UNIVERSITY OF CALGARY
FACULTY OF ARTS
DEPARTMENT OF ART AND ART HISTORY
ART 311.20 – Topics in Art - *Approaches to Art Therapy*
Spring 2023

Course Delivery Format:	Online, synchronous
Instructors: Office: Email: Office Hours:	Alan Briks MA, ATR-BC briks@ucalgary.ca Monica Wiebe, MA, ATR, MSW, RSW monica.wiebe@ucalgary.ca Office hours by appointment
Day(s), time(s) and location of class:	Tuesdays and Thursdays, 13:00 to 15:45, online synchronous
Course description:	This course intends to conform to the 'Topics in Art' description which states, "Topics related to contemporary studio and curatorial practices such as spirituality, exhibitions, digital storytelling, new media, or public art". Curatorial practices such as spirituality are well known in art therapy, where the spiritual dimension of art and art making in relationship to healing is acknowledged and embraced. While the art products of art therapy are rarely if at all 'exhibited' in relation to the realm of art therapy, due to on-going treatment and patient/client confidentiality, there is a wealth of art therapy research and literature including a multitude of books, journals and articles wherein the utilization of imagery and casework (obtained with ethical conditions and consent), provides a foundation to the development of art therapy research and theory. It is noteworthy that innovative partnerships between museums and the field of art therapy have emerged, for instance that between the Concordia University Department of Creative Arts Therapies and the Montreal Museum of Fine Arts. Digital communication and storytelling in art therapy is an important topic, which will be covered in the course. This would include, for instance, how digital media is being utilized at this time of a pandemic; digital means of self-expression; new media which can include all forms of technology such as digital collage, illustrations, films, and photography which can be used by therapists to assist clients/patients in creating art as part of the process of therapy. Art therapy in Canada in recent years includes creating public spaces or 'third spaces' involving opportunities for artmaking, dialogue, and skill-sharing between people of different socio-economic backgrounds, ages, cultures and abilities. Art therapy is a rapidly developing professional field of practice and research. Art therapy process occurs in the context of a therapeutic relationship, wherein both verbal and non-verbal communications of a person's perceptions are encouraged. Therapeutic interventions are based on principles of the visual arts, art therapy theory, psychology and psychoanalysis. As a means of approach to personality assessment, brief, short- or long-term therapy with individuals, families or groups, art therapy is utilized in health care delivery systems such as hospitals, mental health clinics, schools, prisons and private practice. The clinical art therapist assists in the constructive integration of emotional material arising through visual imagery, facilitating psychological and psychosocial development. This course offers introductory perspectives on the history, purpose and practice of art therapy. It aims to acquaint students with the use of symbolic visual imagery and the

	creative process in relation to various aspects of clinical practice as well as through experiential exercises. This course will be of particular interest to students in fine arts, psychology, social work, education, nursing and medicine.
	Students in the course **will not** be able to practice art therapy or cite this course as training in art therapy. The goals of this course are educational, **not therapeutic** per se.

Format:
The format of this 3-credit, 39-hour half course consists of the following:
- Lectures
- Seminar discussion
- Experiential workshop
- Guest presenters (possibly)
- Audio-visual material
- Student presentations

Students should have readily available with them art materials from the first class forward unless otherwise indicated. See page 7 Additional Costs and Information |
| Prerequisites and/or co-requisites: | none |
| Course Objectives: | By the completion of this course, successful students will be able to:
1. Develop a basic understanding of the art therapy field.
2. Gain knowledge about fundamental concepts and theory concerning the use of art and the creative process as a therapeutic medium.
3. Enhance awareness and recognition of developmental and psychological features in visual imagery with relation to a variety of clinical and special needs populations.
4. Develop understanding of art therapy processes through experiential activities.
5. Obtain a foundation of the art therapy field, which may contribute to continued studies in art therapy. |
| Required Textbooks of Readings: | Participants are required to read the following:
1. All chapters indicated below from the Handbook of Art Therapy (2012) edited by Cathy Malchiodi, which help to provide an overview of the art therapy field. Please read these chapters as soon as possible.

2. The reading package, which is strongly recommended, is comprised of 'classical articles' from source authors, which have been selected/included in contributing toward your developing a foundation of understanding of the nature and essence of art therapy.

1. The book chapters to be read from Malchiodi, C.A. (Ed.), (2012). Handbook of Art Therapy, 2nd Edition. New York: The Guilford Press include the following:
Chapter 1: Vick, R.M., A brief history of art therapy (pp. 5-16).
Chapter 3: Malchiodi, C.A., Art therapy materials, media, and methods (pp. 27-41).
Chapter 4: Malchiodi, C.A., Art therapy in practice: Ethics, evidence, and cultural sensitivity (pp. 42-52).
Chapter 5: Malchiodi, C.A., Psychoanalytic, analytic, and object relations approaches, (pp. 57-74).
Chapter 6: Malchiodi, C.A., Humanistic approaches (pp. 75-88).
Chapter 7: Malchiodi, C.A., Cognitive-behavioural and mind-body approaches (pp. 89-102).
Chapter 8: Riley, S. & Malchiodi, C.A., Solution-focused and narrative approaches (pp. 103-113).
2. The reading package 'classical articles' include the following:
Betensky, M. (1995). What do you see? Phenomenology of therapeutic art expression. |

London: Jessica Kingsley. The following two sections are included in this package:
- Part II (pp.29&30) Expression, the whole quality of art therapy.
- Ch.5 (pp. 68-82) Symbolic expression of colour.

Bettelheim, B. (1987, March). The importance of play. *Atlantic Monthly, 259*(3), 35-46.

Bucciarelli, A. (2016). Art therapy: A transdisciplinary approach. *Art Therapy: Journal of the American Art Therapy Association, 33*(3), 151-155.

Carolan, R. (2001). Models and paradigms of art therapy research. *Art Therapy: Journal of The American Art Therapy Association, 18* (4), 190-206.

Glasberg, R. (1986). The use of fantasy in clinical assessment: Projective tests versus spontaneous art. *Canadian Art Therapy Journal, 2*(2), 1-17.

Hammer, E.F. (1980). Expressive aspects of projective drawings. In E.F. Hammer (Ed.), The clinical application of projective drawings. Springfield, IL: Charles C. Thomas, pp.59-73.

Jung, C.G. (1975). Contrasts between Freud and Jung. In Critique of psychoanalysis. Princeton, NJ: Princeton University Press, pp. 225-237.

Keen, S. (1988, December). Stories we live by. *Psychology Today,* 42-47.

May, R. (1959). The nature of creativity. *ETC; a Review of General Semantics*, 16:3, 261-276

McNiff, S. (2011). Artistic expression as primary modes of inquiry. *British Journal of Guidance and Counselling, 39*(5), 385-396.

McNiff, S. A. (1992). Talking with images. In S.A. McNiff (Ed.), Art as medicine. Boston & London: Shambhala, pp.105-118.

McNiff, S. A. (1986) A Dialogue with James Hillman, *Art Therapy*, 3:3, 99-110.

Milner, M. (2019). Appendix VI: Painting and symbols. In On not being able to paint. London: Routledge, pp. 184-188.

Pearson, C. (2015). The hero's journey. In the hero within: Six archetypes we live by. Harper Collins, pp.1-24.

Segal, H. (1991). Symbolism. In Dream, phantasy and art. London & New York: Tavistock/Routledge, pp.38-51.

Ulman, E. (1992, February). Art therapy: Problems of definition. *The American Journal of Art Therapy, 30,* 70-74.

Von Franz M.L. (1982). An introduction to the interpretation of fairy tales. Dallas, TX: Spring Publications, (pp.1-25).

Watkins, M. (1981). Six approaches to the image in art therapy. In Spring (Ed.), An annual of archetypal psychology and Jungian thinking. Dallas, TX: Spring Publications, (pp. 107-125).

Resources including further related readings for your interest will be posted to D2L.

Course Schedule:	**UNIT 1 – BACKGROUND AND CONCEPTS**

	1.1	Introduction, Bibliography, Resources and Assignments
1.2	Social, adaptive and healing functions in primitive cultures
1.3	Origins of therapeutic art in mental health
1.4	Emergence of the field of art therapy
1.5	Problems of definition
1.6	Current approaches/applications to clinical practice

UNIT 2 – CREATIVE PROCESSES IN THERAPEUTIC ART

2.1   Components of creative visual expression
2.2   Communicative function of art
2.3   Creating order and form of the inner world
2.4   Artistic sublimation
2.5   Art as transitional object
2.6   Process of play in visual art
2.7   The symbol in art; art as symbol
2.8   Freud and Jung on symbol
2.9   Free association and spontaneous art

UNIT 3 – UNDERSTANDING VISUAL IMAGERY AND STAGES OF ART DEVELOPMENT

3.1   Function of art for the child
3.2   Developmental aspects and psychological features in visual imagery
3.3   Art as story

UNIT 4 – THERAPEUTIC PROCESS IN ART THERAPY

4.1   Therapeutic relationship in art therapy
4.2   Interactional relationship between client, art and therapist
4.3   Developing self-awareness and therapeutic transformation
4.4   Ethical considerations in art therapy
4.5   Art therapy research

Following each class, basic points covered in the lecture will be posted to D2L. Please do not take screenshots of or copy the PowerPoint slides.

Assignments & Evaluation

Assignment	Description	Due Date	Worth
Article Review Presentation	Working with up to three other participants on one of the reading package groupings listed below, the aims of the article review presentation are: To provide a brief synopsis of author orientation, key points and argument(s) presented of each article; and to become acquainted with theoretical orientation of each of the article authors. It might be useful to do a simple Google search entering their name. Identify challenges you have experienced with the article(s). How might the articles' content relate to art therapy? What kind of interrelationship do you find between the articles in the grouping e.g., do you find their perspectives to be entirely distinct or in some way complimentary or adversarial in the views expressed? Is there a key point you have come across which in some way relates to an aspect of your own art practice? Choose a grouping of articles that appeals to you. We will	Presentation dates are as follows: May 11, May 16, May 18, May 23, May 25, May 30, and June 1, 2023	20%

try to sort out all the article groups in the first or second class. Read through all 2-3 articles in your classical article section. Discuss with partners your impressions of the article and how the articles may in some respect connect with one another. With your co-presenters develop a strategy and for the presentation, possibly a 'panel' format'. Please give room for each participant to have equal presentation time. In the last ten minutes or so of the article review presenters will engage the class in discussion/ question period concerning the articles reviewed. Plan beforehand an effective way of approaching this. The entire presentation including class discussion is to occur within a 30-minute time frame.

Grading of the article review will be based on how the group as a whole manages with the aims and parameters of the presentation and may take into consideration individual merit.

No written paper is required. Beyond the Google search re author orientation, if any other references to literature outside of those presented to the class are utilized, please provide such references to the instructors.

Class members, please do your best to read the 2-3 articles presented prior to each presentation in order to participate in the discussion/question period.

Article Review Presentation:
The 'classical articles' readings are arranged under descriptive headings and include two or three articles per grouping. These groupings are:

1. Art and Creativity
May, R. (1975). The nature of creativity.
Bettelheim, B. (1987, March). The importance of play.
Milner, M. (1981). Paintings and symbols.

2. Defining Art Therapy
Ulman, E. (1992). Art therapy: Problems of definition.
Watkins, M. (1981). Six approaches to the image…
Bucciarelli, A. (2016). Art therapy: A transdisciplinary
    approach.

3. Our Stories
Pearson, C. (1986). The hero's journey.
Von Franz M.L. (1982). An introduction to the interpretation
    of fairy tales
Keen, S. (1988, December). Stories we live by.

4. Art & Symbol
Segal, H. (1991). Symbolism. In Dream, phantasy and art.
Jung, C.G. (1975). Contrasts between Freud and Jung.
McNiff, S. (1986). A dialogue with James Hillman. Art
    Therapy, 3:3, 99-110

5. Art with Regards to Assessment

	Glasberg, R. (1986). The use of fantasy in clinical assessment. Hammer, E.F. (1980). Expressive aspects of projective drawings. **6. On Notable Art Therapy Approaches/ Techniques** McNiff, S. A. (1992). Talking with images. Betensky, M. (1995). What do you see? Phenomenology of therapeutic art expression. **7. Outlooks on Art Therapy Research** McNiff, S. (2011). Artistic expression as primary modes of inquiry. Carolan, R. (2001). Models and paradigms of art therapy research.		
Workshop Paper	Experiential workshops will occur in the latter part of some classes, beginning Thursday May 4. The experiential component of the class is presented in contributing to your understanding of art therapy processes. To be clear, this is a **class learning situation, not therapy.** That said, this component of the class may contribute to your personal growth, perhaps your development as a visual artist. Content of the workshop paper is to focus on subjective responses to 2 or 3 of the art exercises. This could include your impression of how this exercise might work in an art therapy context, and any connection to your own art practice. The text, which is to be a maximum of 4 double spaced pages in length, should include personal reflection about the experience as well as relevant comments related to course readings and external references if applicable.	May 25, 2023	35%
Group Project	By Tuesday May 23, participants will begin preparation for a group project. Selected topics to be researched will be the students' choice related to a specific area of art therapy theory or practice. The project will be presented in a small group format of at least 4 students per group. Possible topics might be directed to a specific art therapy technique; art therapy with a specific treatment population; art therapy with new media; an approach to symbolism; an art therapy approach (i.e., Jungian, Existential, Gestalt, etc.); or art therapy ethics. Please consult the instructors with your topic choice before proceeding. In addition to course readings, you are encouraged to locate and make reference to articles, books and journals found in the library and externally. For presentation format, consider a brief outline of your presentation topic (approximately 2 or 3 pages) including specific references and page numbers of literature utilized. The outline should be distributed by an assigned member from each group to the instructors and class members for their reference. The outline should identify the specific topic area that your group will be addressing; summary of literature/theory addressed; concise description of aims and content of the presentation; conclusion; research implications (if applicable); suggestions for further study/readings. The presentation will be 30 minutes in duration. Presentations will take place on June 8 and June 13, 2023**.** Evaluation will be based on relevance of	June 8 & 13 2023	30%

	content, clarity and depth of presentation, organization, creativity and submitted outline. A grade will be assigned for the group as a whole. Only a modest proportion of class time will be devoted to preparation.		
Final Quiz		June 15, 2023	15%

Models:	none
Assessment expectations:	<u>Guidelines for Submitting Assignments:</u> All assignments are to be submitted by email to both instructors. <u>Missed or Late Assignments:</u> All assignments are due on the date specified above by 11:59PM. Unless otherwise negotiated, the final grade on late assignments will be reduced by 2% of the final grade for each 24-hour period (or portion thereof) following the deadline for submission of the assignment. No assignment will be accepted if it is 5 or more days late. <u>Expectations for Writing:</u> Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.
Additional Costs and Information:	**Students to bring with them art materials and a writing journal from first class onward unless otherwise indicated.** Have with you a set of paints (of your choice, should be easy and ready to use), an art pencil, set of 12 oil or chalk pastels, set of colored non-toxic markers, and any other art materials you wish to have on hand. On one day, to be announced, modeling clay or plasticine will be used. Have with you a pad of art paper. Would recommend size 16" x 20" though could be slightly smaller or larger, bond or tear-off pad of smooth or lightly textured watercolour paper and a couple of art brushes suitable for the paints. Also required for journaling is a Hilroy-like lined writing booklet or two. **Any new course information will be announced in class and posted to D2L**
Portfolios and Assignments:	The Dept of Art and Art History will not assume responsibility for lost or stolen portfolios or course work given to instructors for grading.

Other Important Dates

For more information on term dates, add/drop/swap/withdraw dates from course deadlines and refund/payment deadlines, please see: https://www.ucalgary.ca/pubs/calendar/current/academic-schedule.html

Grading Method and Grading Scale

Undergraduate: https://www.ucalgary.ca/pubs/calendar/current/f-1-1.html
- A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations.
- The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy.

Percentage	Grade	G.P.V.	Grade Definition
96-100	A+	4.0	Outstanding performance
90-95	A	4.0	Excellent-superior performance, showing comprehensive understanding of subject matter.
85-89	A-	3.7	Approaching excellent performance
80-84	B+	3.3	Exceeding good performance
75-79	B	3.0	Good – clearly above average performance with knowledge of subject matter generally complete.
70-74	B-	2.7	Approaching good performance
65-69	C+	2.3	Exceeding satisfactory performance
60-64	C	2.0	Satisfactory – basic understanding of the subject matter.
55-59	C-	1.7	Approaching satisfactory performance
53-54	D+	1.3	Marginal Pass. Insufficient preparation for subsequent courses in the same subject
50-52	D	1.0	Minimal pass – marginal performance; generally insufficient preparation for subsequent courses in the same subject.
0-49	F	0	Fail – Failure to meet course requirements.

Graduate: https://www.ucalgary.ca/pubs/calendar/current/f-1-2.html
- All grades of "C+" or lower are indicative of failure at the graduate level and cannot be counted toward Faculty of Graduate Studies course requirements. Individual programs may require a higher passing grade.

Learning Technologies and Requirements:	There is a D2L site for this course which contains required readings and other relevant class resources and materials (d2L.ucalgary.ca). To successfully engage in their learning experiences at the University of Calgary, students taking online, remote, and blended courses are required to have reliable access to the following technology: • A computer with a supported operating system, as well as the latest security, and malware updates • A current and updated web browser • Webcam (built-in or external) • Microphone and speaker (built-in or external) or headset with microphone • Current antivirus and/or firewall software enabled • Broadband internet connection
Academic Standing:	For more information go to http://www.ucalgary.ca/pubs/calendar/current/f.html
Academic Accommodation:	It is the student's responsibility to request academic accommodations according to the University policies and procedures listed below. The Student Accommodations policy is available at https://ucalgary.ca/student-services/access/prospective-students/academic-accommodations. Students needing an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS) in accordance with the Procedure for

	Accommodations for Students with Disabilities (https://ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf). Students who require an accommodation in relation to their coursework based on a protected ground other than Disability should communicate this need in writing to their Instructor. SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/
Academic integrity, plagiarism:	Academic Misconduct refers to student behavior which compromises proper assessment of a student's academic activities and includes: cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor's expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar. For more information go to http://www.ucalgary.ca/pubs/calendar/current/k.html or http://www.ucalgary.ca/pubs/calendar/current/e-2.html Additional information is available on the Academic Integrity Website at https://ucalgary.ca/student-services/student-success/learning/academic-integrity
Internet and electronic communication device:	The use of laptop and mobile devices is acceptable when used in a manner appropriate to the course and classroom activities. Please refrain from accessing websites and resources that may be distracting to you or for other learners during class time. Students are responsible for being aware of the University's Internet and email use policy, which can be found at https://ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Electronic-Resources-and-Information-Policy.pdf
Deferral of Term work and exams	For more information about deferring a final exam go to https://www.ucalgary.ca/registrar/exams/deferred-exams For more information about deferral of term work go to http://www.ucalgary.ca/pubs/calendar/current/g-7.html https://www.ucalgary.ca/live-uc-ucalgary-site/sites/default/files/teams/14/deferred_termwork-feb-2020_revised.pdf
Intellectual Property & Copyright:	All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (https://ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Material-Protected-by-Copyright-Policy.pdf) and requirements of the copyright act (https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html) to ensure they are aware of the consequences of unauthorized sharing of course materials (including presentations, textbooks, posted notes, labs, case studies, assignments, and exams). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy https://www.ucalgary.ca/pubs/calendar/current/k.html
Freedom of Information and Protection of Privacy:	Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary. For more information go to https://www.ucalgary.ca/registrar/student-centre/privacy-policy

Ethics	Whenever you perform research with human participants (i.e., surveys, interviews, or observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research. For more information go to http://www.ucalgary.ca/pubs/calendar/current/e-5.html or https://www.ucalgary.ca/research/researchers/ethics-compliance/chreb
Student Support:	Please visit this link for important information on: • Wellness and Mental health resources • Emergency Evacuation/Assembly Points • Student Success and more…. https://www.ucalgary.ca/registrar/registration/course-outlines
Studio Procedures:	Please view current updates from RISK and the Covidsafe page links to information on rapid testing, masking rules, vaccination regulations and documentation as well as a FAQs page, which must all be followed while in Studios. https://www.ucalgary.ca/risk/emergency-management/covid-19-response https://www.ucalgary.ca/risk/emergency-management/covid-19-response/covidsafe-campus
Arts Students' Centre Program Advising:	Have a question but not sure where to start? The Arts Students' Centre is your information resource for everything in the Faculty of Arts. Call us at 403-220-3580 or email us at ascarts@ucalgary.ca. You can also visit the Faculty of Arts website at http://arts.ucalgary.ca/undergraduate which has detailed information on common academic concerns.
Faculty of Graduate Studies:	For graduate studies email: graduate@ucalgary.ca or call 403 220 4938. Visit the Faculty of Graduate Studies for more details: https://grad.ucalgary.ca/