

PSYO 480N
Creative Processes and Therapies
2017 Winter Term 2 Course Outline

Professor: Liane Gabora

Location: FIP139

Day & Time: Mon & Wed 11:00 AM – 12:30 PM

Professor Contact Information:

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Office hours: Office hours: Monday 12:30 – 1:30 PM and Wednesday 9:30 – 10:30 AM or by appointment

Readings

Neilsen, P., King, R., & Baker, F. (2016). *Creative arts in counseling and mental health*. Thousand Oaks, CA: Sage.

Additional readings are chosen by students and shared with the class as per the instructions below.

Prerequisites

Six credits of 200-level psychology. PSYO 317 is strongly recommended. If you do not have the prerequisites please speak with the professor at your earliest convenience. Students who remain in the course without written consent of the professor will fail the course.

Course Description and Objectives

This course provides in-depth exposure to experimental and theoretical approaches through which psychologists investigate the interplay of internal and external factors involved in the creative process, focusing in particular on creative therapies (art therapy, music therapy, drama therapy, and writing therapy), as well as the transformative potential of the arts beyond clinical settings, for society at large. It is hoped that by the end of the course students will possess a deeper understanding of how the creative process works, how it can be studied, how psychological theory can inform creative activities, and how creative activities can be beneficial in clinical settings and beyond. Course content will be tailored to the particular interests and/or creative pursuits of individuals in the class.

Format

Each week (more or less) will focus on a different aspect of the psychology of creativity and/or creative therapies or transformative effects. Your participation in class discussions is expected. Each class will consist of

- (1) A presentation by the instructor or a class member (which may include a class activity)
- (2) Position paper by class member
- (3) Discussion
- (4) Occasionally, a guest speaker, or a game that explores your creativity, as individuals or groups

Evaluation

Presentation: 35% (May include a class activity)

Position Paper: 25% (Read aloud in class and submit hardcopy in subsequent class)

Class Participation: 15% (Insightful discussion and commentary)

Take-home Final Exam: 25% (Comprehensive; Given out last day of class; due one wk later)

Choosing and Sharing an Article

You are not obliged to choose a chapter of the textbook as the subject of your presentation. You may, alternatively, find an article published in a scholarly journal that concerns either (1) some aspect of the psychology of creativity, (2) creative therapies, or (3) the transformative impact of the arts. Once you have chosen an article, bring it to my office hours or email it to me to preview. (It may be helpful to know that EBSCO offers an “email” tool in the right sidebar of the article abstract page that enables you to email the article to one other person.) Once I have approved the article,

make it available to the other students in class, using whatever method works best for you. Here are some methods you may not know about:

- You can provide a citation and classmates may search Summon for the article.
- You can create a direct persistent link for the article. Follow the directions on this EBSCO purl tutorial at http://www.ubc.ca/okanagan/library/_shared/assets/EBSCO17850.pdf from UBC Okanagan Creating Persistent Links (purls) webpage.
- You can send an email to Sherri Savage sherri.savage@ubc.ca and she will create the link for them. You then email or post the citation or link in the class website.
- Another option is to export a citation to RefWorks but this can be glitchy and may provide more hindrance than assistance. To create a link to the article you choose for the class to access, see: <http://www.ubc.ca/okanagan/library/help/creatinglinks.html>

Policy Concerning Late Assignments or Exams

If the date for a presentation, position paper, or final take-home exam is missed, the mark for it will be reduced by 3% for each calendar day (or part thereof) it is late. If it is submitted late due to illness, the student will be required to provide a doctor's note and I MUST be contacted before the due date. If I am not available, please send me an email that includes your reason and a phone number where you may be reached.

Policy Concerning Computers

Computers are allowed in the classroom on a tentative basis. If I see or hear of anyone using their computer for Facebook, email, or *anything other than taking notes*, the privilege of using a computer in class will be withdrawn for everyone.

Disability Services

If you require disability-related accommodations to meet the course objectives, please contact the Coordinator of Disability Resources located in the Student Development and Advising area of the student services building. For more information about Disability Resources or academic accommodations, please visit the website at: <http://web.ubc.ca/okanagan/students/disres/welcome.html>

Academic Integrity

The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply if the matter is referred to the President's Advisory Committee on Student Discipline. Careful records are kept in order to monitor and prevent recurrences. A more detailed description of academic integrity, including the policies and procedures, may be found at <http://www.calendar.ubc.ca/okanagan/index.cfm?tree=3,54,111,959>. If you have questions about how academic integrity applies to this course, please consult your professor.

Presentations

Presentations should cover the content of the chapter or article in a clear and interesting manner, relating it where possible to previous discussion topics, and potentially (although not necessarily) go beyond the content of the chapter or article using your own interests and experiences as examples, or that of people you know or learn about. Presentations may include a class activity (but only if it is directly relevant). They may be done with a partner, but if you do it with a partner you must do two of them. Suggested duration: 20-30 minutes per person, followed by question and answer or discussion. *If you do it with a partner, both of you must be present for the presentation*, although it is ok if only one person does the actual presentation (so long as the other person does something else to make up for it). If it is in

powerpoint, please upload the .ppt file to the class website. Have fun with it, and make it fun for the class! Note: If you are not happy with how the first one goes you may do another one but only if there is an opening left.

EVALUATION CRITERIA FOR PRESENTATIONS

CONTENT

- Did the presenter(s) either cover the most important points in the article or use the article as a departure point for elaborating on a particular aspect of the material?
- Was the presentation well researched? Has effort been invested?
- Does the presentation give evidence of *knowledge and understanding* of theory and research in the field, as well as ability to *think critically* about theory and research in the field, in a manner that is penetrating, nuanced, and objective?
- Did the presenter go beyond the obvious and present thoughts, insights, or findings that are surprising or provocative?
- Was the content provided at a level that your classmates could understand and learn from it? Was the learning process fun, interesting, and enjoyable?
- If experimental results are presented are they presented in sufficient detail that we really understand how the researchers came to the conclusions they came to?
- Is the research presented critically; did the presenter evaluate the pros and cons of the method used and suggest directions for further research?
- Are names and dates provided after key findings—e.g., (Smith, 1999)—as well as listed at the end?

STYLE

- Is the presentation style engaging?
- Does the speaker come across as interesting? Genuine? Passionate about the topic?
- Is eye contact made?
- Does the speaker speak quickly, slowly, or at a speed that is easy to follow?
- Does the speaker speak loud enough to be heard throughout the room?
- Are the presentation materials stimulating? Easy to understand? Cluttered? Does the writing stand out against the background, or is it legible? Creative?
- Are any directions given in a manner that is easy to follow?
- Did the class have fun? Did they learn something about creativity? Did they ask questions – did it inspire discussion?
- Was the presentation well organized?
- Did the presentation style match and augment the content?

WHAT WORKED PARTICULARLY WELL

Here I tell you about something about the presentation that was particularly effective.

SUGGESTIONS

Here I tell you about something about the presentation that did not work so well or could use improvement.

OVERALL

Here I tell you what I felt to be the overall impression of the presentation on the listener.

I give the presentation a tentative mark after it is presented but I do not show the mark to the student at that time because it is subject to change. I wait until the end of term to finalize the presentation marks.

POSITION PAPERS

After each presentation, another student will present a position paper—i.e., commentary—that is read aloud, and that takes a stand or elaborates on some aspect of the topic covered in the presentation. Position papers should be approximately 1000 words (approximately 4 pages). They are potentially modified using feedback from the professor and the class, prior to final submission. It is not necessary, but you are encouraged to incorporate personal experiences, the experiences of friends or family, or use articles in peer-reviewed journals that you find using PSYC-info or Google Scholar. Please type the position paper double-spaced, 12-point font, and use APA (American Psychological Association) format for references. It **MUST** be grammatically correct, and will be assessed for content, accuracy, clarity, originality, and strength of arguments. ***They are due to be read aloud the day of the relevant presentation and the final form is due for submission by the next class (usually one week later). Each student will contribute one position paper.***

INSTRUCTIONS

- Read the paper that you are providing a position paper on, jotting down your initial thoughts and impressions.
- Choose one or two aspects that particularly interest you or that you believe merit discussion, investigation, or critical reflection (You are not obliged to comment on the entire article).
- Elaborate into a paper of approximately 1000 words. You may analyze a particular topic or research approach or finding or take a stance on a particular issue.
- You are encouraged (but not required) to do independent research that goes beyond the material in the article (for example, to read one or two other recent journal papers on the topic).
- Proofread and read aloud to yourself to make sure that it is not worded in an awkward manner and that it is free of spelling and grammatical errors.
- After presenting it to the class, use any relevant discussion and feedback to elaborate on the paper
- List references at the end in APA (American Psychological Association) format; there must be at least a few scholarly references (e.g., academic journal articles).
- Cite direct source of literature; do not cite someone who discussed the study but the person who did the study
- Must be submitted in hardcopy one week after it was read aloud in class. You should also submit it in electronic format through the class website on the same day.
- Do not call your electronic file 'Creativity.doc'. Electronic files must be labeled in the following format: Last name _ first name _ PSYO480N_commentary.doc

EVALUATION CRITERIA

Content will be evaluated for:

- Accuracy (Is the information factually correct?)
- Evidence of knowledge and understanding of theory and research in the field
- Evidence of ability to think critically about theory and research in the field and/or apply theory and research to actual situations
- Depth (Are the arguments superficial, or do they go beyond the obvious to explore issues in a manner that is penetrating, nuanced, and objective?)
- Strength of arguments (Are arguments well-founded? Are convictions theoretically grounded and/or backed up by evidence from the literature?)
- Clarity (Is the information clearly explained?)
- Organization (Is it structured in a logical, coherent manner? Are the arguments ordered such that each one builds on or follows naturally from the one that preceded it?)

- Is there evidence of independent thinking?
- Is there evidence of independent research (such as references to scholarly journal articles and/or other relevant materials)?

Style and formatting will be evaluated as follows:

- Is it in APA format, with a title page including title, name, student number, name of class, and the phrase 'Position paper', and references properly listed at the end?
- Is it in *Times New Roman* 12-point font?
- Is it double-spaced with right-hand margins not justified?
- Is it approximately 1000 words (= about 4 pages of double-spaced *Times New Roman* 12-point font type including cover page and references page)
- Is it readable or does it sound awkward? Does it flow well?
- Is it free of spelling and grammatical errors?

TENTATIVE SCHEDULE

Date	Chapter / Article	Presenter	Commentator
Jan 3	INTRODUCTION TO THE CLASS		
Jan 8	<u>Confirmed</u> Guest Speaker: David Copp, Director of Dakota's Comedy Club (Comedian)		
Jan 10	<u>Confirmed</u> Guest Speaker: Dr. Jon Corbet, Creative Studies (Media Artist)		
Jan 15	<u>Confirmed</u> Guest Speaker: Professor Aleksandra Dulic, Creative Studies (Media Artist)		
Jan 17	Ch. 1 A theoretical framework for creative arts in recovery	Dr. Gabora	
Jan 22	<u>Confirmed</u> Guest Speaker: Harold Rhenisch (Writer)		
Jan 24	Ch. 3: Lived experience: Visual art and music in recovery		
Jan 29	Ch. 6: Visual arts: The place of the art exhibition in mental health recovery		
Jan 31	Ch. 7: Creative writing: Literature review and evidence-based research		
Feb 5	Tentative Guest Speaker: Graduate Student in Creative Writing		
Feb 7	Ch. 8: Creative writing: a practice-based account of designing and facilitating life-writing workshops for a group with severe mental illness		
Feb 12	FAMILY DAY		
Feb 14	SPRING BREAK		
Feb 19	Tentative Guest Speaker: Jim Copeman (Drummer)		
Feb 21	Gabora, L. (2016). The creative process at work in musical composition: An introspective account. In Hans-Joachim Braun (Ed.) <i>Creativity: Technology and music</i> (pp. 131-141). Frankfurt / New York: Peter Lang. https://arxiv.org/pdf/1610.02471v1.pdf	We will go to UNC200 for piano portion of example of Final Exam Alternative	Discussion
Feb 26	<u>Confirmed</u> Guest Speaker: Professor Briar Craig, Creative Studies (Artist)		
Feb 28	Gabora, L. (2016). Clinical and educational applications of LIVEIA: An immersive visualization environment. In		

	<i>Proceedings of International Psychological Applications Conference and Trends (InPACT2016)</i> . Lisbon, Portugal: World Institute for Advanced Research and Science. https://people.ok.ubc.ca/lgabora/papers/conf_papers/Gabora-INPACT.pdf		
Mar 5	Tentative Guest Speaker: Maytawee (Mandala Movement Dance Instructor) WEAR COMFORTABLE CLOTHING http://www.maytawee.ca/art-of-healing/sacred-dance-mandala-movement/		
Mar 7	Ch. 9: Music therapy and mental health recovery: what is the evidence?		
Mar 12	Tentative Guest Speaker: Professor Denise Kenney, Creative Studies (Theatre)		
Mar 14	Ch. 10: Music: The Interface of music therapy and psychotherapy with adolescents		
Mar 19	Ch. 11: A dance/movement therapy recovery model: engagement in stages of change		
Mar 21	Ch. 13: Applied theatre for mental health: Literature review and evidence-based research		
Mar 26			
Mar 28	Ch. 14: Respect yourself drama education program in practice		
Apr 2			
Apr 4	LOOSE ENDS AND HANDING OUT OF FINAL EXAM		