

Expressive Media Collection



Judith A. Rubin, Founder

Expressive Media Film Library

EDUCATOR'S GUIDE

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CAAHEP/ACATE and NBCC Content Areas

Below are suggestions of how Expressive Media films can be incorporated into CAAHEP/ACATE (Commission on Accreditation of Allied Health Education Programs/Accreditation Council for Art Therapy Education) or NBCC (National Board of Certified Counselors) teaching content areas, followed by other general descriptive categories of coursework. Many films will fit into multiple categories. Since films are continually being added to the library, this is only a partial listing and will be updated

History and Theory of Art Therapy

- *A Time to Dance: The Life & Work of Norma Canner*
- *Art as Transformation: The Life and Work of Shaun McNiff*
- *Art Therapy Has Many Faces*
- *Art Therapy: A Classic Film by UK Pioneers (Diane Waller & Tessa Dalley)*
- *Art Therapy: The Healing Vision (A film by Bob Ault)*
- *Between Beauty & Insanity: The Art Collection of Doctor Prinzhorn*
- *Don Jones: Passionate Preacher of the Power of Art*
- *Don Seiden: Pioneer Art Therapist*
- *Edith Kramer: Art Therapy's Muse - Parts I & II (Films about EK) & III (Clinical Work)*
- *Founders & Foundations: Art Therapy in America (Beginnings & Visionaries)*
- *Harriet Wadeson - a Prolific Pioneer*
- *Integrating the Arts in Therapy: A Weekend with the Pioneers (Sharon Chaiklin, Clive Robbins, Eleanor Irwin, Judith Rubin, Peggy Heller, Eliana Gil - 6 hrs.)*
- *Janie Rhyne: Gestalt Art Therapy*
- *Kestenberg Movement Profile)*
- *Les Couleurs Du Silence: Gugging House of Artists (Commentary by Randy Vick)*
- *Mildred Lachman Chapin: Artist & Art Therapist*
- *Natalie Rogers: Expressive Arts Therapy*
- *Rawley Silver: Artist & Art Therapist*
- *Sandplay: A Film with Dora M. Kalff*
- *The Acoustic Memory Project (Bruce Moon's Tribute to Art Therapy Pioneers)*
- *The Story of Child Art Therapy in the United States*
- *Three Films About Outsider Artists (Commentary by Randy Vick)*
- *Three Two California Art Therapy Pioneers (Helen Landgarten & Maxine Junge)*
- *Two Art Therapy Pioneers of Color (Cliff Joseph & Georgette Powell)*
- *Wheel Art: An Inspired Idea*
- *Wheels of Diversity in Art Therapy: Pioneers of Color*
- *Yes You Can! Mickie McGraw & The Art Therapy Studio*

Professional Orientation, Ethical, and Legal Issues

- *Creativity & Coping: When the Therapist is Ill (Harriet Wadeson, Laura Greenstone, Michael Franklin)*

Materials and Techniques of Art Therapy Practice

- *Meaning of Mandalas (Susanne Foster Fincher)*
- *Puppet Dramas for Substance Abuse (Maryann Shaughnessy)*
- *Sesame: Drama & Movement Therapy*
- *Simple Animation for People with Chronic Mental Illness (Four Films)*
- *Some Different Art Therapy Methods (Origami, Internet, Speech Tx & Art Tx)*
- *Symbolic Healing: A Personal Journey (Suzanne Lovell)*
- *Through the Veil: The Story of Touch Drawing (Deborah Koff-Chapin)*
- *Transformation through Art: A Personal Journey (Patricia Waters)*
- *Wheel Art: An Inspired Idea (Lesley Achitoff)*

Creativity, Symbolism, and Metaphor

- *Dancing on Blood (Arthur Robbins)*
- *Finding the Gold Inside: Alchemy for Urban Youth*
- *Meaning of Mandalas (Susanne Fincher)*

Group Work

- *Women's Rites & Bodyspeaks: Expressive Arts Groups for Growth*
- *Art Therapy IS . . . Two Therapy Groups for Those with Chronic Mental Illness (Lore Baer)*
- *Arts in the Environment: A Study of Group Process in the Natural World (Norma Canner)*
- *Couples ADHD Art Therapy Group (Diane Safran)*
- *Expressive Arts Therapy Groups (Two with Adolescents, Two with Adults)*
- *Finding the Gold Inside: Myth, Music and Urban Youth*
- *Group Art Therapy: Adolescents with ADHD (Diane Safran)*
- *Looking for Me & Still Looking (Janet Adler)*
- *Parent-Child-Dyad Art Therapy Groups (Lucille Proulx)*
- *Studio Art Therapy Group in a Military Hospital (Paula Howie)*

Art Therapy Assessments

- *Couples: Two Art Evaluations (Harriet Wadeson & Carole Kunkle-Miller)*
- *Drama Therapy: The Miniature Toy Interview (Eleanor Irwin)*
- *Family Art Evaluation + Follow-up + Grand Rounds Presentation (Patti Ravenscroft & Mari Fleming)*
- *The Diagnostic Drawing Series (DDS): An Interview with Barry M. Cohen*
- *The Family Puppet Interview*
- *The Making of a Scribble (Mala Betensky) (Comments by Aina Nucho & Sondra Geller)*
- *Two Family Art Evaluations (Judith Rubin)*
- *Ulman Personality Assessment Procedure (Elinor Ulman, Bernie Levy with comments by Michael Franklin)*
- *Ulman Personality Assessment Procedure (Gladys Agell)*

Human Growth and Development

- *Art as Therapy for Older Adults*
- *Art Therapy in the Public Schools (Janet Bush)*
- *Brief Art Therapy with a College Senior [4 Sessions-Sondra Geller]*
- *Drama Therapy with Children (2 Films by Eleanor Irwin)*
- *Individual Art Interviews with Adolescents (Judy Rubin)*
- *Lessons from Mister Rogers' Neighborhood*
- *The Arts as Therapy for Children*
- *Trauma & Attachment Issues: Shasmine at ages 6, 14, and 30 (Gussie Klorer)*

Helping Relationships and Applications

- *Art & Drama Therapy: Child Life Inservice Workshop (Ellie Irwin & Judy Rubin)*
- *Art Interviews by Child Psychiatrists (Robert Coles, Ralph Rabinovitch & Sara Dubo)*
- *Arts Interviews with Four Young Women (Myra Levick, Carole Kunkle-Miller, Rose Perla)*
- *Art Programs for Individuals with Disabilities (Creative Growth, Art Therapy Studio, etc.)*
- *Art Therapy for Individuals Living with AIDS & Cancer (Ellen Urbani)*
- *Art Therapy for Youngsters in School & in the Community*
- *Art Therapy in a Military Hospital (Paula Howie & Donna Betts)*
- *Art Therapy in the Public Schools (Janet Bush - Miami-Dade Program + 2 Interviews)*
- *Art Therapy for Two Adults with Physical Disabilities (Mickie McGraw & Ashok Shah)*
- *Arts Therapies for Children with Disabilities in School (Two Programs, Three Modalities)*
- *Arts Therapies as Crisis Intervention (Robert Landy, Laura Loumeau-May, Team In CA)*
- *Clinical Art Therapy with the Family (Helen Landgarten, Shirley Riley, Maxine Junge)*
- *Dance Therapy Workshops (Norma Canner & Penny Lewis)*
- *Focusing Oriented Arts Therapy (Laury Rappaport)*
- *Individual Art Interviews with Adolescents (Judy Rubin)*
- *Individual Art Therapy in Cancer Care (Elizabeth Stone Matho – 2 sessions a year apart)*
- *Individual Art Therapy in the Hospital (Mildred Chapin & Andrea Ramsey)*
- *Individual Art Therapy - Neurologically Impaired Youth (Seigel, Boenig, Kunkle-Miller)*
- *Same Child Seen by 2 Art Therapists: Interviews & Grand Rounds Discussions (Edith Kramer & Judy Rubin with commentary by Gussie Klorer)*
- *Voices from Inside: Women Prisoners & their Children Speak Out (Katrina Epperlein)*
- *With Eyes Wide Open (by Laurence Becker about Richard Wawro)*

Psychopathology and Diagnosis

- *Between Beauty & Insanity: The Art Collection of Doctor Prinzhorn*
- *Instinctual Trauma Response (ITR) Method (Linda Gantt – Session + Commentary)*
- *William Kurelek's The Maze*

Psychological and Counseling Theories

- *Dancing on Blood (Arthur Robbins)*
- *Empathy, Neurology & the Creative Brain (Alice Flaherty)*

- *Focusing-Oriented Arts Therapy: Introduction + Client Demonstration (Laury Rappaport)*
- *Gestalt Art Therapy (Two Films about Janie Rhyne)*
- *Gestalt Art Therapy Group: A Personal Mythology Perspective (Selma Ciornai)*
- *Gestalt Child Therapy: Three Individual Sessions (Violet Oaklander)*
- *Trauma Centered Psychotherapy (Hadar Lubin)*

Appraisal and Evaluation

- *Drama Therapy: The Miniature Toy Interview (Ellie Irwin)*
- *The Diagnostic Drawing Series (DDS): An Interview with Barry M. Cohen*
- *The Making of a Scribble (Mala Betensky) (Commentary by Aina Nucho & Sondra Geller)*
- *Two Family Art Evaluations (Judy Rubin)*
- *Ulman Personality Assessment Procedure (Elinor Ulman & Bernie Levy with commentary by Michael Franklin)*
- *Ulman Personality Assessment Procedure (Gladys Agell-Interview + Discussion)*

Cultural and Social Issues.

- *Art Therapy: A Universal Language for Healing*
- *Art Therapy: The Movie (Alfonso Bui and Kelvin Ramirez)*
- *Crossing Cultures: Introducing Child Art Therapy to India (Comments - Sangeeta Prasad)*
- *Finding the Gold Inside: Alchemy for Urban Youth (Kwame Scruggs & Robert Miller)*
- *The Journey of Butterfly (Arts in Terezin Concentration Camp)*
- *Two Art Therapy Pioneers of Color (Georgette Powell & Cliff Joseph)*
- *Visual Memories: Japanese American Internment Camp Survivors & Art Therapy*
- *Wheels of Diversity: Art Therapy Pioneers of Color (AATA Multicultural Committee)*

Studio Art

- *Artists Facing Cancer by Making Art: 3 Inspiring Stories (Blum, Lynn, Heath)*
- *Le Chemin Brut de Lisette et Romain (Suzanne Hamel & 2 artists with mental illness)*
- *Les Couleurs Du Silence: Gugging House of Artists (Commentary by Randy Vick)*
- *Some Self-Taught Outsider Artists (Commentary by Randy Vick)*
- *Studio Art Therapy Group in a Military Hospital (Paula Howie)*
- *Symbolic Healing: A Personal Journey (Suzanne Lovell)*
- *Three Films about Outsider Artists (Commentary by Randy Vick)*
- *Through the Veil: The Story of Touch Drawing (Deborah Koff-Chapin)*
- *Transformation through Art: A Personal Journey (Patricia Waters)*
- *William Kurelek's The Maze*

Career Development.

- *Brief Art Therapy with a College Senior [4 Sessions] (Commentary by Sondra Geller)*

Additional Specific Content Areas

Couples and Family Art Therapy

- *Art & Drama: Sessions with Two Young Families (Judy Rubin & Ellie Irwin)*
- *Clinical Art Therapy with Families (Helen Landgarten, Shirley Riley, Maxine Junge)*
- *Couples Art Therapy: Mala Betensky (Comments by Aina Nucho & Sondra Geller)*
- *Couples: Two Art Evaluations (Harriet Wadeson & Carole Kunkle-Miller)*
- *Family Video Art Therapy (Irene Jakab & Judy Rubin)*
- *Individual & Joint Art Therapy with Mother & Child (Commentary by Gussie Klorer)*
- *Parent-Child-Dyad Art Therapy Groups (Lucille Proulx)*
- *Teenage Siblings: Three Joint Sessions in Drama & Art (Judy Rubin, Ellie Irwin, Rose Perla)*
- *Two Family Art Evaluations (Judy Rubin)*

Trauma

- *A Brush with Life*
- *Art as Therapy for Creative Artists Facing Traumas*
- *Art as Therapy for War Trauma*
- *Instinctual Trauma Response (ITR) Method (Linda Gantt)*
- *Trauma and Attachment Issues: Shasmine at ages 6, 14, and 30 (Gussie Klorer)*
- *Trauma-Centered Psychotherapy (Hadar Lubin)*

Art Therapy and Elders

- *Art as Therapy for Older Adults (A Variety of Programs)*
- *Art Therapy with Older Adults (Two Films & Excerpts from Another)*
- *Do Not Go Gently: The Power of Imagination in Aging*

Art Therapy in the Medical Setting

- *Art as Therapy for Cancer – Five Films*
- *Art Therapy for Individuals Living with AIDS and Cancer (Ellen Urbani)*
- *Art Therapy Review Session with Ed, a Cancer Survivor (Paula Howie)*
- *Artists Facing Cancer by Making Art: Three Inspiring Stories*
- *Individual Art Therapy in Cancer Care (Elizabeth Stone-Matho)*
- *Medical Art Therapy: Two Case Studies (Irene David & Beth DeFuria)*
- *The Arts as Therapy in Medicine - Five Films*
- *The Arts in Healthcare: A Continuum – 2 Films & 2 Commentaries*
- *Yes You Can! Mickie McGraw & the Art Therapy Studio*

Art Therapy and Grief

- *A Child's Grief (Group Therapy using Art & Music to help Grieving Children)*

Play and Sandtray Therapy

- *Gestalt Child Therapy: Three Individual Sessions (Violet Oaklander)*

- *Puppet Dramas for Substance Abuse*
- *Sandplay: A Film with Dora M. Kalff*
- *The Family Puppet Interview*
- *Trauma & Attachment Issues: Shasmine at ages 6, 14, and 30 (Gussie Klorer)*

Drama Therapy

- *Art & Drama Therapy: Child Life Inservice Workshop (Ellie Irwin & Judy Rubin)*
- *Art & Drama: Sessions with Two Young Families (Judy Rubin & Ellie Irwin)*
- *Arts Therapies as Crisis Intervention (Robert Landy)*
- *Drama Therapy with Children (2 Films by Eleanor Irwin)*
- *Individual Child Therapy: Art & Sandtray (Judy Rubin & Ellie Irwin)*
- *Individual Puppet Therapy with Four Children (Eleanor Irwin & Others)*
- *No Unwounded Soldiers (Mary Lou Laricella)*
- *Sesame Drama & Movement Therapy (Billie Lindqvist)*
- *The Family Puppet Interview (Elaine Portner)*

Dance and Movement Therapy

- *A Time to Dance: The Life & Work of Norma Canner*
- *Arts Therapies for Children with Disabilities in School (William Freeman)*
- *Dance Therapy & Authentic Movement (2 Films by Janet Adler)*
- *Dance Therapy Workshops (Norma Canner & Penny Lewis)*
- *Individual Dance-Movement Therapy (Penny Lewis)*
- *Kestenberg Movement Profile (Two Films)*
- *The Arts as Therapy in Medicine (Irene Serlin, Jill Sonke)*
- *The Arts in Health Care: A Continuum of Creative Healing*
- *To Move is to Be Alive: Penny Lewis, Dance Therapy Pioneer*

Expressive Arts Therapy

- *Art as Transformation: The Life & Work of Shaun McNiff*
- *Arts in the Environment: Going to the Source (Norma Canner)*
- *Client Demonstration 1: Integrating Focusing, Art & Action Methods (Laury Rappaport)*
- *Expressive Arts Therapy Groups*
- *Finding the Gold Inside: Alchemy for Urban Youth (Kwame Scruggs)*
- *Focusing-Oriented Arts Therapy (FOAT): An Introduction (Laury Rappaport)*
- *Gestalt Child Therapy: Three Individual Sessions (Violet Oaklander)*
- *Integrating the Arts in Therapy (Art, Drama, Dance, Music, Poetry, Play)*
- *Natalie Rogers: Expressive Arts Therapy (a Film & a Demonstration Art Therapy Session)*
- *Teenage Siblings: 3 Joint Sessions in Drama & Art (Ellie Irwin, Judy Rubin, Rose Perla)*
- *The Arts as Therapy for Children*
- *Voices From Inside: Women Prisoners Speak Out (Karina Epperlein)*
- *Women's Rites & Bodyspeaks: Expressive Arts Groups for Growth (Jahner & Rudd-Gates)*

Creating Digital Literacy in the Classroom

This section will discuss how to create Digital Literacy in the classroom. Digital Literacy entails watching, digesting, and engaging with visual media as an active participant when consuming the material rather than as a passive observer.

Digital media literacy empowers students to co-construct the knowledge presented in the video. It democratizes the classroom and encourages curiosity and inquiry in the shared pursuit of learning. Each student, as a viewer-participant, brings a unique lived experience to the discussion. Both independent and collective viewing experiences facilitate other ways of knowing beyond passive ingestion of the material.

There are a multitude of ways to use films in teaching, limited only by the imagination of the instructor. The Expressive Media Film Library includes videos about different topics of varying length. There are a great many *about* the arts in therapy as well as many that demonstrate *using* the arts in therapy with individuals, families, and groups in diverse settings. Here are some tips for using clinical sessions both in the classroom and on assignment . . .

How to Get the Most from Videos of Clinical Sessions in a Classroom Setting

Watching a film together gives the class a *shared experience* and videos can be stopped for discussion at pertinent points. There are many ways that professors can encourage students to be active participants, some of which are noted here:

1. Students should be taught the importance of intense observation, which is essential practice for the intensity of observation necessary in real therapy sessions. Remember that only 10-15% of communication is verbal and the other 85-90% is non-verbal, so there is much to be learned by watching every detail that can be viewed in the video very intently.
2. Students should take notes for discussion with the class afterwards. Things to have students observe: relationship building; attunement between therapist and client; therapist's use of mirroring; reflective listening; nuances of change in body language or facial expression (both in client and therapist) and making note of what precipitated that change; how the client approaches the art materials; eye contact; non-verbal as well as verbal exchanges between therapist and client; incongruencies between verbal and non-verbal behavior.
3. The professor should choose in advance 3 or 4 stopping places where discussion would be enriching. Have a list of questions for these stopping points, which will vary greatly depending upon what is happening in the session at that moment. For example, pause the film and ask the students to make note of what they are feeling about the session at this moment: Gut reaction? Countertransference? What might be the therapist's goal in

this session? What do you notice in terms of non-verbal communication? What would you do if you were the therapist at this point?

4. Sometimes in a film the therapist will do or say something that you as an instructor might not have, and these are great places for further discussion. There are many paths to get to the same place in any therapy situation. Individual styles will vary greatly. It is a good time for students to start thinking about their own style and what they would do in a given situation, based upon their own emotional reaction to the session, background, training, and focus.
5. At the film's conclusion, follow up discussion might include questions such as: If you were to do a follow up session with this client, what would be your goal? How would you structure the session to achieve that goal? This can lead to full treatment plan development.

There will be times when watching the film as a class is impossible, and there are also some advantages to having students view films independently, for later discussion.

How to Get the Most from Watching Videos of Clinical Sessions at Home

1. Begin by creating a space to watch the film where there will be no interruptions so that observation with full attention can be achieved. The larger the screen, the better the opportunity to absorb non-verbal details and nuances of behavior. Begin with an open mind to what is about to transpire on the screen.
2. If possible and relevant, read about the therapist you are about to view - when and where did he or she practice? Have they published books or articles that you might read prior to viewing?
3. Take notes on what you are viewing as you would during a live session.
4. Keep each film note separate with consistent headers such as the therapist's name, whether a group/individual or family session, the therapist's clinical orientation (if known), the population served. This can be useful for classification and further studying.
5. Take notes for discussion with the class afterwards, observing things like: relationship building; attunement between therapist and client; therapist's use of mirroring; reflective listening; nuances of change in body language or facial expression (both in client and therapist) and making note of what precipitated that change; how the client approaches the art materials; eye contact; non-verbal as well as verbal exchanges between therapist and client; incongruencies between verbal and non-verbal behavior.

6. Pause at least three or four times throughout the film and write down your thoughts and questions as they arise.
7. Be aware of, and take notes on, your visceral reaction and what you are feeling as you watch the film. Include any memory the film evokes, body sensation, projection and more.
8. Be as authentic and as uncensored as you can. This is a process and not a final assignment. Write your notes as if you were writing in your personal journal, knowing that you will learn the most out of them if you document as much of your experience as you possibly can during and after viewing the film.
9. When you've finished watching the entire film, take a few more minutes to reflect one last time on what you are feeling, thinking or wanting to say, ask or comment. Maybe you feel really tense-- ask yourself why. Maybe you feel sad or anxious or accomplished or even bored-- be curious and ask yourself why these feelings are coming just now. As future therapists, we study a lot about transference and countertransference, as well as the importance of using these emotions to improve the therapeutic alliance and therapy outcomes. *This is a unique opportunity to start experiencing some of these strong and normal emotions, from the safe distance of your home or office.* Learn to feel, see, acknowledge, accept and work with them. You have been a fly on the wall in a clinical therapy session - work and learn from what you have seen!
10. Come to class prepared with discussion questions including time-stamps of areas in the film that you might want to revisit and discuss.
11. As you continue to view films, keep notes of your "favorite therapists" or "favorite methods" so you can do more research as you develop your personal style and preferred clinical orientations.

Class Assignment Ideas

- *Choose two therapists whose work is represented in the film library and compare and contrast their clinical styles*
- *Review 3 or more films that pertain to the same population. What are the commonalities and differences in the approaches?*
- *Research a specific pioneer in art therapy, connecting your research with the practical ways this person uses the arts in a session*
- *In group approaches, observe 3 or more films with different populations. How does the specific population affect the group structure?*
- *Who would you consider your role model therapist, and why? If this person is still living, see if you can interview them about their work.*

- *Choose a therapist represented in the library and read one or more of their books or articles. Discuss how their philosophy of therapy informs their work as seen in the film. Has their philosophy changed with the years? If so, how?*
- *How is art therapy practiced outside of the US different from or similar to that practiced in the US?*
- *Compare and contrast individual art therapy and group art therapy settings. What are the pros and cons for each? Is it different for adult and child clients? With which setting and/or population do you feel more at ease and why?*
- *Choose a specific population of your choice. Watch 3-5 films related to this population. Create a hypothetical treatment program for this population, giving as many details as possible including goals, type of setting and session planning. What are the tools you feel you have gained already to help them reach these goals (character, courses, experience)? What tools are you still missing and where would you get them? Elaborate.*
- *Watch a complete individual session. Write up a clinical SOAP Note (Subjective, Objective, Assessment, Plan) on the session. Create a hypothetical treatment plan for this client, including a brief description of the problem or symptoms, a long-term goal, and 3 short term goals with 3 measurable objectives for each goal.*
- *Do an intensive study of the body language of client and therapist in one or more films. Observe how it changes throughout the session. Is there a difference from the beginning to the end of the session? What does it mean? What could it mean?*
- *Create a series of gesture figure drawings to document movement and composition of the clients and the therapist in a film. How do the figures relate to one another? Is there a static versus movement differential? What happens in the negative space? Who dominates the visual plane, and does anyone disappear? What can you learn about the dynamics of the relationship from sketches?*
- *Create a sculptural scribble for each person in a family session. Play with the 3-D figures as you are watching the film. Move the figures around to show the movement and dynamics of a session. Who is with whom, and when and where does change happen? What important information would you be able to derive from these dynamics?*
- *Some therapists converse with their clients while making art. Some therapists allow the client to talk when ready. Some therapists use the image created and address the image as an entity that has a voice in the room. What is the approach you most resonate with and why? Give examples from at least 3 films you have viewed.*
- *After viewing a family session, have each person in the class make a piece of art from a different person's perspective, including each family member, the therapist, an inanimate object in the room, a student observer. Discuss from the different viewpoints, using "I" statements.*
- *Create a piece of response art after viewing a film. Write a reflection about the art, including new ways of thinking that the film evoked.*
- *After viewing several films on art therapy and several films on dance therapy, consider the difference in personal boundaries in relation to movement and dance therapy as opposed to other types of therapeutic engagement. What is your response to this shift in personal space and touch?*

- *Review 3 or more films of therapists who work in congruency with your personal vision of what an art therapist should be. What feels so good about them? Are there things that still bother you?*