

Integrating the Arts in Rehabilitation

Calendar Description

Principles, theories and applications of creative art techniques with varied populations. Of particular interest to rehabilitation practitioners working with persons who present behavioral challenges.

Content/Objectives

- Issues relating to individuals with disabilities pertaining to creative arts in rehabilitation
- Historical development of the creative arts as therapy
- Skills and techniques associated with creative arts to assist rehabilitation practitioners with individuals and groups

Outcomes/Competencies

- Demonstrates knowledge of use of creative arts in the rehabilitation field
- Identifies appropriate use of creative arts with various groups

Assignments

Class Participation	25%
Case Presentation	25%
Class Presentation	25%
Research Assignment	25%

Resources

Warren, B. Ed. (3rd Ed.) (2008). *Using the Creative Arts in Therapy: A Practical Introduction*. London: Routledge.

Reading Package: CORE 591.02 L20

(Both these items are available through the University Bookstore.)

PRECOURSE READING REQUIREMENTS:

STUDENTS ARE REQUIRED TO READ THE FIRST THREE CHAPTERS OF THE WARREN TEXT AND THE COMPLETE READING PACKAGE PRIOR TO CLASS ATTENDANCE.

Details for current course offerings are available at: www.crd.s.org

Instructor and Course Information

COURSE: CORE 591.02	INSTRUCTOR: Ruth Bieber
TERM: Spring 2011	TELEPHONE: TBA
SECTION: L02/B02	FAX: TBA
TIME/DATE: June 4 th & 5 th of 2011 9am-5pm June 17, 18, & 19 of 2011 Friday 6pm-9pm, Sat & Sun 9am-5pm	EMAIL: rbieber@ucalgary.ca
LOCATION: EDT 1220A	OFFICE HOURS: By appointment

Details of Assignments

1) Class Participation

Value 25%

Students are expected to attend all sessions in this course due to its highly experiential nature. Grade points will be deducted as a result of lack of participation. Makeup assignments are an option, but not recommended. Punctuality is an expectation.

2) Group Assignment (Behaviour in Context Model)

Value 25%

This group assignment (written and presented) is an investigation of a "single behavior" utilizing the Behavior in Context Model. The written cases should include:

- basic demographics of the individual exhibiting said behavior will be required (please respect confidentiality)
 - observational opportunities of the individual exhibiting said behavior
 - observations after implementation of the behavior in context model
 - examination of your attitude towards the behavior will act as the conclusion of this assignment
- Note:** Ideally the behavior you choose for investigation is one which you normally find challenging to observe.

All elements of the Behaviour in Context Model as described in class will be graded. i.e.: Context, Disabling Condition, Function

Research and referencing are a vital expectation of this assignment.

(4-6 double spaced typed pages.) This assignment will be a group project with the findings being presented to the class during the evening of the due date (one written assignment per group required).

Due: June 17, 2011

3) Class Presentation – June 19, 2011

Value 25%

Students have a choice of working individually, or in partnership to do research on a creative /expressive art form together with a corresponding author/practitioner noted for his/her work in chosen art form. Students will provide basic demographics about the author/practitioner as well as factors which have influenced his/her work; for example:

- theoretical trends in psychology such as psychoanalysis, behavioral, humanist, feminist, etc.
- political trends or paradigm shifts such as world wars, deinstitutionalization
- personal experience; for example, disability, school experiences, etc.

The student(s) will then lead class members through an activity. The activity is in relation to the art form which they have chosen to research. The rationale for the activity must be given (e.g. Seniors in a residential facility were asked to share a story about their past in order to facilitate group cohesion.)

Presenters will be graded on presentation content as well as their successful group facilitation skills. Remember, creativity is of the essence.

Please provide a written outline of your presentation complete with activity details and rationale along with brief commentary about your chosen practitioner. (1 – 2 pages)

4) Research Assignment

Value 25%

In conjunction with the class presentation, students will submit a research assignment which addresses the points mentioned in the Class Presentation outline (see assignment 3 above) and elaborate upon them.

- a) Length: 5 to 6 pages, typed, double spaced.
- b) A minimum of three references must be consulted and cited.
- c) Personal insights from and reflections on course material should be included.
Your opinions count. (these reflections can be group or individual but must refer to the course as a whole as well as specific insights gained from specific group project.)

Due June 21, 2011

ASSIGNMENT DUE DATES

June 17, 2011 – Group Assignment (Case study)

June 19, 2011 – Class Presentation

June 21, 2011 – Research Assignment

Course Content

The course is part seminar and part practical workshop with a heavy emphasis on each practitioner's experiential contributions.

Course Outline

I The Disabled Person in Society.

- a. Who is disabled?
- b. The creative arts and their applications: philosophical and practical

II. The Contextual/functional Nature of Behaviour as it Relates to Persons with Disabilities

- a. Assessing behaviour and its meaning for individuals
- b. Reframing behaviour as tools for understanding personal dynamics
- c. How can the creative arts be used to channel negative emotions/behavior

III. Why the Creative Arts?

- a. Practical and theoretical investigation of the creative arts (drama, music, dance, visual art, storytelling)
Exploration of skills learned in the course with groups of disabled people
- b. Ethical and professional considerations: "A" versus "a" arts as well as the implications of credentials

IV. Mobility, movement and dance

- a. Body image and breathing for movement work
- b. Practical approaches to fulfilling body potential and full mobility
- c. Contact work: balance, trust and contact dance
- d. Group work
- e. Adaptations for specific disabilities: paraplegia, visual impairments, etc.

V. The Uses of Games

- a. The importance of game forms in rehabilitative settings and therapy. A starting point for creative expression.
Practical exploration of different types of games:
 - (i) To control aggression
 - (ii) To promote body awareness and control
 - (iii) To develop social skills and help problem solving
 - (iv) To develop language
 - (v) How to adapt games and exercises for different ages and levels of ability

VI. Projective Techniques in Creative Arts

- a. The value of projective techniques for teaching social skills, solving problems and helping alleviate emotional problems
- b. Practical exploration of specific techniques and problems involved in their use:
 - (i) Role play
 - (ii) Brainstorming
 - (iii) Empty chairs, role reversals, etc.
 - (iv) Sculpting
 - (v) Guided fantasy

VII. Performance and the Disabled Person

- a. Examination of the differences between performances by, and/or about disabled people.
- b. Examination of theatre companies which present material relating to disability, e.g.: the potential for disabled actors and the power of performance for the disabled person.

VIII. The Visual Arts as Soul Expression

- a. The value and enjoyment of experimenting with colour and form will be discussed and experienced.

IX. Exploration of Sound and Music

- a. The benefits and influence of sound and music will be discussed and explored.

X. Leadership

- b. Promoting a consumer leadership in creative arts
- c. The roles and responsibilities of: Rehabilitation practitioner, therapist, educator, facilitator
 - (i) Integrating medical concerns in creative arts experiences
 - (ii) Roles of creative arts therapists and play therapists
 - (iii) Working in educational settings

XI. Simulations and Practical Work with Disabled People to Apply Skills from the Course

Practical sessions simulating specific disabilities to facilitate discussion of relevant issues facing the disabled individual involved in the creative arts.

Schedule of Activities

Please read to ensure that you have necessary materials for each session.

Due to the experiential nature of this course it is essential that all students participate fully in all activities and discussions as opposed to taking an observational role.

Day 1 A.M.

1. Theory and practice/Why the Creative/Expressive Arts in Rehabilitation?
2. Theory and Practice/Behaviour in Context Model.

Lecture Format

Day 1 P.M.

1. Theory and Practice/Dramatic/Theater Arts in Rehabilitation (highly experiential; as for all sessions in this course students are advised to wear loose, comfortable clothing).

Day 2 A.M.

1. Theory and Practice/Creative Expression through Story Telling in Rehabilitation (highly experiential; students are requested to bring a treasured object which they must be prepared to talk about. *Note:* breakable objects are not advisable).

Day 2 P.M.

1. Theory and Practice/Creative Expression through Movement/Dance in Rehabilitation (highly experiential; students are requested to bring blankets and/or other warm clothing to lie on for comfort during relaxation exercise (optional), as well as maintain warmth. Also, bring a blindfold or scarf for covering the eyes).

Day 3 (Evening Only)

1. Students will present their findings from case study using the behaviour in context model (group presentation format). The written assignment is also due.

Day 4 A.M.

1. Theory and Practice/Creative Expression through Music in Rehabilitation (highly experiential; since last session students will have created their own musical instrument/noisemaker, may be as simple as a decorated box of macaroni, but certainly not limited to this).

Day 4 P.M.

1. Theory and Practice/Creative Expression Through the Visual Arts in Rehabilitation (highly experiential; students are requested to consider one of the two following options: a) bring personally owned colours; pastels, crayons, felts, etc., to be shared with other students as well as art paper, or b) a small donation received from each student for the purchase of art supplies). Students are also requested to bring a scarf or blindfold.

Day 5

1. Class presentations.

Marking Scheme

95 – 100	A+	80 – 84	B+	65 – 69	C+	50 – 54	D+
90 – 94	A	75 – 79	B	60 – 64	C	45 – 49	D
85 – 89	A-	70 – 74	B-	55 – 59	C-	Below 44	F

NOTE:

The last day to change/register for courses and pay balance of fees for the Spring session is May 20, 2011. The last day to withdraw is June 24, 2011.

All assignments will be held at the Community Rehabilitation and Disability Studies office for only one (1) year after the last day of term.

Academic Accommodation: Students with a disability, who require academic accommodation, need to register with the Disability Resource Centre <http://www.ucalgary.ca/UofC/Others/DRC> MC 295, telephone 220-8237. Academic accommodation letters need to be provided to course instructors no later than fourteen (14) days after the first day of class. ***It is a student's responsibility to register with the Disability Resource Centre and to request academic accommodation, if required.***

IMPORTANT: Intellectual honesty is the cornerstone of the development and acquisition of knowledge and requires that the contribution of others be acknowledged. Consequently, plagiarism or cheating on any assignment is regarded as an extremely serious academic offence. Students should examine sections of the University Calendar that present a Statement of Intellectual Honesty and definitions and penalties associated with Plagiarism/Cheating/and Other Academic Misconduct.

Purchasing a Textbook from the University of Calgary Bookstore:

- Shop On-line www.calgarybookstore.ca/ Click on --> Shop On-line; Click on --> Textbooks; Follow the directions.
- Order by Phone: (403) 220-5937; Toll Free: 1-877-220-5937
- In Person: Go to the University of Calgary Bookstore, MacEwan Student Centre, Room 155, 2500 University Drive NW, Calgary, AB T2N 1N4