

**YESHIVA UNIVERSITY  
WURZWEILER SCHOOL OF SOCIAL WORK**

**CREATIVE ARTS IN SOCIAL WORK**

**Instructor:** Heidi Landis, RDT-BCT, LCAT, TEP, CGP  
**Class Meetings:** Sundays September 15, 2019- December 15, 2019  
**Time:** 2:30-4:30 SEE ADDENDEUM FOR MODIFIED CLASS TIMES  
**Phone:** (646) 295-1027  
**E-mail:** Heidilandis@gmail.com

**COURSE DESCRIPTION**

This survey course explores the current uses of the creative arts in social work practice, including music, drama, art and dance. This course will utilize both lecture and experiential exercises to explore the therapeutic value of creative approaches. Students will also be encouraged to express their own creativity and apply these approaches to practice.

**COURSE OBJECTIVES**

Through the completion of their assignments, students will:

- Learn about the history and theoretical underpinnings of creative art interventions.
- Become familiar with evidence-based applications of creative arts in social work practice.
- Identify the relationship between creative art approaches and social work practice.
- Begin to apply the use of creative arts in direct practice with clients.
- Understand the application of creative arts for enhancing social awareness and social change.

**INSTRUCTIONAL METHODS**

This course will explore a range of expressive arts therapies and projective techniques. There is an emphasis on clinical applications as well how to use these techniques alongside and integrated social work interventions. The class will be both experiential and didactic in nature. Required articles are available on-line from the electronic reserves of the Pollack library. The course password to access them is \_\_\_\_\_

**COURSE EXPECTATIONS AND GRADING**

**Attendance**

**Students are expected to attend all sessions of courses and complete all assigned work on time.** Whenever unusual circumstances make regular attendance impossible, the student should consult with the instructor on how to make up wrk. Missed classes may result in a lowering of the student's final grade by one letter grade (e.g., a final grade of B would be lowered to a B-).

### **Main Texts**

- Brooke, S. (Ed.). (2006). *Creative Arts Therapy Manual*. Springfield, IL: Charles C Thomas. ISBN-13: 978-1556429712, \$28.21
- Malchiodi, C. (2005). *Expressive Therapies*. New York, NY: Guilford Publications. ISBN-13: 978-1593853792, \$28.47

### **ASSIGNMENTS**

#### **Class Participation** **40%**

Class participation enriches knowledge and learning. Student's learning and skill development is enhanced through class participation. Class participation is highly valued in this course. Students are expected to attend all classes and be on time.

#### **Written Assignment 1- Reflection Papers** **30%**

During the course, you will be asked to reflect on your thoughts, feelings, ideas, and reactions to the course content and readings through 3 reflection papers and art responses. These responses can be done in any art form i.e. , poetry, music, art, film etc... Creativity is encouraged!

**Reflection papers will be due on October 20<sup>th</sup>, November 3<sup>rd</sup> and November 24<sup>th</sup>.**

#### **Presentation/Written Assignment 2 Creative Arts in Direct Practice** **30%**

Each student will choose one of the modalities explored to research further. Students will create a presentation consisting of a 20-minute experiential, in which one area of the chosen modality is used to demonstrate the presenters understanding in this area through their own scope of practice. In addition, students will be required to write a protocol and justification paper using the intervention that is presented focusing on a group, individual or community from your practice.

Protocol and justification paper will include:

Paper (4-5 pages)

1. Provide a brief psychosocial evaluation of the client (individual, group, community)
2. How has creative arts approaches informed your assessment and intervention with this case? Make sure to connect theory to practice.
3. Include any ethical dilemmas that were inherent in this case.
4. Protocol

For any citations, use APA 6th Edition citation format throughout your paper, including in your reference section. The paper should make use of 5-10 citations, half of which may be taken from course readings. A limited bibliography is required. Late papers will be graded down. (Half a grade a week).

## **STUDENTS WITH DISABILITIES**

### **Students with Disabilities**

Students with disabilities who are enrolled in this course and who will be requesting documented disability-related accommodations are asked to make an appointment with the Office of Disability Services, Rochelle Kohn, Beren Campus, (646) 592-4132, rkohn1@yu.edu, Abby Kelsen, Wilf Campus, (646)592-4280, akelsen@yu.edu, during the first week of class. After approval for accommodations is granted, please submit your accommodations letter to Disability Services Office immediately.

### **E-Reserves**

What is eReserve?

eReserve (Electronic Reserve) is Yeshiva University's on-line web based system used to provide access to journal articles, book excerpts, and other course materials. Most articles listed in each syllabus are available on eReserve. You can access full text articles from your home or from a university computer.

#### **How do I use eReserve?**

1. Go to the library's online resources page: <http://www.yu.edu/libraries/>
2. Click on online resources.
3. Click on eReserves
4. If you are off-campus, at this point you will be prompted for your Off Campus Access Service login and password (obtain this from the library).
5. In the 'search for Courses' box, type in the name of your course.
6. Click on the link to your course.
7. Enter the password given to you by your instructor (ALL UPPERCASE).
8. Locate and click on the item you wish to view. Titles beginning with "A", "An", or "The" are alphabetized under "A" and "T" respectively.
9. When the article text or book record appears on the screen, you can print, email, or save it to disk.
10. If you have any problems, please contact - eres@yu.edu.

### **PLAGIARISM:**

Students should remember that the School will not condone plagiarism in any form and will sanction acts of plagiarism. A student who presents someone else's work as his or her own work is stealing from the authors or persons who did the original thinking and writing. Plagiarism occurs when a student directly copies another's work without citation; when a student paraphrases major aspects of another's work without citation; and when a student combines the work of different authors into a new statement without reference to those authors. It is also plagiarism to use the ideas and/or work of another student and present them as your own. It is not plagiarism to formulate your own presentation of an idea or concept as a reaction to someone else's work; however, the work to which you are reacting should be

discussed and appropriately cited. Any student who can be shown to have plagiarized any part of any assignment in this course will automatically **FAIL** the course and will be referred to the Associate Dean for disciplinary action, which may include expulsion.

### **HIPAA ALERT:**

In line with the new HIPAA regulations concerning protected health information, it is important that you understand that any case information you present from your work will need to be de-identified. What this means is that any information that would allow another to identify the person needs to be changed or eliminated. This includes obvious things like names and birth dates but may also contain other information that is so unique to the person that it will allow for identification, including diagnosis, race/ethnicity, or gender. If diagnosis, race/ethnicity, gender is directly related to the case presentation it can be included if it will not allow for identification.

### **CONFIDENTIALITY**

Given the nature of classroom discussion and the presentation of case materials and at times personal revelation in class, students are reminded that the same commitment to confidentiality with clients extends to classmates. What is shared in class stays in class.

### **COURSE OUTLINE**

#### **Unit 1: Introduction to the Healing Power of Creative Art Approaches-Session: (9/15 2:30-4:30)**

- History and Philosophy
- Fundamentals of Therapeutic Intervention
- Neuroscience and Creative Arts

#### **Required Readings:**

Text: Chapter 1

Carson, D. K. & Becker, K.W. (2004). When lightning strikes: Reexamining creativity in psychotherapy. *Journal of Counseling and Development*, 82(1), 111-115

Gabora, L. (2002). Cognitive mechanisms underlying the creative process. n (T. Hewett and T. Kavanagh, Eds.) *Proceedings of the Fourth International Conference on Creativity and Cognition*, October 13- 16, Loughborough University, UK, p. 126-133.

#### **Unit 2: Intro continued and Poetry Therapy: (9/22-2:30-4:30, 9/25 (12:25-2:00- Modified class)**

#### **Required Readings:**

Text: Chapter 6

Creative Arts Therapies Manual Chapter 27 & 29

### **Recommended Readings:**

- Fox, J. (1997). *Poetic medicine: The healing art of poem-making*. New York, NY: Tarcher/Penguin Group.
- Fox, J. (2007). *Poetry therapy: Reclamation of deep language*. Westport, CT: Praeger Publishers.
- Longo, P. J. (2008). *Tearing the darkness down: Poetry as therapy*. New York, NY: The Haworth Press/Taylor and Francis Group.

### **Unit 3: Drama Therapy : (10/6, 2:30-5:30- extended class)**

- Theory & Practice of drama therapy
- Application of drama therapy to individual & group practice
- Application of drama to specialized populations

### **Required Readings:**

Text: Chapter 5

CAT Manual – Chapters 22, 23, 24

Landis, H. Drama therapy with newly arrived refugee woman. In Sajnani, N., & Johnson, D. R. (2014). *Trauma-informed drama therapy: Transforming clinics, classrooms, and communities*.

### **Recommended Readings Drama Therapy**

Boal, A. (1995). *The Rainbow of Desire: The Boal method of theatre and therapy*. New York: Routledge.

Emunah, R. (1994). *Acting For Real: Drama therapy process, technique, and performance*. New York: Brunner/Mazel Publishers.

Forrester, A & Johnson, D. (1996). The role of dramatherapy in an extremely short-term inpatient psychiatric unit. In A. Gersie (Ed.), *Dramatic Approaches to Brief Therapy* (pp.125-138).

Haen, C. (2005). Group drama therapy in a children's inpatient psychiatric setting. In A. M. Weber & C. Haen (Eds.), *Clinical Applications of Drama Therapy in Child and Adolescent Treatment*. (pp. 189-204). New York: Brunner-Routledge.

Haen, C. & Brannon, K. H. (2002). Superheroes, monsters, and babies: Roles of strength, destruction and vulnerability for emotionally disturbed boys. *The Arts in Psychotherapy*, 29, 31 – 40.

Herman, L. (1997). Good Enough Fairy Tales for Resolving Sexual Abuse Trauma. *The Arts in Psychotherapy*, 24, 439-445.

Landy, R.J. (1993). *Persona and Performance: The meaning of role in drama, therapy, and everyday life*. New York: Guildford Press.

Nash, E. & Haen, C. (2005). Healing through Strength: A group approach to therapeutic enactment. In A. M. Weber & C. Haen (Eds.), *Clinical Applications of Drama Therapy in Child and Adolescent Treatment*. (pp. 121-136). New York: Brunner-Routledge.

Weber, A. M. & Haen, C. (Eds.), (2005). *Clinical Applications of Drama Therapy in Child and Adolescent Treatment*. New York: Brunner-Routledge.

#### **Unit 4: Art Therapy (10/20 (12:25-2:00- modified class)**

- Theory & Practice of art therapy
- Application of art therapy to individual & group practice
- Application of art to specialized populations

#### **Required Readings:**

Text: Chapter 2

CAT Workbook: Chapters 1, 3, 5

#### **Recommended Readings:**

Avrahami, D. (2005). Visual art therapy's unique contribution in the treatment of post- traumatic stress disorders. *Journal of Trauma and Dissociation*, 6(4), 5-38.

Betts, D. J. (2003). Developing a projective drawing test: experiences with the Face Stimulus Assessment (FSA). *Art Therapy: Journal of the American Art Therapy Association*, 20(2), 77-82.

Ki, P. (2011). Exploring the experiences of participants in short-term art-based support groups for adults living with eating disorders. *Canadian Art Therapy Association Journal*, 24(2), 1-13.

Lande, R. G., Tarpley, V., Francis, J. L., & Boucher, R. (2010). Combat trauma art therapy scale. *The Arts in Psychotherapy*, 37(1), 42-45.

Lister, S., Tanguay, D., Snow, S., & D'Amico, M. (2009). Development of a creative arts therapies center for people with developmental disabilities. *Art Therapy: Journal of the American Art Therapy Association*, 26(1), 34-37.

Molitor, M. R. (2009). Review of creative interventions with traumatized children. *Art Therapy: Journal of the American Art Therapy Association*, 26(2), 86-87.

Nanda, U., Gaydos, H. L. B., Hathorn, K., & Watkins, N. J. (2010). Art and posttraumatic stress: A review of the empirical literature on the therapeutic implications of artwork for war veterans with posttraumatic stress disorder. *Environment and Behavior*, 42(3), 376-390.

Pifalo, T. (2009). Mapping the maze: An art therapy intervention following disclosure of sexual abuse. *Art Therapy: Journal of the American Art Therapy Association*, 26(1), 12-18.

Rao, D., et al. (2009). Art therapy for relief of symptoms associated with HIV/AIDS. *AIDS Care*, 21(1), 64-9.

Stuckey, H. L. & Nobel, J. (2010). The connection between art, healing, and public health: A review of current literature. *American Journal of Public Health* 100(2), 254 – 263.

#### **Unit 4: Music Therapy (10/27 2:30-4:30)**

**\*Guest Lecturer: Tara L. Davis, MA, MT-BC**

- Theory & Practice of MT
- Application of MT to individual & group practice
- Application of MT to specialized populations

#### **Required Readings:**

Text: - Chapter 3

CAT Manuel: Chapters 17-19

#### **Recommended Readings Music Therapy:**

Bodner, E., Iancu, J., Gilboa, A., Sarel, A., Mazor, A., & Amir, D. (2007). Finding words for emotions: The reactions of patients with major depressive disorder towards various musical excerpts. *Arts in Psychotherapy*, 34(2):142-50.

Ciardiello, S. (2003). Meet them in the lab: Using hip-hop music therapy groups with adolescents in residential settings. In N. E. Sullivan, E. S. Mesbur, N. C. Lang, D. Goodman, & L. Mitchell (Eds.), *Social work with groups: Social justice through personal, community and societal change* (pp. 103–117). New York: Haworth Press.

Field, T., Martinez, A., Nawrocki, T., Pickens, J., Fox, N. A., & Schanberg, S. (1998). Music shifts frontal EEG in depressed adolescents. *Adolescence*, 33(129), 109–116.

Gold, C. (2007). Music therapy improves symptoms in adults hospitalised with schizophrenia. *Evidence-Based Mental Health*. 10(3): 77

Maratos, A. S., Gold, C., Wang, X., Crawford, M. J. (2008). Music therapy for depression. *Cochrane Database of Systematic Reviews*, 1. Art. No.: CD004517. DOI: 10.1002/14651858.CD004517.pub2

Montello, L. M., & Coons, E. E. (1998). Effect of active versus passive group music therapy on preadolescents with emotional, learning, and behavioral disorders. *Journal of Music Therapy*, 35, 49–67.

Silverman, M. J. (2003). Music therapy and clients who are chemically dependent: A review of literature and pilot study. *The Arts in Psychotherapy*, 30, 273-281.

Winkelman, M. (2003). Complementary therapy for addiction: "Drumming out drugs." *American Journal of Public Health*, 93, 647-651.

#### **Unit 5: Psychodrama- (11/3) Extended Class 2:30-6:00**

- Theory & Practice of Psychodrama
- Introduction to psychodrama principals

#### **Required Reading:**

CAT Manual: Chapters 26

#### **Recommended Readings**

Nicholas, M. W. (2017). The use of psychodrama and sociometry techniques in psychodynamic and other process groups. *International Journal Of Group Psychotherapy*, 67(Supp1), S131-S140.

Orkibi, H. ), Azoulay, B. ), Regev, D. ), & Snir, S. ). (2017). Adolescents' dramatic engagement predicts their in-session productive behaviors: A psychodrama change process study. *Arts In Psychotherapy*, 5546-53.

#### **Unit 6: Sand Tray ( 11/17)**

- Theory & Practice of ST
- Application of ST to individual & group practice
- Application of ST to specialized populations

#### **Required Reading:**

Text: Chapter 8

CAT Manual – Chapters 6 - 8

#### **Recommended Readings Sand Play/Sand Tray**

Ammann, R. (1991). *Healing and transformation in sandplay: Creative processes become visible*. Chicago: Open Court.

Balfor, R. (2013). Sandplay therapy: From alchemy to neuroscience. *Journal of Sandplay Therapy*. 22 (1): 101-113.



Bradway, K. Chambers, L. Chiaia, M.L. (2005) *Sandplay in Three Voices: Images, Relationships, the Numinous*. London, New York: Routledge.

Greenberg, G. (2008). *A Grain of Sand, Natures Secret Wonder*. Minneapolis.M.N: Voyageur Press.

Jung, C.G. (1956). *Symbols of transformation*. (Bollingen Foundation). Princeton, NJ: Princeton University Press.

Pearson, M. (2001). *Sandplay & symbol work: Emotional healing & personal development with children, adolescents and adults*. Melbourne, Victoria: ACER Press.

Mitchell, R., & Friedman, H. (1994). *Sandplay: Past, present & future*. New York: Routledge.

Turner, B. (Ed.) (2005). *H.G. Wells Floor Games: A father's account of play and its legacy of healing*. Cloverdale, CA: Temenos Press.

Wells, C. (2013). Sandplay and the colors of alchemy. *The Journal of Sandplay Therapy*, 22 (1): 49-65.

#### **Unit 7: Dance/Movement Therapy (DMT)- (11/24- 2:30-4:30)**

##### **Required Readings:**

Text: Chapter 4

CAT workbook: Chapters 22, 23, 24

Berrol, C. F. (2006). Neuroscience meets dance/movement therapy: Mirror neurons, the therapeutic process and empathy. *The Arts in Psychotherapy*, 33,(4), 302-315.

Levy, F. (2005). *Dance movement therapy: A healing art*. Reston, VA: AAHPERD.

##### **Recommended Readings Dance Movement Therapy:**

Adler, J. (1987, Winter). Who is the witness? A description of authentic movement. *Contact Quarterly*, 12(1), 20-29.

Boris, R. (2001). The root of dance therapy: A consideration of movement, dancing, and verbalization vis-a-vis dance movement therapy. *Psychoanalytic Inquiry*, 21, 356-367.

Frank, R. & La Barre, F. (2011). Six fundamental movements. In *The first year and the rest of your life: Movement, development and psychotherapeutic change* (pp. 21-47). New York, NY: Routledge.

Fuchs, T., & Koch, S. (2014). Embodied affectivity: On moving and being moved. *Frontiers in Psychology*, 5(508), 1–12.

Homann, K. B. (2010). Embodied concepts of neurobiology in dance/movement therapy practice. *American Journal of Dance Therapy*, 32(2), 80–99.

McGarry, L. & Russo, F. (2011). Mirroring in dance/movement therapy: Potential mechanisms behind empathy enhancement. *The Arts in Psychotherapy*, 38, 178-184.

### **12/1- Individual meetings re final projects**

### **Final Presentations- 12/8 Extended Class 2:30-6:00**

#### **Closure and Integration of Creative Art Approaches: 12/15**

- Application of CATS to current practice
- Ethics of CATS and credentialing

#### **Required Reading:**

Forrest-Bank, S. s., Nicotera, N., Bassett, D., & Ferrarone, P. (2016). Effects of an Expressive Art Intervention with Urban Youth in Low-Income Neighborhoods. *Child & Adolescent Social Work Journal*, 33(5), 429-441. doi:10.1007/s10560-016-0439-3

Levy, F. (2014). Integrating the Arts in Psychotherapy: Opening the Doors of Shared Creativity. *American Journal Of Dance Therapy*, 36(1), 6-27. doi:10.1007/s10465-014-9171-8

Rouse, A., Armstrong, J., & McLeod, J. (2015). Enabling connections: Counsellor creativity and therapeutic practice. *Counselling & Psychotherapy Research*, 15(3), 171-179.

Steel, M. (2015). Daring to play: art, life and therapy, from Heidegger to Gadamer, by way of Barthes' Punctum and the paintings of Paul Klee. *Existential Analysis*, (2), 208.

#### **Bibliography**

Allen, K.N., and Wozniak, D.F. 2011. The language of healing: Women's voices in healing and recovering from domestic violence. *Social Work in Mental Health*, 9, 37-55. DOI: 10.1080/15332985.2010.494540

Ammann, R. (1991). *Healing and transformation in sandplay: Creative processes become visible*. Chicago: Open Court.

- Anderson, W. (Ed.). (1977). *Therapy and the arts: Tools of consciousness*. New York, NY: Harper Colophon Books.
- Bannister, A. (2003). *Creative therapies with traumatized children*. London, UK: Jessica Kingsley Publishers.
- Bruscia, K. E. (1989). *Defining music therapy*. Spring City, PA: Spring House Books.
- Cossa, M. (2005). *Rebels with a cause: Working with adolescents using action techniques*. London, UK: Jessica Kingsley Publishers.
- Emunah, R. (1994). *Acting for real: Drama therapy: Process, technique, and performance*. New York: Brunner/Mazel.
- Fox, J. (1997). *Poetic medicine: The healing art of poem-making*. New York, NY: Tarcher/Penguin Group.
- Fox, J. (2007). *Poetry therapy: Reclamation of deep language*. Westport, CT: Praeger Publishers.
- Klorer, P. G. (2000). *Expressive therapy with troubled children*. Lanham, MD: Rowman and Littlefield.
- Landy, R. (1994). *Drama therapy: Concepts, theories, and practices*. (2nd Ed.). Springfield, IL: Charles C Thomas, Publisher.
- Lewis, P. (1986). *Theoretical approaches in dance-movement therapy, Vol. I*. Dubuque, IA: W.C. Brown-Kendall/Hunt Publishing.
- Lewis, P. (1987). *Theoretical approaches in dance-movement therapy, Vol. II*. Dubuque, IA: W.C. Brown-Kendall/Hunt Publishing.
- Longo, P. J. (2008). *Tearing the darkness down: Poetry as therapy*. New York, NY: The Haworth Press/Taylor and Francis Group.
- Mitchell, R., & Friedman, H. (1994). *Sandplay: Past, present & future*. New York: Routledge.
- Niemi, L., & Ellis, E. (2001). *Inviting the wolf in: Thinking about difficult stories*. Little Rock, AK: August House Publishers, Inc.
- Sajnani, N., & Johnson, D.R. (Eds.) (2014). *Trauma- informed drama therapy: Transforming clinics, classrooms, and communities*.
- Rogers, N. (1993). *The creative connection: Expressive arts as healing*. Palo Alto, CA: Science & Behavior Books.
- Unkefer, R. F. (Ed.) (1990). *Music therapy in the treatment of adults with mental disorders: Theoretical bases and clinical interventions*. New York, NY: Schirmer Books.

## Creative Arts in Social Work Class Schedule

1. September 15: 2:30-4:30 (Intro to CATS)
2. September 22: 2:30-4:30 (intro moving into Poetry Therapy)
3. September 29: Modified class Rosh Hashanah 12:25- 2:00 (Poetry Therapy)
4. October 6<sup>th</sup>: Extended Class 2:30-6:00 (Drama Therapy)
5. October 13<sup>th</sup>: No class
6. October 20<sup>th</sup>: Modified Class Eve Shimini 12:25-2:00 (Art Therapy) Reflection 1 Due
7. October 27<sup>th</sup>: 2:30-4:30 (Music Therapy)
8. November 3<sup>rd</sup>: Extended Class 2:30-6:00 (Psychodrama) Reflection 2 Due
9. November 10<sup>th</sup>: No class
10. November 17<sup>th</sup>: 2:30-4:30- Sand Tray
11. November 24<sup>th</sup> 2:30-4:30- Dance Movement Therapy Reflection 3 Due
12. December 1<sup>st</sup>: No Class
13. December 8<sup>th</sup> Extended Class 2:30-6:00- Final Presentations
14. December 15<sup>th</sup>: 2:30-4:30 Closure- Papers and Protocols Due

