

1 Subject Description Form

Subject Code	APSS537		
Subject Title	Use of Creative Arts in Mental Health Care		
Credit Value	3		
Level	5		
Pre-requisite / Co-requisite/ Exclusion	Nil		
Assessment Methods	100% Continuous Assessment	Individual Assessment	Group Assessment
	1. Class Participation	10%	0%
	2. Art Portfolio and reflection paper	15%	0%
	3. Observation notes	15%	0%
	4. Try-out Practice	0%	30%
	5. Term Paper	35%	0%
	<ul style="list-style-type: none"> • The grade is calculated according to the percentage assigned; • The completion and submission of all component assignments are required for passing the subject; and • Student must pass the specific component(s) (standard of passing) if he/she is to pass the subject. 		
Objectives	<p>This subject introduces the theories of creative arts as healing and illustrate the therapeutic use of creative arts for different mental health issues and in different contexts, including individual, family, group and community mental health settings.</p> <p>It is a practical course with hands-on experience to the use of creative arts in expression, communication and healing. Creative arts are action-oriented and process-focused. The development of skills and the use of creative arts for self-exploration go simultaneously in this course.</p> <p>Students will have opportunity to experiment with the use of arts for creative exploration and self-understanding. Different arts media will be introduced, including visual art, craft work, writing, poetry, music, sounding, dramatic exercises and spontaneous movement. The students will synthesize their personal experience with conceptual learning through experiential activities, live demonstration, case studies and sharing.</p> <p>The course also offers try-out practice for students to develop their own personal style and understand the practice wisdom in delivering the therapeutic use of creative arts in specific mental health settings.</p>		

<p>Intended Learning Outcomes</p>	<p>Upon completion of the subject, students will be able to:</p> <p>Knowledge:</p> <ol style="list-style-type: none"> a. To understand knowledge regarding different approaches and theoretical foundations relevant to the use of creative arts in expression, communication and healing; b. To understand the current applications of creative arts with mental health issues. <p>Values:</p> <ol style="list-style-type: none"> c. To display a commitment to ongoing review of one’s own attitudes towards the application of creative arts with clients in accordance with the personal style, code of practice and social work values; d. To demonstrate ability to respect the boundaries of the worker/client relationship and other professionals/therapists. <p>Skills:</p> <ol style="list-style-type: none"> e. To understand one’s readiness and capacity to make use of the creative arts modalities for self-exploration or in working with clients with mental health issues; f. To acquire the practice wisdom in applying creative arts in different clinical settings.
<p>Subject Synopsis/ Indicative Syllabus</p>	<ol style="list-style-type: none"> 1. History of, Rationale for, and Benefits of Using Creative Arts in Therapy <ol style="list-style-type: none"> a. Arts as healing b. Creativity and relationship with mental health issues c. Creative arts in counselling 2. Media Exploration of the Characteristics of Different Creative Arts Media <ol style="list-style-type: none"> a. Introvert and extrovert nature of different art modalities b. Experiential art-making c. Reflective understanding of creative arts process d. Debriefing, reviewing and integration of creative arts healing journey 3. Application of Creative Arts with Mental Health Issues for Individual, Family, Group and Community Settings 4. Outcome Measurement and Evidence-based Practice of Using Creative Arts in Therapy 5. Try Out: Use of Creative Arts in mental health <ol style="list-style-type: none"> a. Strategies, techniques and skills in using creative arts in therapy b. Review the delivery and practice wisdom to meet specific clientele c. Aware of boundary issues, code of practice and practitioner values d. Establish personalized style

Teaching/ Learning Methodology	Students' learning is enabled through attendance in lectures, experiential workshops, practice demonstrations, reading assignments, case studies, journal review and try-out practice. They are expected to prepare adequately before class and to participate actively in class activities which include experiential workshops, journal review presentation, try-out practice and discussion. Critique on current practices of therapeutic use of creative arts in local mental health settings is encouraged.							
Assessment Methods in Alignment with Intended Learning Outcomes								
	Specific assessment methods/ tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)					
			a	b	c	d	e	f
	1. Class Participation	10 %	✓	✓	✓	✓	✓	✓
	2. Art Portfolio and Reflection Paper	15 %		✓				✓
	3. Observation notes	15 %			✓	✓	✓	
	4. Try-out Practice	30 %				✓	✓	✓
	5. Term Paper	35 %	✓	✓	✓		✓	✓
Total		100 %						
<p>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes.</p> <p>Students are expected to actively share and discuss their learning and ideas with others during lectures and workshops. All students are required to complete individual and group assignments.</p> <p>1. Class Participation (10%)</p> <p>Students are asked to prepare for class ahead of time by reading the course materials and reflect on their experiences during the class experiential creative arts activities in addition to attendance and general participation in class discussions.</p> <p>Students are expected to attend all classes and arrive on time. Once self-experiential workshop is started, late comer is not allowed to join in. Full attendance and general contribution to class discussions, workshop activities, sharing and group presentation throughout the semester is a requirement of the course.</p> <p>2. Art Portfolio (15%)</p> <p>During and after the experiential workshops, students are suggested to keep an art journal (later compiling into an art portfolio) as an outlet for feelings during the creative process in class as well as a self-reflection art journal to help highlight and consolidate student's learning during the creative process.</p>								

Students are required to introspect their experiences during the arts creation and note down insights gained. It takes about 1-2 hours a week to record their experiences, feelings and thoughts through quick drawing or creative writing.

3. Observation notes (15%)

Students are required to participate in the teacher OR their peers activities and generate a set of observation notes detailing 1) three things they appreciate about the facilitation and 2) one challenges they encounter. They will also need to document 3) at least one insight they gained about themselves through the participation of the arts activities. A template will be provided

4. Try-out Practice (30%)

Students are grouped to design and lead one warm up facilitation (10%) and one core facilitation (15%) on the application of therapeutic use of creative arts with the class. Students will receive constructive feedbacks and to polish their facilitation skills in delivering a creative arts process in therapy. Session plan consultation is needed before actual delivery (5%)

5. Term Paper (35%)

10% - Try Out Session Plan

25% - Students are required to write an academic essay with 2000 words to present a point of view on the integration and synthesis of relevant knowledge and practice on using creative arts in mental health context based on their try out activities. To illustrate the application of concepts, students are required to share their insight gained in lectures, experiential workshops, learning from other creative arts processes and reading materials. From this personal experience to intellectual learning, students can intellectually explore the possible ways of using creative arts in a culturally sensitive and responsible manner which is also supported by literature review.

Student Study Effort Expected	Class contact:	
	• Lecture (including group presentation in class)	27 Hrs.
	• Try-out Practice	12 Hrs.
	Other student study effort:	
	• Presentation Preparation & Reading	60 Hrs.
	• Regular Creative Arts Practice	30 Hrs.
	Total student study effort	129 Hrs.

Lecture Plan	<p>Part 1: Community and Connection</p> <p>Class 1: Introduction (Sept 3)</p> <ul style="list-style-type: none"> - Course Expectations and Assignments - Boundaries (Confidentiality; Client first; Non-judgemental) - Rituals (Group assignment for each class: Room set up; Lead ice breaking; lecture/ workshop/ facilitation; debriefing; Arts making and community connection; Room tidy up) - Welcoming activities (Mirror Drawing) - Creating own playground - Debriefing (What does it feel like to make arts with others?) <p>Readings :</p> <ol style="list-style-type: none"> 1. Moon Chapter 1 – 8 <p>Class 2: Use of Arts in Mental Health (Sept 10)</p> <ul style="list-style-type: none"> - Core values of person-centred expressive arts - Different modalities - Active imagination/ unconscious mind/ creative response - Use of expressive arts in couples counselling - Use of expressive arts in school settings - Use of expressive arts in research - Art-making and community connection <p>Readings :</p> <ol style="list-style-type: none"> 1. Rogers Chapter 1 and Chapter 2 2. Pentassuglia, M., & Boylan, M. (2017). “The Art(ist) is present”: Arts-based research perspective in educational research. <i>Cogent Education</i>, 4(1). https://doi.org/10.1080/2331186X.2017.1301011 3. West CH, Dusome DL, Winsor J, Winther Klippenstein A, Rallison LB. Dialoguing With Images: An Expressive Arts Method for Health Research. <i>Qualitative Health Research</i>. 2022;32(7):1055-1070. doi:10.1177/10497323221084924 <p>Part 2: Self-Explorations</p> <p>Class 3: Beginning Explorations (Sept 17)</p> <ul style="list-style-type: none"> - Group 1 ice-breaking and support - Mandora (Pain Joy and Growth)/ Doodle / Collage / mirror games - Letting go of consciousness, allowing feelings to emerge - Creative response - Art making and community connection <p>Readings:</p> <ol style="list-style-type: none"> 1. Rogers Chapter 3 <p>Class 4: Getting familiar with your body: Movement and Sound (Sept 20 PM (Guest Facilitation) OR Sept 21 AM (Guest Facilitation) OR Sept 24)</p> <ul style="list-style-type: none"> - Body Scanning/ Movement Explorations/ Sound Experimentation / Creative response with partners - Summarizing core concepts applied in facilitation <p>Readings</p> <ol style="list-style-type: none"> 1. Moon Chapter 9 and 13
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Class 5: Practicing Facilitation (Sept 30)

- Group 2 ice breaking and support
- Live Demonstration
- Trio-exercise
- Art making and community connection

Readings :

1. Rogers Chapter 4 and 5

Part 3: Growth

Class 6: Self Appreciation (Oct 8)

- Group 3 ice breaking and support
- Active imagination with emotional cards and free writing
- Self-Appreciation using Tissue paper
- Art creation with Tissue paper
- Trio-Exercise
- Art making and community connection

Readings:

1. Rogers Chapter 8

Class 7: Fostering creativity and playfulness (Oct 15) (Guest Facilitation at HIVE)

- Planet creation in Space
- Summarizing core concepts applied in facilitation
- Fostering imagination and creating distance: How does ambience affect your engagement in the art making process?
- Art making and community connection

No readings

Class 8: Creating Psychological Safety (Oct 22)

- Group 4 ice breaking and support
- Adding layers to Mandora
- Lego Building on growth
- Dancing in your safety environment
- Live Demonstration
- Art making and community connection

Readings:

1. Rogers Chapter 9 and 11

Part 3: Community and Application

Readings :

1. *Goslin-Jones, Caraffa & Carson (2023). All Chapters for references for group work design and facilitation*

Class 9: Student-led facilitation (Oct 29)

Class 10: Student- led facilitation (Nov 5)

Class 11: Student-led facilitation (Nov 12)

Class 12: Student-led facilitation (Nov 19)

Part 4: Celebration

Class 13: Exhibition and Celebration (Nov 26)

Reading List and References	<p><u>Essential</u></p> <ol style="list-style-type: none"> 1. Rogers, N. (2000). <i>Creative Connection: Expressive Arts as Healing</i>. PCCS Book Ltd. 2. Moon, B., L., (2016). <i>Art-based Group Therapy: Theory and Practice</i> 2nd edition. Charles C Thomas Pub Ltd. 3. Goslin-Jones, T; Caraffa, P; Carson, H (2023). <i>Weaving Ourselves Whole: A Guide for Forming a Transformational Expressive Arts Circle</i> <p><u>Supplementary</u></p> <ol style="list-style-type: none"> 4. Gladding, S. T., (2016). <i>The Creative Arts in Counseling</i>. Wiley online library. Alexandria, VA: American Counseling Association. DOI: 10.1002/9781119291961 5. Chang, F. (2011). Using Person-centered Expressive Arts Therapy for Advancing Group Development (Chinese Chapter) (以人本表達藝術治療促進小組成長. In 千帆並舉 - 社會工作小組新貌, 香港: 策馬文創). 6. Kalmanowitz, D. & Potash, J. S. (2010). Ethical considerations in the global teaching and promotion of art therapy to non-art therapists. <i>Arts in Psychotherapy</i>, 37 (1), 20-26. doi: 10.1016/j.aip.2009.11.002 7. Malchiodi, C. A. (1998). <i>The Art Therapy Sourcebook</i>. Los Angeles: Lowell House. 8. Nachmanovich, S. (1991). <i>Free Play: The Power of Improvisation</i>. New York: Jeremy P. Tarcher/Penguin Putnam Inc. 9. Pallaro, P. (Ed.). (2003). <i>Authentic Movement: Essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow</i>. London and Bristol, PA: Jessica Kingsley Publishers. 10. Rappaport, L. (2009) <i>Focusing-Oriented Art Therapy: Accessing the Body's Wisdom and Creative Intelligence</i>, London and Philadelphia, Jessica Kingsley Publishers. 11. Rogers, N. (2011). <i>The Creative Connection for Groups, Person-centered Expressive Arts for Healing & Social Change</i>. Palo Alto, CA: Science & Behaviour Books. 12. Warren, B. (2008). <i>Using the creative arts in therapy and healthcare: A practical introduction</i> (2nd ed.). New York: Routledge. 13. Pentassuglia, M., & Boylan, M. (2017). "The Art(ist) is present": Arts-based research perspective in educational research. <i>Cogent Education</i>, 4(1). https://doi.org/10.1080/2331186X.2017.1301011 14. West CH, Dusome DL, Winsor J, Winther Klippenstein A, Rallison LB. Dialoguing With Images: An Expressive Arts Method for Health Research. <i>Qualitative Health Research</i>. 2022;32(7):1055-1070. doi:10.1177/10497323221084924
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