



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

**AT510: INTRODUCTION TO ART THERAPY (3 Credits)
FALL 2020**

When: Wednesdays, 9/9/20-12/16/20, 9am-12:15pm

Where: York 101

Instructor: Beth Ann Short MA, ATR-BC

Office Hours: Appointments may be scheduled as needed for phone or Zoom calls.

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CATALOG DESCRIPTION

Introductory overview of the field of art therapy including history, development, major theories, and applications of art therapy with various client populations.

COURSE OBJECTIVES

By the end of this course students will be able to:

1. Describe theoretical approaches to art therapy
2. Participate in creative interventions used in treatment
3. Begin a critical examination of historical and current literature in the field, identifying 1-2 areas of interest

CAAHEP STUDENT LEARNING OUTCOMES

Learning Outcome	Description
SLO- A	Understand the historical development of Art Therapy as a profession, and how Art Therapy theories and techniques are a foundation for contemporary Art Therapy professional practice.
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- 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.

CAAHEP CONTENT AREAS

Content area	Description	Mastery Level	Assessment
a.K.1	Identify major contributors and contributions that shaped the field of Art Therapy	Introduce	Final Paper, class discussion
a.K.2	Identify the relationship between art therapy approaches and theories from psychology, counseling	Introduce	Approach paper, final paper, role play
a.K.3	Compare and contrast approaches to Art Therapy unique to the field: a) Art psychotherapy b) art-as-therapy c) open studio and studio-based approaches d) art-based clinical theories e) community-based approaches	Introduce	Final paper, class discussion, forum posts
a.S.1	Demonstrate how theory informs art therapy assessment and treatment planning	Introduce	Class discussion, forum posts
a.A.1	Value the historical antecedents to current professional Art Therapy practice	Introduce	Class discussion, final Paper
b.K.1	Define the professional role and function of an Art Therapist	Introduce	Class discussion, forum posts, approach paper, role play
b.A.5	Recognize the impact of personal and professional development through supervision, self-care practices appropriate to the Art Therapist professional role, and continuing education	Introduce	Class discussion, forum posts, art project & reflection
c.K.1	Describe theory of specific properties and effects of art processes and materials informed by current research such as Expressive Therapies Continuum	Introduce	Class discussion, art project & reflection
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	Introduce	Class discussion, forum posts, approach paper

d.A.3	Value the benefits of student/therapist reflective art-making to inform clinical practice	Introduce	Forum posts, art project & reflection
e.K.1	Describe the theoretical foundations of group work with an emphasis on group art therapy	Introduce	Class discussion, forum posts
f.K.1	Discuss definitions and purpose of Art Therapy assessments	Introduce	Class discussion, approach paper
i.K.1	Identify evidence-based strategies and clinically-grounded approaches for assessment and treatment	Introduce	Class discussion, approach paper, final paper, role play
i.K.3	Describe trauma-focused art therapy interventions	Introduce	Class discussion, forum posts
i.A.3	Value the development of a personal approach to the practice of Art Therapy	Introduce	Class discussion, forum posts, art project & reflection
k.K.1	Describe basic tenets of psychotherapy and counseling theories (including psychodynamic, humanistic, cognitive-behavioral, systemic)	Introduce	Approach paper, role play
k.A.1	Recognize the implications of applying theoretical foundations to therapeutic practice	Introduce	Class discussion, forum posts, approach paper, role play
l.A.1	Value culturally and developmentally appropriate assessment tools and applications to utilization and interpretation of results	Introduce	Class discussion, forum posts, approach paper

REQUIRED TEXTS AND 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 Books:

Rubin, J.A. (Ed.). (2016). *Approaches to art therapy: Theory and technique* (3rd Ed.). Brunner-Routledge.

Additional texts available online through Watzek:

Dissanyake, E., (1988) *What is art for?* University of Washington Press. (Ch. 4: Making special.)

Gilroy, A., Tipple, R., & Brown, C. (Eds.). (2012). *Assessment in art therapy*. Routledge. (Introduction & Chapter 2)

Gussak, D. E., & Rosal, M. L. (Eds.). (2016). *The Wiley handbook of art therapy*. John Wiley & Sons. (Multiple chapters throughout term)

Vick, R.M., (2003). A brief history of art therapy. In C.A. Malchiodi, *Handbook of Art Therapy*, (2nd ed., pp. 5-15). The Guilford Press.

On Reserve:

Freeman, J. C., Epston, D., & Lobovits, D. (1997). *Playful approaches to serious problems: Narrative therapy with children and their families*. WW Norton & Company.

Required Articles:

Allen, P.B. (1992). Artist in residence: an alternative to “clinification” for art therapist. *Art Therapy: Journal of the American Art Therapy Association*, 9(1), 22-29

Belkofer, C. M., Vaughan Van Hecke, A., & Konopka, L. M. (2014). Effects of drawing on alpha activity: A quantitative EEG study with implications for art therapy. *Art Therapy: Journal of the American Art Therapy Association*, 31(2), 61-68.

Betts, D. (2013). A review of the principles for culturally appropriate art therapy assessment tools. *Art Therapy: Journal of the American Art Therapy Association*, 30(3), p 98-106.

Boston, C.G. (2005). Life Story Story of an Art Therapist of Color. *Art Therapy: Journal of the American Art Therapy Association*, 33(3), 189-192.

Bucciarelli, A. (2016). Art Therapy: A transdisciplinary approach. *Art Therapy*, 33(3), 151-155.

Chilton, G., and Scotti, V. (2014). Snipping, gluing, writing: The properties of collage as an arts-based research practice in art therapy. *Art Therapy: Journal of the American Art Therapy Association*, 31(4), 163–171. [10.1080/07421656.2015.963484](https://doi.org/10.1080/07421656.2015.963484)

Cohen, B. M.; Hammer, J. S.; & Singer, S.(1988) The Diagnostic Drawing Series: A systematic approach to art therapy evaluation and research. *The Arts in Psychotherapy*, 15(1), Special Issue: Assessment in the creative arts therapies. 11-21.

Elkins, D.E., & Deaver, S.P. (2015). American Art Therapy Association, Inc.: 2011 membership survey report. *Art Therapy: Journal of the American Art Therapy Association*, 32(2), 60-69.

- Gabel, A, & Robb, M. (2017). (Re)considering psychological constructs: A thematic synthesis defining five therapeutic factors in group art therapy. *Arts in Psychotherapy*, 55, 126-135.
- Gibson, D. (2018). A visual conversation with trauma: visual journaling in art therapy to combat vicarious trauma. *Art Therapy: Medical Art Therapy*, 2018-04-03, 35(2), 99-103.
- Haeseler, M (1992). Ethical considerations for the group therapist. *American Journal of Art Therapy*, 31(1), 2-8.
- Halsey, B. (1977). Freud on the nature of art. *American Journal of Art Therapy*, 16, 99-103.
- Homer, E. S. (2015). Fabric collage as a neurodevelopmental approach to trauma treatment. *Art Therapy: Journal of the American Art Therapy Association*, 32(1), 20–26. [10.1080/07421656.2015.992824](https://doi.org/10.1080/07421656.2015.992824).
- Hoshino, J. & Borowsky Junge M. (2006) Themes and reflections on the stories of art therapists of color. *Art Therapy*, 23(3), 139-143. [10.1080/07421656.2006.10129623](https://doi.org/10.1080/07421656.2006.10129623).
- Kapitan, L. (2012). Checking the source: Critical evaluation of art therapy claims to knowledge. *Art Therapy: Journal of the American Art Therapy Association*, 29(1), 2-3.
- Karcher, O. (2017) Sociopolitical Oppression, trauma, and healing: moving toward a social justice art therapy framework. *Art therapy*, 34 (3), 123-128.
- Kim, H., Kim, K., & Norura, S. (2016). The effect of group art therapy on older Korean adults with Neurocognitive Disorders. *The Arts in Psychotherapy*, 47, 48-54.
- LaBrie, G. & Rosa, C. (1994). American Art Therapy Association, Inc.: 1992-93 membership survey report. *Art Therapy: Journal of the American Art Therapy Association*, 11(3), 206-213. [10.1080/07421656.1994.10759086](https://doi.org/10.1080/07421656.1994.10759086)
- Lavergne, M. (2004). Art therapy and internal family systems therapy: An integrative model to treat trauma among adjudicated teenage girls. *Canadian Art Therapy Association Journal*, 17(1), 17-36.
- Linney Wix MEd, ATR (2000). Looking for What's Lost: The Artistic Roots of Art Therapy: Mary Huntoon, *Art Therapy*, 17(3), 168-176. [10.1080/07421656.2000.10129699](https://doi.org/10.1080/07421656.2000.10129699)
- Lusebrink, V. (2004). Art therapy and the brain: An attempt to understand the underlying

processes of art expression in therapy. *Art Therapy: Journal of the American Art Therapy Association*, 21(3), 125-135.

McGraw, M. K. (1995). The art studio: a studio-based art therapy program-alternative formats. *Art Therapy*, 12:3, 167-174. 10.1080/07421656.1995.10759154

McNiff, S. (1995) Keeping the studio. *Art Therapy*, 12(3), 179-183.
10.1080/07421656.1995.10759156

Naumburg, M. (2001). Spontaneous art in education and psychotherapy. *American Journal of Art Therapy*, 40(1), 46-64.

Pifalo, T. (2007). Jogging the cogs: trauma-focused art therapy and cognitive behavioral therapy with sexually abused children. *Art Therapy: Journal of the American Art Therapy Association*, 24(4), 170-175.

Rhyne, J. (1973). The gestalt approach to experience, art, and art therapy. *American Journal of Art Therapy*, (Reprinted from *The Gestalt Art Experience*, Wadsworth.) 237-248.

Riley-Hiscox, A. (1997). Interview- Cliff Joseph: Art Therapist, Pioneer, Artist. *Art Therapy*, 14(4), 273-278. 10.1080/07421656.1987.10759297

Spooner, H. (2016). Embracing a full spectrum definition of art therapy. *Art Therapy*, 33(3), 163-166.

Springham, N. Through the eyes of the law: What is it about art that can harm people? *International Journal of Art Therapy*, December 2008; 13(2), 65-73

Talwar, S. (2010). An intersectional framework for race, class, gender, and sexuality in art therapy, *Journal of the American Art Therapy Association*, 27(1), 11-17.

Ter Maat, M.B. (2011). Developing and assessing multicultural competence with a focus on culture and ethnicity. *Art Therapy: Journal of the American Art Therapy Association*, 28(1), 4-10.

Timm-Bottos, J. (1995) ArtStreet: joining community through art. *Art Therapy*, 12(3), 184-187. 10.1080/07421656.1995.10759157

Timm-Bottos, J. (2016). Beyond Counseling and Psychotherapy, There Is a Field. I'll Meet You There. *Art Therapy*, 33(3), 160-162.

Ullman, E. & Levy, B. (1973). Art therapists as diagnosticians. *American Journal of Art Therapy*, 13(1), 35-38.

Wadeson, H. (2002). The anti-assessment devil's advocate. *Journal of the American Art*

Therapy Association, 19(4), 168-70.

Wix, L. (2000). Looking for what's lost: the artistic roots of art therapy: Mary Huntoon. *Art Therapy*, 17(3), 168-176. 10.1080/07421656.2000.10129699

Wix, L. (2010) . Studios as locations of possibility: remembering a history. *Art Therapy*, 27(4), 178-183. 10.1080/07421656.2010.10129388

NONDISCRIMINATION STATEMENT

Lewis & Clark adheres to a nondiscriminatory policy with respect to educational programs, activities, employment, and admission. We do 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, gender expression, or any other basis prohibited by applicable federal, state, and local laws. For more information, and for current contact information for questions or concerns, go to go.lclark.edu/nondiscrimination.

STANDARDS FOR PROFESSIONAL CONDUCT AND ACADEMIC INTEGRITY

Standards for professional conduct and academic integrity are rooted in the fundamental values of honesty, tolerance, respect, fairness, and the collective pursuit of knowledge. Academic dishonesty or cheating involves the use of any method or technique enabling a student to misrepresent the quality or source of their academic study, scholarship, or field practice. Academic dishonesty with respect to written or other types of assignments includes, but is not limited to: failure to acknowledge the ideas or words of another that have consciously been taken from a source, published or unpublished; placing one's name on papers, reports, or other documents that are the work of another individual, whether published or unpublished; flagrant misuse of the assistance provided by another in the process of completing academic work; submission of the same paper or project for separate courses without prior authorization by the faculty in both courses; fabrication or alteration of data; and knowingly facilitating the academic dishonesty of another. Academic dishonesty with respect to intellectual property includes but is not limited to theft, alteration, or destruction of the academic work of other members of the community, or of the educational resources, materials, or official documents of the institution. Students in the Graduate School of Education and Counseling are also required to meet the standards of professional conduct appropriate to their field of study. While these standards differ in their details and are further specified in each program handbook, they share the same underlying values of honesty, tolerance, respect, fairness, and the collective pursuit of knowledge. In addition, professional conduct requires that students effectively respond to the particular demands of working in the fields of education and counseling. These include: understanding the appropriate nature and boundaries of relationships with students in PK-higher education, youth and adult clients, and peers in classes and field placements; fulfilling responsibilities to supervisors and mentors in field placements; working effectively with the faculty and staff of the graduate school; the use of constructive communication in problem solving; following the ethical and legal requirements of confidentiality; and being appropriately sensitive to the public perception of one's actions and activities, including through the use of social media. Each program will provide

additional information regarding the standards of professional conduct in the appropriate field.

Acts of academic dishonesty and professional misconduct are contrary to the mission of Lewis & Clark and constitute a serious breach of trust and expectations for appropriate behavior among community members. When a student violates the requirements of academic integrity or professional conduct, and this breach cannot be effectively addressed through a prescribed course of action within the parameters of the class or field placement, dismissal may be considered. In certain situations where there is cause to believe the level of misconduct brings into question the personal qualities necessary to perform as a scholar or practice as a professional, dismissal from the program may be required. In addition, because each act of misconduct harms the entire community, all individuals—students, faculty, and staff members alike—are responsible for encouraging the integrity of others: by their own examples, by confronting individuals they observe committing dishonest acts, and/or by discussing such actions with a faculty member or dean. When any individual violates this community's standards, Lewis & Clark is committed as a community to take appropriate steps to maintain standards of academic integrity and professional conduct.

SEXUAL MISCONDUCT POLICY

<https://www.lclark.edu/live/profiles/3680-sexual-misconduct-resources-and-support-policy> The College prohibits all forms of sexual or gender-based harassment, discrimination or violence. Prohibited conduct includes sexual harassment, sexual assault, intimate partner violence, and stalking. A person affected by prohibited conduct can seek confidential assistance, can privately request supportive measures, and can request formal investigation and disciplinary proceedings by the College. Review our **Institutional Values and Community Expectations** for more on expectations of behavior.

Review our **definitions of sexual harassment, sexual assault, intimate partner violence, and stalking** for specific descriptions of this prohibited conduct. Retaliation is also prohibited by this policy. For prohibited discrimination based on protected identities, including sex and gender, please see our **Nondiscrimination policy**.

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. The primary methods of classroom instruction will be lecture/discussion, videos, experiential exercises, and an in-class role-play presentation. The out of class learning will consist of readings, two papers, and an art project.

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 her/him/themself 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 complete any papers prior to class, turning them in on the day they are due.

Assignments and Course Requirements

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/discussion posts	10
Role play	10
Approach paper	30
Final paper	30
Art project & reflection	20
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.

ASSIGNMENTS

1. **Class Participation and Forum Posts:** It is expected that you complete all readings and be prepared to discuss content in class, or participate in discussion/response posts on moodle.

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.	1
	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.	1
	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
	Forum Discussion posts	Possible points
I.A.1	Demonstrate value culturally and developmentally appropriate assessment tools and applications to utilization and interpretation of results	1
a.S.1	Demonstrate how theory informs art therapy assessment and treatment planning	1
e.K.1	Describe the theoretical foundations of group work with an emphasis on group art therapy	1
i.K.3	Describe trauma-focused art therapy interventions	1

2. **Class Role-Play:** In small groups (2-4), you will select a therapeutic model of art therapy and perform a role-play of an art therapy session based on the model chosen. Groups are to choose from **psychodynamic models, humanistic models, behavioral and cognitive models, and systemic models**. Research into approaches that fit these models is expected. Each group will select one narrator, one art therapist, and one or more clients, and will demonstrate the view of human behavior and the implementation of art therapy consistent with the model selected. Each role-play will be limited to 15 – 20 minutes and will be followed by 10 – 15 minutes of class discussion. **Each participant will complete a brief evaluation of the group process, including a reflection on your role in the project. This paper must be turned in prior the class session following your group’s presentation.** Role-plays will be presented during the second half of the semester, and students will sign up for presentations (date and particular model) during class on Week 4. Paper is to integrate 3-5 peer reviewed articles in APA format to support your integration and understanding of the concepts related to that theory in art therapy.

	Description	Possible points
k.K.1	Describe basic tenets of psychotherapy and counseling theories (including psychodynamic, humanistic, cognitive-behavioral, systemic)	1
k.A.1	Recognize the implications of applying theoretical foundations to therapeutic practice	1
b.K.1	Define the professional role and function of an Art Therapist	1
i.K.1	Identify evidence-based strategies and clinically-grounded approaches for assessment and treatment	1
a.K.2	Identify the relationship between art therapy approaches and theories from psychology, counseling	2
	Role play paper demonstrated integration and understanding of key learning objectives	2
	Paper is written in APA meeting writing requirements	2

3. **Approach Paper:** A typewritten, double-spaced paper choosing a different model than the role-play project. The paper should discuss the theory behind the model as it applies to art therapy, art therapy techniques consistent with the model, benefits and drawbacks of the model, and the populations and settings for which it is most useful and clinically indicated (include those for which it may be contraindicated as well). The paper should be **6 – 8 pages long** and should include at least **6 relevant sources**. These should be quality, academic sources, and can include assigned course readings for up to three of your sources. Paper, citations and reference lists should be in APA format. **Due Week 8**

	Description	Possible points
k.K.1	Describe basic tenets of psychotherapy and counseling theories (including psychodynamic, humanistic, cognitive-behavioral, systemic)	5
k.A.1	Recognize the implications of applying theoretical foundations to therapeutic practice	3
b.K.1	Define the professional role and function of an Art Therapist	2
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	5
i.K.1	Identify evidence-based strategies and clinically-grounded approaches for assessment and treatment	3
a.K.2	Identify the relationship between art therapy approaches and theories from psychology, counseling	2
	Paper must meet APA writing requirements	5
	Discusses the theory behind the model as it applies to art therapy, art therapy techniques consistent with the model, benefits and drawbacks of the model, and the populations and settings for which it is most useful and clinically indicated (include those for which it may be contraindicated as well).	5

4. **Final Paper:** A typewritten, double-spaced paper, which responds to the following prompt: Select one art therapy theorist or pioneer that we have discussed in class, examine how they have influenced art therapy throughout its lifespan (what did they bring to the field, and who as followed, improved or modified their contributions). Explore in depth how you see these influences in how art therapy is practiced in one specific setting (school, hospital, studio, community, etc), including what was common practice in the past and what are the current modalities that reflect these influences. (ex: Florence Cane's impact and her influence on the field, and how that has affected how art therapy was and is practiced in schools.) The paper should be **no more than 6 pages** long. Please cite at least **6 relevant sources** -- utilizing class readings and additional research. Paper, citations and reference lists should be in APA format.

Due Week 12

	Description	Possible points
a.K.1	Identify major contributors and contributions that shaped the field of Art Therapy	2

a.K.2	Identify the relationship between art therapy approaches and theories from psychology, counseling	3
a.K.3	Compare and contrast approaches to Art Therapy unique to the field: a) Art psychotherapy b) art-as-therapy c) open studio and studio-based approaches d) art-based clinical theories e) community-based approaches	5
a.A.1	Value the historical antecedents to current professional Art Therapy practice	5
i.K.1	Identify evidence-based strategies and clinically-grounded approaches for assessment and treatment	3
	Identified one art therapy theorist or pioneer discussed in class, examine how they have influenced art therapy throughout its lifespan (what did they bring to the field, and who as followed, improved or modified their contributions).	2
	Paper is written in APA meeting writing requirements	5
	Explore in depth the influences in how art therapy is practiced in one specific setting, including what was common practice in the past and what are the current modalities that reflect these influences.	5

5. **Art Project & Reflection:** A symbolic expression of what art therapy means to you - at this stage of your development as a future art therapist. The project will be presented in class on Week 15. Embed images of your artwork into your paper as figures. A short paper about the project explaining how your view of art therapy has changed and how this is reflected in your art piece will be handed in. **No more than 3 pages.** This project, along with the assigned papers, will serve as a means of consolidating course learning. It is hoped that producing art will allow you to do this in a creative, individualized manner. **Due Week 14**

	Description	Possible points
b.A.5	Recognize the impact of personal and professional development through supervision, self-care practices appropriate to the Art Therapist professional role, and continuing education	3

c.K.1	Describe theory of specific properties and effects of art processes and materials informed by current research such as Expressive Therapies Continuum	2
d.A.3	Value the benefits of student/therapist reflective art-making to inform clinical practice	3
i.A.3	Value the development of a personal approach to the practice of Art Therapy	3
	Artwork demonstrates investment, depth, creativity and consolidates learning from the term	6
	Paper is written in APA meeting writing requirements	3

CLASS SCHEDULE

Class #	Date	Topic	Assigned Readings
1	9/9	<p><i>Introduction to class</i></p> <p>Review syllabus, housekeeping</p> <p>APA 7 Introduction/review</p> <p>Archival video of early pioneers in the field</p>	<p>Wix, L. (2000). Looking for What's Lost: The Artistic Roots of Art Therapy: Mary Huntoon, <i>Art Therapy</i>. 17:3, 168-176. 10.1080/07421656.2000.10129699</p> <p>Naumburg, M. (2001). Spontaneous art in education and psychotherapy. <i>American Journal of Art Therapy</i> 40(1), pp. 46-64.</p> <p>Allen, P.B. (1992). Artist in residence: An alternative to “clinification” for art therapist. <i>Art Therapy: Journal of the American Art Therapy Association</i>. 9(1). 22-29</p>
2	9/16	<p><i>History and Theoretical Underpinnings</i></p> <p>To Be an Art Therapist.</p> <p>Archival videos of early pioneers in the field</p> <p>Review of how to use the library</p>	<p>Gussak, D. E., & Rosal, M. L. (Eds.). (2015). <i>The Wiley Handbook of Art Therapy</i>. John Wiley & Sons. Chapter 1</p> <p>Malchiodi, C. A. (2003). A brief history of art therapy. <i>Handbook of art therapy</i>, 5-15. Randy Vick, Chapter 1</p> <p>Rubin, J.A. (Ed.). (2016). <i>Approaches to art therapy: Theory and technique</i> (3rd Ed.). Philadelphia: Brunner-Routledge. Introduction, Chapters 1, 2, 5</p>
3	9/20	<p><i>History and Theoretical Underpinnings</i></p> <p>Art Directive: Scribble (Switch & Interpret)</p> <p>Art as therapy v Art psychotherapy</p>	<p>Rubin, J.A. (Ed.). (2016). <i>Approaches to art therapy: Theory and technique</i> (3rd Ed.). Philadelphia: Brunner-Routledge. Chapters 6, 9, 10</p> <p>Hoshino, J. & Borowsky Junge, M. (2006) Themes and reflections on the stories of art therapists of color. <i>Art Therapy</i>, 23:3, 1390143.</p> <p>Riley-Hiscox, A. (1997). Interview- Cliff Joseph: Art Therapist, Pioneer, Artist. <i>Art Therapy</i>, 14:4, 273-278. DOI:10.1080/07421656.1987.10759297</p>

4	9/27	<p><i>Psychoanalytic and Humanistic Models</i></p> <p>Freud/Jung – current AT models</p> <p>Rogers/Gestalt – current AT models</p> <p>Art Therapy Assignment: celebrity/character treatment plan</p>	<p>Halsey, B. (1977). Freud on the nature of art. <i>American Journal of Art Therapy</i>, 16, pp. 99-103.</p> <p>Rubin, J.A. (Ed.). (2016). <i>Approaches to art therapy: Theory and technique</i> (3rd Ed.). Philadelphia: Brunner-Routledge. Chapter 7, 12, 13</p> <p>Rhyne, J. (1973). The Gestalt approach to experience, art, and art therapy. (<i>American Journal of Art Therapy</i>) (Reprinted from <i>The Gestalt Art Experience</i>, Wadsworth.) pp. 237-248.</p>
5	10/4	<p><i>Transdisciplinary Approach to Art Therapy</i></p> <p>Defining art therapy</p> <p>Art hives</p> <p>Open studio art therapy</p>	<p>Timm-Bottos, J. (2016). Beyond Counseling and Psychotherapy, There Is a Field. I'll Meet You There. <i>Art Therapy</i>, 33(3), 160-162.</p> <p>Bucciarelli, A. (2016). Art Therapy: A Transdisciplinary Approach. <i>Art Therapy</i>, 33(3), 151-155.</p> <p>Spooner, H. (2016). Embracing a full spectrum definition of art therapy. <i>Art Therapy</i>, 33(3), 163-166.</p> <p>Wix, L. (2010) . Studios as locations of possibility: remembering a history. <i>Art Therapy</i>, 27:4, 178-183, DOI: 10.1080/07421656.2010.10129388</p> <p>McGraw, M. K. (1995).The art studio: a studio-based art therapy program-alternative formats. <i>Art Therapy</i>, 12:3, 167-174, DOI: 10.1080/07421656.1995.10759154</p> <p>McNiff, S. (1995) Keeping the studio. <i>Art Therapy</i>, 12:3, 179-183, DOI: 10.1080/07421656.1995.10759156</p> <p>Timm-Bottos, J. (1995) ArtStreet: joining community through art. <i>Art Therapy</i>. 12:3, 184-187, DOI: 10.1080/07421656.1995.10759157</p>

6	10/11	<p><i>Systems/Family Models</i></p> <p>Art directive in groups, collective piece</p> <p>Current AT Models of family/systems</p> <p>Genogram (student volunteer)</p>	<p>Gussak, D. E., & Rosal, M. L. (Eds.). (2015). <i>The Wiley Handbook of Art Therapy</i>. John Wiley & Sons. Part VI; Chapter 21 & Chapter 50.</p> <p>Freeman, J. C., Epston, D., & Lobovits, D. (1997). <i>Playful approaches to serious problems: Narrative therapy with children and their families</i>. WW Norton & Company. (Chapter 1 & 2)</p> <p>Lavergne, M. (2004). Art therapy and internal family systems therapy: An integrative model to treat trauma among adjudicated teenage girls. <i>Canadian Art Therapy Association Journal</i>, 17(1), 17-36.</p> <p>Rubin, J.A. (Ed.). (2016). <i>Approaches to art therapy: theory and technique</i> (3rd Ed.). Philadelphia: Brunner-Routledge. Chapters 20, 21</p>
7	10/18	<p><i>Neurobiology and Art Therapy</i></p> <p>CBT, DBT - current AT models</p> <p>Case Presentation</p> <p>Open Studio Project, Simulation</p> <p>Video: Daniel Siegel</p>	<p>Belkofer, C. M., Vaughan Van Hecke, A., & Konopka, L. M. (2014). Effects of drawing on alpha activity: A quantitative EEG study with implications for art therapy. <i>Art Therapy: Journal of the American Art Therapy Association</i>, 31(2), 61-68.</p> <p>Pifalo, T. (2007). Jogging the cogs: trauma-focused art therapy and cognitive behavioral therapy with sexually abused children. <i>Art Therapy: Journal of the American Art Therapy Association</i>, 24(4), pp. 170-175.</p> <p>Dissanyake, E., (1988) What is art for? University of Washington Press, Ch. 4: Making special.</p> <p>Lusebrink, V. (2004). Art therapy and the brain: An attempt to understand the underlying processes of art expression in therapy. <i>Art Therapy: Journal of the American Art Therapy Association</i>, 21(3), 125-135.</p> <p>Rubin, J.A. (Ed.). (2016). <i>Approaches to art therapy: Theory and technique</i> (3rd Ed.). Philadelphia: Brunner-Routledge. Chapters 17, 19, 22</p>

8	10/25	<p style="text-align: center;">Trauma focused art therapy</p> <p style="text-align: center;">Attachment/Attunement/ Relationships</p> <p style="text-align: center;">Trauma focused art therapy</p> <p style="text-align: center;">Considerations best practices</p>	<p>Chilton, G., and Scotti, V. (2014). Snipping, gluing, writing: The properties of collage as an arts-based research practice in art therapy. <i>Art Therapy: Journal of the American Art Therapy Association</i>, 31(4), 163–171. doi: 10.1080/07421656.2015.963484 (Links to an external site.)Links to an external site.</p> <p>Homer, E. S. (2015). Fabric collage as a neurodevelopmental approach to trauma treatment. <i>Art Therapy: Journal of the American Art Therapy Association</i>, 32(1), 20–26. doi: 10.1080/07421656.2015.992824 (Links to an external site.)Links to an external site.</p> <p>Rubin, J.A. (Ed.). (2016). Approaches to art therapy: Theory and technique (3rd Ed.). Philadelphia: Brunner-Routledge. Ch. 15, 16</p> <p style="text-align: center;">APPROACH PAPER DUE</p>
9	11/1	<p style="text-align: center;"><i>Art Therapy Assessment and Research</i></p> <p style="text-align: center;">History of assessments, current AT use and cautions</p> <p style="text-align: center;">Role-play presentations</p>	<p>Cohen, B. M.; Hammer, J. S.; & Singer, S.(1988) The Diagnostic Drawing Series: A systematic approach to art therapy evaluation and research. <i>The Arts in Psychotherapy</i>, 15(1), Spr 1988. Special Issue: Assessment in the creative arts therapies. pp.11-21.</p> <p>Ullman, E. & Levy, B. (1973). Art therapists as diagnosticians. <i>American Journal of Art Therapy</i>, 13(1) 35-38.</p> <p>Gilroy, A., Tipple, R., & Brown, C. (Eds.). (2012). <i>Assessment in art therapy</i>. Routledge. (Introduction & Chapter 2)</p> <p>Wadeson, H. (2002). The anti-assessment devil's advocate. <i>Journal of the American Art Therapy Association</i>, 19 (4): 168-70.</p>
10	11/8	<p style="text-align: center;"><i>Cross Cultural, Intersectional and Social Justice Models of Art Therapy</i></p> <p style="text-align: center;">Role-plays</p>	<p>Betts, D. (2013). A review of the principles for culturally appropriate art therapy assessment tools. <i>Art Therapy: Journal of the American Art Therapy Association</i>, 30(3), p 98-106.</p> <p>Talwar, S. (2010). An intersectional framework for race, class, gender, and sexuality in art therapy</p>

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11	11/15	<p><i>Ethics & Professional issues</i></p> <p>Review readings/Current AT models</p> <p>Role-play presentations</p>	<p>ATCB Code of Ethics</p> <p>Springham, N. Through the eyes of the law: What is it about art that can harm people? <i>International Journal of Art Therapy</i>, December 2008; 13(2): 65-73</p> <p>Gussak, D. E., & Rosal, M. L. (Eds.). (2015). <i>The Wiley Handbook of Art Therapy</i>. John Wiley & Sons.. Part IX; Chapters 80, 82, & 83</p> <p>Kapitan, L. (2012). Checking the source: Critical evaluation of art therapy claims to knowledge. <i>Art Therapy: Journal of the American Art Therapy Association</i>, 29(1), pp. 2-3.</p> <p>Moodle post- theory informs treatment</p>
12	11/29	<p><i>Art Therapy & Group work</i></p> <p>Experiential learning in groups</p>	<p>Haeseler, M (1992). Ethical considerations for the group therapist. <i>American Journal of Art Therapy</i>, 31(1) p.2-8.</p> <p>Gabel, A, & Robb, M. (2017). (Re)considering psychological constructs: A thematic synthesis defining five therapeutic factors in group art therapy. <i>Arts in Psychotherapy</i>, Sep, Vol 55. Pp. 126-135</p> <p>Kim, H., Kim, K., & Norura, S. (2016). The effect of group art therapy on older Korean adults with Neurocognitive Disorders. <i>The Arts in Psychotherapy</i>. Feb, Vol 47, pp 48-54.</p> <p>FINAL PAPER DUE</p>
13	12/6	<p><i>Picture of the field and profession of art therapy</i></p> <p>ATTA Survey, demographics of ATs</p>	<p>Elkins, D.E., & Deaver, S.P. (2015). American Art Therapy Association, Inc.: 2011 membership survey report. <i>Art Therapy: Journal of the American Art Therapy Association</i>, 32(2) 60-69.</p> <p>LaBrie, G. & Rosa, C. (1994). American Art Therapy Association, Inc.: 1992-93 membership survey report. <i>Art Therapy:</i></p>

			<p><i>Journal of the American Art Therapy Association</i>, 11(3), 206-213. DOI: 10.1080/07421656.1994.10759086</p> <p>Moodle post- Group work</p>
14	12/1	Review and evaluations	<p>ART PROJECT & RESPONSE DUE</p> <p>Presentation of art projects</p>