



LEWIS & CLARK COLLEGE
GRADUATE SCHOOL OF EDUCATION AND COUNSELING
AT 563:03 AT Spec Top: Puppetry/Dolls
(1 Credit)
Spring 2024

Where: Rogers Hall, Room 105

Instructor: Erin Partridge, Ph.D., ATR-BC

Office Hours: By appointment via Zoom

Phone: 925.405.2847

E-Mail: erinpartridge@lclark.edu

When: Saturday 4/13 & Sunday 4/14 Lecture 09:00AM - 05:30PM

CONTENT:

Applications of doll and puppet forms in art therapy with a wide range of clients and settings. Topics include attachment, reminiscence, medical treatment, body image, abuse, trauma, and grief. A portion of this course emphasizes clinical case conceptualization and treatment planning.

CATALOG DESCRIPTION

Dolls and puppets have a long lineage in human life and culture. Dolls and puppets take many forms from simple paper dolls to ornate, kinetic and sculptural creations. In therapy, dolls and puppets can serve as self-representation, a form of narrative storytelling, a means to explore identity, and a stimulus for exploring interpersonal dynamics. This two day course will introduce a variety of doll and puppet techniques for use with a wide range of client populations and settings—not just youth, but across the lifespan. Topics covered include 1. survey of historical doll and puppet creation around the world, 2. representation and symbolism of human forms in art therapy, 3. Techniques for 2-D and 3-D dolls and puppets, 4. Applications of Dolls and puppets in art therapy 5. Use of found and reclaimed materials, and 6. Emotional, ethical and cultural considerations.

COURSE DESCRIPTION

This experiential course will incorporate active making and experiential exercises in the use of dolls and puppets in art therapy. Students will explore a wide range of materials and engage in discussion about the application of these materials to use in art therapy for clients across the life and health span. Dolls and puppets have the capacity to serve many roles in the therapeutic context during the process of creation, use of storytelling and play, and reflection on the completed forms. Students will create a resource for their future practices through a ‘doll journal’ and they will also consider the application to a population or setting of interest.

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. Phones may be used for access needs, documenting art, or as a digital art tool as needed.

DISABILITY SERVICES STATEMENT:

If you require academic accommodations please contact the Office of Student Accessibility in Albany Quadrangle (503-768-7192 or access@lclark.edu). Once you complete the intake process and the Accommodations Agreement, you may Request to Send your Accommodations Letter. Student Support Services staff will then notify faculty of the accommodations for which you are eligible.

GRADUATE SCHOOL 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

Standards for professional student conduct and academic integrity: go.lclark.edu/gsec-conduct

Sexual misconduct: go.lclark.edu/titleIX

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

STUDENT LEARNING OUTCOMES (SLO):

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 E - Develop culturally appropriate, collaborative, and productive therapeutic relationships with clients.

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 J - Apply principles of human development, artistic and creative development, human sexuality, gender identity development, family life cycle, and psychopathology, to the assessment and treatment of clients.

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.

COURSE OBJECTIVES

Upon completion of this course students will:

1. Demonstrate understanding of therapeutic concerns that are raised in regard to the doll-making process, the art materials, and symbolism involving creation of a representation of the human figure for client populations.
2. Identify at least one client population for whom the doll-making project is indicated, and provide thorough rationale.
3. Demonstrate familiarity with the concept of symbolic expression and projection of personal concerns into imagery in art making.
4. Demonstrate an understanding of the responsibility of the art therapist when working with clients who create self-symbols in the doll form.
5. Identify at least three areas of caution that should be considered, due to the evocative nature of doll-making in therapy.
6. Learn and be able to describe cultural considerations needed with the application of traditional doll and puppet forms in therapy.

TEACHING METHODS

This course will utilize reading, discussion, active art-making, writing, and lecture to achieve the above objectives.

MATERIALS:

Some materials will be provided in class by the professor. Students should also bring a variety of mark-making tools, a variety of paper, fabric and other fibers, and tools for using each of these things (scissors, glue, needle & thread, etc.) Additional materials suggestions will be made on Moodle prior to course beginning.

READINGS AND PREPARATION:

Students are expected to be prepared to discuss the ideas and concepts introduced in the required and recommended readings and provided media resources. Students should read the required text prior to the course meeting dates and review the additional media by the end of the course. This is a graduate-level class and students are responsible for meeting all due-dates: instructor will not be chasing-down late or missed assignments.

REQUIRED READING

Krystyniak, Jennifer, "The Use of Dolls and Figures in Therapy: A Literature Review" (2020). Expressive Therapies Capstone Theses. 321. https://digitalcommons.lesley.edu/expressive_theses/321

*review resources on Wakelet collection provided on Moodle

APA FORMAT

All papers should be typed APA style with all references appropriately cited, must be edited and checked for correct grammar.

ASSIGNMENTS AND COURSE REQUIREMENTS

1. Participation (25 pts)

- Full attendance to both days of class is required for a passing grade
- Giving attention to the instructor and/or other students when they are speaking or sharing content in small group and full class contexts.
- Coming to class prepared (having read/reviewed the required materials and prepared required content)
- Contributing to in-class discussion through reflective, reflective, and critical thinking.
- Demonstrate active listening skills by engaging in in class group discussions and projects with attention and energy.
- Asking questions of the instructor and/or other students—your questions are a valuable part of the learning experience.
- 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.
- Demonstrating ability to be open about discussing the impact of your class contributions on your peers.
- Engaging with other students and/or the instructor with respect, including use of non-verbal and subtle communication cues.

2. Annotated Doll Journal (25 pts) Due 4/20

- Create a journal including photos and reflections of at least 5 of your doll and puppet forms created in class.
- The annotations should include materials, reflection on your experience, and reflection about the possible future use in your art therapy practice.

3. Doll or Puppet Application Paper (50 pts) Due 4/27 NO LATE PAPERS

ACCEPTED~Grades are due on the 30th.

- Create a proposal for the application of a doll or puppet project in a setting or with a population of your choosing. Your proposal should include identifying the problems/concerns/specific diagnosis as well as the opportunities and strengths of the population.
- The proposal should include a plan for implementation with relevant treatment/project goals, measurable objectives, and intended outcomes. It should also include an example (either a photo of the actual form or thorough schematic drawing) of the doll or puppet form.

FINAL GRADING

A = 93-100

A- = 90-92

B+ = 88-89

B = 83-87

B- = 80-82

C+ = 78-79

C = 73-77

C- = 70-72

USEFUL REFERENCES

Allen, P. (1995). *Art is a way of knowing*. Boston: Shambhala.

Chudacoff, H.P. (2007). *Children at play: An American history*. University Press.

Clancy, L. (2004). Louise Bourgeois: Stitches in time: Irish Museum of Modern Art. *Modern Painters*, 17(2), 125-126.

Doll. (2014). In *Encyclopædia Britannica*. Retrieved from <http://www.britannica.com/EBchecked/topic/168246/doll>

Gray, B. (2012). The Babushka Project: Mediating between the margins and wider community through public art creation. *Art Therapy*, 29(3), 113-119.
doi:10.1080/07421656.2012.701600

Feen-Calligan, H., McIntyre, B. & Sands-Goldstein, M. (2009). Art therapy applications of dolls in grief recovery, identity, and community service. *Art Therapy: Journal of the American Art Therapy Association*, 26(4), 167-173,
DOI:10.1080/07421656.2009.10129613

Marstine, J. (2002). Challenging the Gendered Categories of Art and Art Therapy: The Paintings of Jane Orleman. *Feminist Studies*, 28(3), 631-654.

Milia, D. (2000). *Self-mutilation and art therapy: Violent creation*. Jessica Kingsley Publishers.

Milia, D. (1996). Art therapy with a self-mutilating adolescent girl. *American Journal Of Art Therapy*, 34, 98-106.

Nankervis, A. (2013). Working cross-culturally with children at risk. In P. Howie, S. Prasad, & J. Kristel (Eds.), *Using art therapy with diverse populations: Crossing cultures and abilities* (pp. 134-142). Jessica Kingsley Publishers.

NIADA (2014). *About NIADA*. Retrieved from <http://www.niada.org>.

Oroyan, S. (1999). *Designing the doll: From concept to construction*. C&T Publishing.

Park, J. (2009). *Self and it: Novel objects in eighteenth-century England*. Stanford University Press.

Ranganathan, S., & Malick, R. (2013). Art-based therapies for substance users and their families: Recognition, deliberation, and recovery. In P. Howie, S. Prasad, & J. Kristel (Eds.), *Using art therapy with diverse populations: Crossing cultures and abilities* (pp. 225-231). Jessica Kingsley Publishers.