

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	<table><tr><th>100% Continuous Assessment</th><th>Individual Assessment</th><th>Group Assessment</th></tr><tr><td>1. Class Participation</td><td>10%</td><td>0%</td></tr><tr><td>2. Art Portfolio and reflection paper</td><td>15%</td><td>0%</td></tr><tr><td>3. Observation notes</td><td>15%</td><td>0%</td></tr><tr><td>4. Try-out Practice</td><td>0%</td><td>30%</td></tr><tr><td>5. Term Paper</td><td>35%</td><td>0%</td></tr></table> • 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.			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%
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Objectives	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. 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. 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. 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.																				

Intended Learning Outcomes	Upon completion of the subject, students will be able to : a. Acquire advance knowledge on (i) different approaches, theoretical foundations and applications relevant to the use of creative arts in mental health; as well as (ii) a humanistic and holistic understanding of users' needs, rights and life meaning concerning various life challenges b. develop person-centred attitudes that (i) display a commitment to ongoing review of application of arts with clients in accordance with the personal style, code of practice and humanistic values; (ii) respect the boundaries of the human services provider /client relationship and other professionals (iii) embrace global perspective in mental care for diverse populations. c. establish the skills on (i) use of the different arts modalities for self-exploration or in working with clients with mental health issues; (ii) critical thinking that enable them to reflect on own practices; (iii) working in a multidisciplinary team in mental care with effective communication and collaboration; (iv) identifying, articulating and navigating ethical dilemmas and dynamics in mental health care.
Subject Synopsis/ Indicative Syllabus	1. History of, Rationale for, and Benefits of Using Creative Arts in Therapy a. Theoretical foundations on the use of arts as healing b. Creative arts in counselling c. Use of arts with people suffering from mental health issues 2. Media Exploration of the Characteristics of Different Creative Arts Media a. Introvert and extrovert nature of different art modalities (From External environment to inner psyche and vice versa) b. Experiential art-making c. Reflective understanding of creative arts process d. Debriefing, reviewing and integration of creative arts healing journey 3. Application of Arts with Mental Health Issues for Individual, Family, Group and Community Settings 4. Evidence-based Practice and ethnics of use of arts in facilitation 5. Use of Creative Arts in mental health a. Strategies, techniques and skills in using arts in group facilitation b. Review the design and delivery of facilitation session c. Aware of boundary issues, code of practice and practitioner values

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
	1. Class Participation	10 %	✓	✓	✓
	2. Art Portfolio and personal reflection on the course journey	15 %		✓	
	3. Critical Review	15 %	✓		
	4. Try-out Practice	30 %			✓
	5. Term Paper based on Try out reflection	35 %	✓	✓	✓
	Total	100 %			
	Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes. 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. 1. Class Participation (10%) 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. Students are expected to attend all classes and arrive on time. Attendance and general contribution to class discussions, workshop activities, sharing and group presentation throughout the semester is a requirement of the course. Students are required to participate in the teacher OR their peers’ activities and generate observation notes reviewing 1) one thing 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.				

Student Study Effort Expected	2. Art Portfolio (15%) 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. 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. Critical Review (15%) Critically discuss the application of theoretical model in guiding of the intervention design of published article using arts as an intervention. Maximum words limit 800	
	4. Try-out Practice (30%) 10% - Session plan outline with relevant theories/ theory and pre-group consultation 20% - Students are grouped to design and one core facilitation 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.	
	5. Term Paper (35%) Students are required to write an essay with 2000 words to present (1) Theoretical rationale of tray out session; (2) Intervention Protocol; (3) Key learnings based on try out session; and (4) future application of use of arts in professional and personal life. 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 learn about the importance of evidence based practice and explore the possible ways of using arts in a sensitive and responsible manner.	
	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	Part 1: Introduction, approaches and theoretical foundations in use of arts Class 1: Introduction - Course Expectations and Assignments - Boundaries (Confidentiality; Client first; Non-judgemental) - Rituals (Settling in; Check in; lecture/ workshop/ facilitation; debriefing; Room tidy up) - Creating own playground - Debriefing (What does it feel like to make arts with others?) Readings : Moon Chapter 1 – 8 Class 2: Use of Arts in Mental Health - Core values of person-centred expressive arts - Theoretical Foundations (Psychoanalytic Theory; Self-Determination Theory) - Approaches (Capability & Co-production for Empowerment) - Creative Connection: Interaction between different modalities - Discussion on article for paper review assignment Readings : Rogers Chapter 1 and Chapter 2 Deci, E. L., & Ryan, R. M. (2012). Self-determination theory. <i>Handbook of theories of social psychology</i>, 1(20), 416-436. Clark, M. (2015). Co-production in mental health care. <i>Mental Health Review Journal</i>, 20(4), 213-219. Davidson, L., Ridgway, P., Wieland, M., & O'Connell, M. (2009). A capabilities approach to mental health transformation: A conceptual framework for the recovery era. <i>Canadian Journal of Community Mental Health</i>, 28(2), 35-46. Class 3: Application of Arts in different settings - 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 Readings : 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 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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Part 2: Exploring Arts Modality (Practicing Non-cognitive Exploration)

Class 3: Beginning Explorations

- Body Scanning / Doodle / Collage
- Creative response

Readings:

Rogers Chapter 3

Class 4: Getting familiar with your body: Movement and Sound

- Using tissue paper for self-appreciation
- Movement Explorations and Sound Experimentation
- Mirroring (creative response with partners)
- Debriefing

Readings

Roger Chapter 4 & 5

Moon Chapter 9 and 13

Class 5: Fostering creativity and playfulness (Oct 15) (HIVE)

- Fostering imagination and creating distance: How does ambience affect your engagement in the art making process?
- Facilitation: Creative Stimulation, Safe Space and Art Making

Part 3: Use of Arts in Trauma and Growth

Class 6: Trauma and use of Arts

- Check in
- Neurological understanding on Trauma (Theory on Developmental Trauma)
- Trauma informed care
- Post Traumatic Growth (Meaning Making)
- Facilitation : How can arts facilitate us in gaining insight into our trauma and make meaning from it?

Readings:

Roger Chapter 7, 8 & 9

Baker, F. A., Metcalf, O., Varker, T., & O'Donnell, M. (2018). A systematic review of the efficacy of creative arts therapies in the treatment of adults with PTSD. *Psychological Trauma: Theory, Research, Practice, and Policy*, 10(6), 643.

Perryman, K., Blisard, P., & Moss, R. (2019). Using creative arts in trauma therapy: The neuroscience of healing. *Journal of Mental Health Counseling*, 41(1), 80-94.

Schouten, K. A., de Niet, G. J., Knipscheer, J. W., Kleber, R. J., & Hutschemaekers, G. J. (2015). The effectiveness of art therapy in the treatment of traumatized adults: A systematic review on art therapy and trauma. *Trauma, violence, & abuse*, 16(2), 220-228.

Sunderland, N., Stevens, F., Knudsen, K., Cooper, R., & Wobcke, M. (2023). Trauma aware and anti-oppressive arts-health and community arts practice:

	Guiding principles for facilitating healing, health and wellbeing. <i>Trauma, Violence, & Abuse</i>, 24(4), 2429-2447. Class 7: Self Kindness and Shared Pain - Check in - Self-Compassion Theory - Case on pain sharing - Facilitation: Group art making and creative response Readings: Neff, K. D. (2023). Self-compassion: Theory, method, research, and intervention. <i>Annual review of psychology</i>, 74(1), 193-218. Class 8: Practicing Facilitation - Check in - Core concepts in facilitation & Ethics - Trio-exercise Readings : Rogers Chapter 6, 9 & 11 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 Part 4: Community and Application Readings : <i>Goslin-Jones, Caraffa & Carson (2023). All Chapters for references for group work design and facilitation</i> Class 9: Student-led facilitation Class 10: Student- led facilitation Class 11: Student-led facilitation Class 12: Student-led facilitation Part 4: Celebration Class 13: Exhibition and Celebration
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Reading List and References	<u>Essential</u> 1. Rogers, N. (2000). Creative Connection: Expressive Arts as Healing. PCCS Book Ltd. 2. Moon, B., L., (2016). Art-based Group Therapy: Theory and Practice 2nd edition. Charles C Thomas Pub Ltd. 3. Goslin-Jones, T; Caraffa, P; Carson, H (2023). Weaving Ourselves Whole: A Guide for Forming a Transformational Expressive Arts Circle <u>Supplementary</u> 1. 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 2. 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 3. Baker, F. A., Metcalf, O., Varker, T., & O'Donnell, M. (2018). A systematic review of the efficacy of creative arts therapies in the treatment of adults with PTSD. <i>Psychological Trauma: Theory, Research, Practice, and Policy</i>, 10(6), 643. 4. Perryman, K., Blisard, P., & Moss, R. (2019). Using creative arts in trauma therapy: The neuroscience of healing. <i>Journal of Mental Health Counseling</i>, 41(1), 80-94. 5. Schouten, K. A., de Niet, G. J., Knipscheer, J. W., Kleber, R. J., & Hutschemaekers, G. J. (2015). The effectiveness of art therapy in the treatment of traumatized adults: A systematic review on art therapy and trauma. <i>Trauma, violence, & abuse</i>, 16(2), 220-228. 6. Sunderland, N., Stevens, F., Knudsen, K., Cooper, R., & Wobcke, M. (2023). Trauma aware and anti-oppressive arts-health and community arts practice: Guiding principles for facilitating healing, health and wellbeing. <i>Trauma, Violence, & Abuse</i>, 24(4), 2429-2447. 7. 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 8. Neff, K. D. (2023). Self-compassion: Theory, method, research, and intervention. <i>Annual review of psychology</i>, 74(1), 193-218. 9. Deci, E. L., & Ryan, R. M. (2012). Self-determination theory. <i>Handbook of theories of social psychology</i>, 1(20), 416-436. 10. Clark, M. (2015). Co-production in mental health care. <i>Mental Health Review Journal</i>, 20(4), 213-219. 11. Davidson, L., Ridgway, P., Wieland, M., & O'Connell, M. (2009). A capabilities approach to mental health transformation: A conceptual framework for the recovery era. <i>Canadian Journal of Community Mental Health</i>, 28(2), 35-46.
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