

**LOYOLA UNIVERSITY CHICAGO**

**SCHOOL OF SOCIAL WORK**

**SOCIAL WORK 689, SECTION 001**

**COURSE SYLLABUS**

**Arts-Based and Experiential Approaches to Social Work**

**TERM & YEAR**

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**Instructor** Name, Pronouns, and Title:

**Email:**

**Telephone:**

**Office Hours:**

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**Class Day and Time:**

**Class Location:**

**Credits/Length of Course:**

**Method of Delivery:**

**Prerequisites:** SOWK 501 and 503

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**SCHOOL OF SOCIAL WORK MISSION & IDENTITY STATEMENT**

Loyola University Chicago School of Social Work provides transformative education for practice-informed social work. The school advances rich and diverse knowledge grounded in empowering work with clients and organizations from a participatory, person-in-environment perspective. We promote social justice through macro, meso, and micro practice. “Transformative education” reflects our commitment to engaging students to be effective change agents for social justice in a global context. “Practice-informed social work” refers to a strengths-based, client-centered focus in working with individuals, families, groups, communities, and environmental systems.

**Course Description**

**Relationship to other courses:** This course is an advanced-level practice elective. This course builds upon students’ understanding of human development (SOWK 500), traumatic stress (SOWK 501) and basic models of intervention (SOWK 504).

**Course description:** This course explores arts-based and experiential approaches in social work practice. These approaches include, but are not limited to visual approaches (e.g., painting, sculpture, photography, collage, and murals), aural and musical approaches (e.g., drumming, singing, songwriting, production, audio documentary, and digital storytelling), somatic approaches (e.g., engagement activity, dance & movement, music & movement, yoga, tai-chi, and body work) and dramatic and literary approaches (e.g., theater, poetry, and other literary traditions).

Exploring historical, theoretical, empirical, and practical literature and case studies, students will learn about the long-standing use of arts-based and experiential approaches in social work practice, the theories that drive and support their use, and the evidence that supports their use throughout all levels of social work practice, including the micro, mezzo, and macro levels. In addition, students will have an opportunity to engage in and practice a variety of arts-based and experiential approaches. Students will engage in these activities as participants, which will require an adventurous and playful spirit! Finally, students will have opportunities to dialogically reflect on their experiences in class, develop an arts-based and experiential reflection of their experience of the class, and develop a treatment plan that incorporates extensive use of arts-based and experiential approaches.

**Learning Objectives & EPAS Related Competencies\***

\*Framed by the Council on Social Work Education’s Educational Policy and Accreditation Standards (EPAS)

**Competency 2: Engage Diversity and Difference in Practice**

|  |  |  |
| --- | --- | --- |
| **Assignment** | Summary & Application | K |
| **Assignment** | Reflection & Integration | K, V, S |
| **Assignment** | Treatment Plan paper | K, S |

**Competency 6: Engage with Individuals, Families, Groups, Organizations, and Communities**

|  |  |  |
| --- | --- | --- |
| **Assignment** | Reflection & Integration | K |

**Competency 8: Intervene with Individuals, Families, Groups, Orgs, & Communities**

|  |  |  |
| --- | --- | --- |
| **Assignment** | Reflection & Integration | V, S |
| **Assignment** | Treatment Plan paper | K, S |

**Teaching Methodology**

**Methods of Instruction**

The course will primarily consist of readings, guest lectures, class discussion, experiential exercises, and individual and group assignments. This is a highly interactive course. Students will be expected to participate each day in activities designed to expose them to arts and expressive interventions.

**Sakai**

This course will be conducted ***in person*** with content available via Sakai. Sakai is the learning platform used at Loyola University Chicago. The platform offers a variety of tools that allow students and instructors to communicate, turn in assignments, participate in discussions, provide/receive feedback, and track students’ grades and progress. Make sure to do the following before the first day of the semester:

* Verify that your credentials to access the course are working properly
* Locate and access the course within Sakai
* Familiarize yourself with the Sakai tools

**Minimum Technical Requirements**

The course is delivered ***in person;*** however, students are expected to have basic knowledge and command of a computer/tablet and be familiar with the following software and tools:

* Web browsers such as Firefox. Tools such as VoiceThread work better with Firefox
* Reliable high-speed internet access
* Access to an active e-mail account. Be sure to check your Loyola University e-mail regularly, including the Spam folder.
* Word processing program (Microsoft Word recommended)
* Antivirus software
* Adobe Acrobat
* Access to a Windows, Chromebook, or Mac computer to complete assignments in the event your mobile device does not meet the minimum technical requirements

**Expectations and Resources for Students**

Each student is expected to read and be familiar with the student handbook and refer to that document with any class concerns. Please familiarize yourself with all content in the [MSW Handbook](https://www.luc.edu/socialwork/student-support/forms/).

The syllabus is a document that provides the framework, schedule, and Course Content/ Mutual Expectations of students and instructors for the course. However, it is important to recognize that unforeseen circumstances lead to changes in assignments, readings, and assignment due dates. As a result, some aspects of the course may change. Any modifications/updates/edits in the syllabus will be sent to students via Emails/Sakai if the syllabus is revised. As a result, it is each student’s responsibility to check his/her/their LUC e-mail, mail folders, and the Sakai website regularly and at multiple times during each week throughout the semester.

**Students with Special Needs – Student Accessibility Center**

Loyola University Chicago provides reasonable accommodations for students with disabilities. Any student requesting accommodations related to a disability or other condition is required to register with the Student Accessibility Center (SAC). Professors will receive an accommodation notification from SAC, preferably within the first two weeks of class. Students are encouraged to meet with their professors individually in order to discuss their accommodations. All information will remain confidential. Please note that in this class, the software may be used to audio record class lectures in order to provide equal access to students with disabilities.  Students approved for this accommodation use recordings for their personal study only and recordings may not be shared with other people or used in any way against the faculty member, other lecturers, or students whose classroom comments are recorded as part of the class activity.  Recordings are deleted at the end of the semester.  For more information about registering with SAC or questions about accommodations, please contact SAC at 773-508-3700 or SAC@luc.edu.

**Respect for Diversity**

Guided by the NASW Code of Ethics and the mission of the University, the School of Social Work is committed to the recognition and respect for variations in racial, ethnic, and cultural backgrounds and with regard to class, gender, age, physical and mental ability/disability, religion, sexual orientation, gender identity, and gender expression. The school values ethnically sensitive and culturally competent social work education and practice. Students must uphold the ethical standards set forth by the profession and the Jesuit ideals of the university. (See: [Respect for Diversity](https://www.luc.edu/socialwork/aboutus/) for more information).

**Gender Pronouns and Name on Roster**

Addressing one another at all times by using appropriate names and gender pronouns honors and affirms individuals of all gender identities and gender expressions. Misgendering and heteronormative language exclude the experiences of individuals whose identities may not fit the gender binary, and/or who may not identify with the sex they were assigned at birth. Explicit identification of pronouns is increasingly used in professional identification (e.g., conference nametags, Twitter handles, etc.).

As part of our professionalization and in the spirit of our professional values, during our first class as we introduce ourselves, you may choose to share your name and gender pronouns (e.g., Hello, my name is Sam and my gender pronouns are she/her/hers or Hello, my name is Lou, and my gender pronouns are they/them/theirs). If you would only like to introduce yourself by name, without pronouns, that is also completely fine. If you do not wish to be called by the name listed on the roster, please inform the class. You may also choose to add your pronouns to your zoom account profile (e.g., Sam Smith (they/them) so they always appear on the screen. Note that if you choose to do so, you must change your profile name from the main login on your Zoom account (e.g., add the pronouns after your last name) or you will have to add the pronouns manually during each and every zoom session. The goal is to create an affirming environment for all students with regard to their names and gender pronouns.

**Brave and Safe Space**

A safe space is ideally one where the expression of identity and experience can exist and be affirmed without fear of repercussion and without the pressure to educate. While learning may occur in these spaces, the ultimate goal is to provide support. A brave space encourages dialogue. Recognizing differences and holding each person accountable to do the work of sharing experiences and coming to new understandings - a feat that’s often hard, and typically uncomfortable.

The School of Social Work values creating a brave and safe space within classrooms for all students. Our instructors welcome all course-related comments and concerns from students. If you have a concern about whether your classroom is a supportive, brave, and safe space, or any other concerns, you are welcome to speak with your instructor or any other faculty or staff member that you trust. That person will help you talk through a pathway to address your concerns and bring them to the Associate Dean with you or on your behalf if you so desire. You should be reassured that expressing your concerns will not result in any penalty to you.

**Title IX Disclosure and Rights**

Under Title IX federal law, "no person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving federal financial assistance" (Title IX of the Education Amendments of 1972). It is important for you to know the professor has a mandatory obligation to notify designated University personnel of incidents of gender-based misconduct (sexual assault, dating/domestic violence, stalking, sexual harassment, etc.) that are shared in private or during class discussions. The reason for this is to keep all members of the Loyola community safe, also to ensure you are connected to the resources and reporting options available. Hypothetical scenarios that are discussed do not require any action. Please visit the [Title IX at Loyola University Chicago Page](https://www.luc.edu/equity/titleixequitylaws/titleix/) for more information regarding the University’s response to notifications of gender-based misconduct. The following link contains information if you wish to [speak or contact a confidential resource on campus](https://www.luc.edu/equity/about/contacttheoecteam/).

**Student Code of Conduct**

Respecting the rights and opinions of others is an important aspect of a Jesuit education. Please respect others by allowing others to express their opinion, avoiding the use of vulgar language and/or offensive or discriminatory comments (racial, ethnic, etc.). It’s the student’s responsibility to read and adhere to the[Loyola University Code of Conduct](https://www.luc.edu/media/lucedu/law/fyi/pdfs/Code_of_Conduct.pdf).

**Privacy Policy – FERPA**

FERPA (Family Educational Rights and Privacy Act) is a federal law that protects the privacy of students and educational records. To learn more about students’ privacy rights visit the [FERPA Actat Loyola University](https://www.luc.edu/regrec/aboutus/ferpa/) website or the [U.S Dept. of Education website](https://www2.ed.gov/policy/gen/guid/fpco/ferpa/index.html). Loyola University, e-mail, and Learning Management System meet FERPA requirements.

**Third-Party and FERPA**

Some assignments may require the use of public online websites, applications, social media, and/or blogs among others. If a course requires students to participate in these types of activities the students can choose not to participate. In this case, the students should contact the instructor as soon as possible and let them know of their decision. Please avoid sharing the private information of others.

**Resources for Writing**

The Writing Center, Loyola University Chicago, is available to help writers develop and clarify ideas and work on specific issues such as punctuation, grammar, documentation, and sentence structure. Students are encouraged to visit the [Writing Center Website](https://www.luc.edu/writing/index.shtml) for additional information. Services are available at both WTC & LSC. Resources for APA may be found here:

## Help with Technology – Help Desk

The ITS Service Desk provides the University with a single point of access for support with technology. They are committed to providing excellent, professional customer service in tracking and resolving support requests. To request assistance, please contact the ITS Service Desk at 773.508.4ITS or via email at ITS Service Desk ITSServiceDesk@luc.edu. Help Desk [Support Hours](https://www.luc.edu/its/service/support_hours.shtml).

**Help with Mental Health Issues**

During the semester, if you find that health problems, life stressors, or emotional difficulties are interfering with your academic or personal success, and you are therefore finding it difficult to cope or to complete your academic work, please consider contacting the Wellness Center.  Healthcare services, crisis intervention, time-limited individual counseling, and group therapies are free of charge, and strictly confidential, having nothing to do with your educational records.

You can [make an appointment online](http://www.luc.edu/wellness/appointment)**.**You may also call 773-508-2530 for counseling appointments or 773-508-8883 to speak with a nurse about medical concerns. More information is available on the [Wellness Center Website](https://www.luc.edu/wellness). If your medical or mental health condition requires ongoing academic accommodations, please register with Student Accessibility Services [https://www.luc.edu/sac/] and provide me with a copy of your accommodation letter.

## Important Contact Information

IT Help Desk: 773-508-4487, [IT Help Desk Website](http://www.luc.edu/its/service/)

Wellness Center: 773- 494-3810,  [Wellness Center Website](https://www.luc.edu/wellness/)
Writing Center: 312-915-6089, [Writing Center Website](https://www.luc.edu/writing/index.shtml)
Tutoring – Academic Excellence: 773-508-7708, [Tutoring Website](https://www.luc.edu/tutoring/index.shtml)
Ethics Hotline: 1-855-603-6988, [Ethics Hotline Website](https://www.luc.edu/hr/ethics/)
Military Veteran Student Services: 773-508-7765, [Veteran Student Services Website](https://www.luc.edu/veterans/)
Library: 312-915-6622, [Library Website](http://libraries.luc.edu/)

Students Accessibility Center: 773-508-3700, [Students Accessibility Center Website](https://www.luc.edu/sac/)

**ACADEMIC INTEGRITY, GRADING, & ASSIGNMENTS**

**Academic Integrity and Plagiarism**

Academic integrity is essential to a student’s professional development, their ability to serve others, and to the university’s mission. Therefore, students are expected to conduct all academic work within the letter and the spirit of the Statement on Academic Honesty of Loyola University Chicago, which is characterized by any action whereby a student misrepresents the ownership of academic work submitted in their name. Students who plagiarize risk receiving a failing grade at the instructor’s discretion. All students who plagiarize will be referred to the Committee of Student Affairs (CSA) for judicial review. Knowledge of what plagiarism is will help you from inadvertently committing it in your papers. Additional [information on plagiarism](https://www.plagiarism.org/).

Plagiarism is a serious ethical violation, the consequences of which can be a failure of a specific class and/or expulsion from the school**.** Responsibilities of Academic Honesty are detailed in [the LUC BSW & MSW Student Handbooks](https://www.luc.edu/socialwork/student-support/forms/). Please read the Graduate Catalog stating the university policy on plagiarism. The definition of plagiarism is: “In an instructional setting, plagiarism occurs when a writer deliberately (or unintentionally) uses someone else’s language, ideas, or other original (not common-knowledge) material without acknowledging its source." Source: WPA (n.d.). Defining and Avoiding Plagiarism: The [WPA Statement on Best Practices](http://wpacouncil.org/files/wpa-plagiarism-statement.pdf).

This commitment ensures that a student in the School of Social Work will neither knowingly give nor receive any inappropriate assistance in academic work, thereby, affirming personal and professional honor and integrity. Students may not use the same assignment content to fulfill different course requirements. If a paper is submitted to a course that is closely related to a paper submitted for another course, it is suggested that the student cite the paper. (Example: paper submitted for SOWK 000, Instructor: Wayne Williams, Semester: Spring 2020)

**Turn-It-In**

By taking this course you agree that all required papers may be subject to submission review to Turnitin.com (within Sakai or otherwise) to detect plagiarism. Any and all written material submitted as course work may be subject to detection of plagiarism using the Turn-it-in database. To learn about their usage policy, visit the [Turn-It-In](https://www.turnitin.com/) website.

**Academic Warnings**

Students are responsible for tracking their progress through each class. As a result, students should identify and resolve any academic difficulty as early as possible. In the event that a student is experiencing academic difficulty, the student will be notified by the instructor in writing (via e-mail) no later than the deadline for early alert according to the LUC Academic calendar at mid-term. See the [LUC SSW BSW & MSW Student Handbooks](https://www.luc.edu/socialwork/student-support/forms/) for additional information regarding academic concerns.

**Facilitator Feedback to Learners**

The instructor will provide individual feedback to each student for each assignment submitted. These comments will be offered to complement the grade obtained and will include comments about student progress, knowledge, skills, and participation. Instructors will post constructive feedback no later than 7 days after assignment submission.

**Recording and Sharing Recordings of Lectures**

Course materials prepared by the instructor, together with the content of all lectures and review sessions presented by the instructor, are the property of the instructor. Video and audio recording of lectures and review sessions without the consent of the instructor is prohibited. At the discretion of the instructor, the student might receive permission for audio taping the lectures, on the condition that these audio tapes only be used as a study aid by the individual enrolled in the course.

**Attendance and Class Participation**

*Social Work Comportment and Class Norms*

Social work practice requires the cultivation of unconditional regard, respect, active listening, and sustained engagement.  The classroom is the laboratory that serves to develop these critical clinical skills. The classroom is also seen as a professional community and as such, comes with duties and responsibilities not only between instructor and students but also between students. In order to support this professional development and establish a learning context that mirrors the practice relationship, the following rules will be enforced:

* All phones and handheld devices will be turned off prior to class and must remain off throughout the class. **No texting is permitted. NO EXCEPTIONS. In the event we must meet via zoom, the personal chat function will be turned off.**
* Students are expected to display the engagement, respect, and active listening skills employed in clinical practice toward their social work colleagues.
* Students who are not present for student presentations in the class must present a written explanation for the absence. Consistent with professional responsibility in the field, students will be held to standards that reflect how they might conduct themselves in a professional role. In terms of student presentations, this means that students are accountable to each other as well as to the instructor and will be graded not only on their individual performance but also on their professionalism in working with others.
* All papers must be submitted in compliance with the most recent edition of the *Publication Manual of the American Psychological Association* format unless directed otherwise by the instructor.
* **Violation of these class norms may result in deduction of participation points from the final class grade, when applicable.**

**Academic Warnings**

Students are responsible for tracking their progress through each class. As a result, students should identify and resolve any academic difficulty as early as possible. In the event that a student is experiencing academic difficulty, the student will be notified by the instructor in writing (via e-mail) no later than the deadline for early alert according to the LUC Academic calendar at mid-term. Please see the Student Handbook for additional information regarding academic concerns.

**Grading Criteria**

Grades are based upon criterion-referenced grading.  The Description of Assignments section of this document reviews the specific points for each assignment.  In general, letter grades are assigned using the criteria below:

|  |  |  |
| --- | --- | --- |
| **Letter Grade** | **Description** | **Grades and Values** |
| **A** | Overall performance is**Exceptional –**includes grammar, sentence structure, application of course content, use of references/resources, etc. |  A  4.00 /96-100%A- 3.67 /92-95% |
| **B** | Overall performance is **Good –** written work not as polished as above, ideas not as fully developed, but still includes important course content, references, etc. | B+ 3.33/88-91%B   3.00/84-87%B-  2.67/80-83% |
| **C** | Overall performance is **Acceptable** - work meets basic expectations set by Instructor. A grade of C- requires that social work majors (BSW/MSW) retake the course. | C+ 2.33/76-79%C    2.0 /72-75%C-  1.67/68-71% |
| **D** | Overall performance is **Poor - student** must retake course. | D+ 1.33/64-67%D   1.00/60-63% |
| **F** | Overall performance is **Unsatisfactory** - student fails course. Effects of a final grade of F may vary by academic program. See Student Handbook. |  F  0/Below 60% |
| **I** | At the discretion of the section Instructor, a temporary grade of **Incomplete** may be assigned to a student who, for a reason beyond the student’s control, has been unable to complete the required work in a course on time. The request signed by the student and the faculty member must be approved and on file with the BSW or MSW Program Director when grades are submitted. **Requirements for submission of Final grade differ by degree. See Student Handbook.** |

**DESCRIPTION OF ASSIGNMENTS**

All assignments have rubrics, which may be accessed via Sakai.

**1. Summary & Application (15%)**

Students will be assigned to work in small groups throughout the course for a variety of purposes, including reviewing required readings and presenting key ideas and themes from the readings. Each small group will be assigned a day to divide readings among themselves and then BRIEFLY summarize the content of the reading using a creative medium and share a practical tip from their experience of the reading and developing their creative response. Specifically, each student will:

- Choose one reading from those assigned for the day, and BRIEFLY summarize the content of the reading using a creative medium. This might be via drawing, dancing, singing, rapping, a poetry recitation, a (very) short story, etc. Feel free to take a risk!

- Share a practical tip from their experience of the reading and developing their creative response to it. This tip should be open ended and extend beyond the content of the reading to application at the micro, mezzo or macro levels or in the field of social work more generally, if the resource is from an allied field. In addition, the tip should facilitate some class discussion.

- Ten minutes total are available for each student.

Small groups and readings will be assigned by the course instructor. Students will be evaluated by their comprehension of the readings, their creative contribution, and their sharing of a practical tip.

**2. Participation (15%)**

Students will participate in experiential exercises exploring visual, aural and musical, somatic, dramatic, and literary approaches in social work practice throughout the semester. Students will also participate in independent reflection, as well as small and large group discussions. Students will self-evaluate their participation in the course. Additional details will be provided via classroom and online communications.

**3. Reflection and integration: Arts-based response and essay (35%)**

Each student will develop an arts-based response to their experience of participating in arts-based and experiential learning throughout the course. In addition, students will write a brief essay describing the selection and development of their arts-based response and how a similar approach may be used in practice with individuals, families, groups, or communities.

Assignment outline

Part one: Develop an arts-based response

* Throughout the course, students will participate in arts-based and experiential learning activities. Following their participation in these activities, students will document their reactions and reflections to the activities by writing notes, recording voice memos, or taking photos or videos. This may also be done during activities in order to document a particular moment as long as the following guidelines are adhered to:
	+ It must not be disruptive to the facilitation of the activity
	+ Students are mindful of including others in their reactions and reflections and will only do so with the other’s consent
* Following the completion of our in-class time together, students will review their reactions and reflections, as well as their overall experience participating in experiential learning throughout the course, and develop an arts-based response or representation of that experience. Students are encouraged to incorporate the notes, voice memos, photos, and or videos they took throughout our class time together. Examples of arts-based responses include, but are not limited to:
	+ A somatic response, such as a dance or other form of movement
	+ An audio or music-based response, such as song, an audio documentary, or sound collage
	+ A dramatic or literary response, such as a poem, a monologue, a short play or sketch, or a poem
	+ A visual response, such as a drawing, a painting, a sculpture, photography, or short film
	+ It may also a combination of these approaches (e.g., a video and sound collage) or something completely different. Please see the instructors if you have questions about an idea that isn’t listed here.
* In developing your arts-based response, consider some of the following ideas and prompts:
	+ How is your overall experience of being an experiential learner throughout the course reflected in your response?
	+ How can you incorporate reflections on which elements of the experiential learning process worked for you and why, and which elements did not work for you and why?
	+ Which elements of the experiential learning process had the greatest impact on you? Please note that this impact may be positive or negative.
	+ How does developing an arts-based response impact your development as a learner of course content?
* Students will demonstrate their arts-based response with their fellow group members and the instructor(s) at a mutually agreed upon time following the completion of the course.

Part two: Brief essay

* Briefly describe the selection of the medium of your arts-based response:
	+ Why this medium?
	+ How does it assist your reflection of your experience of the course?
	+ How did the development of it further assist your reflection of your experience of the course?
* Propose a new application of this medium that includes a description of the population it will be used with and a sound rationale for its use grounded in the literature.
* In proposing the application of this activity with a population, consider how use of this activity responds to calls for socially just and anti-oppressive practice with attention to diversity, equity, and inclusion for the population in question

Writing and APA

* The arts-based response will not adhere to APA guidelines. Students will demonstrate their arts-based response with their fellow group members and the instructor(s) at a mutually agreed upon time following the completion of the course.
* The brief essay paper is to be 5 pages, excluding cover and reference pages. Papers that exceed or do not meet the required page range will result in point deductions.
* The paper is to be APA formatted with a minimum of 3-5 references to be cited throughout the paper with citations and references in proper APA style.
* Finally, proofread your work carefully. We suggest reading your work out loud to yourself prior to submitting as a method to catch grammatical errors we are all susceptible to in our writing.

Please see Sakai for more information. Additional details will be provided via classroom and online communications.

**4. Treatment plan (35%)**

Each group will select a client system (individual, family, group, community) with which someone in the group has worked and complete the following tasks related to assessment treatment planning and intervention:

**Assignment outline**

1. Provide a thorough biospychosocial assessment of the client system (see Hepworth et al text from SOWK 503 or Shea text from SOWK 501 for guidelines). DSM diagnosis is not necessary but may be included as relevant.
2. While the client system may have many concerns, identify one or two key concerns to be addressed via social work intervention (this may or may not include a diagnostic label, e.g., could be something general like “improve relationship with daughter” or more specific like “social anxiety disorder”). Summarize existing research on intervention with the identified concern(s). Include literature on arts-based and expressive interventions when available, but do not limit yourself to these. This section should include a minimum of 3-5 citations by different authors, and be as comprehensive as possible with regard to available interventions (rather than narrowly selecting one theoretical model). If research in this area is insufficient, describe your search attempts and then use clinical literature (e.g., book chapters) instead.
3. Develop a comprehensive treatment plan that addresses the key concerns you have identified. Include goals for other concerns that you have not chosen for a focus at this time (as evidence of your recognition of the need for those areas to be addressed concurrently or at some future point, as well). The treatment plan should be formatted similarly to:

|  |  |  |  |
| --- | --- | --- | --- |
| Goal  | Objective  | Intervention  | Outcome  |
| *Positively stated, broad capacity to develop*  | *More narrowly defined sub-goals that, when accomplished, will lead to goal achievement*  | *Social worker or client system activity that will lead to objective accomplishment*  | *Observable measure of objective accomplishment.*  |
| e.g., Improve social connections  |   |   |   |
|   | Establish and solidify rapport between client and social worker  | Parallel engagement in expressive arts or movement activity  | Client will demonstrate feelings of safety with clinician via relaxed posture, spontaneous verbal expression, and appropriate eye contact for 3-4 consecutive sessions  |
|   | Identify activities or experiences in which others with shared interests may be present  | Client will browse social media, library website, park district catalog, meetup and other resources to identify possible activities via which to meet others with shared interest. At least one of these will involve expressive arts or movement.   | Client will attend 2-3 activities and select at least one to attend 3-4 times.  |
|   | Develop ability to maintain conversation in social spaces  | Client and social worker will rehearse conversational skills in office setting.  | Client will practice conversing first with someone familiar, and then with someone new to them in public setting (e.g., coffee shop, store, museum, performance). Exchange will involve at least 3 back-and-forth interactions.  |
|   | Develop skill at initiating social activities  | Client and social worker will collaboratively identify someone client would like to get to know better non-romantically and evaluate possible options for engaging that person in a shared activity.  | Client will invite someone to engage in shared activity. If the person declines, client will return to social worker to identify another option.  |
|   | Manage social anxiety  | Client and social worker will identify coping strategies to use when anxiety is experienced by client in social settings, including but not limited to positive self talk, breathing exercises, mindful engagement with visual/aural/somatic environment  | Client will report back on which strategies were used and how effective they were after each new social experience  |
| Increase frequency of positive mood states  |   |   |   |
| Improve assertive communication skills with family members  |   |   |   |
| Enhance ability to healthily cope with negative emotions  |   |   |   |

At least one of the interventions for each goal should be arts-based or experiential and a rationale for arts-based and experiential interventions should be described in narrative form below the treatment plan, incorporating citations, **for a total minimum of 5 citations in the assignment.**

1. For the arts-based and experiential interventions, additionally identify:
	1. The resources required for each intervention (supplies, staff funding, transportation, permits for public art or performance, training for social worker, etc.)
	2. The feasibility of implementation of each intervention in a setting in which social workers typically serve (e.g., community agency, school, hospital, prison, extended care facility, etc.)
	3. Stakeholders in a social work setting who would need to be persuaded of the value of arts-based intervention, and/or how you would address any obstacles to implementation.
	4. Any mezzo or macro level issues relevant to the implementation of arts-based intervention (e.g., method of funding – grants, insurance, donations, etc.; qualifications or licensure needed; social justice issues affecting accessibility)
2. Conclude with a discussion of your preparedness to implement arts-based and expressive interventions with clients. (Each member of the group should submit #5 as an addendum to the paper.)
	1. Areas of confidence in arts-based and expressive interventions
	2. Areas in which confidence needs to be increased
	3. Plans for future professional development and training, including access and affordability

Please see Sakai for more information. Additional details will be provided via classroom and online communications.

**REQUIRED TEXTS**

There are no required textbooks for this course. All resources/readings/learning materials are available online within Sakai. Some art and musical materials are required; see announcement in Sakai.

**COURSE FEEDBACK & SYLLABUS REFERENCES**

**Course Feedback**

You will receive an email communication near the end of this semester with regard to your feedback for this course related to the content, assignments, instructor support, etc. Your feedback for each of your courses improves learning outcomes for students and the instruction process in the course. Your feedback is valuable and affects revisions to this course.

**COURSE OUTLINE**

**DATE, TIME, IN PERSON OR VIRTUAL**

**Module I: Arts Based and Experiential Approaches in Social Work Practice**

* Introductions & Course Overview
* Conceptual and empirical foundations of the broad interdisciplinary work that supports the use of arts-based and experiential approaches in social work practice.

**Objectives**

* Define arts-based and experiential approaches in social work and allied fields.
* Appreciate the history of arts-based and experiential approaches in social work and allied fields.
* Identify connections between arts-based and experiential approaches to social work practice theories and interventions covered in the MSW curriculum.
* Recognize and explore credentialing requirements for specific arts-based and experiential approaches to the practice of social work and allied fields.
* Describe the incorporation of arts-based and experiential approaches across the lifespan and with diverse populations.
* Reflect on personal learning and application of this content to student's social work practice

## Required Readings

Kelly, B. L., Lanza, C., Travis, R., & Ellis, T. (forthcoming). A vision for the use of arts in social work practice. In M. Sela-Amit & S. Cohen Conrad (Eds.) *Social Work and the Arts: Grounds for New Horizons.*

Magmasen, S. & Ross, I. (2023). [Your brain on art: How the arts transform us (pp. 3 - 96).](https://ebookcentral.proquest.com/lib/lucsystem/detail.action?docID=7206680) New York, NY: Penguin, Random House.

National Endowment for the Arts. (2019). Working on the spirit and the mind: The healing power of Arts. *NEA Arts: A Magazine of the National Endowment of the Arts*. [https://www.arts.gov/NEARTS/2019v1-working-spirit-and-mind-healing-power-arts](https://www.arts.gov/stories/magazine/2019/1/working-spirit-and-mind-healing-power-arts)

Nissen, L. B. (2019). Art and social work: History and collaborative possibilities for interdisciplinary synergy. *Research on Social Work Practice*, *29*(6), 698-707. [https://doi.org/10.1177/1049731517733804](https://journals.sagepub.com/doi/10.1177/1049731517733804)

Travis Jr, R. (2019). All Awareness and No Action: Can Social Work Leverage Creative Arts’ Potential? *Research on Social Work Practice*, *29*(6), 708-720. [https://doi.org/10.1177/1049731517735178](https://journals.sagepub.com/doi/10.1177/1049731517735178)

## Required Videos

Lee, L.Y & Jackson, S. (2015). The Legacy of Jane Addams [Video Recording]. *Chicago Humanities Festival.* <https://www.youtube.com/watch?v=EfycH8Ybhzo>

**Recommended Resources**

Flynn, M. L. (2019). Art and the social work profession: Shall ever the twain meet?. *Research on Social Work Practice*, *29*(6), 687-692. [https://doi.org/10.1177/1049731519863109](https://journals.sagepub.com/doi/10.1177/1049731519863109)

Kelly, B. L., & Doherty, L. (2017). A historical overview of art and music-based activities in social work with groups: Nondeliberative practice and engaging young people’s strengths. *Social Work with Groups, 40*(3). [https://doi.org/10.1080/01609513.2015.1091700](https://www.tandfonline.com/doi/full/10.1080/01609513.2015.1091700)

Majid, U., & Kandasamy, S. (2021). The rationales for and challenges with employing arts-based health services research (ABHSR): a qualitative systematic review of primary studies. *Medical Humanities*, *47*(3), 266-273. [http://dx.doi.org/10.1136/medhum-2020-011845](https://mh.bmj.com/content/47/3/266)

**DATE, TIME, IN PERSON OR VIRTUAL**

**Module II: Somatic approaches to social work practice**

* This module will cover a variety of body and movement-based interventions that can be used at the micro, mezzo and macro levels of social work practice.

**Objectives**

* Identify a range of somatosensory interventions to support micro, mezzo and macro goals in social work practice.
* Describe the ethical concerns raised by somatosensory interaction between client and clinician.
* Recognize applications of somatosensory across the lifespan and with diverse populations.
* Understand rationale and methods for incorporating yoga in mental health treatment.
* Integrate body-based interventions into work with clients who have experienced trauma.
* Explore the use of dance to promote social justice.

## Required Readings

Cantrick, M., Anderson, T., (2018). Embodying activism: Reconciling injustice through dance/movement therapy. *A*[*merican Journal of Dance Therapy, 40,* 191-201.](https://loyola-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=TN_springer_jour10.1007/s10465-018-9288-2&context=PC&vid=01LUC&search_scope=Library_Collections&tab=default_tab&lang=en_US)

Matherly, N. (2014). Navigating the Dance of Touch: An Exploration into the Use of Touch in Dance/Movement Therapy. [*American Journal of Dance Therapy, 36, 77–91*](https://luc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=cdi_proquest_journals_1698931628&context=PC&vid=01LUC_INST:01LUC&search_scope=MyInst_and_CI&tab=Everything&lang=en). https://doi.org/10.1007/s10465-013-9161-2

Niles, B.L., Mori, D.L., Polizzi, C.P., Kaiser, A.P., Ledoux, A.M., Wang, C. (2016). Feasibility, qualitative findings and satisfaction of a brief Tai Chi mind-body programme for veterans with post-traumatic stress symptoms. *BMJOpen,* *6*. [https://doi.org/10.1136/bmjopen-2016-012464](https://bmjopen.bmj.com/content/6/11/e012464)

Payne, P., Levine, P. A., & Crane-Godreau, M. A. (2015). Somatic experiencing: Using interoception and proprioception as core elements of trauma therapy. [*Frontiers in Psychology, 6*(93)](http://xhttps://luc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=cdi_doaj_primary_oai_doaj_org_article_aff0268686ce40848a6ea64d99ca27f4&context=PC&vid=01LUC_INST:01LUC&search_scope=MyInst_and_CI&tab=Everything&lang=en). https://doi.org/10.3389/fpsyg.2015.00093

Sullivan, Erb, M., Schmalzl, L., Moonaz, S., Taylor, J. N., & Porges, S. W. (2018). Yoga Therapy and Polyvagal Theory: The Convergence of Traditional Wisdom and Contemporary Neuroscience for Self-Regulation and Resilience. [Frontiers in Human Neuroscience, 12](https://luc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=cdi_webofscience_primary_000426254400001&context=PC&vid=01LUC_INST:01LUC&search_scope=MyInst_and_CI&tab=Everything&lang=en), 67–67. https://doi.org/10.3389/fnhum.2018.00067

Srinivasan, S.M. & Bhat, A.N. (2013). A review of “music and movement” therapies for children with autism: embodied interventions for multisystem development. *Frontiers in Integrative Neuroscience, 7*(22). [Https://doi.org/10.3389/fnint.2013.00022](https://www.frontiersin.org/articles/10.3389/fnint.2013.00022/full)

## Required Videos

Gray. (2020). [*Trauma and the moving body*](https://luc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=cdi_alexanderstreet_marcxml_AcademicVideoOnlinePremiumUnitedStatesASP5127879_marc&context=PC&vid=01LUC_INST:01LUC&search_scope=MyInst_and_CI&tab=Everything&lang=en). PESI Inc.

**Recommended Resources**

Basso, Satyal, M. K., & Rugh, R. (2020). Dance on the brain: Enhancing intra- and inter-brain synchrony.[*Frontiers in Human Neuroscience*](https://luc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=cdi_doaj_primary_oai_doaj_org_article_9c69901f50b84ef3a941263e1ea8b47b&context=PC&vid=01LUC_INST:01LUC&search_scope=MyInst_and_CI&tab=Everything&lang=en), 14, 584312–584312. [https://doi.org/10.3389/fnhum.2020.584312\](https://doi.org/10.3389/fnhum.2020.584312%5C)

Courtois, Christine A., and Julian D. Ford. Treating Complex Traumatic Stress Disorders : an Evidence-Based Guide. Guilford Press, 2009.

Petering, R., Barr, N., Srivastava, A., Onasch-Vera, L., Thompson, N. and Rice, E. (2021). Examining impacts of a peer-based mindfulness and yoga intervention to reduce interpersonal violence among young adults experiencing homelessness. *Journal of the Society for Social Work and Research, 12*(1), 41-57.

Van der Kolk. (2014). Learning to inhabit your body: Yoga. [*The body keeps the score : brain, mind, and body in the healing of trauma*](https://luc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma99213654816702506&context=L&vid=01LUC_INST:01LUC&search_scope=MyInst_and_CI&tab=Everything&lang=en). Viking.

**DATE, TIME, IN PERSON OR VIRTUAL**

**Module III: Aural and musical approaches to social work practice**

* This module will consider the role of aural and musical approaches to social work practice, across the lifespan and with diverse populations.

**Objectives**

* Understand the use of music therapies (including drumming, singing and songwriting) in social work practice.
* Understand the use of music and audio production (including studio work, audio documentary and digital storytelling) in social work practice.
* Recognize applications of music across the lifespan and with diverse populations.
* Identify the role of music in affect regulation, self-expression, relational connection and cultural experience.
* Explore sound and movement through performative activities.

## Required Readings

Clements-Cortés, A. (2020). Understanding the continuum of musical experiences for people with dementia. In S. Garrido Baird & J. Tamplin (Eds.) *Music and dementia: From cognition to therapy*. Oxford University Press. DOI:10.1093/oso/9780190075934.003.0001

Ho, P., Tsao, J.C.I., Bloch, L., Zeltzer, L.K. (2011). The impact of group drumming on social-emotional behavior in low-income children. *Evidence Based Complementary and Alternative Medicine, 2011,* 250708. <http://doi.org/10.1093/ecam/neq072>

Kelly, B. L. (2017). Music-based services for young people experiencing homelessness: Engaging strengths and creating opportunities. *Families in Society, 98*(1), 57-68. [https://doi.org/10.1606%2F1044-3894.2017.9](https://doi.org/10.1606/1044-3894.2017.9)

Lawrence, T. (2011). Disco and the Queering of the Dance Floor. *Cultural Studies*, *25*(2), 230-243. <https://doi.org/10.1080/09502386.2011.535989>

Oliveros, P. (2005). Deep listening: A composer's sound practice (xi - xxv). Self-published.

Travis, R., Rodwin, A. H., & Allcorn, A. (2019). Hip Hop, empowerment, and clinical practice for homeless adults with severe mental illness. *Social Work with Groups*, *42*(2), 83-100. <https://doi.org/10.1080/01609513.2018.1486776>

## Required Videos

Oliveros, P. (2015, Nov 12). The difference between hearing and listening. [Video file]. Retrieved from: <https://www.youtube.com/watch?v=_QHfOuRrJB8>

National Endowment for the Arts. (2019). Interview with Dr. Nina Kraus: Neurobiologist and director of the Auditory Neuroscience Laboratory at Northwestern University [Podcast]. Retrieved from: <https://www.arts.gov/audio/dr-nina-kraus>

**Recommended Resources**

Kelly, B. L. (2015). Using audio documentary to engage young people experiencing homelessness in strengths-based group work. *Social Work with Groups, 38*(1), 68-86. <https://doi.org/10.1080/01609513.2014.931665>

Malloch, S., & Trevarthen, C. (2018). The human nature of music. *Frontiers in psychology*, 1680. <https://doi.org/10.3389/fpsyg.2018.01680>

Travis, R. (2013). Rap music and the empowerment of today’s youth: Evidence in everyday music listening, music therapy, and commercial rap music. *Child and Adolescent Social Work Journal*, *30*(2), 139-167. [https://doi.org/10.1007/s10560-012-0285-x](https://link.springer.com/article/10.1007/s10560-012-0285-x)

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## Module IV: Dramatic and literary approaches to social work practice

* This module will consider the ways in which dramatic arts can empower diverse client systems and challenge oppressive narratives imposed by the self or others.

**Objectives**

* Review examples of the use of the performative arts to promote development, community engagement, and effect change.
* Recognize applications of performative arts across the lifespan and with diverse populations.
* Discover the ways that improv can be used to reduce social anxiety and encourage self-expression.
* Relate social work theory to the use of performative arts.

## Required Readings

Faigin, D.A. & Stein, C.H. (2015). Community-based theater and adults with psychiatric disabilities: Social activism, performance and community engagement. *American Journal of Community Psychology, 55*(1-2),148-163. <https://doi.org/10.1007/s10464-014-9695-6>

Fenge, L. A., Cutts, W., & Seagrave, J. (2017). Understanding homelessness through poetic inquiry: Looking into the shadows. *Social Work and Social Sciences Review*, *19*(3), 119-133. <https://doi.org/10.1921/swssr.v19i3.1194>

Homeyer, & Sweeney, D. S. (2017). [Sand Tray Therapy: A variety of approaches. In The Routledge International Handbook of Sandplay Therapy](https://luc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=cdi_informaworld_taylorfrancisbooks_10_4324_9781315656748_22_version2&context=PC&vid=01LUC_INST:01LUC&search_scope=MyInst_and_CI&tab=Everything&lang=en) (1st ed., pp. 328–338). Routledge. https://doi.org/10.4324/9781315656748-22 [Article summary](https://sakai.luc.edu/access/content/group/SOWK_689_001_2410_1234/M%C3%B3dulo%205/Sand%20tray%20handout.docx)

Khorana, S. (2021): How to make arts-based interventions appropriate for young refugees?: Towards a decolonial framework. *Journal of Youth Studies*. <https://doi.org/10.1080/13676261.2021.1929885>

Phillips Sheesley, A., Pfeffer, M., & Barish, B. (2016). Comedic improv therapy for the treatment of social anxiety disorder. *Journal of Creativity in Mental Health*, *11*(2), 157-169. <https://doi.org/10.1080/15401383.2016.1182880>

Wernick, L. J., Woodford, M. R., & Kulick, A. (2014). LGBTQQ youth using participatory action research and theater to effect change: Moving adult decision-makers to create youth-centered change. *Journal of Community Practice*, *22*(1-2), 47-66. <https://doi.org/10.1080/10705422.2014.901996>

## Required Videos

National Endowment for the Arts. (2019). Interview with Sam Pressler and Brian Jenkins, Founding Director and current Executive Director of Armed Services Arts Partnership [Podcast]. <https://www.arts.gov/audio/sam-pressler-and-brian-jenkins>

**Recommended Resources**

Blank, B.T. (2010). Theater processes therapeutic in drama therapy. *The New Social Worker.* Retrieved from: <https://www.socialworker.com/feature-articles/practice/Theater_Processes_Therapeutic_in_Drama_Therapy/>

Dutton, S. E. (2001). Urban youth development–Broadway style: Using theatre and group work as vehicles for positive youth development. *Social Work with Groups*, *23*(4), 39-58. <https://doi.org/10.1300/J009v23n04_04>

Hodges, C. E., Fenge, L. A., & Cutts, W. (2014). Challenging perceptions of disability through performance poetry methods: the ‘Seen but Seldom Heard’project. *Disability & Society*, *29*(7), 1090-1103. <https://doi.org/10.1080/09687599.2014.907775>

Reynolds, A. (2011). Developmental Transformations: Improvisational drama therapy with children in acute inpatient psychiatry, *Social Work with Groups, 34*(3-4), 296-309. <http://doi.org/10.1080/01609513.2011.558820>

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**Module V: Visual Approaches in Social Work Practice**

* This module will focus on the use of visual arts in micro, mezzo and macro practice in social work.

**Objectives**

* Identify a range of artistic media for use in social work practice.
* Appreciate the role of community arts, such as murals, in community development.
* Explore the application of the visual arts across the lifespan and with diverse and oppressed populations.
* Experiment with visual arts interventions and relate experience to potential intervention with client systems.
* Integrate and evaluate class material via daily reflection questions.

## Required Readings

Breiner, M.J., Tuomisto, L., Bouyea, E., Gussak, D.E., & Aufderheide, D. (2012). Creating an art therapy anger management protocol for male inmates through a collaborative relationship. *International Journal of Offender Therapy and Comparative Criminology, 56*(7), 1124-1143. <http://doi.org/10.1177/0306624X11417362>

Coholic, D., Schinke, R., Oghene, O., Dano, K., Jago, M., McAlister, H., & Grynspan, P. (2020). Arts-based interventions for youth with mental health challenges. *Journal of Social Work*, *20*(3), 269-286. <https://doi.org/10.1177/1468017319828864>

# Daher, N. (2020, Feb 19). How knitting enthusiasts are using their craft to visualize climate change. *Smithsonian Magazine.* **OR** Holson, (2020, Feb 22). Knitters chronicle climate change, one stitch at a time. [*The New York Times.*](https://www.nytimes.com/2020/02/22/climate/knitting-climate-change.html)

Malchiodi. C. (2012). Art therapy and the brain (Chapter 2) and Art therapy materials and methods (Chapter 3). *Handbook of art therapy* (2nd ed.) (pp. 17-41). Guilford Press.

Reilly, Lee, V., Laux, K., & Robitaille, A. (2021). Creating doorways: finding meaning and growth through art therapy in the face of life-threatening illness. [Public Health (London), 198, 245–251](https://luc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=cdi_proquest_miscellaneous_2570111171&context=PC&vid=01LUC_INST:01LUC&search_scope=MyInst_and_CI&tab=Everything&lang=en). https://doi.org/10.1016/j.puhe.2021.07.004

Roig-Palmer, & Pedneault, A. (2019). Promoting Higher Learning Through Artivism. [*Journal of Criminal Justice Education, 30*(1), 91–113.](https://luc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=cdi_crossref_primary_10_1080_10511253_2018_1439514&context=PC&vid=01LUC_INST:01LUC&search_scope=MyInst_and_CI&tab=Everything&lang=en) https://doi.org/10.1080/10511253.2018.1439514

## Required Videos

Hayes. (2020). [Telehealth for teens, parents and groups : art therapy techniques to reduce anxiety and depression.](https://luc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma99213880877802506&context=L&vid=01LUC_INST:01LUC&search_scope=MyInst_and_CI&tab=Everything&lang=en) PESI Inc.

**Recommended Resources**

Lombardi, R. (2014). Art therapy. In E. Green, A.A. Drewes, & Liefer, A. (Eds.) [*Integrating expressive arts and play therapy with children and adolescents* (1st ed.) (pp. 41-66).](https://luc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma99213557340402506&context=L&vid=01LUC_INST:01LUC&search_scope=MyInst_and_CI&tab=Everything&lang=en) Wiley.

Huss, & Samson, T. (2018). Drawing on the arts to enhance salutogenic coping with health-related stress and loss. [*Frontiers in Psychology,* *9*, 1612–1612](https://luc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=cdi_doaj_primary_oai_doaj_org_article_90be0dc22ee54188bd8e544703fbee78&context=PC&vid=01LUC_INST:01LUC&search_scope=MyInst_and_CI&tab=Everything&lang=en). https://doi.org/10.3389/fpsyg.2018.01612

Smith, D. J., Green, A., Nutter, S., Kassan, A., Sesma-Vazquez, M., Arthur, N., & Russell-Mayhew, S. (2021). “I Am More than My Country of Origin”: An Arts-Based Engagement Ethnography with Racialized Newcomer Women in Canada. *The Qualitative Report*, *26*(12), 3834-3869. <https://doi.org/10.46743/2160-3715/2021.4798>

**DATE, TIME, IN PERSON OR VIRTUAL**

**Potluck and arts-based responses to the course**