



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

**AT 511: THE HELPING RELATIONSHIP: ART THERAPY TECHNIQUE
(3 Credits)
FALL 2018**

When: Thursdays 9am-12:30 pm, 9/13-12/13
Where: Corbett Annex, Room 100
Instructor: Kristine Bella, ATR-BC
Office hours: Wednesdays, 1 pm to 3 pm
Office location: Rogers Hall, Room 207 (October start)
Phone: TBD
E-Mail: kbella@lclark.edu

CATALOG DESCRIPTION

Basic theoretical assumptions of art therapy therapeutic relationships, review and practice of helping skills with an overview of social and cultural contexts, types of practice, supervision, ethical principles, and professional orientation.

COURSE DESCRIPTION

Basic Art Therapy Counseling theories and methods are explored, including basic and advanced helping skills and processes. The dynamics and complexities of the therapeutic relationship are emphasized, and the impact of the work on the therapist. The complex relationship between the properties of varied media/art making processes, responsible clinical assessment/treatment, and the therapeutic relationship are studied in this class.

CAAHEP STUDENT LEARNING OUTCOMES

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-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.
SLO-L - Continuously deepen self-understanding through personal growth experiences, reflective practice, and personal art-making to strengthen a personal connection to the creative process, assist in self-awareness, promote well-being, and guide professional practice.
SLO-N - Recognize the impact of oppression, prejudice, discrimination, and privilege on access to mental health care, and develop responsive practices that include collaboration, empowerment, advocacy, and social justice action.

CAAHEP CONTENT AREAS

Content Area	Description	Mastery Level	Assessment
d.K.1	1) Describe theories and models of creativity	Introduce	Final Paper and Art Project
d.k.2	2) Describe theories and models for understanding symbolism, metaphor, and artistic language	Introduce	Final Paper and Art Project
I.K.1	1) Identify evidence-based strategies and clinically-grounded approaches for assessment and treatment	Introduce	Practicum Paper & Discussion post
i.K.2	2) Describe approaches to crisis intervention	Introduce	Participation/Discussion post
i.K.3	3) Describe trauma-focused art therapy interventions	Introduce	Participation/Discussion post
i.K.4	4) Describe theories, assessment, and treatment of addictive behaviors and disorders	Introduce	Participation/Discussion post
i.K.5	5) Review therapeutic process (relationship building; mid-phase; termination)	Introduce	Practicum Paper
i.K.6	6) Identify theories of effective programs in various settings including strategies for program development and evaluation	Introduce	Practicum paper & Case Presentation
i.K.7	7) Understand a systems approach (family,	Introduce	Participation/Discussion

	community, political)		post
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OBJECTIVES

Specific objectives for this course address these Student Learning outcomes by helping students:

1. Identify the relationship between art therapy approaches and theories from psychology, counseling (a.K.2)
2. Demonstrate understanding of therapeutic utility and psychological properties of a wide range of art processes and materials (i.e., traditional materials, recyclable materials, crafts) in the selection of processes and materials for delivery of art therapy services (c.S.3)
3. Utilize art materials and processes within the context of building the therapeutic relationship (i.S.1)
4. Describe theory of specific properties and effects of art processes and materials informed by current research such as Expressive Therapies Continuum (c.K.1)
5. Value the benefits of student/therapist reflective art-making to inform clinical practice (d.A.3)

NON-DISCRIMINATION POLICY/SPECIAL ASSISTANCE

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 Student Support Services Office in the 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 themselves 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.

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. Watching videos will help bring models to life, allowing you to better understand the material and ask questions.

REQUIRED TEXTS & READINGS:

Weekly readings are to be completed for the day indicated. 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.

Required Texts:

Case, C., & Dalley, T. (2014). *The handbook of art therapy* (3rd ed). Philadelphia: Brunner Routledge.

Corey, M. S., & Corey, G. (2016). *Becoming a helper* (7th ed). Belmont, CA: Brooks/Cole.

Seiden, D. (2001). *Mind over matter: The use of materials in art, education and therapy*. Chicago IL: Magnolia Street Publishers.

Kahn, M. (1997). *Between therapist and client: The new relationship*. New York: Owl Books, Henry Holt & Company. (Chapters 1,6,7,8)

Readings from Text on Reserve

Perry, B. D., & Szalavitz, M. (2008). *The boy who was raised as a dog: And other stories*

from a child psychiatrist's notebook : what traumatized children can teach us about loss, love, and healing. New York: Basic Books. (Chapters, Introduction, 1 & 4)

Fish, B. J. (2016). *Art-based supervision: Cultivating therapeutic insight through imagery.* Routledge. (Chapter 6, Harm's Touch)

Lipsky, L. V. D., & Burk, C. (2009). *Trauma stewardship: an everyday guide to caring for self while caring for others.* (Chapter, 4)

ASSIGNMENTS AND COURSE REQUIREMENTS

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

- a. Attending all classes and being on time.
- b. Giving attention to the instructor and/or other students when they are making a presentation.
- c. Demonstrating ability to recognize and use subtle nonverbal communication cues to assess your impact on your peers and participate in class.
- d. Demonstrating ability to be open about discussing the impact of your comments on your peers.
- e. Coming to class prepared (having read the assignment for the day and watched any assigned videos)
- f. 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.
- g. Engaging in group discussions with attention and energy.
- h. Asking questions of the instructor and/or other students regarding the material examined in that class.
- i. Providing examples to support or challenge the issues talked about in class.
- j. Dealing with other students and/or the instructor in a respectful fashion.
- k. 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.
- l. Adhering to all Professional Qualities. The form for evaluating Professional Qualities requirements will be distributed in class.
- m. 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.

2. Case Presentation (15 points) Due week 6-11

Students present case examples from practicum, and are prepared to discuss:

1. Description of behavioral/process observations, including materials/media (3 points)
2. Description of developmental stage of art in relation to client (3 points)

3. Exploration of themes and metaphors within the art (3 points)
4. Appropriate sharing of overall challenges and successes in practicum (3 points)
5. Clear description of goals and plans for practicum (self, group, client) (3 points)

3. **Practicum Process Observation Paper and Art. (35 points) Due Week**

8 Integration of observational and analytical skills; demonstration of knowledge of theoretical material; understanding of needs and appropriate methods of intervention for the individual; understanding of creativity and media; empathic understanding of individual's behavioral processes. This project is in 3 parts:

1. Select media and themes to offer one person (at practicum site) who volunteers to help you with this school project. Obtain a release and do not identify the person by name in this project. Your goal is to stimulate creativity and artistic expression while providing a safe holding environment. Sit with the person while the art is being created. Carefully observe the person's creative process as he/she begins, develops, and completes the art. If possible, take detailed written notes on the person's process as you observe: behavior, verbalization, affect, use of media, development of the image, specific times when significant changes take place in the art. If you are not able to/it is not appropriate to take notes during the session, make notes immediately afterwards.
2. In a quiet place, situate yourself with the art on a wall in front of you. Have only the same media selection available that you offered the person. Reproduce the art. Refer to your process notes. Work at the same pace and develop the art just as you observed the person working. You may need to make several attempts. Be attentive to your own feelings throughout this process.
3. Based on your process notes, recollections, the person's art and your own experience in reproducing the art, write a 5-page paper discussing how the person's art processes, behavior, comments and art product seem to reflect the person's sense of self. Include your observations of strengths. Explain why you offered the medium or media and theme you chose. Assess the appropriateness of your choices. If, after reproducing the art and reflecting on the process you would change your selection, explain why. Go on to describe the next directive and medium (media) you would offer this person, were you to see her/him one more time. Explain your rationale for these choices.

Note: You are not being asked to function as a therapist with this person; however, you are expected to make careful choices regarding art media, processes, and themes and to explain your successes and/or lack of such in a mindful way, based on class content.

Turn in: Digital copies of client and process art in a 5-page paper in APA format. Conciseness and depth of content are valued. Integration of your practical experience and theory from this course's readings and class work is expected. Reference pages are not included in the 5-page limit.

You will be graded on:

1. Demonstration of observation and analytic skills. (6 points)
2. Demonstration of knowledge of theoretical class material (6 points)
3. Understanding of methods and interventions (6 points)
4. Understanding of creativity and media (6 points)

5. Empathetic understanding of client behavior (6 points)
6. Grammar and APA (5 points)

4. Art Project & Reflection Paper: (40 points) Due week 15

Creative in-depth involvement and thoughtful analysis of process and product. Integration of theoretical material presented in this course with personal insights related to creative processes, and the therapist/client relationships. Beginning exploration of countertransference.

An individual art project in three parts using a wide range of mixed media and material, to explore the theme of the therapist/client relationship. Use the following prompts to explore three separate aspects of the helping relationship:

- 1) a piece of art depicting “someone who needs help”
- 2) a piece of art depicting “personal feelings about people who need help”
- 3) a piece of art depicting “self-perception as a helper”

After completing these pieces, reflect on both the product and the process for each art piece. Consider the art in relation your studies of the helping relationship thus far in class. Reflect on the pieces from the perspective of your growth as a student therapist, including challenges and strengths. Consider and discuss the following:

Media/Materials: selection process; physical reactions and responses to the media; uses or limitations of media in the development of the piece; changes, adjustments and transformations the art went through as it developed.

Physical art piece: what you actually see in the visual language of the art - form, color, spatial relationships, relative sizes, positioning, color, texture, etc; as well as the visual relationship between the pieces you created.

Creative process/emotional response: discuss struggles, chaos/control, resistance and sublimation - all in relation to yourself as a student therapist and your understanding of the helping relationship; consistencies and incongruencies between your intentions as you began the art and the final art forms

Remember to relate all of this to the assigned themes of the three art pieces, to yourself as a student therapist and to your learning about the nature of the helping relationship. Ask yourself what the art and your reflections about it suggest to you about your present and future work with clients and your role as a therapist. Integrate your learning about countertransference.

The paper is not to exceed 6 pages double spaced. Reference page(s) are not included in the 6-page limit. Be concise. Your art and paper should demonstrate that you took the necessary time to reflect on the project in some depth. The art is to be brought to class on the final day.

You will be graded on:

1. Demonstration of thoughtful reflection and analysis of process and product (10 points)
2. Integration of theoretical material presented in this course with personal insights (10 points)
3. Exploration of creative processes, and the therapist/client relationships (10 points)
4. Writing, grammar and APA (10 points)

EVALUATION AND GRADING

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

Assignment	Point Value
Class Participation	10
Case Presentation	15
Practicum Observation Paper and Art	35
Art Project and Reflection Paper	40
Total Points in the Course:	
	100

FINAL 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.**

COURSE OUTLINE

Class Date	Topic	Readings & Assignments Due
Week 1: 9/6/18	Introduction and Course Review	
Week 2: 9/13/18	Art Therapist Identity in the therapeutic relationship	Text: Case & Dalley, Chapters 1 and 2 Text: Corey & Corey, Chapters 1, 2, 3 and 5
Week 3: 9/20/18	Art Therapist Identity and Art Therapy Space	Lumpkin, C. L. (2006). Relating cultural identity and identity as art therapist. <i>Art Therapy</i> , 23(1), 34-38. Allen, P. B. (1995). Coyote comes in from the cold: The

		<p>evolution of the open studio concept. <i>Art Therapy: Journal of the American Art Therapy Association</i>, 12(3), 161–166.</p> <p>DeLucia, J. (2016) Art Therapy Services to Support Veterans' Transition to Civilian Life: The Studio and the Gallery, <i>Art Therapy</i>, 33:1, 4-12</p> <p>Text: Case & Dalley, Chapters 3, 4 and 5</p>
<p>Week 4: 9/27/18</p>	<p>Response Art and Supervision in the therapeutic relationship</p>	<p>Fish, B. J. (2012). Response art: The art of the art therapist. <i>Art Therapy</i>, 29(3), 138-143.</p> <p>Fish, B. J. (2016). <i>Art-based supervision: Cultivating therapeutic insight through imagery</i>. Routledge. (Chapter 6, Harm's Touch)</p> <p>Moon, B. L. (1999). The tears make me paint: The role of responsive artmaking in adolescent art therapy. <i>Art Therapy</i>, 16(2), 78-82.)</p> <p>Robb & Miller (2017) Supervisee Art-Based Disclosure in El Duende Process Painting, <i>Art Therapy</i>, 34:4, 192-200</p> <p>Beers,R. (2007) The Role of Response Art in the Case of an Adolescent Survivor of Developmental Trauma, <i>Art Therapy</i>, 24:4, 184-190</p>
<p>Week 5: 10/4/18</p>	<p>Materials & Elements in the therapeutic relationship</p>	<p>Text: Seiden, Section I Text: Seiden, Section II</p>
<p>Week 6: 10/11/18</p>	<p>Art Therapy Theory Applied to Practice in the therapeutic relationship</p>	<p>Text: Case & Dalley, Chapter 8 Text: Kahn, Chapters 2, 3, 4 and 5 Text: Corey & Corey, Chapters 6 and 7 *Case Presentations</p>
<p>Week 7: 10/18/18</p>	<p>Theory Applied to Practice and the therapeutic relationship</p>	<p>Hintz, L. D. (2008). Walking the line between passion and caution in art therapy: Using the expressive therapies continuum to avoid therapist errors. <i>Art Therapy</i>, 25(1), 38-40.</p> <p>Hinz, L. D. (2015). Expressive Therapies Continuum: Use and Value Demonstrated with Case Study (Le continuum des thérapies par l'expression: étude de cas démontrant leur utilité et valeur). <i>Canadian Art Therapy Association Journal</i>, 28(1-2), 43-50.</p> <p>Text: Kahn, Chapters 1, 6,7 and 8</p>

		*Case Presentations
Week 8: 10/25/18	Working with Individuals and Groups	DUE: Practicum Process Observation Paper and Art Text: Case & Dalley, Chapter 6 and 7 Text: Corey & Corey, Chapter 11 *Case Presentations
Week 9: 11/1/18	Special Populations and Trauma	Grossman, F. G. (1981). Creativity as a means of coping with anxiety. <i>The Arts in Psychotherapy</i> , 8(3-4), 185-192.) Pifalo, T. (2007). Jogging the cogs: Trauma-focused art therapy and cognitive behavioral therapy with sexually abused children. <i>Art Therapy</i> , 24(4), 170-175. Van Westrhenen, N., Fritz, E., Oosthuizen, H., Lemont, S., Vermeer, A., & Kleber, R. J. (2017). Creative arts in psychotherapy treatment protocol for children after trauma. <i>The Arts in Psychotherapy</i> , 54, 128-135. Text: Perry, Introduction and Chapter 1 & 4 *Case Presentations
Week 10: 11/8/18	Crisis and Oppositional Clients	Text: Corey & Corey, Chapters 14 Nissimov-Nahum, E. (2008). A model for art therapy in educational settings with children who behave aggressively. <i>The Arts in Psychotherapy</i> , 35(5), 341-348. Harnden et al., (2004) Outpatient art therapy with a suicidal adolescent female <i>The Arts in Psychotherapy</i> , 31 (3) 165-180 *Case Presentations
Week 11: 11/15/18	Boundaries and Issues in the therapeutic relationship	Text: Corey & Corey, Chapter 9 Öster, I., Åström, S., Lindh, J., & Magnusson, E. (2009). Women with breast cancer and gendered limits and boundaries: Art therapy as a 'safe space' for enacting alternative subject positions. <i>The Arts in Psychotherapy</i> , 36(1), 29-3 Fenner, L. B., & Gussak, D. E. (2006). Therapeutic boundaries in a prison setting: A dialogue between an intern and her supervisor. <i>The Arts in psychotherapy</i> , 33(5), 414-421. *Case Presentations

Week 12: 11/22/18	NO CLASS: THANKSGIVING BREAK	
Week 13: 11/29/18	Equity/Inclusion and Ethical Issues in the therapeutic relationship	<p>Corey & Corey, Chapters 4 and 8</p> <p>Boston, C. G. (2005). Life story of an art therapist of color. <i>Art Therapy</i>, 22(4), 189-192.</p> <p>Karcher, O. (2017) Sociopolitical Oppression, Trauma, and Healing: Moving Toward a Social Justice Art Therapy Framework, <i>Art Therapy</i>, 34:3, 123-128</p> <p>Leclerc & Drapeau. (2018) Response-art as reflective inquiry: Fostering awareness of racism. <i>The Arts in Psychotherapy</i> 60, pages 9-18.</p>
Week 14: 12/6/18	Self-Care ,Vicarious Trauma, and the therapeutic relationship	<p>Text: Corey & Corey, Chapters 13</p> <p>Text: Lipsky and Burk, Chapter 4</p> <p>Harter, S. 2007. Visual art making for therapist growth and self-care. <i>Journal of Constructivist Psychology</i>, 20: 167–182.</p>
Week 15: 12/13/18	Review and Final Art Project Presentations	DUE: Art Project & Reflection Paper