

THE UNIVERSITY OF LETHBRIDGE
FACULTY OF HEALTH SCIENCES
HLSC 3850C – MERGING EXPRESSIVE ARTS AND ANIMAL-ASSISTED THERAPIES
Course Syllabus – Summer Session II, July 11 – 15, 2016

INSTRUCTORS: Straja Linder King
Twilow Rose (CGN/TDI) and Tala Rain (CGN/TDI)
Perhaps a special guest appearance by Tadileo the therapy cat
EMAIL: straja.linderking @uleth.ca
OFFICE HOURS: By appointment
CLASS TIME: Monday to Friday from 13:00 – 18:00
ROOM: W817 (Main)
W730 for audio visuals

COURSE DESCRIPTION:

There is little that separated humans from other sentient beings...we all feel pain, we all feel joy, we all deeply crave to be alive and live freely, and we all share this planet together.
~ Gandhi

"The purity of a person's heart can be quickly measured by how they regard animals"
~ Anonymous

The human-animal bond is a language older than words. Seeing comes before words. The main purpose of this course is to provide a broad and general overview: first, of clinical Art Therapy (AT) and then of Animal-Assisted Therapy (AAT). Utilizing the therapeutic arts, multimedia, and group discussion, the program will demonstrate how merging these two modalities promote a broader base of treatment and often expedites healing. This integrative approach will address each discipline separately and then merge the two non-verbal treatment modalities over the program. The course includes exploration into the use of various art media utilizing both two- and three-dimensional formats. The program focuses highly on experiential learning involving extensive exploration, discovery, lecture, and group discussion. The primary focus will be on cultivating the connection with our own creative/artistic identity. Students will discover the unique attributes of art, a language 'older than words' and creativity as the foundation of expressive arts as therapy. Students will explore the appropriate use of art materials including the unique attributes of media and their influence in a therapeutic engagement. By so doing, students create deeper meanings stemming from their art therapy invitations.

PLEASE NOTE: Because we are addressing and navigating various emotional states students may invoke strong feelings/emotions and may need professional counseling services. Students may contact the University's Counselling Services office at 403-317-2845. **This is not a class that provides therapy or counseling services.** However, the teachings will contribute to your wellness journey and together we will create a safe place to explore and learn. Learners will be given time to visually and kinesthetically sink into the experiences and dialogues about the class work. Note that this class is a **process-oriented** course with a focus on interiority (inner states) and students will be discussing their self-cultivated creative expressions safely in a group format. In other words this is NOT a class where being an artist is an asset in the processing parts and the focus is on direct experience. Please be advised that you are always the person holding the wheel of safety and therefore self-monitoring is vital.

Our Roots:

Behold! A sacred voice is calling you! All over the sky a sacred voice is calling!
~ Black Elk

Our task must be to free ourselves...by widening our circle of compassion to embrace all living creatures and the whole of nature and its beauty.
~ Albert Einstein

Animal-Assisted therapy (AAT) has been around for over 20 years right here in Alberta. Albertan Dennis Anderson began an AAT concept in Edmonton called the Chimo Project in 1999. The Chimo Project represented a first in Canada, and systematically brought an implementation project with psychologists, psychiatrists, other professionals and their clients together with selected, screened animals to prove the benefit and efficacy of using this approach for persons with various mental health issues. This paved the way for my first credentialed working therapy dog Tangus, CGN, TDI (2000-2010) who received the Alberta 2005 Heart of the Hero Award. Tangus was featured on the CMTV show Pet Heroes in an episode titled "Legacy of Hope."

Tangus' protégé, Tumbra CGN, TDI, actually had the cognitive ability to read and was the first recorded working dog to engage in court support work in the City of Calgary. Tumbra's contribution as court support therapy dog (RCMP) initiated a pilot program that was successfully put into place. Hawk, a black Lab, is currently working directly with the local police due to that pilot program. This was only one of many jobs that Tumbra accomplished during his short life. Tumbra's sister Tala Rain is showing great strides in her training for future scent-tracking or medical detection work. Tala Rain already works as a therapy dog (TDI) in Alberta along with well-known therapy dog Twillow Rose (TDI).

In Merging Animal-Assisted Therapy (AAT) with Art Therapy (AT), I chose to work with the recent research findings from Cynthia Chandler's updated text. The course content is supported by her research and teachings at the University of North Texas where she also developed and directs the Center for Animal-Assisted Therapy. I will include my own research and writing. The students will work with selected chapters that are pertinent to this course from Chandler's text, *Animal Assisted Therapy in Counselling* (2012).

In keeping with the innovative research findings found in Cynthia Chandler's text, fully certified therapy dog "Twillow Rose," a gentle Shiloh Shepherd and granddaughter of AB Hero dog Tangus, will happily assist me in all my teachings. Also, "Tala Rain," another gentle giant who is the half-sister to Tumbra, the famous reading dog noted above is Twillow's understudy. Either one or both will be present for each class. If possible I will try to arrange a visit with Tadileo, my therapy cat – a gentle young Ragdoll who had his second birthday this spring.

No art experience necessary!

COURSE GOALS:

1. To understand the benefits and the power of merging art therapy (AT) with animal-assisted therapy (AAT) as a treatment modality, intervention, and for optimal wellness.
2. To discover the benefits of human-animal bonds and the power of animal-assisted therapy (AAT) through hands-on experiences with the presence of at least one working therapy dog in class.
3. To cultivate a visual language **older than words** to deepen our awareness to the meaning and processes of our visual expression.
4. To forage the visual arts as another language that will expand personal creativity and broaden non-verbal expression.
5. To increase visual acuity and develop confidence in utilizing art-making processes in a therapeutic setting, thereby enhancing our effectiveness in applying these techniques in our field of study.
6. To develop a deeper understanding of the media's capabilities to assist in a wellness journey by processing the imagery along with our animal-assisted exercises in reference to our experiences, thoughts, and feelings. Also, contextually placing the art therapy work within the animal-assisted teachings.
7. To create awareness of various art genres throughout the history of art to enhance and broaden visual expression and communication.
8. Through this deepening awareness, to enhance our sensitivity to creating ecologically or earth-friendly art making that fosters inter-species communications or new ways of seeing.
9. Awareness of preparatory measures to incorporate eligible animals to work with their owners in a therapeutic environment.

10. To experience and understand further the power of the human-animal bond in the merging of expressive arts to gain deeper awareness to the interconnections and sacred kinship of all sentient beings. An example is the gift of paper from the trees and the warmth/trust of animals shared unconditionally.
11. Students will learn general techniques to facilitate further exploration of therapeutic applications of animal assistance (AAT) and how they might be implemented in a variety of settings such as schools, hospitals, hospices, long-term settings and counselling agencies.

LEARNING OBJECTIVES:

In this course the student will...

- Be exposed to the necessary information on merging animal-assisted therapy (AAT) and clinical art therapy (AT) for a broader base of non verbal interventions.
- Develop trust in the human-animal bond and engage in therapy exercises to deepen that bond and create deeper meanings to our own way of being in the world in a non- judgmental atmosphere.
- Deeply engage with a therapy dog and process the experiences naturally using art media to explore, discover and learn about self, others, and the community in which we live.
- Experience a variety of wet and dry media and their capabilities when mixed for a broader visual language.
- Become familiar with the limits and possibilities of art media and their influence in the therapeutic process.
- Cultivate their own artistic identity and through processing their individual imagery be able to express their personal guiding philosophy on the meaning of art in health and healing.
- Develop confidence in the visual language and embrace the shock of the new or explore non-representational work.
- Become familiar with journaling as a process-oriented method of “staying with the image” and explore “ways of seeing” through dialoguing with their artwork.
- Deepen communication with our planet and experience our need to belong to the earth through the quietude in expressing thoughts, feelings and experiences and bringing them into form.

The supreme misfortune is when theory outstrips performance.

~ Leonardo da Vinci

REQUIRED TEXTBOOKS:

Allen, Pat B. (1995). *Art is a Way of Knowing: A Guide to Self Knowledge and Spiritual Fulfillment through Creativity*. Boston: Shambhala.

Chandler, Cynthia K. (2012). *Animal Assisted Therapy in Counseling*. New York: Routledge. (Chapters 1, 3, 4, 9, 11, & 12)

OPTIONAL RESOURCES:

Clothier, S. (2002). *Bones Would Rain From the Sky: Deeping Our Relationship With Dogs*. Wenatchee, WA: Dogwise Publishing.

Coren, S. (2000). *How to Speak Dog: Mastering the Art of Dog-Human Communication*. New York: Simon & Schuster.

Edwards, B. (1979). *Drawing on the Right Side of the Brain*. Los Angeles: J.P. Tarcher, Inc.

Fine, A. H. (Ed.) (2010) *Handbook on Animal Assisted Therapy: Theoretical Foundations and Guidelines for Practice*. Third Edition. Oxford: Elsevier.

Horowitz, A. (2009). *Inside of a Dog: What Dogs, See, Smell, and Know*. New York: Shambhala.

McNiff, S. (1998). *Trust the Process*. Boston: Shambhala.

Orlean, S. (2012). *Rin Tin Tin: The Life and Legend*. New York: Simon & Schuster.

Roberts, M. (2009). *The Man Who Listens to Horses: The Story of a Real-Life Horse Whisperer*. New York: Random House.

****PRE-COURSE ASSIGNMENTS and Requirements****

Prior to Class:

Important:

- **Due to the brevity and nature of this intensive class students are required to have read ALL the pre-course material PRIOR to the first class.** Students will be assigned chapters and will be expected to present these chapters daily beginning with the second class, so be sure to come prepared with the pre-course reading already completed.

A. Pre-course Reading:

1. **Students are required to read *Art Is a Way of Knowing*** by Pat Allen. This is a short, fast, and easy read to introduce students to the basic concepts of Art Therapy. There will be vocabulary on the pre-post visual test on the first day to ensure everyone has read the material. This will facilitate a basic understanding of terminology and concepts that will merely touch the surface.
2. Students are required to read chapters 1, 3, 4, 9, 11, & 12 from Cynthia Chandler's *Animal Assisted Therapy in Counseling*. This material provides an overview and will also be included in the pre-post visual test on the first day of classes.

Important!

3. **Test One: There will be an objective multiple choice/vocabulary test on the first day of classes to assess comprehension of the pre-course reading material.**
4. Students will need to find an animal that best represents something of your nature or way of being in the world. Students should feel free to explore the vast playground of visual arts such as Inuit, Scandinavian, African, Australian, First Nations, and Polynesian as examples. After exploring the image, write one small sentence of why you chose this particular animal. The single sentence will be included in your pre-post visual journal.

Please bring a hard copy/reproduction of the chosen image to the first class (photo, catalogue, colour photocopy, printed out phone image, magazine photo or art piece, and gallery art cards are all acceptable). Students will be encouraged to share insights gained in choosing their animal image. The image will be included in their pre-post visual journal (described below). The student's responses will reflect Pat Allen's description of knowing imagination, shape, form and colour to create a deeper engagement through the senses.

5. ART KIT REQUIREMENT:

Basic Art Kit: The art kit will be required for all art therapy students to use in all art therapy courses. For a fuller visual expression students may contribute various media/art supplies not listed in the basic kit at any time.

A basic kit contains:

- Blank three-ring binder (provided on the first day) for your **Visual journal** (see above)
- One UHU glue stick and painter's tape (comes in green or blue)
- Various types of recycled papers to share for collage (non pictorial as well)
- Oil pastels (minimum set of 12 suggested)
- Chalk pastels (minimum set of 12 suggested)
- Student watercolour set preferably made by YARKO (minimum set of 6 suggested) (available at the university bookstore and contains real pigment)
- Plastic yogurt tubs for water (large)
- Coloured drawing pencils

- Crayons, (minimum set of 12 suggested)
- #1/2" and #1" round brushes and 1/2" and 1" square (student grade) brushes
- A fishing tackle box is an excellent way to carry your supplies.

Please Note: All supplies should be available at the university bookstore. Also, a good discount is given to students enrolled in Art Therapy classes at **Swinton's Art Supplies** (Doug Swinton) in Calgary (mention *Strawberry Moon Studios* with Straja Linder King). Other art supply stores may offer a student discount if you present your student ID to the cashier. Be sure to inquire prior to making your purchase. Also, a large craft store called **Michaels** (Lethbridge, Calgary, Red Deer and Edmonton) usually has weekly 40% off coupons. Art materials can vary greatly in costs so please look for specials and discounts when collecting supplies for the basic art kit. The dollar stores are good for incidentals such as temporary brushes and blank paper for your journal. Simply get the standard **UNLINED** as well as lined 3-ring 8 1/2 x 11" paper.

The University Bookstore carries a good selection of basic art supplies and a good selection of art papers as well. Any art materials needed for special art projects chosen by individual students in the class are their financial responsibility.

ASSIGNMENTS:

Your vision will become clear only when you look into your heart. Who looks outside, dreams. Who looks inside, awakens.

~ Carl Jung

Living in process is being open to insight and encounter. Creativity is becoming intensively absorbed in the process and giving it form.

~ Susan Smith

1. **Pre-Post Visual Journal (test two):** Each student will receive an "upcycled" three ring binder that will hold 8 1/2" x 11" papers. This **visual** journal is a workbook and will be used throughout the class for all notes and processed experiences. Students may tear out their pages, add more pages, glue and cut as the course unfolds. Students will alter the covers through their first art invitation after we explore art, therapy, human/animal bonds through analogs. I do not want to see any **stickers** on either of the covers. On the first day students will create their visual pre-art concept on the front cover and on the fourth day of classes students will do their post cover creation on the back cover. What goes inside will be unique as your thumb print. Clear sleeves will be provided for the binders as well. Students are responsible for their blank papers put within.

PLEASE NOTE:

- **On the last day of classes** students will be required to submit a **2-page typed** reflection paper based on your **pre-post visual journal**. The reflection paper will be submitted along with your visual journal. **There will be no late papers accepted for this final assignment.**

Evaluation of the visual journals will be based on the amount of commitment, involvement, and creative investigation evidenced throughout. Grading is based on the in-depth **process** of creativity more so than the amount of honed skill exhibited in the execution of art invitations. The instructor will be looking at the student's ability to convey a **personal style** and philosophy, the cultivation of risk-taking, and the inclusion of human animal bonds that have impacted each student at a deep personal level. (For example, this could be your first experience of pet loss as a child or getting your first pet fish). The focus is on life's experience and how we perceive those events in other words different ways of seeing. After each day's class students must add their self-reflection writing that sums up their experiences of the day. **Students must convey evidence of understanding how therapeutic art making has the potential to heal self, others, and the world.**

A good example of diversity in visual journaling may be seen on YouTube (www.youtube.com) (see <https://youtu.be/lqIV-0Oum2E>) We are making visual journals and **not** art journals.

During the Course:

Students are expected to work on their visual journals throughout the course. Students are required to carry their binders or visual journals with them at all times and create a minimum of one full-page entry per day outside of what we cover in class time. Each and every image must be complemented with the appropriate processing and reflection notes. Students may create response drawings or work on the day's invitations in their visual journal housing both visual and written reflections (processing inner states, emotions and feelings). Throughout the week, the instructor will be looking to witness both fearless creating (risk-taking with the media) and implementation of various methods demonstrated in their spirit journals. Following are suggested areas for exploration and gathering of materials for inclusion in cultivating and creating the pre-post visual journals: insights, poetic consciousness, perceptions, ideas, metaphors and development of a **personal style** and a full spectrum of emotions ranging from restless to tranquil. By **personal style** I am referring to the uniqueness yet consistency of your expression or visual signature throughout the visual journal. (i.e. the elements of line in your visual journal: active, passive, lyrical, calligraphic etc.) Students are to explore all the media as listed in the art kit. This means that all visual expressions be experienced in their pre-post visual journals such as painting, chalk pastels, oil pastels, collage, wet and dry resist, wax sticks, and mixed media. Other media and supplies may be explored and included.

2. Final Assignment

Art is not a handicraft, it is the transmission of feeling the artist has experienced.

~ Leo Tolstoy

Students will create personalized art viewing stations reflecting their enhanced **personal style** (a creative arrangement of their therapeutic art work) for the final day of presentations and discourse surrounding their individual journey of discovery and exploration over the intensive week.

Please Note: Students are strongly encouraged to add photos, meaningful objects or mementos to deepen the processing surrounding their visual narrative. Remember this is a celebration of your creative expression and the visual presentation of your work is important. However, this material is not to be the focus of your final presentation and should merely enhance the visual narrative and learning. Students will share gained insights and benefits of *Art as a Way of Knowing* utilizing their right hemisphere or non-dominant brain, thereby deepening their awareness of whole-brain learning.

Art Station Presentations on Final Class (artistic expression, visual presentation, and communication)

The following criteria will be used for evaluating the final class art presentations:

1. Technical Skill (evidence of increase in ability to use materials)
2. Expressive Ability (increase of ability to express self visually)
3. Creativity (boundary pushing, risk-taking)
4. Clarity of Expression (personalizing your journey)
5. Reflection of Understanding of Course Content (engagement with the animals)
6. Reflection of Ability to Integrate Course Components (human/animal bonds and interdisciplinary learning)
7. Effort & Presentation ("professionalism" or care shown in honouring finished work)
8. Organization (in chronological order)
9. Relevancy (on topic and keeping to the allotted time)
10. Self-reflection, Evaluation and Growth

GRADING:

Assignment	Points
Pre-course reading assignment and objective test on first day	20
Group presentations	10
Participation/Attendance (2 points per session) * Note * Students are expected to attend all classes and participate in both group discussions and processing sessions exploring their created imagery	10
Pre-post Visual Journals (15) including final reflection paper (25)	40
Final Presentations of Art Stations on last day of classes	20

Please Note: This is to inform students that the nature of this course scoring system will shift from class to class. The scale will continually be in flux because the exact number of art invitations will not be known until the end of each class. Process-based work requires sensitivity to time and the needs of the students which cannot be predicted in advance. It is, therefore, imperative that you attend each and every session. If you miss even one session you stand to lose many points that cannot be recouped later. Attendance is critical for navigating this class successfully.

GRADING BREAKDOWN:

The grading system for this course is consistent with that established in the Faculty of Health Sciences, effective May, 2002.

Letter	GPA	Percent	Letter	GPA	Percent
A+	4.0	95 - 100%	C+	2.3	71 - 74.9%
A	4.0	91 - 94.9%	C	2.0	67 - 70.9%
A-	3.7	87 - 90.9%	C-	1.7	63 - 66.9%
B+	3.3	83 - 86.9%	D+	1.3	59 - 62.9%
B	3.0	79 - 82.9%	D	1.0	55 - 58.9%
B-	2.7	75 - 78.9%	F	0	0 - 54.9%

In *Merging Expressive Arts and Animal-Assisted Therapies*, goals are attainable by people with ordinary intelligence and with usual manual skills. The University of Lethbridge requires that letter grades be assigned to each student. However, I believe that "A" does not necessarily mean that the student who gets it is a superior person. Conversely, "C" may merely reflect a student's disinterest in the course. In either case the course remains good, and the personal worth of each individual unchanged. Furthermore, I view grades as a kind of contractual relationship in which certain amounts of energy expenditure are exchanged with a credit.

PLAGIARISM STATEMENT:

The University of Lethbridge subscribes to Turnitin.com, a plagiarism detection service. Please be advised that student work submitted for credit in this course may be submitted to this system to verify its originality. Students must be able to submit both electronic and hard copy versions of their work upon request.

ACCOMMODATIONS FOR STUDENTS WITH A DISABILITY:

Reasonable accommodations are available for students who have a documented disability. If you have been diagnosed with a disability, there is no need to face the challenge of University without support. Please contact the Accommodated Learning Centre to set up an appointment at 403-329-2766 <http://www.uleth.ca/ross/counselling/index.html>. After registering with the Accommodated Learning Centre, your instructor will be notified by a formal letter of any accommodations you require. In addition, students are responsible for requesting accommodations from the instructor at least ***two weeks*** in advance of the evaluation date. The instructor and student are jointly responsible for arranging the resources needed for the evaluation process.

COPYRIGHT STATEMENT:

All University of Lethbridge students, faculty and staff must comply with Canadian law and institutional license agreements pertaining to copyright. At the same time, keeping abreast of our copyright obligations and options is a complex task as copyright matters locally and globally are in flux and are likely to remain so for at least the near future.

The University's Copyright website (www.uleth.ca/copyright) is a source of current copyright information that includes:

- answers to common copyright questions (see the [FAQs](#)),
- guidance on whether you need permission or a license to copy a particular work (see the [Copyright Permissions Flow Chart](#)),
- guidance on assessing whether fair dealing may apply to specific instances of copying you wish to undertake (see the [Guidelines for Copying under Fair Dealing](#)), and
- a [permissions look-up tool](#) to help you determine the kinds of copying and other uses permitted by the Library's license agreements covering specific online journals and other online resources.

You are encouraged to contact the University Copyright Advisor (copyright@uleth.ca) for assistance with any copyright questions or issues.

COURSE SCHEDULE:

The quote below sums up the companion animal's contributions in any wellness setting:

The staff that includes a canine therapist has at least one colleague who is without vanity and ambition, who has no "pet" theories, who is utterly unconcerned with role or status, who is free of intellectual pretensions, who does not fear emotion and who does not feel that he is being underpaid. In truth, an inspiration and a model for us all.

Ancient wisdom:

Every creature is a mirror of Divinity.

~ Dr. Jan Loney (USA)

~ Hildegard de Bingen (12th century)

DAY 1: Introduction to Animal-Assisted Therapy (AAT) and Expressive Arts as Therapy, and Introduction to Animal-Assisted Therapy: Meet and Greet the Therapy Dogs

Meet the 4-Legged Co-Therapists:

Twilow Rose (CGN/TDI) and/or **Tala Rain** (CGN/TDI) will be on campus during the course. There will be one dog present during each of the classes. Both dogs are registered rare breeds found in the GSD line and they come from different litters. Twilow Rose is from the eastern United States and Tala Rain is from Canada. The Shiloh Shepherd breed is known for their solid temperament and cognitive abilities. These gentle giants are good with other animals and people of all ages. Training is ongoing and students will participate with hands-on exercises. If you have an unusual fear of dogs, please let the instructor know at the first class. If anyone has allergy issues with the dogs, research demonstrates that the dogs

will NOT exacerbate their allergies and students should simply refrain from touching the dogs during the classes. During the class, only two students will engage with the therapy dog at a time.

Part I: Introduction to Animal-Assisted Therapy (AAT)

- General Overview to Twillow's and Tala's daily work and how they engage with the community
- Focus on observing, recording, awareness, and ways of seeing: an integrative approach
- Observation skills are the backbone in the human/animal journey of relationship.
- Viewing Twillow Rose is a sensorial experience engaging all senses to meet each other's needs
- Comprehension of what you are observing, such as – a wagging tail does not always mean a pleasant greeting
- Removing an "implied" way of observation or the "illusion of memory" concept (see www.viscog.com)

Part II: Introduction to Art Therapy and the Vocabulary of Art

- Art Invitation: Draw a Breath to warm-up
- Art Invitation: What is Art? What is Therapy? Creating an analog
- Ways of seeing – perceptual skills
- Art as Process and Art as Product: What is the difference?
- Creating the front cover of your **Pre-Post Visual** journal
- **What is your art history?**
- What medium is most comfortable? Cultivating a relationship with the art materials
- General terms to assist effective dialogue with imagery
- **Form: Introduction to the vocabulary of form**
- Art Invitation: Animal (literal or imaginative) Shadow Detectives in the sun
- Art Invitation: Leaf pictures from outside to create animal shapes (balance harmony and organization of elements)
- Art Invitation: Positive and negative (in colour)
- Understanding both individual elements but also collectively
- Working on intellect emotions and instincts
- Art Invitation (*Sensory Wheel*): Living in a Multi-dimensional World: Take inventory of images so far today from waking to being here. Light, textures, sounds, smells, colours, form, and light. What animals crossed your path...such as rabbits, deer, cats and dogs? Also, look high as well as low for birds perched or flying overhead. Do a response drawing to this stimulus, therefore cultivating your imagination concurrently. Simply allow the imagery to surface and record with line, shape and form. Practice mindfulness and awareness to our surroundings, and exercising of our sensory skills.

DAY 2: Animal-Assisted Therapy (AAT): Intro to Chandler's AAT in Counselling (2nd Ed.) and Expressive Art Therapy: Line Group Presentation of Chapters 3 & 4

Part I: Animal-Assisted Therapy (AAT): Introduction to Chandler's Animal-Assisted Therapy in Counselling (2nd Ed)

- General application of Animal-Assisted Therapy
- What are all those acronyms? **AAT, AAT-C, AAA** – descriptions, benefits, and risks
- **Introduction to AAT** and the differences between various types of therapy: Animal-assisted therapy (AAT), animal-facilitated therapy (AFT), animal-assisted psychotherapy (AAPD), animal-assisted activities (AA), and animal-assisted service work
- Neurosciences and the human/animal bonds

Part II: Chandler's AAT Chapters 3 & 4 Group Presentation

- Advocate for the therapy animal
- Main Goals of selecting and training a therapy animal
- Strengths and Weaknesses
- Children and animals – a good match: Video from TDI and literacy

Part III: Expressive Arts Therapy: Line and Shape

- **Introduction to the vocabulary of line:** energy made visible
- Art Invitation: Analogue drawings of our feelings relating to human animal bonds
- Art Invitation: Scribble drawings (finding our mythic animal)
- Change scale
- Draw an animal (imaginary or mythic) and render it numerous ways with different media
- Contour drawings (blind as well)
- Line as energy
- **Shape:** Introduction to the vocabulary of shape
- Non-representational use of shapes i.e., abstract or conceptual
- Soft-edge or hard-edge shapes
- Art Invitation: Choose from the visual literacy shapes and create your inner creature through ways of seeing and compare the different responses

DAY 3: Chandler's AAT in Counselling Chapter 11 Group Presentation: Diversity and Cultural Issues in AAT and Expressive Art Therapy: Value

Part I: Chandler's Animal Assisted Therapy Chapter 11 Group Presentation

- Diversity and Cultural Issues in AAT
- Main goals of cultural differences and various client populations and persons with special needs
- Strengths and Weaknesses
- CMT's Pet Heroes video showing the work of Tumbra and Tangus, my working dogs

Part II: Expressive Arts Therapy: Value

- Introduction to the vocabulary of **value**
- Playing with shadow, shading, lightness, and darkness and their relationships
- Art Invitation: Tracing shadows from nature or animal shadow drawings from the constructed world
- Art Invitation: Drawing out the light

DAY 4: Chandler's AAT in Counselling Chapter 12 Group Presentation on AAT in a Facility, Practice or Program and Intro to the Vocabulary of Texture & Space

Note: main art invitation: POST VISUAL ASSESSMENT IMAGE created and comparison of pre/post images processed for final reflective writing.

Part I: Chandler's AAT in Counselling Chapter 12 Group Presentation: AAT in a Facility, Practice or Program

- Differences between working with equine-assisted therapy and canine-assisted therapy.
- Predator or Prey? We need both. How do they differ in the therapeutic venue?
- Boundaries: awareness and protection of our physical and energetic boundaries
- Totemic energies of our animal companions: Animal chakras guided visualization
- **Introduction to Equine Facilitated Therapy**
- Art Invitation: Sacred Boundaries (working with the elemental sticks)
- Art Invitation: Animal Chakras
- Art Invitation: Sacred Gardens or Hope Planet created within group format

Part II: Introduction to the Vocabulary of Texture and Space

- Basic three-dimensional concepts
- Art Invitation: Shape-shifting the clay of the earth (blindfolded): finding our animal nature
- Introduction to the vocabulary of the third dimension
- Art Invitation: Creating sculpture out of found objects including natural or human-constructed
- Introduction to the vocabulary of space
- Decorative or flatness of space

- Shallow or deep space/ infinite space
- Art Invitation: Design from nature a decorative space piece (wallpaper design) absence of perspective
- Art Invitation: Collage “living in a fragmented world”
- Art Invitation: Our animal nature

DAY 5: Last Session: Presentations and Closing Ceremony; Chandler’s AAT in Counselling and Celebration of the Vocabulary of Colour with a group art invitation time permitting.

NOTE: Visual Journals and Reflective Paper on pre/post visual assessment due at the end of this session...NO EXCEPTIONS!

Part I: Introduction to the Vocabulary of Colour

- **Primary, secondary, and tertiary – the standard hues**
- **Colour and emotions**
- **Art Invitation: Create a piece using only complimentary colours**
- **Art Invitation: Mixing palette – use only mixed colours in collage from nature**
- **Art Invitation: Forbidden colours**

Part II

- Setting up of art stations and individual presentations
- Individual discourse of personal highlights and creative growth over the course
- Deepening of the human animal bonds gathered throughout the sessions

Visual Journal Grading (15 Total Points)

1. **Clarity of Expression** **5 points**
2. **Grammar and Spelling** **5 points**
3. **Presentation** **5 points**

Final Art Station Presentations Grading (Total 20 points)

(4 points for each of the below with 4 being excellent, 3 good, 2-1 satisfactory, 0 unsatisfactory)

Element	Points
Creativity (boundary pushing, risk-taking, personal style, skill enhancement)	4
Clarity of Expression (demonstrates verbalizing formal analysis including addressing strengths, challenges, observations and elements gathered as you navigate through your finished art pieces)	4
Reflects Understanding of Course Content (the human journey is one of relationships) Physical engagement with therapy dogs and integration with therapy dogs (AT and AAT)	4
Effort and presentation (respect shown in exhibiting work such as placement choice, cultural signature, draping of fabric, and personal style (boundary pushing/risk taking) added to viewing the art station)	4
Self-reflection, Evaluation and Growth (must demonstrate visual narrative as it unfolds over 5 sessions and vulnerability to process-oriented work)	4
Total Points for Final Art Presentation	20

Please note: The rubric for the pre/post visual assessment and reflection paper will be provided on the first day of class.