Creative Arts in the Helping Professions  
ARTS.UG.1115  
Spring 2014  
Thursdays 9:30 - 12:15 at 715 Broadway, Room 430

Professor: Maria Hodermarska, MA, RDT, CASAC, LCAT  
Office Hours, by appointment Wednesdays 10 - 12, Thursdays 12:30 to 2:00, 35 West 4th Street, Room 1214

Contact Information: 212-992-9756/ mh51@nyu.edu

Text Book: Expressive Therapies, Cathy Malchiodi, Ed.

Other Assigned Articles: On Classes

Videotape: On reserve at Bobst

“Art is an organ of mankind’s life which transmutes people’s reasonable consciousness into feeling.”

-Tolstoy

“All the world is not, a stage, but...crucial ways in which it isn’t are not easy to specify.”

-Goffman

This workshop explores the therapeutic uses of drama, dance, visual arts, music and poetry within the health care professions, serving all ages. Against a theoretical background of the psychological needs of mentally and physically ill individuals, the creative processes of the arts are experienced for their capacity to humanize sensitise, ameliorate, and liberate expressive capacities.
Please note: This course offers an overview of the creative arts therapies and their important contribution to the helping professions. This course does not and will not offer therapy to its participants. However, the course will involve first hand experience of different creative and potentially therapeutic modalities. The class will remain safe and certain in its academic goals. While some sharing of personal material may occur as a natural part of the course, students will neither be required to nor graded upon their ability for insight into their own experience.

Grading will be based upon attendance, participation, and the grades received for the four Written Responses and the Final Paper. Students will not be graded on their creative work but no one can pass the class without completing each creative assignment. Students will be introduced to dance, music, art, and drama therapies, through, lecture/discussion, and first hand experience. Students will be required to dance, sing, make art, make drama, and write poetry even though the students may not necessarily be poets, dancers, musicians, etc. We will learn through our experiences of the creative arts therapy forms. Students will explore and work with a variety of materials and media and present their creative work to the class.

During the course of the semester we will address the following questions: What makes something therapeutic? What makes something art? Does an experience need to be cathartic or merely soothing to offer therapeutic value? What is the difference between art and therapy? What is the impact of the creative process on the therapeutic process? Where do these processes overlap and differ? Who can benefit from creative therapeutic interventions? How and where do creative arts therapists get their training and licensing?
Syllabus:

January 30
Introductions, Review of Syllabus, Presentation of Key Concepts of course, Activity and Discussion

February 6, It is not clear to the baby how he gets from one moment to the next or what if anything, happens between them. (Is it so clear for us?) But all his senses are focused one each one, and he lives each intensely. Many are prototypes of moments that will recur over and over throughout his life.” Daniel Stern, MD

Prepare:
1. Read Piaget Article
2. Read On Being and Becoming a Therapist (Classes)

Class:
• Dance Therapy. Review Laban's Effort Shape in Movement Analysis and the Kestenberg Developmental Movement Profile through experiential activity.
• Watch Dance and Human History. Discussion

February 13, Dance Therapy

There is vitality, a life force, energy, a quickening that is translated through you into action and because there is only one of you in all time, this expression is unique. And, if you block it, it will never exist through any other medium and will be lost.

Martha Graham

Prepare:
1. Read Joan Wittig Authentic Movement article (Classes)
2. Read Chapter 4 of Expressive Therapies: Dance and Movement Therapy
3. Read Chapter 1, Expressive Therapies, History, Therapy and Practice

Class:
• Group Activity: Introduction to Authentic Movement presented by Joan Wittig, MA, ADTR, LCAT, Director of Graduate Program in Dance and Movement Therapy, Pratt Institute.
• Discussion
February 20, Art Therapy
I am always between two currents of thought: first the material difficulties, turning round and round and round to make a living; and second, the study of color. I am always hoping to make a discovery here, to express the feelings of two lovers by a marriage of two complementary colors, their mingling and their opposition, the mysterious vibrations of kindred tones. To express the thought behind a brow by the radiance of a bright tone against a somber background. To express hope by some star, the eagerness of a soul by a sunset glow.  

Vincent Van Gogh

Prepare:

1. Written Response #1 on Dance Therapy due in class
2. Read Chapter 2, Art Therapy, in Expressive Therapies
3. Read Cathy Ward Shaping Connections (Classes)

Class:

- Watch film
- Lecture Art Therapy
- Activity and Discussion of Reading

February 27: Art Therapy

Prepare:

1. Make a work of art in 3 or 2 dimensions, which you will present in class.

Class:

- Presentation of work, Classroom art activity projective techniques and discussion

March 6: Music Therapy

“If music be the food of love, play on…”

Prepare:

1. Written response #2 on Art Therapy due in class.
2. Write a song of yourself to sing in class. Use an existing melody or create a new one.

Class:

- Lecture by Jacqueline Birnbaum of the Nordoff-Robbins Institute for Music Therapy
- Presentation of songs.
Discussion

**March 13 Music Therapy**

"It don't mean a thing, if it ain't got that swing."

*Duke Ellington*

**Prepare:**

1. Read Chapter 3, Music Therapy in *Expressive Therapies*
2. Read Diane Austin *Vocal Psychotherapy* Article (Classes)
3. Watch *The Language You Cry In* on reserve in Bobst Avery Fisher Center

**Class:**

- Presentation by Music Therapist Brian Harris on psychodynamic approach to music therapy
- Activity
- Discussion of Reading

**March 20, Mid Winter Break No Class**

**March 27: Drama Therapy**

*Shakespeare had a dream – and we are it.* C.G. Jung

**Prepare:**

1. Written Response #3 on Music Therapy due in class
2. Read: Chapter 5, Drama Therapy and Psychodrama, in *Expressive Therapy*

**Class:**

- Guest Lecture: Alexis Powell on an Introduction to Role Theory as diagnosis and treatment intervention.
- Activities and Discussion

**April 3: Drama Therapy**
We are out on a limb between the angel and the machine.  

Roman Paska

**Prepare:**

- View Film “3 Approaches to Drama Therapy” (on reserve in the library)
- Read *Perfume: A meditation on the countertransferential drama with babies who smell bad.* (Classes)

**Class:**

- Discussion of Theory in Drama Therapy along with experiential activities.

**April 10 An Integrative Arts Approach:**

**Prepare:**

1. Written Response #4 on Drama Therapy due in class
2. Read Chapter 9, An Integrative Arts Approach, in *Expressive Therapies*

**Class:**

1. Case presentations by NYU Graduate students in creative arts therapies
2. Discussion regarding theoretical differences and overlaps, in therapeutic “stance” and interventions used in the different creative therapeutic modalities.

**April 17:** Final Presentations and Discussion

**April 24:** Final Presentations and Discussion

**May 1:** Final Presentations and Discussion

**May 8:** Last class closing activities, summary of semester.

**Final papers due. No exceptions**

**Class Requirements:**
1. Complete all reading for the assigned class. This includes: The text book, Expressive Therapies, Cathy Malchiodi, Ed., On the Thought and Language of Children by James Britton (Classes), Joan Wittig Authentic Movement (Classes), Songs of the Self: Vocal Psychotherapy by Diane Austin (Classes), Cathy Ward Shaping Connections (Classes) Perfume: A meditation on the Countertransferential drama with babies who smell bad. (Classes) Operatic Play: A drama and music therapy collaboration (Classes) Three Approaches to Drama Therapy--Film (on reserve at Bobst Library)


2. Complete all creative therapy assignments for each class: a dance, a song, a work of art, a puppet

3. Four Written Responses due on the day indicated. You will be deducted a half point from the grade for every day late.

The Written Response is a 4-page (minimum) double spaced document that synthesizes the reading (plus one outside source) with your experience of the Presenter and of the activities in those classes. You will also use these response papers to answer the question: “How is dance/music/art/drama healing?” There will be one written response due for each Creative Therapeutic discipline covered in the class.

You will reference the class reading (both sources) in the Response by using quotations from the reading. Use will either use MLA or APA formatting for the references.
You will also reference a third source which is an article from the *Arts In Psychotherapy* (found on-line through Bobst) that relates to or connects with your thesis.

All Responses will have a Bibliography/Reference sheet attached.

Grading Rubric for written assignments. An “A” paper will:

1. 4 pages or more in length.
2. Use quotes from three texts.
3. Reference List/Bibliography.
4. APA/MLA formatting.
5. Synthesizes class experience with the reading.
6. Answers how or why is dance/music/art/drama healing.
7. Is well written.
8. Demonstrates insight into the material.

5. Final Presentation Project. **15 minutes MAXIMUM.**

**Introduction 5 minutes:** You will chose one discipline of Creative Arts Therapy and one population (people with eating disorders, schizophrenia, alcohol and/or other drug dependence, mood disorders, a straight medical problem etc) for this assignment. You will look up the diagnostic criteria for your population in the DSM IV (Diagnostic and Statistical Manual of Mental Disorders) or a Physicians Medical Reference (for medical disorders).

**Presentation of Intervention 10 minutes:** You will then present a creative therapeutic intervention **OF YOUR OWN DESIGN** which you have created to address the therapeutic needs of the population that you have chosen. Your classmates will be your "clients" and you will take the group though the brief intervention. As the group facilitator, you will present your intervention by saying what you intend to do and what your goals and objectives are for the intervention.

6. Final Paper/Summary Projects. The final paper will be 8 to 10 pages in length. It will be a combination of research and self-reflection.
In this paper you will write about the special population that you have selected for your presentation and you will detail the diagnostic criteria from the DSM.

You will use your reading sources from the class or from the library to explain or "justify" your choice of intervention.

You will then write about the experience of "playing the role of creative arts therapist" which you have done throughout the semester with yourself as subject and finally with your classmates as your subjects.

What have you learned from the process about yourself?

What have you learned about the creative therapeutic process?

How do you think that it might differ from more traditional talk therapy?

How is the creative therapeutic process like traditional talk therapy? And how or why are the arts healing?

Bibliography will be attached.

You cannot pass the class without completing all of the above five class requirements.

Grading:

Any absence must be excused and you will notify the professor of the absence by phone or email prior to the absence. Any absences in excess of two will result automatically in a diminished grade. Any late paper will be deducted a half point per day late. An A paper on Thursday is an A- on Friday, and a C by the following Thursday.

Grading will be based upon attendance, participation, and the grades received for the four Written Responses (80% total @20% per paper) and the Final Paper (20%). Students will not be graded upon their
creative work but you cannot pass the class without completing each creative assignment

Statement on Academic Integrity

Students are expected—often required—to build their work on that of other people, just as professional researchers and writers do. Giving credit to someone whose work has helped you is expected; in fact, not to give such credit is a crime. Plagiarism is the severest form of academic fraud. Plagiarism is theft. More specifically, plagiarism is presenting as your own:

- a phrase, sentence, or passage from another writer's work without using quotation marks;
- a paraphrased passage from another writer's work;
- facts, ideas, or written text gathered or downloaded from the Internet;
- another student's work with your name on it;
- a purchased paper or "research" from a term paper mill.

Other forms of academic fraud include:

"collaborating" between two or more students who then submit the same paper under their individual names.

submitting the same paper for two or more courses without the knowledge and the expressed permission of all teachers involved.

giving permission to another student to use your work for a class.

Term paper mills (web sites and businesses set up to sell papers to students) often claim they are merely offering "information" or "research" to students and that this service is acceptable and allowed throughout the university. THIS IS ABSOLUTELY UNTRUE. If you buy and submit "research," drafts, summaries, abstracts, or final versions of a paper, you are committing plagiarism and are subject to stringent disciplinary action. Since plagiarism is a matter of fact and not intention, it is crucial that you acknowledge every source accurately and completely. If you quote anything from a source, use quotation marks and take down the page number of the quotation to use in your footnote.

Consult The Modern Language Association (MLA) Style Guide for accepted forms of documentation, and the course handbook for information on using electronic sources. When in doubt about whether your acknowledgment is proper and adequate, consult your teacher. Show the teacher your sources and a draft of the paper in which you are using them. The obligation to demonstrate that work is your own rests with you, the student. You are responsible for providing sources, copies of your work, or verification of the date work was completed.

The academic community takes plagiarism very seriously. Teachers in our writing courses must report to the Director of the Expository Writing Program any instance of academic dishonesty in student writing, whether it occurs in an exercise, draft, or final essay. Students will be asked to explain the circumstances of work called into question. When plagiarism is confirmed, whether accidental or deliberate, students must be reported to the Dean of their School, and penalties will follow. This can result in failure of the essay, failure in the course, a hearing with the Dean, and/or expulsion from the university. This has happened to students at New York University.

For more information on avoiding plagiarism and proper use of internet citation, we recommend visiting these websites:
NYU Policy on plagiarism and fabrication:

This class follows NYU’s zero tolerance policy with regard to plagiarism. Taking the writing of someone else, in whole or in part and presenting it as your own will result in serious academic consequences.

You will use quotations in your papers and follow MLA or APA style book for references and bibliography. You will always make clear the difference between your thoughts or ideas and those belonging to someone else. Great scholarship is the ability to use the ideas of others to build your own unique argument on a topic.