

Spring Semester 2011
Counseling 364/764
Creative Arts in Counseling
Wake Forest University

Instructor: Dr. Samuel T. Gladding

Office: Tribble Hall, DeTamble Auditorium

Phone: 758-4882

Email: stg@wfu.edu

Time and location:

Wednesdays – 2:30 p. m – 5:00 p.m., A105 Tribble Hall

Course Content:

This course will examine creativity and the history, rationale, theories, and techniques of using the creative arts in counseling. Particular attention will be given to the visual and verbal arts, such as drawing, imagery, photography, cartooning, cinema, movement, dance, literature, stories, writing, drama, and music. Each of these forms—individually and in combination—is helpful in sensitizing counselors and clients to the world around them and the world within themselves. Students will be given an opportunity to reflect how they might use the creative arts in their work with others both therapeutically and preventively. Specific research based techniques will be demonstrated on how to use the creative arts in promoting or restoring health and wellness in a variety of ways such as role plays, video enactments, and case examples.

Course Objectives:

Knowledge

- Give students a sense the nature of creativity and of the history of how the creative arts have been used in counseling and counseling related activities, such as promoting wellness.
- Give students a rationale for using the creative arts in counseling.

Skills and Practices

- Demonstrate to students how the visual arts can be used in counseling throughout the life span.
- Demonstrate to students how music can be used in counseling and the promotion of mental health throughout the life span.
- Demonstrate to students how literature and writing can be used in counseling and mental health endeavors throughout the life span.
- Demonstrate to students how movement and dance can be used in counseling and wellness throughout the life span.
- Demonstrate to students how drama, play, and humor can be used in counseling and to enrich their lives throughout the life span.
- Demonstrate to students how the creative arts can be combined in counseling activities and the promotion of wellness.

Course Policies:

There is no prerequisite for this course. However, students will be expected to attend 90% of all classes and actively participate in class both as a presenter and a discussant. Class members will be expected to grapple with questions related to readings in the required texts as well as assigned outside readings and to engage in experiential activities individually and in a group. Student papers and tests in the course will be expected to be turned in or taken on time.

Method of Instruction

The learning in this course will take place in a seminar style. Classes will contain a variety of learning methods: lectures, mini-lectures, demonstrations, role plays, discussions, group work, and videos.

Required Texts:

- DeBono, T. (1999). *Six thinking hats*. Boston: Back Bay Books.
 Gladding, S. T. (2011). *The Creative Arts in Counseling* (4th edition). Alexandria, VA: American Counseling Association
 Tharp, T. (2003). *The Creative Habit*. New York: Simon & Schuster

Varied Required Readings (creativity & counseling) – Reading can be found on line using either Google Scholar or the database from the Z. Smith Reynolds Library

- Bowman, V. E., & Boone, R. K. (1998) 'Enhancing the experience of community: Creativity in group work', *Journal for Specialists in Group Work*, 23(4) 388 — 410. (1st test)
 Garfield, S. J., Cohen, H. A., Roth, R. M., & Berenbaum, H. L. (1971). Effects of group counseling on creativity. *Journal of Educational Research*, 64(5), 235-237. (1st test)
 Gladding, S. T., & Henderson, D. (2000). Creativity and family counseling: The SCAMPER model as a template for promoting creative processes. *The Family Journal*, 8(3), 245-249. (1st test)
 Heppner, M. J., O'Brien, K. M., Hinkelman, J. M., Humphrey, C. F. (1994). Shifting the paradigm: The use of creativity in career counseling. *Journal of Career Development*, 21(2), 77-86. [Graduate Students – 1st test]
 Murray, P. E. & Rotter, J. (2002), Creative counseling techniques for family therapists. *The Family Journal*, 10(2), 203-206. [Graduate Students – 1st test]
 Pritzker, S. R. (2007). Audience flow: Creativity in television watching with applications to teletherapy. In R. Richards (Ed.), *Everyday creativity and new views of human nature: Psychological, social, and spiritual perspectives* (pp. 109-129). Washington, DC: American Psychological Association. [Graduate Students – 2nd test]
 Sarnoff, D. P., & Sarnoff, P. (2005) Assessing interactive creativity in couples. *The Family Journal*, 13(1), pp. 83-86. [Graduate Students – 2nd test]

Assignments:

For both graduate and undergraduate students there are two class presentations/papers. The first is a five minute **mini-presentation** on a creative project that improves you in some way. The project should center around how you can personally be more creative in your life with results that show you have put your idea(s) into practice. If you want to become a poet, you may actually write a poem each day. If you want to be a dancer, you may actually work up a routine.

In other words, you must choose an active way to be more creative, document what you do between now and March 2nd, and present the more creative you to the class. A **brief 500 word paper** with at least three outside references related to your creative project on yourself should be handed in after your presentation to the class. The presentation and paper will be graded separately and are worth **30% of your final grade** – 15% each). **Assignment due March 2nd**.

There is also a **major video presentation and paper** on creativity or a creative art of your choice (or a combination of creative arts). This will be a group project with presentations being approximately 30 minutes in length. Presentations should show how creativity and the creative art or arts that you choice could be used in promoting mental health or treating someone who is in emotional distress. Role plays of actual research based findings are acceptable. A minimum of 10 references should be used in the final paper. The paper that accompanies the presentation is to be 10 pages for undergraduates and 15 pages for graduate students. You should film your presentation so that you show the class the how as well as the what of your project. The combined weight of the major presentation and paper will be **30% of your final grade**. The presentation and paper will be graded separately -- 15% each in regard to your final grade). Due dates: **April 20th and 27th** with groups assigned to a presentation date by a lottery drawing.

Both **graduate and undergraduate papers should be written in APA style (6th edition of APA)**.

In addition to the presentations and papers, there will be **two (2) multiple choice/fill in the blank/short answer tests on assigned readings** (worth a total of **40% of your final grade** – 20% each). Tests questions will come directly from assigned readings with articles marked “graduate students” specifically for class members in this category. Readings not marked should be read by everyone.

Test 1 – February 23rd.

Test 2 – April 27

Evaluation and Grading:

Multiple choice/short answer tests (40%)

Class Presentations/Papers (60%)

Grading scale for paper and exam:

93 - 100 ----- A
 90 - 92 ----- A-
 87 - 89 ----- B+
 83 - 86 ----- B
 80 - 82 ----- B-
 77 - 79 ----- C+
 73 - 76 ----- C
 70 - 72 ----- C-
 69 or less ----- F

Course Outline:

<u>Date (Wednesday)</u>	<u>Topic</u>	<u>Assigned Book Readings</u>
January 12	What is Creativity	Tharp, Ch 1-7
	<u>Questions:</u> What exactly is creativity? How does it differ from intelligence or talent? What is counseling and how does it differ from guidance, therapy, and psychoanalysis?	
January 19	What part does perspiration and hard work play in creation?	Tharp, Ch 8-12
	<u>Questions:</u> Does hard work always pay off in a creative product? How does maturity help or hinder creativity outcomes? How does inspiration play into creativity?	
January 26	What are DeBono's hats? How are they helpful?	DeBono, entire book
	<u>Articles:</u> Bowman, V. E., & Boone, R. K. (1998) 'Enhancing the experience of community: Creativity in group work', <i>Journal for Specialists in Group Work</i> , 23(4) 388 – 410 Garfield, S. J., Cohen, H. A., Roth, R. M., & Berenbaum, H. L. (1971). Effects of group counseling on creativity. <i>Journal of Educational Research</i> , 64(5), 235-237.	
	<u>Questions:</u> Is group thinking essential to being creative? How does lateral thinking differ from other types of thinking? Is creativity more of a group effort? How do the hats work?	
February 2	How does creativity fit into counseling? What are the Creative Arts? Overview of the Creative Arts in Counseling Historical Perspective, Rationale for Using the Creative Arts in Counseling Advantages of Employing the Creative Arts in Counseling Limitations of Using the Creative Arts in Counseling The SCAMPER Model and the Creative Arts in Counseling	Gladding, Ch 1
	<u>Articles:</u> Carson, D. K., & Becker, K. W., (2004). When lightning strikes: Reexamining creativity in psychotherapy. <i>Journal of Counseling & Development</i> , 82, 111-115. Frey, D. H (1975). The anatomy of an idea: Creativity in counseling. <i>Personnel & Guidance Journal</i> , 54(1), 22-27.	
	<u>Questions:</u> How have the creative arts been used historically to promote health and wellness. Why are the creative arts powerful? Why would you use them? When would you use them? How can SCAMPER be helpful as a mnemonic device?	
February 9	Use of Music in Counseling Classical Music, Contemporary Music, Hip Hop, Pop, Nature's Music, Making Music, Lyric and Line Savers, Theme Music in Specific Settings	Gladding, Ch. 2
	<u>Articles:</u> Pearson, Q. (2003). Breaking the silence in the counselor education classroom: A training seminar on Counseling Sexual Minority Clients. <i>Journal of Counseling & Development</i> , 81, (3), 292-300. [Graduate Students Only] Stephens, T., Braithwaite, R. L, Taylor, S. E. (1998). Model for using hip-hop music for small	

group HIV/AIDS prevention counseling with African American adolescents and young adults. *Patient Education and Counseling*, 35(2), 127-137.

White, A. (1985). Meaning and effects of listening to popular music: Implications for counseling. *Journal of Counseling & Development*, 64, 65-69.

Questions: What are the advantages in using music in helping and healing? What are the drawbacks? What are some examples of music that evoke emotions? What are the advantages and limitations of using lyrical as opposed to non-lyrical music in counseling?

February 16 **The Visual Arts and Imagery in Counseling** Gladding, Chs 4 & 5
 Draw It All Better, Lines of Feeling, Windows,
 Road Maps, Active & Passive Photography,
 Mailbox/Doors Exercise

Articles

Ziff, K. K., & Beamish, P. M. (2004). Teaching a course on the arts and counseling: Experiential learning in counselor education. *Counselor Education and Supervision*, 44, 147-159.

Pratt, R. R. (2004). Art, dance, and music therapy. *Physical Medicine and Rehabilitation Clinics of North America*, 15, 827-841.

Questions: Is a picture really worth a thousand words? What do the visual arts tell us that words do not? Why are the visual arts intimidating for some individuals? What are the advantages and limitations of imagery?

February 23 **Test 1 (all previous readings and class notes)**

March 2 **Class Presentations on Personal Creativity**

March 9 **Spring Break**

March 16 **Literature in Counseling** Gladding, Ch 6
Five-Minute Writing Sprint, Bibliotherapy
Therapeutic Fairy Tale, Prescriptive Poetry
Poem of Self, Poems for Use in Groups as Catalyst

Articles:

Prater, M. A., Johnstun, M. L., Dyches,, T. T., & Johnstun, M. R. (2006). Using children's books as bibliotherapy for at-risk students: A guide for teachers. *Preventing School Failure*, 50, 5-14.

Riordan, R. J. (1996). Scriptotherapy: Therapeutic writing as a counseling adjunct. *Journal of Counseling & Development*, 74(3), 263-269.

White, V. E., & Murray, M. (2002). Passing notes: The use of therapeutic letter writing in counseling adolescents. *Journal of Mental Health Counseling*, 24 (2), 166-176.

Questions:

When and with whom would you use literature? Why write? Why read? Is some literature healthier for use in counseling? Why?

March 23 **American Counseling Association Convention (no class)**

March 30 **Drama, Films, and Television in Counseling** Gladding, Ch. 7

**Masks, Enactment of Poems/Stories,
Mirroring, Props in Sessions, Sculpting
Metaphors, Stories,**

Articles

- Higgins, J.A., & Dermer, S. (2001). The use of film in marriage and family counselor education. *Counselor Education and Supervision, 40(3)*, 182-192.
- Toman, S. M., & Rak, C. F. (2000). The use of cinema in the counselor education curriculum: Strategies and outcomes. *Counselor Education and Supervision, 40(2)*, 105-114.
- Tyler, M. J. & Reynolds, T. (1998). Using feature films to teach group counseling. *Journal for Specialists in Group Work, 23*, 7-21.

Questions:

What is the difference between comedy and tragedy? Which is more potent for helping? Why? What is the place of mime and sculpting in helping? What are the pitfalls of using props?

**April 6 Movement and Dance in Counseling Gladding, Ch. 3
Human Rhythms, Exaggerations Areas, Train Station and Locomotion**

Articles

- Mills, L. J., & Daniluk, J. C. (2002). Her body speaks: The experience of dance therapy for women survivors of child sexual abuse. *Journal of Counseling and Development, 80(1)*, 77-85.

Questions: Can the body change the mind just through movement? Why is movement therapy more popular than dance therapy? How can movement be adapted to individuals who are physically disabled?

**April 13 Play, Games, and Humor in Counseling Gladding, Ch 8
Spontaneous Play/Humor, Planned Play/Humor**

Articles:

- Goldin, E., & Bordan, T. (1999). The use of humor in counseling: The laughing cure. *Journal of Counseling & Development, 77(4)*, 405-410.
- Goldin, E., Bordan, T., Araoz, D. L., Gladding, S. T., Kaplan, D., Krumboltz, J. & Lazarus, A. (2006). Humor in counseling: Leader perspective. *Journal of Counseling and Development, 84*, 397-405.

Questions: What are the advantages and limitations of using play in counseling? Can play be used effectively with adults? What is the research on using video games as a form of play? Why is humor a double edged sword? How has it been used effectively?

April 20 Class Group Video Presentations Gladding, Ch 9

April 27 Test 2 (all readings since Test 1 and class notes)

Office Hours

All days of the week 9 a.m. to 4 p.m. (but since I am in and out of the office for various reasons, please let me know you are coming if possible). Office: A114 Tribble Hall; Office telephone: 758-4882. E-mail: stg@wfu.edu.