



## LEWIS & CLARK COLLEGE

### GRADUATE SCHOOL OF EDUCATION AND COUNSELING

#### ART THERAPY INTERNSHIP STUDIO AT 583-1 & 583-2

(2 Credits)

FALL 2023

---

**When:** 9/11, 9/18, 10/2, 10/9, 10/23, 10/30, 11/13, 11/20, 12/4, 12/11

**Where:** Community Studio at Barber Blvd CCC

**Instructors:** Beth Ann Short Lafady LCAT, ATR-BC, Mary Andrus DAT, LCAT, ATR-BC, LPC

**Office Hours:** Appointments may be scheduled as needed. The instructor is available to schedule meetings in-person or via Zoom.

**E-Mail:** BA Short: [bashort@lclark.edu](mailto:bashort@lclark.edu), Mary Andrus [mandrus@lclark.edu](mailto:mandrus@lclark.edu)

Contact hours are from 9am-6pm Monday-Friday. Please allow 24 hours for a response on weekdays. Weekend/evening calls/messages/texts will be retrieved on the next week's business day.

#### **CATALOG DESCRIPTION**

Art Therapy Internship Studio encourages intensive involvement in personal artistic expression, creative exploration, and reflection on these processes through self-inquiry in the role of an emerging practitioner. Particular attention is paid to developing understandings of artistic process as a form of inquiry and the integral roles of ongoing artistic activity in the professional identity as an art therapist.

#### **CTSP 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.

### **REQUIRED TEXTS AND ARTICLES**

Brown, C. (2008). The importance of making art for the creative arts therapist: An artistic inquiry. *The Arts in Psychotherapy*, 35(3), 201–208.

Cozolino, Louis. (2004). *The Making of a Therapist: A Practical Guide for the Inner Journey*. WW Norton.

Talwar, S. K. (2019). Identity matters: Questioning trauma and violence through art, performance, and social practice. Talwar, S. K. *Art therapy for social justice: Radical intersections*, 38-65. Routledge.

Wadeson, H. (2003). Making art for professional processing. *Art Therapy: Journal of the American Art Therapy Association*, 20(4), 208–218.

Additional reading as assigned.

### **SUGGESTED READINGS**

Bush, A. (2015). *Simple Self-Care for Therapists*. W.W. Norton & Company.

Moon, C. H. (2002). *Studio art therapy: Cultivating the artist identity in the art therapist*. London, England: Jessica Kingsley.

### **EQUIPMENT, MATERIALS & SUPPLIES**

A variety of materials are available on campus in the art therapy studio. If you have specific needs please inquire. Students are welcome to bring their own supplies if they choose.

### **DISABILITY SERVICES STATEMENT**

If you have a disability that may impact your academic performance, you may request accommodations by meeting with the Office of Student Accessibility staff and submitting documentation on the Office of Student Accessibility website. Email [access@lclark.edu](mailto:access@lclark.edu) with any additional questions or concerns.

### **LEWIS AND CLARK ESSENTIAL POLICIES**

This course adheres to the general policies outlined in the catalog and student handbook of the Lewis & Clark Graduate School of Education and Counseling. This includes full adherence to the following policies:

- Nondiscrimination: [go.lclark.edu/gsec-nondiscrimination](http://go.lclark.edu/gsec-nondiscrimination)
- Standards for professional student conduct and academic integrity: [go.lclark.edu/gsec-conduct](http://go.lclark.edu/gsec-conduct)
- Sexual misconduct: [go.lclark.edu/titleIX](http://go.lclark.edu/titleIX)

If you have any questions regarding these policies, please speak to your instructor for clarification.

### **COURSE DESCRIPTION**

AT 583: Art Therapy Internship Studio (2 Credits) Students explore and develop their clinical work at internship sites through supervision, peer consultation and art experiences. Students explore their development as therapists through completion of a developed body of artwork,

case presentations and papers; this work addresses the personal and professional challenges in the transition to becoming a therapist. Prerequisites: Taken concurrently with AT 582.

**COURSE OBJECTIVES**

1. Student demonstrates understanding of counseling theories/art psychotherapy from a personal and clinical perspective through writing and discussion of art processes and products.
2. Student develops awareness of self-care practices and skills and uses the class experience to address challenges including difficulties with clients, stress and possible countertransference concerns that can affect growth as a therapist.
3. Student demonstrates the understanding of how the careful use of art media/themes and processes and the resulting visual language can be used to develop clinically sound assessments, treatment plans and therapeutic relationships.
4. Students provide peer support by demonstrating creative methods that have been successful with specific client populations.
5. Student brings art therapy case examples to class for discussion and supervision and leads informal case consultations.
6. Student's artwork and writing demonstrates creativity, investment in the process and thoughtful content.

**CAAHEP LEARNING OUTCOMES**

SLO-B	Distinguish among the therapeutic benefits of a variety of art processes and media, strategies and interventions, and their applicability to the treatment process for individuals, groups, and families.
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-H	Recognize clients' use of imagery, creativity, symbolism, and metaphor as a valuable means for communicating challenges and strengths and support clients' use of art making for promoting growth and well-being.
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-M	Pursue professional development through supervision, accessing current art therapy literature, research, best practices, and continuing educational activities to inform clinical practice

CAAHEP CONTENT AREAS

Content Area	Mastery Level	Course Assessment	
d.A.1	Demonstrate belief in the value of using art-making as a method for exploring personal symbolic language	Master	Final project
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	Master	Discussions
d.A.3	Value the benefits of student/therapist reflective art making to inform clinical practice	Master	In class artmaking
d.S.2	Practice skills for developing awareness and insight into art processes and images	Master	In class art-making and final project
d.K.2	Describe theories and models for understanding symbolism, metaphor, and artistic language	Master	Discussions
o.A.1	Display connections to a personal creative process and artist identity	Master	Final art project
o.S.3	Recognize personal symbolic language (student recognition of their own imagery as opposed to client imagery)	Master	Final art presentations
c.K.1	Describe theory of specific properties and effects of art processes and materials informed by current research such as expressive therapies continuum	Master	Final art presentations
c.K.2	Identify toxic materials, safety issues with select populations, allergic reactions	Reinforce	Classroom discussion
c.K.3	Identify requirements for studio set-up and maintenance	Reinforce	Classroom discussion

c.K.4	Identify resources and programs for using technology as it relates to creating artwork	Reinforce	Classroom discussion
c.K.5	Identify ethical and safe storage methods for client artwork	Reinforce	Classroom discussion
c.S.1	Develop therapeutic goals and art-based intervention strategies based on the therapeutic effect of art making, including benefits, limitations and contraindications of art materials	Reinforce	Classroom discussion
c.S.2	Develop strategies to effectively manage resistance to creative expression	Reinforce	Classroom discussion
c.S.3	Demonstrate understanding of therapeutic utility and psychological properties of a wide range of art processes and materials (i.e., traditional materials, recyclable materials, crafts) in the selection of processes and materials for delivery of art therapy services	Reinforce	Classroom discussion
c.S.4	Adapt tools and materials for clients with disabilities	Reinforce	Classroom discussion
c.A.1	Incorporate ethical and cultural considerations in materials selection and therapeutic applications	Reinforce	Classroom discussion
c.A.2	Formulate the potential value of and contraindications for public display of client artwork	Master	Final art presentations
c.A.3	Evaluate the potential appropriateness of various venues for display of artwork	Master	Final art presentations

**DISCLOSURE OF PERSONAL INFORMATION**

Each student should decide for her/him/themself 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.

**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 experiential art making, assigned readings, class discussions and lectures. The use of AI software is not permitted for any assignment or activity in this course without the prior approval of the instructor. Violation of this policy will be considered a violation of the Graduate School's Academic Performance standards.

**CLASS ROUTINE**

We will meet every session for in class art making. The remaining time will be spent processing cases that you present to the class for consult and discussing any issues at your sites. We will keep the reading discussions on Moodle, at times we will weave the online discussion into class. We will also engage in experientials and directives throughout the term exploring transference/countertransference and self-care related to your work at your internship.

**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.

**ASSIGNMENTS, 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
Online discussion posts	25
Artwork project, installation/exhibition	40
Final Paper	25
Total Points in the Course:	100

<b>Class participation</b>	<b>Possible points</b>
----------------------------	------------------------

Attending all classes and being on time. Giving attention to the instructor and/or other students when they are making a presentation.	2
Demonstrating ability to recognize and use subtle non-verbal communication cues to assess your impact on your peers and participate in class. Demonstrating ability to be open about discussing the impact of your comments on your peers.	1
Coming to class prepared and ready to engage in your creative process. Engaging in group discussions with attention and energy. Asking questions of the instructor and/or other students regarding the material examined in that class.	1
Contributing to in-class discussion based on the topics of discussions 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.	2
Providing examples to support or challenge the issues talked about in class. 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
Dealing with other students and/or the instructor in a respectful fashion. 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.	2
<b>Total</b>	<b>10</b>

Discussion Posts:

Students will be required to read the assigned chapters each week and submit an original post and a response to 1-2 a peers' post on Moodle prior to the class meeting.

Summarize three points that you gained from the readings in a short 200-word paragraph.

Please use these guidelines:	
Discussion posts (Points will be assigned in each category across postings for the semester.)	Possible points

<b>Critical Analysis</b>  (Understanding of Readings and Outside References)	Discussion postings display an excellent understanding of the required readings and underlying concepts including correct use of terminology. Postings integrate an outside resource, or relevant research, or specific real-life application (work experience, prior coursework, etc.) to support important points. Well-edited quotes are cited appropriately. No more than 10% of the posting is a direct quotation.	3
<b>Participation in the Learning Community</b>	Discussion postings actively stimulate and sustain further discussion by building on peers' responses including — building a focused argument around a specific issue or — asking a new related question or — making an oppositional statement supported by personal experience or related research.	2
<b>Regularity of Discussion Postings</b>	Discussion postings are distributed throughout the module (not posted all on one day or only at the beginning or only on the last day of the module).	1
<b>Etiquette in Dialogue with Peers</b>	Written interactions on the discussion board show respect and sensitivity to peers' gender, cultural and linguistic background, sexual orientation, political and religious beliefs.	1
<b>Weekly Postings</b>	Completed postings of self (1) and peer (1) each week (8 weeks)	16
<b>Quality of Writing and Proofreading</b>	Written responses are free of grammatical, spelling or punctuation errors. The style of writing facilitates communication.	2
	Total	25

## ARTWORK

A long term project is required for this class. It may comprise the entire body of art work for the class, or they may be part of a larger body of work. They may be related, connected to each other or stand alone. It is expected that they will demonstrate intensive involvement with the creative process, thoughtful reflection on concepts relating the art to the experience of being a student therapist, and awareness of the psychological properties of art media/art processes and the visual language. You may use journaling as part of these projects or may simply use your journal as a resource in writing your papers.

The suggested projects may be but are not limited to:

- Altered Book or a book entirely of your own making
- 3-dimensional construction using at least 3 forms of attachment
- Portrait(s)



## Suggestions

Concurrently with your “big project” each term, you could develop a daily art/writing journal with responses to therapy sessions visually recorded, immediately and quickly after each session (individual and group). You might choose to use these quick impressions as the basis for one or more bigger art project(s); or you may find it useful to depict your therapeutic relationship with one client each week representing yourselves working together. Then look at the art from the perspective of how the visual language and the processes with media may reflect countertransference or other significant aspects of the therapy. These spontaneous experiences and reflections can provide the basis for more developed work.

## Artwork Rubric AT 583

**(Upload to TASKSTREAM and submit with artist statement to have posted on LC website)** Total possible points 40

Students will create a body of artwork that is to be displayed in conjunction with the capstone presentations in Spring term. Work should be professionally displayed, coordinated and facilitated by the cohort. Artwork must meet the following competencies.

Students will work as a cohort together to promote, install and coordinate the exhibition of their artwork in the exhibition space. Artwork is to be hung professionally, labeled, with an artist statement and professional images uploaded to the Lewis and Clark website by December 1st. All artwork must be completed hung in the gallery by December 5th

## CAAHEP

### Content Areas

	Unsatisfactory 1	Emerging 2	Acceptable 3	Proficient 4
<b>SLO-L</b>	Student demonstrates lack of 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.	Student demonstrates limited 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.	Student demonstrates some 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.	Student demonstrates a deep 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.

<b>o.A. 1</b>	Lack of connections to a personal creative process and artist identity	Displays limited connections to a personal creative process and artist identity	Displays some connections to a personal creative process and artist identity	Displays deep connections to a personal creative process and artist identity
<b>o.S. 3</b>	Lacks understanding Personal symbolic language (student recognition of their own imagery as opposed to client images)	Able to recognize minimal personal symbolic language (student recognition of their own imagery as opposed to client images)	Able to recognize some personal symbolic language (student recognition of their own imagery as opposed to client images)	Clearly identifies personal symbolic language (student recognition of their own imagery as opposed to client images)
<b>d.A. 3</b>	Unable to identify the benefits of student/therapist reflective art making to inform clinical practice	Can identify 1 benefit of student/therapist reflective art making to inform clinical practice	Can identify 2 benefits of student/therapist reflective art making to inform clinical practice	Can identify 3 benefits of student/therapist reflective art-making to inform clinical practice
<b>d.S. 2</b>	Unable to demonstrate practice skills for developing awareness and insight into art processes and images	Developed minimal practice skills for awareness and insight into art processes and images	Developed emerging practice skills for developing awareness and insight into processes and images	Developed sound practice skills for developing awareness and insight into processes and images
<b>d.A. 1</b>	Unable to demonstrate belief in the value of using art-making as a method for exploring personal symbolic language	Minimal level of value of using art-making as a method for exploring personal symbolic language	Emerging level of identifying the value of using art-making as a method for exploring personal symbolic language	Clearly articulates the value of using art-making as a method for exploring personal symbolic language

	Work conveys lack of investment of time, critical thought and reflexivity	Work conveys minimal investment of time, critical thought and reflexivity	Work conveys some investment of time, critical thought and reflexivity	Work is professionally presented in the art exhibit. Work Conveys investment of time, critical thought and reflexivity
	Work demonstrates a lack of commitment to social justice	Work demonstrates a minimal commitment to social justice	Work demonstrates an emerging commitment to social justice	Work demonstrates a strong a commitment to social justice
	Work is incomplete	Attempt has been made to share work, but it is lacking components	Work is completed on time but is not wall ready or labeled	Work is installed on time and is professionally displayed with labels.
	Work is incomplete	Portfolio is submitted late and is missing components	Portfolio conveys most of the requirement but is missing some pieces	Portfolio is online with high quality art images, artist statement and labels. Work is completed and turned in on time

<b>Total</b>	40
--------------	----

**FINAL PAPER**

It is expected that you will approach your art work seriously, creatively and in ways that will help you arrive at a deeper understanding of the art therapy process, your treatment relationships with clients and your own experiences as an art therapy counseling intern. Since development of awareness of self-care skills is part of the purpose of the class, students are expected to address this in their papers. Your insights are to be included in a paper accompanying your project (5-8 pgs). Integrate at least 3-5 sources from related readings into the paper.

	FINAL PAPER	Possible points
--	-------------	-----------------

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.	4
o.A.1	Display connections to a personal creative process and artist identity	4
o.S.3	Recognize personal symbolic language (student recognition of their own imagery as opposed to client images)	4
d.A.3	Value the benefits of student/therapist reflective art-making to inform clinical practice	2
d.S.2	Practice skills for developing awareness and insight into art processes and images	2
d.A.1	Demonstrate belief in the value of using art-making as a method for exploring personal symbolic language	2
	Paper conveys investment of time, critical thought and reflexivity	2
	Written responses are free of grammatical, spelling or punctuation errors. The style of writing facilitates communication.	3
	Paper is limited to 5-8 pgs and includes 3-5 sources	2

	<b>Total</b>	25
--	--------------	----

**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
Week 1: Sept 11	Review course structure, sign up for presentations.	Article to be read together in class. <b>Twenty Counseling Maxims</b> Fontaine, Janet H. ; Hammond, Nancy L. Journal of counseling and development, 1994, Vol.73 (2), p.223-226; Oxford, UK: Blackwell Publishing Ltd
Week 2: Sept 18	Art directive, self care, systems reflection	Cosolino, Ch. 1, 2, 3  Map of site and key figures: <a href="https://onlinesandtray.com/">https://onlinesandtray.com/</a>
Week 3: October 2	Countertransference	Cosolino, Ch. 4, 5, 6
Week 4: Oct 9	Self Care	Cosolino, Ch. 5-6 & Talwar article
Week 5: Oct 23	Check in  Individual work	Cosolino, Ch. 7 & Brown article
Week 6:	Check in	Cosolino, Ch 9-10

Oct 30	Individual work	
Week 7: Nov 13	Check in Individual work	Cosolino, Ch 11-12
Week 8: Nov 20	Identity/Role (Dr. Andrus section will meet via zoom this week)	Cosolino, Ch 13-14, Wadeson article
Week 9: Dec 4	Install artwork day  December 1st all artwork images and text need to be submitted to the online portfolio.	
Week 10 Dec 11	Artwork presentations, evaluations  Final paper due	Both sections will meet together in the afternoon time slot