

**YESHIVA UNIVERSITY
WURZWEILER SCHOOL OF SOCIAL WORK**

**CREATIVE ARTS IN SOCIAL WORK
SWK 6670**

Fall 2021
Heidi Landis, LCAT, RDT-BCT, TEP

Heidi.landis@yu.edu / Heidilandis@gmail.com

646-295-1027

COURSE DESCRIPTION

This survey course explores the current uses of the creative arts in social work practice, including music, drama, art and dance. This course will utilize both lecture and experiential exercises to explore the therapeutic value of creative approaches. Students will also be encouraged to express their own creativity and apply these approaches to practice.

COURSE OBJECTIVES

Through the completion of their assignments, students will:

- Learn about the history and theoretical underpinnings of creative art interventions.
- Become familiar with evidence-based applications of creative arts in social work practice.
- Identify the relationship between creative art approaches and social work practice.
- Begin to apply the use of creative arts in direct practice with clients.
- Understand the application of creative arts for enhancing social awareness and social change.

INSTRUCTIONAL METHODS

This course will explore a range of expressive arts therapies and projective techniques. There is an emphasis on clinical applications as well how to use these techniques alongside and integrated social work interventions. The class will be both experiential and didactic in nature. Required articles are available on-line from the electronic reserves of the Pollack library. The course password to access them is _____

COURSE EXPECTATIONS AND GRADING

Attendance

Students are expected to attend all sessions of courses and complete all assigned work on time. This class is highly experiential and there are things that cannot be done outside of class. Whenever **unusual** circumstances make attendance impossible, the student should consult with the instructor on how to make up work. Missed classes may result in a lowering of the student's final grade by one letter grade (e.g., a final grade of B would be lowered to a B-).

Required Readings:

Main Texts

- Brooke, S. L. (2006). *Creative Arts Therapies Manual: A Guide to the History, Theoretical Approaches, Assessment, and Work with Special Populations of Art, Play, Dance, Music, Drama, and Poetry Therapies*. Charles C Thomas.
 - Full text available for download on YU library
- Kossak, M. (2015). *Attunement in Expressive Arts Therapy: Toward an Understanding of Embodied Empathy*. Charles C Thomas.
 - Full text available for download on YU library

Required Articles:

Bloom, S.L., **Bridging the black hole of trauma: The evolutionary necessity of the arts.** *Psychotherapy and Politics International*, 2010. 9

Collette, N., Güell, E., Fariñas, O., & Pascual, A. (2021). Art Therapy in a Palliative Care Unit: Symptom Relief and Perceived Helpfulness in Patients and Their Relatives. *Journal of Pain and Symptom Management*, 61(1), 103–111. <https://doi.org/10.1016/j.jpainsymman.2020.07.027>

Doyle, K., & Magor-Blatch, L. E. (2017). “Even adults need to play”: Sandplay therapy with an adult survivor of childhood abuse. *International Journal of Play Therapy*, 26(1), 12–22. <https://doi.org/10.1037/pla0000042>

Forrest-Bank, S. s., Nicotera, N., Bassett, D., & Ferrarone, P. (2016). Effects of an Expressive Art Intervention with Urban Youth in Low-Income Neighborhoods. *Child & Adolescent Social Work Journal*, 33(5), 429-441. doi:10.1007/s10560-016-0439-3

Haen, C. (2020). The Roles of Metaphor and Imagination in Child Trauma Treatment. *Journal of Infant, Child & Adolescent Psychotherapy*, 19(1), 42–55. <https://doi.org/10.1080/15289168.2020.1717171>

Harris, Brian. (2016). Trauma and creative healing: Reflections on providing music therapy in post-war Bosnia and Herzegovina. *Journal of Applied Arts & Health*. 7. 253-261. 10.1386/jaah.7.2.253_1.

Penwarden, S. (2020). Developing a thera-poetic practice: Writing rescued speech poetry as a literary therapy. *International Journal of Narrative Therapy and Community Work*, 2, 44–53.

Levy, F. (2014). Integrating the Arts in Psychotherapy: Opening the Doors of Shared Creativity. *American Journal Of Dance Therapy*, 36(1), 6-27. doi:10.1007/s10465-014-9171-8

Pierce, Laura. (2013). The Integrative Power of Dance/Movement Therapy: Implications for the Treatment of Dissociation and Developmental Trauma. *The Arts in Psychotherapy*. 41. 10.1016/j.aip.2013.10.002.

Sajnani, N., Mayor, C., Burch, D., Feldman, D., Davis, C., Kelly, J., Landis, H., & Mcadam, L. (2019). Collaborative discourse analysis on the use of drama therapy to treat trauma in schools. *Drama Therapy Review*, 5(1), 27.

Steel, M. (2015). Daring to play: art, life and therapy, from Heidegger to Gadamer, by way of Barthes' Punctum and the paintings of Paul Klee. *Existential Analysis*, (2), 208.

Roesler, C. (2019). Sandplay therapy: An overview of theory, applications and evidence base. *The Arts in Psychotherapy*, 64, 84–94. <https://doi.org/10.1016/j.aip.2019.04.001>

ASSIGNMENTS

Class Participation **35%**

Class participation enriches knowledge and learning. Student's learning and skill development is enhanced through class participation. Class participation is highly valued in this course. Students are expected to attend all classes and be on time.

Written Assignment 1- Reflection Papers/Art responses **25%**

During the course, you will be asked to reflect on your thoughts, feelings, ideas, and reactions to the course content and readings through 3 reflection papers and art responses. These responses can be done in any art form i.e. , poetry, music, art, film etc... Creativity is encouraged!

Reflection papers will be due on October 10th (Session #5), November 7th (Session #9) and November 28 (Session #12).

Creative Response Assignment: (dates for presentations will be assigned in class) **10%**

- a. Read the following articles, choose one to present in class **in a creative way informed by a creative art ie- sculpts, story, puppet show, masks etc...** Each presentation will be 5 minutes. You will choose one main concept that stood out to you from the article.
 - Craig Haen (2020) The Roles of Metaphor and Imagination in Child Trauma Treatment, *Journal of Infant, Child, and Adolescent Psychotherapy*, 19:1, 42-55, DOI: 10.1080/15289168.2020.1717171
 - Bloom, S.L., Bridging the black hole of trauma: The evolutionary necessity of the arts. *Psychotherapy and Politics International*, 2010. 9
 - Forrest-Bank, S. s., Nicotera, N., Bassett, D., & Ferrarone, P. (2016). Effects of an Expressive Art Intervention with Urban Youth in Low-Income Neighborhoods. *Child & Adolescent Social Work Journal*, 33(5), 429-441. doi:10.1007/s10560-016-0439-3

- Levy, F. (2014). Integrating the Arts in Psychotherapy: Opening the Doors of Shared Creativity. *American Journal Of Dance Therapy, 36*(1), 6-27. doi:10.1007/s10465-014-9171-8
- Steel, M. (2015). Daring to play: art, life and therapy, from Heidegger to Gadamer, by way of Barthes' Punctum and the paintings of Paul Klee. *Existential Analysis, (2)*, 208.

Final Presentation/Written Assignment 2 Creative Arts in Direct Practice 30%

Each student will choose one of the modalities explored to research further. Students will create a presentation consisting of a 20-minute experiential, in which one area of the chosen modality is used to demonstrate the presenters understanding in this area through their own scope of practice. In addition, students will be required to write a protocol and justification paper using the intervention that is presented focusing on a group, individual or community from your practice.

Protocol and justification paper will include:

Paper (4-5 pages)

1. Provide a brief psychosocial evaluation of the client (individual, group, community)
2. How has creative arts approaches informed your assessment and intervention with this case? Make sure to connect theory to practice.
3. Include any ethical dilemmas that were inherent in this case.
4. Protocol

For any citations, use APA 7th Edition citation format throughout your paper, including in your reference section. The paper should make use of 5-10 citations, half of which may be taken from course readings. A limited bibliography is required. Late papers will be graded down. (Half a grade a week).

All protocols due on 12/5.

Justification Papers due 12/14

STUDENTS WITH DISABILITIES

The Office of Disability Services (ODS) collaborates with students, faculty and staff to provide reasonable accommodations and services to students with disabilities.

<http://www.yu.edu/Student-Life/Resources-and-Services/Disability-Services/>

The purpose of reasonable academic accommodations is to assure that there is equal access to and the opportunity to benefit from your education at Wurzweiler. It is the student's responsibility to identify himself/herself to the Office of Disabilities Services (ODS) and to provide documentation of a disability.

Student Responsibilities

- Register with the Office of Disability Services (ODS).
- Provide current, written documentation from a qualified practitioner that describes the nature of the disability, functional limitations associated with the disability, severity of these limitations, and recommended reasonable accommodations.
- Review accommodation requests with ODS.
- Submit accommodation letters to faculty and discuss reasonable accommodations at the start of the semester.
- Communicate with faculty to arrange each exam accommodation at least ONE WEEK before the exam.
- File documentation with appropriate individuals to request accommodations for final exam period.
- Alert the Office of Disability Services if any difficulties are encountered regarding the implementation of accommodations.

Getting Started

Students in Yeshiva University who wish to receive accommodations must self-disclose by registering with The Office of Disability Services (ODS). ODS has established the following process for registration:

- Complete an [Intake form](#).
- Gather and submit current documentation of your disability.
- To register as a student with a learning disability or ADD/ADHD, you must submit a current psycho-educational or neuro-psychological evaluation. For all other disabilities you may submit documentation completed by a qualified health professional/clinician. Please refer to our [Disability Documentation Guidelines](#) and choose the one specific to your disability to use as a guide.
- After you have submitted the Intake form and disability documentation, ODS will be happy to meet with you to discuss reasonable accommodations and other supports available to you at Yeshiva University.
- Each semester, you will meet with ODS to discuss accommodations for your courses and any accessibility needs. You will be given accommodation letters to submit to your professors.

Accommodation letters must be submitted to your professors as soon as they are received.

E-Reserves

Access full text copies of most of the "on reserve" articles for a course from your home computer. You will need Adobe Acrobat to use this service. Your professor will provide you with a password. The link for e-reserves is <http://yulib002.mc.yu.edu:2262/er.php>. Most of the articles mentioned in the curriculum are available on electronic reserve (E-reserves). You can access the full text articles from your home or from a university computer at no charge.

Accessing E-Reserves

From Canvas

1. Go to your class Canvas page.
2. Click the link "Library Resources & E-Reserves" (no password required)

From Campus

1. If you wish to access e-reserves from the library home page (library.yu.edu),
2. Use “**wurzweiler**” all lower case, as the password.
3. If you have problems accessing e-reserves, email: Stephanie Gross, Electronic Reserves Librarian: gross@yu.edu or ereserves@yu.edu.

From Off-Campus

1. Go to the library’s online resources page:
http://www.yu.edu/libraries/online_resources.asp
2. Click on E-RES; you will be prompted for your [Off Campus Access Service login](#) and password.
3. Use “wurzweiler” all lower case, as the password for all courses in all social work programs.
4. If you have problems accessing e-reserves, email: Stephanie Gross, Electronic Reserves Librarian: gross@yu.edu or ereserves@yu.edu.

Using E-Reserves

1. Click on “Search E-RES” or on “Course Index,” and search by instructor's name, department, course name, course number, document title, or document author.
2. Click on the link to your course.

When the article text or book record appears on the screen, you can print, email, or save it to disk. To view documents that are in PDF format, the computer you are using must have Adobe Acrobat Reader software. You can download it FREE at www.adobe.com/products/acrobat/readstep2.html

PLAGIARISM:

All written work submitted by students is to be their own. Ideas and concepts that are the work of others must be cited with proper attribution. The use of the written works of others that is submitted as one's own constitutes **plagiarism** and is a violation of academic standards. The School will not condone **plagiarism** in any form and will apply sanction to acts of **plagiarism**. A student who presents someone else's work as his or her own work is stealing from the authors or persons who did the original thinking and writing. **Plagiarism** occurs when a student directly copies another's work without citation; when a student paraphrases major aspects of another's work without citation; and when a student combines the work of different authors into a new statement without reference to those authors. It is also **plagiarism** to use the ideas and/or work of another student and present them as your own. It is **NOT plagiarism** to formulate your own presentation of an idea or concept as a reaction to someone else's work; however, the work to which you are reacting should be discussed and appropriately cited. Any student who can be shown to have plagiarized any part of any assignment in a course will automatically **FAIL** the course and will be placed on Academic Probation and will be referred to the Associate Dean for disciplinary action which may include expulsion. A student may not submit the same paper or an assignment from another class for credit. If students or faculty are concerned that written work is indeed plagiarized, they can use the following “plagiarism checker” websites, easily accessible, and generally free on Google:

www.grammarly.com/plagiarism_checker www.dustball.com/cs/plagiarism.checker
www.plagtracker.com

www.plagium.com/
www.plagscan.com/seesources/
www.duplichecker.com/

As a Wurzweiler student, maintaining good standing in the program is dependent on developing and maintaining high standards of ethical and professional behavior. Students are required to adhere to the Code of Ethics promulgated by the National Association of Social Workers (NASW).

HIPAA ALERT:

In line with the new HIPAA regulations concerning protected health information, it is important that you understand that any case information you present from your work will need to be de-identified. What this means is that any information that would allow another to identify the person needs to be changed or eliminated. This includes obvious things like names and birth dates but may also contain other information that is so unique to the person that it will allow for identification, including diagnosis, race/ethnicity, or gender. If diagnosis, race/ethnicity, gender is directly related to the case presentation it can be included if it will not allow for identification.

CONFIDENTIALITY

Given the nature of classroom discussion and the presentation of case materials and at times personal revelation in class, students are reminded that the same commitment to confidentiality with clients extends to classmates. What is shared in class stays in class.

FERPA

Wurzweiler's policies and procedures are in line with FERPA regulations. In accordance with the provisions of the Family Educational Rights and Privacy Act of 1974, as amended (Section 438 of the General Educational Provisions Act, 20 USC 1232g), also known as FERPA, the University has adopted policies to protect the privacy rights of its "Students" with respect to their "Education Records," in each case as defined below. FERPA affords Students certain rights of access to their Education Records and limits disclosure to third parties unless the Student provides written consent. In certain circumstances, disclosure is permitted without the Student's permission.

COURSE OUTLINE

Unit 1: Introduction to the Healing Power of Creative Art Approaches-Session: (Session 1 and 2 -9/12 and 9/19)

- Creative a safe enough environment
- History and Philosophy
- Fundamentals of Therapeutic Intervention
- Neuroscience and Creative Arts

Required Readings:

Text: Attunement in the Expressive Arts Therapies, Chap 1,2

Unit 2: Poetry Therapy 9/26, 10/4

- Theory & Practice of poetry therapy
- Poetry Experiential
- Application of poetry therapy to individual & group practice
- Poetry Experiential Flip Grid Rescued Speech Poem and responses
- **Rescued Speech Poem (Due by October 9th)**
 - **Read the Penwarden article**
 - Following the articles examples of a rescued speech poem in the article find a classmate “client” to do the exercise with. In pairs you will ask a prompt to you “client” listening and creating a rescued speech poem. Poems should be read on flipgrid.

Required Readings:

Creative Arts Therapies Manual Chapter 27 & 28

Penwarden, S. (2020). Developing a thera-poetic practice: Writing rescued speech poetry as a literary therapy. *International Journal of Narrative Therapy and Community Work*, 2, 44–53.

Recommended Readings:

Fox, J. (1997). *Poetic medicine: The healing art of poem-making*. New York, NY: Tarcher/Penguin Group.

Fox, J. (2007). *Poetry therapy: Reclamation of deep language*. Westport, CT: Praeger Publishers.

Longo, P. J. (2008). *Tearing the darkness down: Poetry as therapy*. New York, NY: The Haworth Press/Taylor and Francis Group.

Unit 3: Drama Therapy: (Session #5 and #6)

- Theory & Practice of drama therapy
- Application of drama therapy to individual & group practice
- Application of drama to specialized populations

Required Readings:

CAT Manual – Chapters 22, 23, 24

Attunement in the Expressive Arts Therapies-Chap 3

Sajnani, Nisha, et al. "Collaborative discourse analysis on the use of drama therapy to treat trauma in schools." *Drama Therapy Review*, vol. 5, no. 1, 2019, p. 27+.

Landis, H. Drama therapy with newly arrived refugee woman. In Sajnani, N., & Johnson, D. R. (2014). *Trauma-informed drama therapy: Transforming clinics, classrooms, and communities*.

Recommended Readings Drama Therapy

Boal, A. (1995). *The Rainbow of Desire: The Boal method of theatre and therapy*. New York: Routledge.

Emunah, R. (1994). *Acting For Real: Drama therapy process, technique, and performance*. New York: Brunner/Mazel Publishers.

Forrester, A & Johnson, D. (1996). The role of dramatherapy in an extremely short-term inpatient psychiatric unit. In A. Gersie (Ed.), *Dramatic Approaches to Brief Therapy* (pp.125-138).

Haen, C. (2005). Group drama therapy in a children's inpatient psychiatric setting. In A. M. Weber & C. Haen (Eds.), *Clinical Applications of Drama Therapy in Child and Adolescent Treatment*. (pp. 189-204). New York: Brunner-Routledge.

Haen, C. & Brannon, K. H. (2002). Superheroes, monsters, and babies: Roles of strength, destruction and vulnerability for emotionally disturbed boys. *The Arts in Psychotherapy*, 29, 31 – 40.

Herman, L. (1997). Good Enough Fairy Tales for Resolving Sexual Abuse Trauma. *The Arts in Psychotherapy*, 24, 439-445.

Landy, R.J. (1993). *Persona and Performance: The meaning of role in drama, therapy, and everyday life*. New York: Guildford Press.

Nash, E. & Haen, C. (2005). Healing through Strength: A group approach to therapeutic enactment. In A. M. Weber & C. Haen (Eds.), *Clinical Applications of Drama Therapy in Child and Adolescent Treatment*. (pp. 121-136). New York: Brunner-Routledge.

Weber, A. M. & Haen, C. (Eds.), (2005). *Clinical Applications of Drama Therapy in Child and Adolescent Treatment*. New York: Brunner-Routledge.

Unit 4: Art Therapy (Session #7, #8)

- Theory & Practice of art therapy
- Application of art therapy to individual & group practice

- Application of art to specialized populations

Required Readings:

CAT Workbook: Chapters 1, 2, 5

Collette, N., Güell, E., Fariñas, O., & Pascual, A. (2021). Art Therapy in a Palliative Care Unit: Symptom Relief and Perceived Helpfulness in Patients and Their Relatives. *Journal of Pain and Symptom Management*, 61(1), 103–111. <https://doi.org/10.1016/j.jpainsymman.2020.07.027>

Recommended Readings:

Avrahami, D. (2005). Visual art therapy's unique contribution in the treatment of post- traumatic stress disorders. *Journal of Trauma and Dissociation*, 6(4), 5-38.

Betts, D. J. (2003). Developing a projective drawing test: experiences with the Face Stimulus Assessment (FSA). *Art Therapy: Journal of the American Art Therapy Association*, 20(2), 77-82.

Ki, P. (2011). Exploring the experiences of participants in short-term art-based support groups for adults living with eating disorders. *Canadian Art Therapy Association Journal*, 24(2), 1-13.

Lande, R. G., Tarpley, V., Francis, J. L., & Boucher, R. (2010). Combat trauma art therapy scale. *The Arts in Psychotherapy*, 37(1), 42-45.

Lister, S., Tanguay, D., Snow, S., & D'Amico, M. (2009). Development of a creative arts therapies center for people with developmental disabilities. *Art Therapy: Journal of the American Art Therapy Association*, 26(1), 34-37.

Molitor, M. R. (2009). Review of creative interventions with traumatized children. *Art Therapy: Journal of the American Art Therapy Association*, 26(2), 86-87.

Nanda, U., Gaydos, H. L. B., Hathorn, K., & Watkins, N. J. (2010). Art and posttraumatic stress: A review of the empirical literature on the therapeutic implications of artwork for war veterans with posttraumatic stress disorder. *Environment and Behavior*, 42(3), 376-390.

Pifalo, T. (2009). Mapping the maze: An art therapy intervention following disclosure of sexual abuse. *Art Therapy: Journal of the American Art Therapy Association*, 26(1), 12-18.

Rao, D., et al. (2009). Art therapy for relief of symptoms associated with HIV/AIDS. *AIDS Care*, 21(1), 64-9.

Stuckey, H. L. & Nobel, J. (2010). The connection between art, healing, and public health: A review of current literature. *American Journal of Public Health* 100(2), 254 – 263.

Unit 5: Dance/Movement Therapy (DMT)- (Session #9, November 7th)

Required Readings:

CAT workbook: Chapters 11, 14, 16

Berrol, C. F. (2006). Neuroscience meets dance/movement therapy: Mirror neurons, the therapeutic process and empathy. *The Arts in Psychotherapy, 33*(4), 302-315.

Recommended Readings Dance Movement Therapy:

Adler, J. (1987, Winter). Who is the witness? A description of authentic movement. *Contact Quarterly, 12*(1), 20-29.

Boris, R. (2001). The root of dance therapy: A consideration of movement, dancing, and verbalization vis-a-vis dance movement therapy. *Psychoanalytic Inquiry, 21*, 356-367.

Frank, R. & La Barre, F. (2011). Six fundamental movements. In *The first year and the rest of your life: Movement, development and psychotherapeutic change* (pp. 21-47). New York, NY: Routledge.

Fuchs, T., & Koch, S. (2014). Embodied affectivity: On moving and being moved. *Frontiers in Psychology, 5*(508), 1–12.

Homann, K. B. (2010). Embodied concepts of neurobiology in dance/movement therapy practice. *American Journal of Dance Therapy, 32*(2), 80–99.

McGarry, L. & Russo, F. (2011). Mirroring in dance/movement therapy: Potential mechanisms behind empathy enhancement. *The Arts in Psychotherapy, 38*, 178-184.

Unit 6: Music Therapy (Class #10, November 14)

***Guest Lecturer: Tara L. Davis, MA, MT-BC**

- Theory & Practice of MT
- Application of MT to individual & group practice
- Application of MT to specialized populations

Required Readings:

CAT Manuel: Chapters 17, 18

Attunement in the Expressive Arts Therapies-Chap 4

Recommended Readings Music Therapy:

Bodner, E., Iancu, J., Gilboa, A., Sarel, A., Mazor, A., & Amir, D. (2007). Finding words for emotions: The reactions of patients with major depressive disorder towards various musical excerpts. *Arts in Psychotherapy, 34*(2):142-50.

Ciardello, S. (2003). Meet them in the lab: Using hip-hop music therapy groups with adolescents in residential settings. In N. E. Sullivan, E. S. Mesbur, N. C. Lang, D. Goodman, & L. Mitchell (Eds.), *Social work with groups: Social justice through personal, community and societal change* (pp. 103–117). New York: Haworth Press.

Field, T., Martinez, A., Nawrocki, T., Pickens, J., Fox, N. A., & Schanberg, S. (1998). Music shifts frontal EEG in depressed adolescents. *Adolescence*, 33(129), 109–116.

Gold, C. (2007). Music therapy improves symptoms in adults hospitalised with schizophrenia. *Evidence-Based Mental Health*. 10(3): 77

Maratos, A. S., Gold, C., Wang, X., Crawford, M. J. (2008). Music therapy for depression. *Cochrane Database of Systematic Reviews*, 1. Art. No.: CD004517. DOI: 10.1002/14651858.CD004517.pub2

Montello, L. M., & Coons, E. E. (1998). Effect of active versus passive group music therapy on preadolescents with emotional, learning, and behavioral disorders. *Journal of Music Therapy*, 35, 49–67.

Silverman, M. J. (2003). Music therapy and clients who are chemically dependent: A review of literature and pilot study. *The Arts in Psychotherapy*, 30, 273-281.

Winkelman, M. (2003). Complementary therapy for addiction: “Drumming out drugs.” *American Journal of Public Health*, 93, 647-651.

Unit 7: Sandplay (Class 11, November 21)

- Theory & Practice of Sandplay
- Application of sandplay therapy to individual & group practice
- Application of sandplay to specialized populations

Required Reading:

Doyle, K., & Magor-Blatch, L. E. (2017). “Even adults need to play”: Sandplay therapy with an adult survivor of childhood abuse. *International Journal of Play Therapy*, 26(1), 12–22. <https://doi.org/10.1037/pla0000042>

Roesler, C. (2019). Sandplay therapy: An overview of theory, applications and evidence base. *The Arts in Psychotherapy*, 64, 84–94. <https://doi.org/10.1016/j.aip.2019.04.001>

Unit 8: Individual meetings for project (Class # 12, November 28th)

Unit 9: Final Presentations and Closure Class #13 and #14, 12/5 and 12/13

*******All protocols due on December 5th**

Closure and Integration of Creative Art Approaches: Class 14 12/14

- Application of CATS to current practice
- Ethics of CATS and credentialing

Bibliography

Allen, K.N., and Wozniak, D.F. 2011. The language of healing: Women's voices in healing and recovering from domestic violence. *Social Work in Mental Health*, 9, 37-55. DOI: 10.1080/15332985.2010.494540

Ammann, R. (1991). *Healing and transformation in sandplay: Creative processes become visible*. Chicago: Open Court.

Anderson, W. (Ed.). (1977). *Therapy and the arts: Tools of consciousness*. New York, NY: Harper Colophon Books.

Bannister, A. (2003). *Creative therapies with traumatized children*. London, UK: Jessica Kingsley Publishers.

Bruscia, K. E. (1989). *Defining music therapy*. Spring City, PA: Spring House Books.

Cossa, M. (2005). *Rebels with a cause: Working with adolescents using action techniques*. London, UK: Jessica Kingsley Publishers.

Emunah, R. (1994). *Acting for real: Drama therapy: Process, technique, and performance*. New York: Brunner/Mazel.

Fox, J. (1997). *Poetic medicine: The healing art of poem-making*. New York, NY: Tarcher/Penguin Group.

Fox, J. (2007). *Poetry therapy: Reclamation of deep language*. Westport, CT: Praeger Publishers.

Klorer, P. G. (2000). *Expressive therapy with troubled children*. Lanham, MD: Rowman and Littlefield.

Landy, R. (1994). *Drama therapy: Concepts, theories, and practices*. (2nd Ed.). Springfield, IL: Charles C Thomas, Publisher.

Lewis, P. (1986). *Theoretical approaches in dance-movement therapy, Vol. I*. Dubuque, IA: W.C. Brown-Kendall/Hunt Publishing.

Lewis, P. (1987). *Theoretical approaches in dance-movement therapy, Vol. II*. Dubuque, IA: W.C. Brown-Kendall/Hunt Publishing.

Longo, P. J. (2008). *Tearing the darkness down: Poetry as therapy*. New York, NY: The Haworth Press/Taylor and Francis Group.

Mitchell, R., & Friedman, H. (1994). *Sandplay: Past, present & future*. New York: Routledge.

Niemi, L., & Ellis, E. (2001). *Inviting the wolf in: Thinking about difficult stories*. Little Rock, AK: August House Publishers, Inc.

Sajnani, N., & Johnson, D.R. (Eds.) (2014). *Trauma- informed drama therapy: Transforming clinics, classrooms, and communities*.

Rogers, N. (1993). *The creative connection: Expressive arts as healing*. Palo Alto, CA: Science & Behavior Books.

Unkefer, R. F. (Ed.) (1990). *Music therapy in the treatment of adults with mental disorders: Theoretical bases and clinical interventions*. New York, NY: Schirmer Books.