. (1990). *Witness to the fire: Creativity and the veil of addiction*. Boston, MA: Shambhala.
- Levine, S. K. (1992). *Poiesis*. Toronto, Canada: Palmerston Press.
- Levy, F. (1995). *Dance and other expressive art therapies*. New York, NY: Routledge.
- Lewis, P. (1993). *Creative transformation: The healing power of the arts*. Wilmette, IL: Chiron Publications.
- Malchiodi, C. A. (Ed.). (2005). *Expressive therapies*. New York, NY: The Guilford Press
- May, R. (1975). *The courage to create*. New York, NY: Norton.
- McNiff, S. (1987). *The arts and psychotherapy*. Springfield, IL: Charles C. Thomas.
- Menakak, S. (1982). *Otto Rank: A rediscovered legacy*. New York, NY: Columbia University Press.
- Miller, A. (1990). *The untouched key: Tracking childhood trauma in creativity and destructiveness*. New York, NY: Doubleday Dell.
- Moustakas, C. (1967). *Creativity and conformity*. New York, NY: Van Nostrand Reinhold.
- Neuman, E. (1959). *Art and the creative unconscious*. Princeton, NJ: Princeton University Press.

- Neuman, E. (1979). *Creative man*. Princeton, NJ: Princeton University Press.
- O' Brien, M., & Little, C. (Eds.). (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, NY: Norton.
- Robbins, L. B. (1985). *Waking up in the age of creativity*. Santa Fe, NM: Bear and Co.
- Rothenberg, A. (1988). *The creative process of psychotherapy*. New York, NY: Norton.
- Shlain, L. (1991). *Arts and physics*. New York, NY: William Morrow.
- Van Dech, R. (1971). *A whack on the side of the head: How you can be more creative*. New York, NY: Warner Books.
- Willings, D. (1986). *The creatively gifted*. Columbus: Ohio Psychology Publishing Company.
- Winnicott, D. W. (1971). *Playing and reality*. New York, NY: Harmondsworth.

### **Residential Section**

#### 1. First morning

##### 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.
- Contrast and comparison of the various creative arts modalities.
- Discussion of two Arts projects and final paper.

#### 2. First afternoon

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.

- Discussion of Interview Assignment and Arts

#### 3. Second morning

##### Introduction to the dimensions of EXA:

In this class, we will explore what is unique about each modality. Working in small groups each is assigned a different art modality and using the new handouts provided, we will begin to define the phenomenological, social, and therapeutic aspects of each modality. This will help us compare and contrast each modality and help give foundation for weaving arts modalities into integrated expressive arts processes. We will also discuss how to approach the interview process for the final paper.

#### 4. Second afternoon

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.

## **Class Assignments:**

### **I. Written Assignment #1:**

Interview an Expressive Arts therapist and discuss his/her approach \*. Integrate the class experiences, discussions, and readings in your discussion. Include these various themes both during the interview with the EXA therapist, and when presenting your thoughts on their work:

1. Background and training as an EXA therapist
2. Her/his definition of EXA
3. Modalities used
4. Weaving of modalities
5. Current work as EXA therapist
6. Recommendations to future EXA therapists in terms of training, experience, and personal process

After your experience, write an integrative paper weaving the therapist's responses, your impressions, class readings, and discussions into a reflective paper about the practice of EXA. Before reviewing binder ask yourself these questions about the type of therapist you would like to interview:

- What is the Orientation I am most interested in learning about?
- What Modalities am I the most interested in understanding in terms of the practice of EXA?
- What Issues am I the most interested in exploring?
- Am I interested in her/his Approach to EXA?

Be sure to have 3-5 names to call as scheduling and location may determine the actual person you interview. Please attempt to form groups for the interviews if you are interviewing the same therapist.

\* The instructor will assist you in locating an Expressive Arts therapist for your interview.

Paper: 5-10 pages typed, double-spaced, and please include references to readings and class discussion in the text of the paper. Please use APA reference style (*Publication Manual of the American Psychological Association* 6<sup>th</sup> edition). I'd like to include your interviews in a file for other students who might want to learn more about this therapist. If you feel comfortable with this, please let me know if this is okay with you. Thank you!

### **II. Arts 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 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:

### **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 five-page written arts journal (already created if you completed the assignment each week) 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 and you will have a submission for each: five 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.

### **Learning Objectives:**

1. To experience various Expressive Arts approaches
2. To develop a theoretical understanding of these various approaches
3. To begin to understand the ways to weave arts modalities
4. To be introduced to paradigms that will aid in comparing and contrasting modalities
5. To understand EXA applications to diverse cultural groups and individuals
6. To understand EXA applications to various levels of wounding and potentials

### **Expectations, Policy, and Procedures for Timely Course Completion:**

All papers are due by designated due dates; all work must be finished by the end of the semester.

### **Criteria for Evaluation:**

1. *Attendance and participation in class discussions:* Participation in all classes is required because of the emphasis on process and experience. Please call if you will miss a class. Only compelling reasons will be accepted. 40%
2. *Completion reading and writing assignment:* There is one written assignment. Please submit on due date, unless there is a compelling reason. 30%
3. *Completion of arts projects:* There are two arts projects. Please submit on due date unless there is a compelling reason. 30%

### **Course Activities to Meet Learning Objectives:**

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|--|-----|
| 1. Cognitive: discussion, reading assignments, and clinical material | 30% |
| 2. Experiential: personal process with the EXA approaches            | 30% |
| 3. Practical: two assignments  | 40% |

### **Course Assignment(s) or Assessment(s):**

1. Reflection paper on two-day Residential Conference Seminar
2. Interview an Expressive Arts therapist and discuss his/her approach
3. Arts Journal: Each week you will work with one (or more) art modality at home/outside of class
4. A hybrid paper that combines your experience, course readings, and Moodle discussions.

**Course Schedule:**

	<b>Topic</b>	<b>Assigned Reading</b>	<b>Date Assigned Work Due</b>
Week 1 & 2	Introduction to the class and to the field of EXA	TBA	
Week 3-6	Work with different Art modalities and approaches to weaving into multi-arts processes	TBA	
Week 7-10	Interview an Expressive Arts Therapist	TBA	
Weeks 11-16	Integrate Knowledge from Experience, Interview, and Readings	Required books and Arts	

**Rubric for Evaluation:**

- |  |     |
|--|-----|
| 1. Cognitive: discussion, reading assignments, and clinical material | 30% |
| 2. Experiential: personal process with the EXA approaches            | 30% |
| 3. Practical: four assignments                                       | 40% |

**Faculty to Student Contact Expectations:**

- Faculty will respond to emails or phone calls and acknowledge received assignments within 2 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.
- 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 Dean of Students or the Chief Student Affairs Officer.

**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.

**Academic Integrity:** Honesty in use of sources and original writing by the student are 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.