



**LEWIS & CLARK  
GRADUATE SCHOOL OF EDUCATION AND COUNSELING**

**AT 515 Group Dynamics Processes, Counseling and Art Therapy  
Fall 2022**

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When: Thursdays 9-12:15 Sept 8- Dec 15, 2022

Where: section AT 515-1 will meet in Rogers 105, Section AT 515-2 will meet in Rogers 220

Instructors: Mary Andrus DAT, ATR-BC, ATCS, LPC & Quinn Rivenburgh, MAAT, ATR-BC, LPC

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Phone: 503-768-6068

Credits: 3

**CATALOG DESCRIPTION**

Methods of facilitating group art therapy with varied populations are presented in relation to current theories of group therapy. Skills in clinical observation and group leadership are developed.

**COURSE DESCRIPTION**

Review of readings, role-play, lecture, peer critique, art experiential activities, in class presentations, homework assignments.

**CAAHEP STUDENT LEARNING OUTCOMES AND COMPETENCY AREAS**

SLO-B - Distinguishing among the therapeutic benefits of a variety of art processes and media, strategies and interventions, and their applicability to the treatment process for individuals, groups, and families.
SLO-C - Recognize that Art Therapy, from a multicultural perspective, takes into consideration the specific values, beliefs, and actions influenced by a client's race, ethnicity, nationality, gender, religion, socioeconomic status, political views, sexual orientation, geographic region, physical capacity or disability, and historical or current experiences within the dominant culture.
SLO-E-Develop culturally appropriate, collaborative, and productive therapeutic relationships with clients.
SLO-H-Recognize clients' use of imagery, creativity, symbolism, and metaphor as a valuable means for communicating challenges and strengths and support clients' use of art-making for promoting growth and well-being.
SLO-J-Apply principles of human development, artistic and creative development, human sexuality, gender identity development, family life cycle, and psychopathology, to the assessment and treatment of clients.

<b>Content area</b>	<b>Description</b>	<b>Course assessment</b>
c.S.4	Adapt tools and materials for clients with disabilities	Class discussion, readings & role play
c.SA1	Incorporate ethical and cultural considerations in materials selection and therapeutic applications	Class discussion & Past Analysis Design
e.K.1	Describe the theoretical foundations of group work with an emphasis on group art therapy	class discussion, paper
e.K.2	Explain dynamics associated with group process and development	group treatment project & Past Analysis Design
e.K.3	List therapeutic factors and how they influence group development and effectiveness	lectures & class discussions;
e.K.4	Identify types of groups and formats	lectures & class discussions
e.S.1	Develop approaches to forming groups, including recruiting, screening, and selecting members	lectures & class discussions;
e.S.2	Demonstrate characteristics, skills, and functions of an effective group leader	515 group leadership project
e.S.3	Consider purpose, goals, population characteristics, when designing art therapy groups in a variety of settings	Past Analysis Design
e.S.4	Facilitate ethical and culturally responsive group practices, including informed approaches for designing and facilitating diverse groups	Class discussion & Past Analysis Design
e.A.1	Incorporate critical thinking skills and defend rational of art processes and media selection for the group therapy context	Group paper, documentation paper
e.A.2	Evaluate the experience of art-making on group development and effectiveness	Facilitation and observation papers, Documentation paper
e.A.3	Recognize the value of participating in a group and engaging in group process, group stages, and group dynamics	Experiential leading and group paper
I.K.1	Identify evidence-based strategies and clinically-grounded approaches for assessment and treatment	Documentation paper

**Additional Learning Outcomes:**

- Develop group leadership skills at an introductory skill level:
- Planning, writing a group proposal
- Opening, pacing, behavior management, closing the group
- Establishing, holding, deepening, and shifting focus
- Use of body language, voice tone, modeling, and self-disclosure

- Active listening, reflection, interpretation, clarification, linking, cutting off, drawing out
- Using exercises/art therapy activities
- Design art therapy groups that support the overall goals of various treatment settings with a variety of populations.
- Demonstrate an introductory understanding through class participation and writing of the use of a variety of counseling and therapeutic strategies within the group setting.
- Demonstrate the theoretical and practical understanding of group process, group stages, behavior management, group facilitation, and the role of art expression in fostering interpersonal growth and development.
- Demonstrate understanding of the psychological properties of art media and the effect of media choices on group processes, dynamics, and how leadership requirements change in relationship to media choices.
- Develop awareness of ethical requirements and multicultural issues as related to counseling/art therapy groups.
- Develop critical thinking and self-observation skills as related to group facilitation. Demonstrate the ability to recognize and analyze one's mistakes while leading a group and - through class discussion, research and writing - how to improve upon specific group leadership skills.
- Understand the role of the art therapist/group facilitator in various treatment settings and with various age groups.
- Learn and apply methods of providing groups both virtually and in person

## **GENERAL POLICIES**

This course adheres to the general policies outlined in the catalog and student handbook of the Lewis & Clark Graduate School of Education and Counseling. This includes full adherence to the following policies:

- Nondiscrimination: [go.lclark.edu/qsec-nondiscrimination](https://go.lclark.edu/qsec-nondiscrimination)
- Standards for professional student conduct and academic integrity: [go.lclark.edu/qsec-conduct](https://go.lclark.edu/qsec-conduct)
- Sexual misconduct: [go.lclark.edu/titleIX](https://go.lclark.edu/titleIX)

If you have any questions regarding these policies, please speak to your instructor for clarification.

## **NONDISCRIMINATION**

Lewis & Clark College adheres to a nondiscriminatory policy with respect to employment, enrollment, and program. Lewis & Clark does not discriminate on the basis of actual or perceived race, color, sex, religion, age, marital status, national origin, the presence of any physical or sensory disability, veteran status, sexual orientation, gender identity, or gender expression and has a firm commitment to promote the letter and spirit of all equal opportunity and civil rights laws, including Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, Title VII of the Civil Rights Act of 1964, the Age Discrimination Act, the Americans with Disabilities Act of 1990, and their implementing regulations.

## **DISABILITY SERVICES STATEMENT**

If you have a disability that may impact your academic performance, you may request accommodations by submitting documentation to the Office of Student Accessibility in Albany

Quadrangle (503-768-7192). After you have submitted documentation and filled out paperwork there for the current semester requesting accommodations, staff in that office will notify me of the accommodations for which you are eligible.

## **TEACHING METHODS**

A variety of teaching methods will be used during this course in order to achieve the above objectives. Among those methods will be assigned readings, class discussions, experiential activities, and lectures. Students will watch videos clips, engage in group learning tasks, and participate in role-play demonstrations.

## **CPSY DEPARTMENTAL ATTENDANCE POLICY**

Class attendance is expected and required. Any missed class time will be made up by completing extra assignments designed by the instructor. Missing more than ten percent of class time may result in failure to complete the class. This would be 4.5 hours of a 45 hour class (3 credits), 3.0 hours for a 30 hour class (2 credits) or 1.5 hours for a 15 hour class (1 credit.) In case of extreme hardship and also at the discretion of the instructor, a grade of incomplete may be given for an assignment or the entire course. In such cases, the work to be submitted in order to remove the incomplete must be documented appropriately and stated deadlines met. Students are expected to be on time to class and tardiness may be seen as an absence that requires make-up work.

## **DISCLOSURE OF PERSONAL INFORMATION**

Each student should decide for him/herself what information to disclose. Students are advised to be prudent when making self-disclosures. The program cannot guarantee confidentiality of student disclosures given the group environment, although personal comments should be considered private and confidential – and remain only in the classroom – unless an exception to confidentiality applies. The nature of this group includes a robust participant-student model in which you are each others' group clients and facilitators. Given the nature of the artmaking process, as well as the purpose of any group structure, there is no way to 'fake' your participation; there will be moments of genuine emotion experienced by you and others throughout the groups. We encourage you to remain authentic to what is coming up in the here and now, while also holding your own personal boundaries related to disclosure of particular content.

Additionally, while you will be changed by this experience, *This mock group is not therapy*. We advise all students to engage in their own appropriate therapeutic outlets while in this program.

## **CELL PHONES**

Cell phones must be silenced and text messaging is not allowed during class time. If there is an emergency you may exit the class to use your cell.

## **CLASS PREPARATION**

You must complete all assigned readings and watch any assigned video prior to attending class. This will allow us to focus on application of readings in class. Students are expected to be prepared to discuss the ideas and concepts discussed in the readings. You are responsible for all of the assigned readings, whether or not they are discussed in class. Please note that there are more readings assigned for some topics than for others.

## **ASSIGNMENTS AND COURSE REQUIREMENTS**

Because of the skill development nature of this course, it is required that students complete **ALL** assignments to pass this class.

## EVALUATION AND GRADING

A = 94-100%	B = 83-87%	C = 73-77%
A- = 90-93%	B- = 80-82%	C- = 70-72%
B+ = 88-89%	C+ = 78-79%	

*NOTE: All assignments must be turned in at the beginning of class (before class starts) on the day they are due. Five points will be deducted for each day an assignment is late.*

**ASSIGNMENTS AND EVALUATION** *This course is designed around the co-creation of a facilitated group, in which students take turns performing the roles of facilitator and participant. There is no substitute for learning through embodied action, whether in the role of ‘therapist’ or ‘client.’ The bulk of the assignments (#s 4, 5, and 6 listed below), are aimed at enriching the embodied learning process of the mock group.*

**\*All student facilitated groups will be recorded so students can watch them to help reflect on their work in preparing the response art and papers. These will be available for view only and will be deleted after the class is complete.**

Assignment	Point Value
1. Class participation	10
2. Open Studio attendance and post	4
3. Group leadership project	30
4. Observation paper/response art	30
5. Documentation Practice	10
6. Past Group Analysis Design Paper	16
<b>Total Points in the Course</b>	<b>100</b>

### 1. Attendance and participation in all classes (10 points)

Class participation	Possible points
Attending all classes and being on time. Giving attention to the instructor and/or other students when they are making a presentation.	4
Demonstrating ability to recognize and use subtle non-verbal communication cues to assess your impact on your peers and participate in class. Demonstrating ability to be open about discussing the impact of your comments on your peers.	1
Coming to class prepared (having read the assignment for the day) Engaging in group discussions with attention and energy. Asking questions of the instructor and/or other students regarding the material examined in that class.	2

Contributing to in-class discussion based on the topics of discusses and the readings assigned. Contributions may include how you feel about the material but merely articulating your feelings is not sufficient. You are expected to put those feelings in context of your thoughts and analysis of the material.	1
Providing examples to support or challenge the issues talked about in class. Making comments or giving observations about topics in the course, especially those that tie in the classroom material to "real world" problems, or try to integrate the content of the course.	1
Dealing with other students and/or the instructor in a respectful fashion. Listening actively. Students will be asked questions related to the course's readings randomly in class by other students and by the instructor. Your participation in small group discussions is also required.	1
<b>Total</b>	<b>10</b>

## 2. Open Studio attendance and posts

Students are to attend two Open Studio sessions over the course of the semester (held on Thursdays between 3-6). Students are to participate in the sessions, engage in the process of creating as a participant, pay attention to the facilitator's style, and upload the artwork they created into moodle. Student will also write a 250 word entry summarizing and linking what they have learned in relation to the content of the course; upload to Moodle at the top of the course page.

## 3. Group leadership project (30 points) UPLOAD TO TASKSTREAM

Learning outcomes	Group leadership project
SLO-B	Distinguish among the therapeutic benefits of a variety of art processes and media, strategies and interventions, and their applicability to the treatment process for individuals, groups, and families.
SLO-C	Recognize that Art Therapy, from a multicultural perspective, takes into consideration the specific values, beliefs, and actions influenced by a client's race, ethnicity, nationality, gender, religion, socioeconomic status, political views, sexual orientation, geographic region, physical capacity or disability, and historical or current experiences within the dominant culture.
SLO-G	Recognize and respond appropriately to ethical and legal dilemmas using ethical decision-making models, supervision, and professional and legal consultation when necessary.
SLO-H	Recognize clients' use of imagery, creativity, symbolism, and metaphor as a valuable means for communicating challenges and strengths and support clients' use of art-making for promoting growth and well-being.
d.K.2	Describe theories and models for understanding symbolism, metaphor, and artistic language
d.A.2	Recognize the need for awareness of and sensitivity to cultural elements which may impact a client's participation, choice of materials and creation of imagery

Group Leadership Project: (Due one week following sign-up date for in-class group)

You will conduct a group and or co-lead a group with a peer for the class which involves leading the group and facilitating an art activity. You should develop your idea of an art activity for this group and

bring or arrange for art supplies that you think will be appropriate, **arrange to speak to the instructor at least 1-2 weeks prior to talk through your ideas.**

Following your in-class group, complete a piece of artwork (be sure to upload to PADLET and include in your paper as a figure) that illustrates your role as leader, your relationship to the “participants” and the process of your group experience. Write a report of the group session incorporating your learning from your experience and your post session artwork. Try to do this as immediately as possible following the class so that it is fresh in your mind.

Paper (5-7 pages) Include:

- An outline of the plan developed for the group session prior to the group. (Include, media, directive(s), time allotment, leadership style, level of structure, approach)
- A description of what happened during the session among the group members.
- Evaluate your strengths and weaknesses and the effectiveness of your approach, leadership style, and art activity regarding both individual and group needs/goals. (Sometimes it is not possible to meet both group and individual needs- you will not be graded on how well you facilitated but on how you were able to assess your learning and identify areas for growth).
- What you learned about the group process(link this to how you understand group theory)
- An outline of your plan for the next 2 sessions with the same members. Discuss areas such as media, leadership style, directives, pacing and how to provide closure.
- Describe your artwork and **what it reflects about your experience leading the group.** Include description of how you felt as you led this group. Provide details about thoughts you had during the group process. Please provide in-depth exploration of your experience of leading this group. Turn in your artwork (and a photograph of it) in your paper.
- Summarize what you have learned and relate this to examples from group theory and art therapy group literature.

This **5-7 page paper** completed after the session and should **include at least 4 sources of research (book chapters or articles) due one week after your presentation.**

Group Leadership Rubric	1 Unsatisfactory	2 Emerging	3 Proficient
Outline	Lacks a clear outline of the plan developed for the group session prior to the group. (Include, media, directive(s), time allotment, leadership style, level of structure, approach)	A minimal outline of the plan developed for the group session prior to the group. (Include, media, directive(s), time allotment, leadership style, level of structure, approach)	A clear outline of the plan developed for the group session prior to the group. (Include, media, directive(s), time allotment, leadership style, level of structure, approach)
Group process	Lacks a description of what happened during the session.	A brief description of what happened during the session.	A clear description of what happened during the session.
Strengths/areas for growth	Lacks an evaluation of your strengths and weaknesses and the effectiveness of your approach, leadership style, and art activity	A brief evaluation of your strengths and weaknesses and the effectiveness of your approach, leadership style, and art activity	An in-depth evaluation of your strengths and weaknesses and the effectiveness of your approach, leadership style, and art activity

	regarding both individual and group needs/goals. (Sometimes it is not possible to meet both group and individual needs).	regarding both individual and group needs/goals. (Sometimes it is not possible to meet both group and individual needs).	regarding both individual and group needs/goals. (Sometimes it is not possible to meet both group and individual needs).
Learning	Missing an evaluation of what you learned about the group process	A minimal evaluation of what you learned about the group process	Succinct evaluation of what you learned about the group process
Professional presentation	Student was unprepared, with a unprofessional presentation.	Student was minimally prepared, with a slightly professional presentation.	Student was prepared, with a professional presentation, deepening identity as student counselor.
Plan	Missing an outline of your plan for the next 2 sessions with the same members. Failed to include areas such as media, leadership style, directives, pacing and how to provide closure.	A brief outline of your plan for the next 2 sessions with the same members. Discussed some areas such as media, leadership style, directives, pacing and how to provide closure.	A well thought outline of your plan for the next 2 sessions with the same members. Discussed areas such as media, leadership style, directives, pacing and how to provide closure.
Artistic language-theories	Lacked description of theories for understanding symbolism, metaphor and artistic language	Described some theories and models for understanding symbolism, metaphor, and artistic language	<b>Fully described theories and models for understanding symbolism, metaphor, and artistic language</b>
Personal artwork and connection to learning	Failed to include personal artwork and what it reflects about your experience leading the group. Included a minimal description of how you felt as you led this group. Provided few details about thoughts you had during the group process. Failed to turn in your original artwork (and a photograph of it) in your paper.	Described personal artwork (attached as a figure) and what it reflects about your experience leading the group. Included a description of how you felt as you led this group. Provided some details about thoughts you had during the group process. Turned in your original artwork (and a photograph of it) in your paper.	Fully described personal artwork (attached as a figure) and what it reflects about your experience leading the group. Included a description of how you felt as you led this group. Provided details about thoughts you had during the group process. Turn in your original artwork (and a photograph of it) in your paper.
Summary	Summary included some of what you have learned as examples from group theory and but lacked	Summarized minimally of what you have learned and relate this to examples from group	Summary succinctly identifies what you have learned and relate this to examples



	information on art therapy group literature.	theory and some links to art therapy group literature.	from group theory and has strong links to art therapy group literature.
Paper quality	Paper completed after the deadline and includes less than 4 sources of research and does not meet page limit.	This 5-7 page paper; completed after the deadline and includes less than 4 sources of research.	This 5-7 page paper; completed on time and includes at least 4 sources of research.

#### 4. Observation paper/response art (30 points)

**Group Observation-** Due one week after sign-up date. **4-6 pages (with response art image). Include at least 4 literary sources of research (book chapters, articles, etc.)**

Following your observation, complete a piece of artwork and post it to PADLET that illustrates your understanding of the group leader, the relationship to the members and the **group process** of the role-play experience. This should reflect on the group dynamics that you observe. Be prepared to present your artwork to the class one week after you observe.

Carefully observe your assigned role play and be prepared to provide feedback and constructive criticism to the group leader during the in-class critique. Follow the points below to help structure your note taking.

Observation of in-class group

- Describe the goals for the group and discuss the effectiveness of how these were addressed by the leader.
- What were the strengths of this group leadership?
- Describe the challenges that the leader faced.
- Describe the strength and weaknesses of the leadership (interpersonal, art based, structuring, management, etc).
- Assess the opening, closing, pacing and overall communication of the leader. Provide suggestions and recommendations for ways to improve in these areas.
- Describe your theoretical understanding of the group, referring to group and art therapy theorists.

**Paper and response art image is due the week after your observation with a copy to the moodle page and a PDF sent to the group facilitator.**

Learning Outcomes	<b>Observation paper/response art</b>
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SLO-B	Distinguish among the therapeutic benefits of a variety of art processes and media, strategies and interventions, and their applicability to the treatment process for individuals, groups, and families.
SLO-C	Recognize that Art Therapy, from a multicultural perspective, takes into consideration the specific values, beliefs, and actions influenced by a client's race, ethnicity, nationality, gender, religion, socioeconomic status, political views, sexual orientation, geographic region, physical capacity or disability, and historical or current experiences within the dominant culture.
SLO-G	Recognize and respond appropriately to ethical and legal dilemmas using ethical decision-making models, supervision, and professional and legal consultation when necessary.
SLO-H	Recognize clients' use of imagery, creativity, symbolism, and metaphor as a valuable means for communicating challenges and strengths and support clients' use of art-making for promoting growth and well-being.
d.K.2	Describe theories and models for understanding symbolism, metaphor, and artistic language
d.A.2	Recognize the need for awareness of and sensitivity to cultural elements which may impact a client's participation, choice of materials and creation of imagery

Observer Paper Rubric	1 Unsatisfactory	2 Emerging	3 Proficient
Outline	Lacks an outline of the goals and lacks specifics of how they were addressed by the group leader.	A brief outline of the goals and some details of how they were addressed by the group leader.	A clear outline of the goals and how they were addressed by the group leader.
Group process	Lacks a description of what happened during the session.	A brief description of what happened during the session.	A clear description of what happened during the session.
Challenges leader faced	Summary of the challenges the leader faced in the group is missing.	A brief summary of the challenges the leader faced in the group is articulated.	An in-depth summary of the challenges the leader faced in the group is articulated.
Learning	Missing an evaluation of what you learned about the group process	A minimal evaluation of what you learned about the group process	Succinct evaluation of what you learned about the group process
Strengths/weaknesses	Lacks descriptions of the strength and weaknesses of the leadership (interpersonal, art based, structuring, management, etc).	Briefly describes the strength and weaknesses of the leadership (interpersonal, art based, structuring, management, etc).	Fully describes the strength and weaknesses of the leadership (interpersonal, art based, structuring, management, etc).
Plan	Lacks an assessment of the opening, closing, pacing and overall communication of the	Briefly assess the opening, closing, pacing and overall communication of the	Comprehensively assesses the opening, closing, pacing and overall communication

	leader. Provide minimal suggestions and recommendations for ways to improve in these areas.	leader. Provides some suggestions and recommendations for ways to improve in these areas.	of the leader. Provides sound suggestions and recommendations for ways to improve in these areas.
Artistic language-theories	Lacked description of theories for understanding symbolism, metaphor and artistic language	Described some theories and models for understanding symbolism, metaphor, and artistic language	<b>Fully described theories and models for understanding symbolism, metaphor, and artistic language</b>
Personal artwork and connection to learning	Failed to include personal artwork and what it reflects about your experience observing the group. Included a minimal description of the group dynamics. Provided few details about thoughts you had during the group process. Failed to turn in your original artwork (and a photograph of it) in your paper.	Described personal artwork (attached as a figure) and what it reflects about your experience observing the group. Included a description of the dynamics of this group. Provided some details about thoughts you had during the group process. Turned in your original artwork (and a photograph of it) in your paper.	Fully described personal artwork (attached as a figure) and what it reflects about your experience of observing the group. <b>Included a description of the dynamics of the group.</b> Provided details about thoughts you had during the group process. Turn in your original artwork (and a photograph of it) in your paper.
Summary	Summary included some of what you have learned as examples from group theory and but lacked information on art therapy group literature.	Summarized minimally of what you have learned and relate this to examples from group theory and some links to art therapy group literature.	Summary succinctly identifies what you have learned and relate this to examples from group theory and has strong links to art therapy group literature.
Paper quality	Paper completed after the deadline and includes less than 4 sources of research and does not meet page limit.	This 4-6 page paper; completed after the deadline and includes less than 4 sources of research.	This 4-6 page paper; completed on time and includes at least 4 sources of research.

## 5. Documentation Practice Assignment (10 points)

You will take turns observing the group rather than participating, with special attention to the practice of documentation/progress notes.

**Documentation Practice: Progress Notes-** Due one week after sign-up date.

Choose 4 individuals to observe in the group (do not tell them you are tracking them). Pretend you do not know these individuals, and if it is helpful, adopt the attitude of a wildlife biologist. Take notes on themes including:

- Their participation level in group
- How the participant responded to the intervention
- Any affect/emotional shift over the course of the group
- Any 'prosocial engagement' (ie, helping groupmates, encouraging groupmates) or 'unhelpful or disconnected engagement' (ie, not sharing, putting down groupmates)
- Any utterances (what they say), particularly attempting to capture pithy/important words—direct quotes is ideal
- Posture & body language, particularly noting changes over the course of the group
- General themes in their artwork, predominant colors, etc

Your task is to write the S and O parts of a SOAP Note (**Subjective, Objective, Assessment, Plan**) parts of a Progress Note for all 4 participants.

A Progress Note is the document used to capture, in clinical language, the content of a session and important details relevant to the client's treatment and progress. In clinical mental health settings—from outpatient private practice to residential treatment—every clinical interaction is documented, creating a 'paper trail' of the client's engagement with services and the progress they are making toward their treatment goals.

The S and O sections of a note separates what the client is bringing to the table (considered "subjective") from what the clinician is seeing or noticing (considered "objective"). Each section should be about 2-4 sentences, no longer.

The Subjective section should include: a general description of their art process and product; any pithy quotes stated by the client, particularly related to meaning-making of their art.

The objective section includes how the participant responded to interactions with the facilitator, how the participant engaged in the artmaking intervention and how they related to their peers; and any emotions/body language/important shifts over the group. Remember that for the 'objective' section, you need to note how you arrived at any assumptions you are making, such as, "X appeared calm, as *evidenced by* relaxed shoulders and a slight smile," or "X appeared anxious *due to* shallow breath, biting lips, and wringing their hands."

Example 1:

S: During group, Client created a blue and white mandala with colored pencils, which she stated was in reference to “healing from covid”. At close of group, client expressed that the process was “meaningful.”

O: Focus of group was on creating mandalas in order to address unprocessed emotions. Client was observed engaging fully in the activity for the duration of group, and was observed assisting others as well. Client appeared teary-eyed while sharing her art with others.

#### Example 2:

S: Client reported feeling “a bit off” during check-in. Halfway through group, client stated, “this is stupid.” Client left room and returned, stating, “leave me alone.” During check-out, client stated, “I don’t like embroidery.”

O: Group leader facilitated group art therapy intervention of embroidery to explore frustration tolerance. Client responded to intervention by sighing heavily and fidgeting in chair while jabbing at cloth, possibly pointing to increased levels of anxiety. Halfway through the group, client left room for approximately 5 minutes then returned; upon returning, group leader attempted to engage client in a grounding exercise; client refused. Client remained in room for rest of session, sitting in corner with arms folded, and did not re-engage with art process or with group-mates.

Learning Outcomes	Documentation Learning Outcomes
SLO-G	Recognize and respond appropriately to ethical and legal dilemmas using ethical decision-making models, supervision, and professional and legal consultation when necessary.
SLO-H	Recognize clients’ use of imagery, creativity, symbolism, and metaphor as a valuable means for communicating challenges and strengths and support clients’ use of art-making for promoting growth and well-being.
I.K.1	Identify evidence-based strategies and clinically-grounded approaches for assessment and treatment

#### Rubric for Documentation Paper

Description	Not met (zero)	Emergent (1 point)	Proficient (2 points)
SLO-H: Recognize clients’ use of imagery, creativity, symbolism, and metaphor as a valuable means for communicating	S & O sections do not mention client’s image themes, or client’s words or affect related to meaning-making. Or, clear	S & O sections make attempts to mention client’s image themes, or client’s words or affect related to image-	S & O sections fully articulate client’s image themes, and/or client’s words and affect related to image-making.

challenges and strengths and support clients' use of art-making for promoting growth and well-being.	assumptions/stigma is present in descriptions.	making, with some accuracy.  Or, some assumptions are present.	No assumptions are present; writer backs up objective inferences with concrete observations.
I.K.1 Identify evidence-based strategies and clinically-grounded approaches for assessment and treatment	O section does not identify the interventions used and purpose. O section does not include how client responded to the interventions	O section attempts to identify the intervention used, and how the client responded to it.	O section clearly identifies the intervention used, and how the client responded to it.
Use client-centered, non-pathologizing language.	S section includes no direct quotes from client; stigmatizing language used in either section	No direct quotes OR language could be written with less stigma.	S section includes a direct quote from client, and is proactive about identifying strengths and uses client-centered language
Clearly separates subject versus objective	There is no attempt to distinguish the S from the O sections.	Most of the content is properly divided between the S and O section, with some mistakes.	What the client says is in the S section. What the documentor observes is in the O section.
Complete 4 S & O Notes, Turned in on time, with proper grammar and punctuation/spelling	Not completed.	Missing some sections of the notes	Complete 4 S & O Notes, Turned in on time, with proper grammar and punctuation/spelling
TOTAL			10 points

## 6. Past Group Analysis Design Paper 16 points

**10-page paper** on a group, citing examples from the texts and/or articles.

**Due Class 7- October 20th**

Write an 8-10 page paper about a group you were involved in, or a group you are interested in researching, analyzing or understanding further to apply a group dynamics perspective. You must use Yalom's group dynamics theory book. You can analyze a personal or historical group. Personal group ideas: work group, parent group, friendship group, book club, church, yoga studio, art class, jury group, etc, with a minimum of 3 people.

**Paper is 8 pages of written text and must include: APA guidelines**

- Title page, and References page/s, which are additional thus a minimum of 10 pages.
- Title, Introductory paragraph (not a subheading), Subheadings, and Conclusion.
- You must integrate some of the reading from class on group theory (Yalom; Robb & Moodle articles).

- You must reference at least 3 sources both from class as well as outside resources.

Required Content Areas Must Include:

**Past Group Analysis Design Paper (10 points)**

Past Group Analysis Design Rubric	Related CAAHEP content area	16 points
1. What is the <b>history</b> of the group, what is the <b>prognosis</b> , as it relates to the group with at least <b>five of Yalom's Curative Factors</b> relevant to group dynamics.	<b>SLO-C</b> Recognize that Art Therapy, from a multicultural perspective, takes into consideration the specific values, beliefs, and actions influenced by a client's race, ethnicity, nationality, gender, religion, socioeconomic status, political views, sexual orientation, geographic region, physical capacity or disability, and historical or current experiences within the dominant culture.	2
2. Group size, <b>composition</b> , structure (pattern of interactions), nature of interactions, leadership patterns, attitudes toward leadership, relationship with the environment, ecological/ecosystemic structure.	<b>SLO-G</b> Recognize and respond appropriately to ethical and legal dilemmas using ethical decision-making models, supervision, and professional and legal consultation when necessary.	2
3. <b>Hierarchy</b> and <b>power</b> ; is the group regulated from within and/or how is the process regulated? What is the relationship of the group to the individual, does it draw on capacities or limit them, and is there <b>power equity</b> ? What are the markers of power and access in this group?	<b>SLO-C</b> Recognize that Art Therapy, from a multicultural perspective, takes into consideration the specific values, beliefs, and actions influenced by a client's race, ethnicity, nationality, gender, religion, socioeconomic status, political views, sexual orientation, geographic region, physical capacity or disability, and historical or current experiences within the dominant culture.	3
4. <b>Culture</b> of the group ( <b>norms, values, symbols</b> ), <b>standards</b> of the group, what the group says, what task is being undertaken, group <b>cohesiveness</b> , does <b>Group Think</b> occur, how <b>committed</b> are the members to the group, and what makes the commitment, how fragile is it?	<b>d.K.2</b> Describe theories and models for understanding symbolism, metaphor, and artistic language	2
5. <b>Open or closed group</b> ; <b>homogenous</b> or <b>heterogeneous</b> , what is the relationship of this group to <b>American society</b> , or <b>world society</b> , is there <b>classism, racism, sexism</b> ?	<b>SLO H-</b> Recognize clients' use of imagery, creativity, symbolism, and metaphor as a valuable means for communicating challenges and strengths and support clients' use of art-making for promoting growth and well-being.	2

6. Imagine you are to facilitate an art therapy group with these people. <b>Design 2 art therapy interventions</b> that fit the needs of the setting/population. For each intervention: Describe the appropriate members (who should or should not be included) the structure of the group, methods and approach. Give examples of media, methods and goals.	<b>SLO-B</b> Distinguish among the therapeutic benefits of a variety of art processes and media, strategies and interventions, and their applicability to the treatment process for individuals, groups, and families.	<b>d.A.2</b> Recognize the need for awareness of and sensitivity to cultural elements which may impact a client's participation, choice of materials and creation of imagery	3
7. Summarize and describe the theoretical group therapy approaches that are applicable to your design. Include a description of how these approaches serve the population. Student is prepared, with a professional paper, deepening identity as student counselor with at least 3 sources both from class as well as outside resources			2
<b>TOTAL</b>			<b>16</b>

#### Required Books:

Leone, L. (Ed.).(2021). *Craft in art therapy: Diverse approaches to the transformative power of craft materials and methods*. New York: Routledge. (available online)

Moon, C. (Ed.). (2010). *Materials and media in art therapy: Critical understandings of diverse artistic vocabularies*. London: Taylor Francis Ltd. Chapter 1. (available online)

Robb, M. (2022). *Group Art Therapy*. New York. Routledge.

Weinberg, H. & Rolnick, A (Eds.) (2019). *Theory and practice of online therapy: Internet-delivered interventions for individuals, groups, families and organizations*. New York: Routledge. (available online)

Yalom, I., D. (with Leszcz, M.) (2020). *The theory and practice of group psychotherapy, 6th edition*. Cambridge, MA: Basic Books.

#### Required Articles assigned for class:

Franklin, M. (2010). Affect regulation, mirror neurons, and the third hand: Formulating mindful empathic art interventions. *Art Therapy: Journal of the American Art Therapy Association*, 27(4), 160–167. doi: [10.1080/07421656.2010.10129385](https://doi.org/10.1080/07421656.2010.10129385)

Furman, L., & Boeve, H. (2018). Interant art therapy: An educational model for community outreach therapeutic service. *The Arts in Psychotherapy*. 57, 65-71. <https://doi.org/10.1015/j.aip.2017.09.003>



- Gabel, A., & Robb, M. (2017). (Re)considering psychological constructs: A thematic synthesis defining five therapeutic factors in group art therapy. *The Arts in Psychotherapy*. 55, 126-135.  
<http://dx.doi.org/10.1016/j.aip.2017.05.005>
- Green, A. (2012) Ethical Considerations in Art Therapy, Canadian Art Therapy Association Journal, 25:2, 16-21, DOI: [10.1080/08322473.2012.11415567](https://doi.org/10.1080/08322473.2012.11415567)
- Haeseler, M. (1992). Ethical considerations for the group therapist. [\*American Journal of Art Therapy\*](#). Aug 92, Vol. 31 Issue 1, p2. 8p.
- Jang, H., & Choi, S. (2012). Increasing ego-resilience using clay with low SES (Socio Economic Status) adolescents in group art therapy. *The Arts in Psychotherapy*. 39, 245-250.  
<http://dx.doi.org/10.1016/j.aip.2012.04.001>
- Kometiani, M. (2017). Creating a vital healing community: A pilot study of an art therapy employee support group at a pediatric hospital. *The Arts in Psychotherapy*. 54, 122-127.  
<http://dx.doi.org/10.1016/j.aip.2017.04.012>
- Lu, L., & Yuen, F. (2012). Journey women: Art therapy in a decolonizing framework of practice. *The Arts in Psychotherapy*. 39, 192-200. [doi:10.1016/j.aip.2011.12.007](https://doi.org/10.1016/j.aip.2011.12.007)
- Mamarosh, C. L., Forsyth, D. R., Strauss, B. & Burlingame, G.M. (2020). The psychology of the COVID-19 pandemic: A group-level perspective. *Group Dynamics: Theory Research and Practice. Society of group psychology and group psychotherapy*.24:3, 122-138, DOI:10.1037/gdn0000142
- Miller, S. M., Ludwick, J., & Krcmar, C. C. (2020) Professional considerations for art therapists supporting the work of people with intellectual disabilities, *Art Therapy*, 37:2, 83-87, DOI:10.1080/07421656.2020.1757376
- Partridge, E.E., (2016). Access to art and materials: Considerations for Art Therapists (Acces a l'art et aux materiaux facteurs a prendre en compte part les art- therapeutes). Canadian Art Therapy Association Journal. (29)2, 100-104, [doi:10.1080/08322473.2016.1252996](https://doi.org/10.1080/08322473.2016.1252996)
- Potash, J.S., Kalmanowitz, D., Fung, I., Anand, S.A. & Miller, G.M. (2020). Art Therapy in pandemics: Lessons for COVID-19, *Art Therapy*, 37:2, 105-107, DOI: 10.1080/07421656.2020.1754047
- Shaw, L. (2020) 'Don't look!' An online art therapy group for adolescents with Anorexia Nervosa, *International Journal of Art Therapy*, 25:4, 211-217, DOI: 10.1080/17454832.2020.1845757
- Swan-Foster, N., Lawlor, M., Scott, L., Angel, D., Ruiz, C.M., Mana, M. (2001). Inside an art therapy group: the student perspective. *The Arts in Psychotherapy*. 28 161-174.
- Warner, D. A. (2001). The lantern-floating ritual: Linking community together, *Art Therapy: Journal of the American Art Therapy Association*, 18:1, 14-19, DOI: 10.1080/07421656.2001.10129455
- Weinberg, H. (2020). Online group psychotherapy: Challenges and possibilities during COVID-19 – A practice review. *Group Dynamics: Theory Research and Practice. Society of group psychology and group psychotherapy*. 24:3, 201-211, DOI: 10.1037/gdn0000140

#### ADDITIONAL RESOURCES

<https://www.agpa.org/home/practice-resources/connecting-online>

<https://sacramentocenterforpsychotherapy.com/books/>

[Telehealth Agreement](#)

## COURSE SCHEDULE

Class Date	Topic	Readings & Assignments Due	Supplemental material
Week 1 Sept 8	Welcome & Overview <ul style="list-style-type: none"><li>• Administrative details</li><li>• Review of syllabus</li><li>• Sign up for role plays</li><li>• Introduction to group art therapy, group process, and group theory</li></ul>	Article: Swan-Foster Yalom: Ch 1 Robb: Chapter 1	Therapeutic factors lecture Setting the stage Confidentiality
Week 2 Sept 15	Online Therapy Ethical considerations	Articles: Weinberg; Marmosh Robb:Chapter 2	<a href="https://vimeo.com/399456923">https://vimeo.com/399456923</a> (Start video at 9:30)
Week 3 Sept 22	Review group paper expectations (Rubric breakdown)	Articles: Potash; Shaw Yalom, Ch 2 Online Therapy Ch 17	<a href="https://vimeo.com/491594792">https://vimeo.com/491594792</a> Lecture: Opening Establishing Rules, Art Supplies, Set up, Choosing participants- ethics Focus groups versus process groups
Week 4 Sept 29	Art Experiential – Lecture: Here and Now Part 1 Skill development - The use of basic group leadership skills: active listening, reflection, clarification and questioning, summarizing, and linking	Articles: Gabel & Robb; Franklin Online Therapy: Ch 3 Yalom: Ch 10 & Ch 8	Attunement, Empathy
Week 5 Oct 6	Skill development- Establishing, holding, shifting, and deepening the focus; cutting off and drawing out.	Yalom: Ch 6 Robb : Ch 4 & 5	Here and Now Part 2 Establishing, holding, shifting, and deepening the focus; cutting off and drawing out.

	Shuttling		
Week 6 Oct 13	Developing Norms	Yalom, – Ch 5 Robb Ch 6& 7	Video- Sample group adolescents
Week 7 Oct 20	Co-Leadership Navigating Relationships Roles Space- Closing	Yalom pp 538-545 Robb Ch 8-10	Coleading questions  <b>MOCK GROUP PAPER DUE</b>
Week 8 Oct 27	N.A.M.E.I.T framework Guest speaker K Hixson Ethics in groups Material considerations	Articles: Haesleler; Green; Jang & Choi Moon:Ch1 Robb Chapter 3	Quiz Q: Materials considerations
Week 9 Nov 3	Socio-cultural awareness/considerations	Article: Lu & Yuen Craft in AT: Ch 14	Reflection; Power/Hierarchy, Norms, isms
Week 10 Nov 10	Discussion: behavioral manifestations of intense affect.  Adolescent Population Interpersonal feedback Response Art Transference and Countertransference discussed in relationship to group dynamics  Resistance as resilience  How work with resistance to build trust in relationships	Article: Furman & Boeve Ch 8 in Craft in AT	Watch Capstone Borowski '2020- Groups
Week 12 Nov 17	Discussion: Addressing the needs of various populations/setting	Paper Due Article: Kometiani Ch 9 in Group analysis book	Watch Godshell '2020 Capstone- Open Studio
<b>Break</b>			
Week 13 Dec 1	Special populations ID/DD population  Termination in group work	Article: Miller et al & Ch 4 in Craft Robb: Ch 11	
Week 14 Dec 8	Discussion: Other topics of interest	Article: Warner , Partridge, & Ch 11 in Craft in AT	Reflection:
Week 15	Supervision needs	Craft in AT; Ch 1	Self-care, Supervision and

Dec 15	Faculty lead final group	Yalom: Ch 16	Group Therapy
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### Group Facilitation/Observation/Documentation Schedule

Week	Facilitator:	Observer:	Documentor:	Assignment Due
1: Sept 8	Quinn/Mary	x	x	
2: Sept 15	Adam	Kate	Madison	Sept 22
3: Sept 22	Kali	Alyssa	Amber	Sept 29
4: Sept 29	Rose	Melissa	Kelsey	Oct 6
5: Oct 6	Emma	Elvira	Adam	Oct 13
6: Oct 13	Kelsey	Kali	Kate	Oct 20
7: Oct 20	Claire	Rose	Alyssa	Oct 27
8: Oct 27	Madison	Emma	Melissa	Nov 3
9 Nov 3	Kate	Kelsey	Kali	Nov 10
10 Nov 10	Alyssa	Claire	Emma	Nov 17

<b>11: Nov 17</b>	<b>Elvira</b>	<b>Adam</b>	<b>Rose</b>	<b>Dec 1</b>
<b>12: Nov 24 NO CLASS – THANKS GIVING</b>	<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>
<b>13: Dec 1</b>	<b>Amber</b>	<b>Madison</b>	<b>Claire</b>	<b>Dec 8</b>
<b>14: Dec 8</b>	<b>Melissa</b>	<b>Amber</b>	<b>Elvira</b>	<b>Dec 15</b>
<b>15: Dec 15</b>	<b>Quinn/Mary</b>	<b>x</b>	<b>x</b>	