



LEWIS & CLARK GRADUATE SCHOOL OF EDUCATION AND COUNSELING

AT 524: CROSS-CULTURAL COUNSELING (1 Credit)

FALL 2018

When: Tuesdays, 9am-12pm, 10/2/18 – 11/27/18

Where: Rogers 220

Instructor: Dr. Mary Andrus

Office Hours: Thursday 10:30-12

Office location: Rogers 209

Phone: 503-768-6068

E-Mail: mandrus@lclark.edu

CATALOG DESCRIPTION

This course is intended to assist students in understanding the personal, situational, structural, and cultural influences that impede and enhance effective and justice-oriented art therapy practice.

COURSE DESCRIPTION

This course aims to develop a framework for understanding and respecting culturally diverse populations, through identifying and distinguishing the multiple identities and intersecting diversities with-in oneself and in the larger society. This course specifically examines the role of oppressive structural forces on the cultures of various groups including values, beliefs, coping strategies, and attitudes towards social services and art therapy “institutions.” The role of materials, media and art practice will be explored with-in the context of understanding, respecting, and effectively working with diverse populations.

CAAHEP STUDENT LEARNING OUTCOMES

SLO-C - Recognize that Art Therapy, from a multicultural perspective, takes into consideration the specific values, beliefs, and actions influenced by a client’s race, ethnicity, nationality, gender, religion, socioeconomic status, political views, sexual orientation, geographic region, physical capacity or disability, and historical or current experiences within the dominant culture.
SLO-G - Recognize and respond appropriately to ethical and legal dilemmas using ethical decision-making models, supervision, and professional and legal consultation when necessary.
SLO-L - Continuously deepen self-understanding through personal growth experiences, reflective practice, and personal art-making to strengthen a personal connection to the creative process, assist in self-awareness, promote well-being, and guide professional

practice.
SLO-N - Recognize the impact of oppression, prejudice, discrimination, and privilege on access to mental health care, and develop responsive practices that include collaboration, empowerment, advocacy, and social justice action.

CAAHEP CONTENT AREAS

Content Area	Description	Mastery Level	Course Assessment
d.A.2	Recognize the need for awareness of and sensitivity to cultural elements which may impact a client's participation, choice of materials and creation of imagery	Reinforce	Life-Map, Immersion Experience, Class Discussions and Experientials
d.A.3	Value the benefits of student/therapist reflective art-making to inform clinical practice	Reinforce	Immersion Experience(Response Art), Class Discussions
o.A.1	Display connections to a personal creative process and artist identity	Reinforce	Immersion Experience (Response Art), Life-Map
o.S.3	Recognize personal symbolic language (student recognition of their own imagery as opposed to client imagery)	Reinforce	Life Map
o.S.2	Demonstrate personal, hands-on contact with the discipline of art making	Reinforce	Class Experientials, Immersion Experience, Life-map

COURSE OBJECTIVES

Upon completing this course, students will be able to...

1. To identify and analyze personal, historical, situational, structural, and cultural barriers that impede access to mental health care, and develop responsive practices that include collaboration, empowerment, advocacy, and social justice action.
2. To develop an understanding of the impact of privilege and oppression on client behaviors and art therapy practice
3. Demonstrate the ability to recognize how one's own culture regarding race, ethnic origin, socio-economic background, and issues related to gender and sexual orientation, effects delivery of art therapy services.

NON-DISCRIMINATION

Lewis & Clark College adheres to a nondiscriminatory policy with respect to employment, enrollment, and program. Lewis & Clark does not discriminate on the basis of actual or perceived race, color, sex, religion, age, marital status, national origin, the presence of any physical or sensory disability, veteran status, sexual orientation, gender identity, or gender

expression and has a firm commitment to promote the letter and spirit of all equal opportunity and civil rights laws, including Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, Title VII of the Civil Rights Act of 1964, the Age Discrimination Act, the Americans with Disabilities Act of 1990, and their implementing regulations.

DISABILITY SERVICES STATEMENT

If you have a disability that may impact your academic performance, you may request accommodations by submitting documentation to the Student Support Services Office in the Albany Quadrangle (503-768-7192). After you have submitted documentation and filled out paperwork there for the current semester requesting accommodations, staff in that office will notify me of the accommodations for which you are eligible.

TEACHING METHODS

A variety of teaching methods will be used during this course in order to achieve the above objectives. Among those methods will be assigned readings, class discussions, experiential activities, and lectures. Students will watch videos clips, engage in group learning tasks, and participate in role-play demonstrations.

REQUIRED TEXTS & READINGS:

Weekly readings are to be completed for the day indicated. Students are expected to be prepared to discuss the ideas and concepts discussed in the readings. You are responsible for all of the assigned readings, whether or not they are discussed in class. Please note that there are more readings assigned for some topics than for others.

Required Readings:

- Bal, J., & Kaur, R. (2018). Cultural Humility in Art Therapy and Child and Youth Care: Reflections on Practice by Sikh Women (L'humilité culturelle en art-thérapie et les soins aux enfants et aux jeunes: Réflexions sur la pratique de femmes sikhes). *Canadian Art Therapy Association Journal*, 31(1), 6-13.
- Beauregard, C., Papazian-Zohrabian, G., & Rousseau, C. (2017). Connecting identities through drawing: Relationships between identities in images drawn by immigrant students. *The Arts in Psychotherapy*, 56, 83-92.
- Bookbinder, S., Freud, K., Greenall, S., Penny, A., & Savoie, A. (2016). Empowerment and Art Therapy With Marginalized Populations in Long-Term Care: A Team Perspective (Autonomisation et art-thérapie auprès de populations marginalisées en soins de longue durée: une perspective d'équipe). *Canadian Art Therapy Association Journal*, 29(2), 92-99.
- Demby, Gene. "The Code Switch Podcast, Episode 1: Can We Talk About Whiteness?" *NPR*, NPR, 31 May 2016, www.npr.org/sections/codeswitch/2016/05/31/479733094/the-code-switch-podcast-episode-1-can-we-talk-about-whiteness.

- Garcia, M., Košutić, I., & McDowell, T. (2015) Peace on earth/war at Home: The role of emotion regulation in social justice work, *Journal of Feminist Family Therapy*, 27,1, 1-20,
- Gipson, L. R. (2015). Is cultural competence enough? Deepening social justice pedagogy in art therapy. *Art therapy*, 32(3), 142-145.
- Gipson, L. (2017). Challenging Neoliberalism and Multicultural Love in Art Therapy. *Art Therapy*, 34(3), 112-117.
- Hadley, S. (2013). Dominant narratives: Complicity and the need for vigilance in the creative arts therapies. *The Arts in Psychotherapy*, 40(4), 373-381.
- Hahna, N. D. (2013). Towards an emancipatory practice: Incorporating feminist pedagogy in the creative arts therapies. *The Arts in Psychotherapy*, 40(4), 436-440.
- Huss, E. (2016). Toward a social critical, analytical prism in art therapy: The example of marginalized Bedouin women's images. *The Arts in Psychotherapy*, 50, 84-90.
- Linesch, D., Aceves, H. C., Quezada, P., Trochez, M., & Zuniga, E. (2012). An art therapy exploration of immigration with Latino families. *Art Therapy*, 29(3), 120-126.
- Lu, L., & Yuen, F. (2012). Journey women: Art therapy in a decolonizing framework of practice. *The Arts in psychotherapy*, 39(3), 192-200.
- Morris, F. J., & Willis-Rauch, M. (2014). Join the art club: Exploring social empowerment in art therapy. *Art Therapy: Journal of the American Art Therapy Association*, 31(1), 28-36.
- Morrison, T. (2016). Mourning for Whiteness. *The New Yorker*, 21.
- Mayor, C. (2012). Playing with race: A theoretical framework and approach for creative arts therapists. *The Arts in Psychotherapy*, 39(3), 214-219.
- Nolan, E. (2013). Common ground of two paradigms: Incorporating critical theory into current art therapy practice. *Art Therapy: Journal of the American Art Therapy Association*, 30(4), 177-180.
- Partridge, E. E. (2016). Access to Art and Materials: Considerations for Art Therapists (Accès à l'art et aux matériaux: facteurs à prendre en compte par les art-thérapeutes). *Canadian Art Therapy Association Journal*, 29(2), 100-104.

CPSY DEPARTMENTAL ATTENDANCE POLICY

Class attendance is expected and required. Any missed class time will be made up by completing extra assignments designed by the instructor. Missing more than ten percent of class time may result in failure to complete the class. This would be 4.5 hours of a 45-hour class (3 credits), 3.0 hours for a 30-hour class (2 credits) or 1.5 hours for a 15 hour class (1

credit.) In case of extreme hardship and also at the discretion of the instructor, a grade of incomplete may be given for an assignment or the entire course. In such cases, the work to be submitted in order to remove the incomplete must be documented appropriately and stated deadlines met. Students are expected to be on time to class and tardiness may be seen as an absence that requires make-up work.

DISCLOSURE OF PERSONAL INFORMATION

Each student should decide for themselves what information to disclose. Students are advised to be prudent when making self-disclosures. The program cannot guarantee confidentiality of student disclosures given the group environment, although personal comments should be considered private and confidential – and remain only in the classroom – unless an exception to confidentiality applies.

CELL PHONES

Cell phones must be silenced and text messaging is not allowed during class time. If there is an emergency you may exit the class to use your cell.

CLASS PREPARATION

You must complete all assigned readings and watch any assigned video prior to attending class. This will allow us to focus on application of readings in class. Watching videos will help bring models to life, allowing you to better understand the material and ask questions.

ASSIGNMENTS AND COURSE REQUIREMENTS

1. Attendance and participation in all classes (10 points)

- a. Attending all classes and being on time.
- b. Giving attention to the instructor and/or other students when they are making a presentation.
- c. Demonstrating ability to recognize and use subtle non-verbal communication cues to assess your impact on your peers and participate in class.
- d. Demonstrating ability to be open about discussing the impact of your comments on your peers.
- e. Coming to class prepared (having read the assignment for the day and watched any assigned videos)
- f. Contributing to in-class discussion based on the topics of discusses and the readings assigned. Contributions may include how you feel about the material but merely articulating your feelings is not sufficient. You are expected to put those feelings in context of your thoughts and analysis of the material.
- g. Engaging in group discussions with attention and energy.
- h. Asking questions of the instructor and/or other students regarding the material examined in that class.
- i. Providing examples to support or challenge the issues talked about in class.
- j. Dealing with other students and/or the instructor in a respectful fashion.
- k. Listening actively. Students will be asked questions related to the course's readings randomly in class by other students and by the instructor. Your

participation in small group discussions is also required.

- l. Adhering to all Professional Qualities. The form for evaluating Professional Qualities requirements will be distributed in class.
- m. Making comments or giving observations about topics in the course, especially those that tie in the classroom material to "real world" problems, or try to integrate the content of the course.

2) **Immersion experience (35 points).** Due 10/30 (Session 3)

This project involves experiential learning through cross-cultural engagement with marginalized or underserved communities. The intent is to be aware of your own process of seeking to sensitively engage with cultures different from your own.

A. Select an experience that is qualitatively different from that of your own culture.

B. On or before 10/16 (Session 2) submit a brief statement of intent to the instructor before engaging in the activity for the purpose of this assignment. Your statement of intent should include the following:

- a brief description of the activity you have chosen and why you selected it.
- a brief description of your goals for the experience (what do you want to learn about yourself in interaction with others different from you?)

C. After approval of your statement of intent, you may carry out the activity. The activity must involve both observation and interaction with people in a sociocultural context different than your own. In other words, you must observe but you may not limit the activity to passive observation. Make sure that your activity involves interaction with members of the culture, either through active participation in the activity itself or through conversations with members of the culture.

D. After you have completed your immersion experience, create response art regarding your experience. Reflect on your observations, expectations, and any self-discoveries. You are free to use any materials or medium. Submit your response art on 10/30 (Session 3). Be prepared to share your response art in class.

E. Submit a 3-4-page written summary and reflection of your immersion experience on 10/30 (session 3).

Your reflection will be evaluated on your reflective responses with in your art and paper to the following:

- A. What you did, and your goals. (5 points)
- B. Your internal process of seeking to engage with and understand another culture (i.e., what feelings and thoughts were triggered and how you responded to them). (5 points)
- C. What you learned about yourself and what you need to do be able to engage across cultural differences and see through the lens of others. (10 points)
- D. How your experience relates to the concepts covered in the classroom. (15 points)

TOTAL 35

3. Life Map. 55 points. Due 11/27 (Session 5)

This assignment involves describing your socio-contextual life story through art and analyzing aspects of your life story relative to your intersecting social locations.

A) A life map is one way of expressing our histories – where we came from, where we are now, and where we are headed. Art (symbols, pictures, drawings, etc) is used to represent important events, transitions, learning moments, and so on, that stand out along the path of life. You may use any medium or material – to show your socio-contextual story. Please be thoughtful, plan-full and creative. **Briefly include:**

- (a) your journey relative to your experience, attitudes, and awareness of how gender, class, race, sexual orientation, spirituality/religion, nation of origin, migration, physical and mental abilities, and other social and contextual issues intersect in your life;
- (b) specific and concrete ways these intersecting social locations afforded you privilege as well as lack of privilege in your day to day life;
- (c) how these sociocultural contexts framed significant events in your life and the resources/strengths that helped you overcome difficult times, and
- (d) the impact of these sociocultural contexts on your journey toward becoming an art therapist and what you bring to your new profession.

B) You will share your life map with in class (15-20 minutes). The group will have approximately 10 minutes to share their reflections on how your life map impacted them (the thoughts or feelings that they experience). Only reflections that communicate human connection and are non-judgmental may be shared.

C) Write a 6- page (APA) paper in which you integrate material from course readings with your reflections regarding your life map. References to readings are required for full points.

The paper and Life-Map will be graded according to the following:

- (a) Presentation of the life map you created and what it shows overall regarding how your intersecting social locations impact your personal and professional development. (10 points)
- (b) Paper discusses your journey relative to your experience, attitudes, and awareness of how gender, class, race, sexual orientation, spirituality/religion, nation of origin, migration, physical and mental abilities, and other social and contextual issues intersect in your life. (10 points)
- (c) Paper includes specific and concrete ways in which you have privilege in everyday life, as well as ways you lack privilege (access & opportunity in everyday life) (10 points)
- (d) Paper addresses how your intersecting sociocultural contexts impacted your experience of significant life events and the resources/strengths that helped you overcome difficult times. (10 points)

(e) Paper describes how the above contribute to what you bring to your role as an art therapist. (5 points)

(f) Paper is well written, with appropriate use of APA style. (5 points)

(h) Course readings are cited and integrated with analysis of your personal life experience. (5 points)

TOTAL 55 POINTS

EVALUATION AND GRADING

Because of the skill development nature of this course, it is required that students complete ALL assignments to pass this class.

Assignment	Point Value
Class Participation	10
Immersion	35
Life-map	55
Total Points in the Course:	
	100

FINAL GRADING

A = 94-100%	B = 83-87%	C = 73-77%
A- = 90-93%	B- = 80-82%	C- = 70-72%
B+ = 88-89%	C+ = 78-79%	

NOTE: All assignments must be turned in at the beginning of class (before class starts) on the day they are due. Five points will be deducted for each day an assignment is late.

COURSE OUTLINE

Class Date	Topic	Readings & Assignments Due
10/2	Defining Privilege and Oppression	Morrison, T. (2016). Mourning for Whiteness. <i>The New Yorker</i> , 21. Demby, Gene. “The Code Switch Podcast, Episode 1: Can We Talk About Whiteness?” <i>NPR</i> , NPR, 31 May 2016, www.npr.org/sections/codeswitch/2016/05/31/479733094/the-code-switch-podcast-episode-1-can-we-talk-about-whiteness .

10/16	Examining Privilege and Oppression	<p>Garcia, M., Košutić, I., & McDowell, T. (2015) Peace on earth/war at Home: The role of emotion regulation in social justice work, <i>Journal of Feminist Family Therapy</i>, 27,1, 1-20,</p> <p>Mock, J. (2014). <i>Redefining realness: My path to womanhood, identity, love & so much more.</i> New York, NY: Atria</p> <p>Gipson, L. R. (2015). Is cultural competence enough? Deepening social justice pedagogy in art therapy. <i>Art therapy</i>, 32(3), 142-145.</p> <p>Gipson, L. (2017). Challenging Neoliberalism and Multicultural Love in Art Therapy. <i>Art Therapy</i>, 34(3), 112-117.</p>
10/30	Responsive Art Therapy Practices & Presentation of Response Art from Immersion Experience	<p>Morris, F. J., & Willis-Rauch, M. (2014). Join the art club: Exploring social empowerment in art therapy. <i>Art Therapy: Journal of the American Art Therapy Association</i>, 31(1), 28-36.</p> <p>Mayor, C. (2012). Playing with race: A theoretical framework and approach for creative arts therapists. <i>The Arts in Psychotherapy</i>, 39(3), 214-219.</p> <p>Nolan, E. (2013). Common ground of two paradigms: Incorporating critical theory into current art therapy practice. <i>Art Therapy: Journal of the American Art Therapy Association</i>, 30(4), 177-180.</p> <p>Partridge, E. E. (2016). Access to Art and Materials: Considerations for Art Therapists (Accès à l'art et aux matériaux: facteurs à prendre en compte par les art-thérapeutes). <i>Canadian Art Therapy Association Journal</i>, 29(2), 100-104.</p>
11/13	Special Populations	<p>Bal, J., & Kaur, R. (2018). Cultural Humility in Art Therapy and Child and Youth Care: Reflections on Practice by Sikh Women (L'humilité culturelle en art-thérapie et les soins aux enfants et aux jeunes: Réflexions sur la pratique de femmes sikhes). <i>Canadian Art Therapy Association Journal</i>, 31(1), 6-13.</p> <p>Beauregard, C., Papazian-Zohrabian, G., & Rousseau, C. (2017). Connecting identities through drawing: Relationships between identities in images drawn by immigrant students. <i>The Arts in Psychotherapy</i>, 56, 83-92.</p>

		<p>Bookbinder, S., Freud, K., Greenall, S., Penny, A., & Savoie, A. (2016). Empowerment and Art Therapy With Marginalized Populations in Long-Term Care: A Team Perspective (Autonomisation et art-thérapie auprès de populations marginalisées en soins de longue durée: une perspective d'équipe). <i>Canadian Art Therapy Association Journal</i>, 29(2), 92-99.</p> <p>Huss, E. (2016). Toward a social critical, analytical prism in art therapy: The example of marginalized Bedouin women's images. <i>The Arts in Psychotherapy</i>, 50, 84-90.</p> <p>Linesch, D., Aceves, H. C., Quezada, P., Trochez, M., & Zuniga, E. (2012). An art therapy exploration of immigration with Latino families. <i>Art Therapy</i>, 29(3), 120-126.</p>
11/27	Presentations, discussion and course evaluation	Life Map Presentations