



DISCIPLINARY PERSPECTIVES ON CREATIVITY IN HIGHER EDUCATION

REFLECTIONS ON CREATIVITY IN SOCIAL WORK & SOCIAL WORK EDUCATION

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Introduction

The Higher Education Academy's Imaginative Curriculum project¹ is encouraging higher education teachers and disciplinary communities to consider the role of creativity in students' learning and their experiences of learning. Underlying this are the working assumptions that:

- Being creative is present in all disciplinary learning contexts, although we rarely use words like creativity to describe such things.
- We all need to be creative (inventive/adaptive) in a world that is constantly changing: a world that requires us also to change/adapt.
- Apart from those disciplines that explicitly recognise creativity as a central feature of their identity (like the performing arts and design), creativity is largely implicit in discussions about teaching and learning. However, teachers do value creativity, originality, flair and imagination in their students' learning. Indeed some teachers believe that creativity is one of the hallmarks of excellence in learning and performance.

Underlying our project is the desire to show that *creativity is an important part of being*: it is integral to being a biologist, lawyer, historian or, in this case, a social worker or a social work educator. But being creative means different things in these different contexts for being.

To test this proposition an email survey was conducted aimed at gaining insights into how social work educators understand creativity. The names of the respondents are listed at the end. Direct quotations from respondents contained within the main body of this document are italicised.

¹ <http://www.heacademy.ac.uk/creativity.htm>

The first part of this paper focuses on opportunities for creativity in social work practice; later we consider how creative approaches can be integrated to good effect in teaching social work.

As an example of what can be done, we have included in the appendix an outline of an elective creative arts module which Anglia Ruskin University offer on their social work qualifying courses, and the reference for an evaluation which outlines the case for the kind of learning it is possible to engender.

Opportunities for creativity in social work practice

I think it could be argued that creativity is a vital component of a good social worker. If creativity is looking outside the box, seeing things from a different perspective or experiencing oneself differently, then effectively doing and promoting these things in others are essential for good practice.

Respondents suggested that a social worker's creativity is motivated by and directed to improving the lives and conditions of the people who need to be helped in society. People and their circumstances are infinitely variable, so cannot be represented by simple formulas or procedures. Much of the creativity of the social worker is directed to understanding, resolving or mediating the complex social problems that arise in unique and often challenging circumstances.

The responses contain within them the ideas of inventing something new or original (new ways of meeting need: new ways of working with people out of difficult situations; solutions for new situations/new scenarios; working with and around complex systems, resourcefulness, new ways of thinking resulting from challenging basic assumptions) and the consequent need for imagination and creativity to support this inventiveness.

There is also a belief that social workers help others to *re-create* their lives by helping them move out of difficult situations or entrenched positions. Use of the creative arts can offer the key to working with people who have communication problems, or who suffer from mental health problems, may have low self-esteem, or simply need the opportunity to enjoy, often for the first time, the chance to play, and use their imagination.

Respondents identify a number of contexts for creativity:

- *Grappling with unique situations and understanding complex situations and resolving or mediating unique problems.*
- *Working with the problems of individuals.*
- *Social problems more generally.*
- *Engaging and mobilizing service / provider organizations and other forms of support.*
- *Inventing new services/projects.*

(See appendix for further examples of creativity in practice supplied by respondents)

Communication and expressive skills

Communicating with people whose experiences of life and culture may be very different from their own can be a focus for creativity

Communication skills require creativity - finding the optimum means for expression for the individuals concerned, which vary considerably depending on the service user.

They (social workers) also have to find ways of communicating with those whose ability to do so is impaired for some reason using pictures, music, sound and movement may all have a place.

Another key area for creativity is use of a variety of methods that do not just include 'talking interventions' but use tools like drawing, music etc to work with particular groups.

A good example in learning disabilities is where social workers have found ways of accessing service user views and putting them down in a care plan in the words, symbols, that are useful to the service user. There exists ideas and guidance but each bit of work in this area will need creativity in thinking how to maximise sharing the report.

Also interviewing - the artistry of finding the right questions.....

Assessment and intervention

The social worker is concerned with understanding and resolving or mediating the problems of her service users and working in partnership with them to secure the resources and support necessary to improve their situations. The process is often messy and iterative but requires both competency and creativity.

Jack Phelan has written about helping children and families to rewrite their personal stories from hopeless, incompetent, unworthy, etc., to hopeful, competent, worthy..... He invites us to consider shifting away from trying to change kids' behaviour to helping kids rewrite their personal stories. What a different way of looking at things, but when I look back, it resonates with my own experiences of seeing positive transformation in kids. Helping kids to change their stories involves less talk, and more opportunities to experience themselves differently. Providing and helping them manage these opportunities is pretty sophisticated practice, and requires creativity.

Resourcefulness in acquiring scarce resources which help people and improve their conditions and circumstances is another important focus for creativity and is a central concern of social work intervention. Resolving or mediating a problem will depend to a

large extent on the social worker's ability to harness resources (financial, material, professional expertise).

At the most mundane level such things as getting money for a homeless family out of the benefits office at 4.15 p.m. on a Friday afternoon counts as pretty creative in my book! At a broader level, social workers work with few resources, often in hostile situations, with few hard and fast boundaries (except the law, social policy and procedures). All of this calls for creativity of a kind.

Working in partnership

Developing and maintaining good working relationships with people in other organizations is crucial as is the ability to communicate, persuade, negotiate and make complex and timely connections. The social worker must create partnerships with resource providers and act as a broker to make things happen

Social workers often have to build bridges between organisations (such as Health, or Education, or Housing) that are more routinely set in narrow service frameworks, with set roles and responsibilities. Beyond the performance of prescribed tasks, the relationship between service user and practitioner is a creative dynamic, and should be cherished as such.

Creating new services/projects/groups within a constrained job description - the project takes creativity and making the case for doing it sometimes takes creativity as well as research and reasoned argument.

Working with regulation

Competency underpins the professional actions of the social worker but in some responses there is a sense that competency and creativity need not be exclusive. Social workers work with people who have to cope with complex and unfamiliar administrative systems. A good deal of creative energy is expended in helping people overcome the perceived or real barriers created by the regulatory world whilst at the same time working within their own increasingly tight procedures

I think a major space for creativity is where social workers interpret policy and procedure in a reflective and thoughtful way rather than technical way. Social workers can be creative in using their discretion and autonomy to act as a buffer against harsher objective forces like legislation and procedure and ensure that service users receive the best service possible within a context where there are often many constraints.

What triggers creativity?

For respondents, the primary sources of stimulation for creative thinking and action are the real world problems and challenges that social workers encounter every day of their lives. Examples of sources of inspiration/motivation included:

- *the infinite variety of human beings*
- *working with people to help resolve their problems*
- *seeking to engage and communicate with vulnerable people in a meaningful way.*
- *the need to make practical applications to life situations for each unique individual in their own unique context*
- *close encounters with poverty and emotional deprivation*
- *responding to constantly changing dynamics*
- *bringing more order to the chaos of some peoples lives*
- *helping students to become more self-aware*

Stimulus from the discipline of social work

- *encounters with other social workers especially from other countries*
- *the discursive nature of the subject*
- *social sciences encourage/require creative thought*

Stimulus from “the system” itself

- *engaging with the apparatus of the state to develop case law and argue for change*
- *working out how to deliver/support new imperatives of the state*
- *responding to continuous change in social policy and legislation*
- *Working within rigid systems (legal, NHS etc) on behalf of the individual lead social workers need to be creative in getting around bureaucracy and seeking individualistic solutions.*
- *counteracting or actually making technocratic and managerialist approaches work*

Opportunities for creativity in social work education

My most recent experience of students and teachers being stimulated to think about their practice, has been the involvement of young service users on the social work programme. Their questions, feedback, experiences and suggestions have made us all think very carefully about our practice. The students also helped the service users to make a video for inclusion on the course and for some, it was the first time they had worked alongside service users as colleagues.

Creativity can be stimulated by encounters with social workers and sw academics from other countries (e.g. social work academics from Bombay/Mumbai who simply closed down their academy for 4 weeks and took their students off to work with gassed families in Bhopal).

Methods of teaching and learning which encourage students to be creative

Social work teachers identified a range of teaching and learning methods through which students' creativity can be promoted. The methods tend to be those that result in active engaged learning – students doing things to learn, often collaboratively. They are methods that encourage open-ended exploration through problem working and story telling. They sometimes/often combine techniques - for example, creative thinking/problem working with problem based learning or scenarios. They require forms of teaching that are facilitative rather than based on transmission.

Problem based working

- *Learning approaches such as PBL, EBL, community profiling, group work, use of arts (music, drama, literature) all have the potential for creativity.*
- *Enquiry and Action Learning sequence involving service user visits brought surprises and thoughtfulness in big doses to students.*
- *Chaotic environments exercise.*
- *Creative thinking techniques like brainstorming, visualizations and problem solving techniques*

Case studies and scenarios

- *Challenging scenarios / creative thinking/problem working techniques.*
- *The opportunity to work on case studies and to exercise judgement and then compare and contrast with others.*
- *Practice on real scenarios, case studies, inquiry reports etc*
- *Presentations, poster presentations (both in groups), live role play, VIG, Chaotic environments exercises, self awareness and many other kinds of exercises in skills teaching, portfolio and electronic portfolio work – all these methods encourage creativity in the responses of students.*
- *Case discussions at college, during placement, can allow students to help each other think creatively. They share methods and interventions, plus articles, videos and other resources which can assist in their work with service users.*

Story telling/ drama/role play/self-observation

- *Group story telling, experiential exercises, including role play, more use of drama techniques in college.*
- *Use of audio/ video / drama,*
- *Use of video for self observation; peer assessment, use of tasks completed and presented to others in group.*
- *Helping students to see the 'whole picture' and the 'whole person' i.e. the service user as actor in their own lives and the contributions of a whole range of people when interventions are needed and planned.*

Group work

- *Through focused small group work which uses a variety of methods (e.g. buzz groups, fish bowl exercises, quizzes, set case study tasks, policy development exercises etc) and where learning from these exercises is facilitated through good feedback, encouraging students to write up their discussions and share them, etc.*

Relating to professional practice/work environments

- *Practice Learning enables students to work on 'live' cases and provides the opportunity for creative (or risk taking) teachers to offer flexible learning that responds to such scenarios, rather than slavishly following set curricula*
- *The Practice Learning Log, worked on throughout the programme, provides a stable stem on which to develop and engender creative learning*

Specific creative approaches

- *Creative writing.*
- *Use of literature – novels, poems, plays*
- *Use of community arts.*
- *Sculpturing.*

Study visits - abroad for preference - taking people out of known environments are bound to stimulate creativity, because you get a wider variety of opinions, see different ways of looking at things and have to be creative in achieving what you have to do in a new environment e.g. overcoming communication barriers, finding your way around etc.

Visit to an art gallery where an exhibition about prostitution was showing – provided excellent basis for discussion and learning

Getting students on architecture/interior design course to work with student SWs in making positive changes to environments for particular groups. Video production students providing expertise to SW students and Service Users making a video together.

I use activities such as getting small groups to express the key points of (often fairly dry) articles or reports in the form of poetry – generally, they are aghast at first when asked to do this but invariably end up enjoying the experience.

Curriculum design

- *Power sharing at a Programme Management level enables students to shape the curriculum, as does the involvement of all stakeholders (service users, carers, support workers, employers etc)*

- *Ensuring the curriculum is relevant and responsive to current concerns and anxieties so that students are motivated to engage creatively*

What contexts/conditions for learning encourage/enable students to be creative?

- *Confidence and a positive drive from staff about the value and practical usefulness of what is delivered and the ability to accept and respond honestly to students queries and reservations.*
- *Willingness to move with live and new issues as they come up (and they will).*
- *Trusting relationships : an atmosphere of trust and a contained environment -also a pleasing environment are important : willingness to expose own feelings and beliefs*
- *A climate of openness and discussion about knowledge for applied social work, especially around values and especially the relationships between the personal and professional*
- *Perhaps grounding in one's own experience helps people to stretch enough to engage in material creatively. Practices that enable students to understand clearly their role and remit in society and to understand and live with the risks*
- *Praising success rather than criticising failure is the key to unlocking creativity*
- *To achieve space for creativity, use of effective on-line resources is crucially important and helpful - by using on-line resources, you can provide students with a range of materials to read before class, you can give basic information leaving room for discussion in class etc. On-line communication through discussion forums is another example of potential for creative learning alongside face-to-face encounters. Self-directed (but properly supported) student learning is also highly effective*
- *University classrooms do not generally foster a creative spirit- i.e. rows of desks, awful chairs, the whiteboard in dominance, etc, etcI take students away from the university setting if possible -to art centres, to creative departments in hospitals to the sculpture and art departments*
- *Giving time to personal dilemmas especially ethical ones.*
- *Time on discussing the nature of informed judgements and decision making and accountability. Practice on real scenarios, case studies, inquiry reports etc.*
- *Helping students to appreciate the boundaries and constraints within which they will work then showing them that they can still be creative and work across or shift the boundaries a bit.*
- *Humour definitely stimulates creativity - comedians are incredibly creative in the way they juxtapose things or look at things from a different angle, so listening to comedians must be good.*
- *Group/ problem working based experience is vital for this process. Teachers have a vital role in the facilitation process and the provision of resources to allow the students to think broadly in an informed way.*

How it used to be?

Well-resourced small group teaching pursuing imaginative learning outcomes helps. Sticking large groups in lecture theatres and talking at them does not help. We were far more creative when we ran on staff: student ratios of 1:10, than we are with our present 1:25. We train more social workers, but we do not use poetry, Mozart and modern novels in the ways that we once did.

The residential weeks on the old CSS course were a wonderful, now lost, opportunities for students to develop creativity and share it. We actually used to have creative days! On such days students would share creative parts of their lives in and out of work. I have made videos, compiled posters of my life, made and tasted wine, learnt about the role of beauty therapy in a hospice, taken part in poetry, dance and yoga sessions-all led by students. Many people picked up ideas for working with clients but this was not the main aim.

How is students' creativity evaluated? Is it possible?

This question raised many more questions than answers. Interestingly, no responses suggested that there is a relationship between levels of academic achievement and creativity i.e. higher levels of achievement are generally associated with evidence of creativity.

- *I have a strong belief that creativity is not generally assessed or if it is, it is **implicit** in criteria that are not **explicit** in their elaboration of creativity. A default view – we assess conformity- when we see originality we recognise and give credit for it. Although we do not assess creativity directly we assess how competent a student is in expressing innovative thinking in written work and how they demonstrate this competence in practice.*
- *Although not specifically assessed in a formative way the design of assessment (e.g. role plays) itself should ensure that students have to be creative: it's captured anyway even though the nature of the creativity being captured may not be explicit.*
- *On a post graduate module, students we're asked to draw from their own experience to answer a worksheet, and from that we went on to create a something outside the standard portfolios. People seemed enthused by the process. I received an excellent portfolio submission in which a student creatively addressed the learning outcomes - it was a delight in terms of marking. Again, I think because he grounded the assignment in his own experience, and he felt solid in his own previous professional experience, he was able to venture beyond*

the normal approach to the assignment.

- *I don't think we do explicitly, although there must be a lot in things like critical evaluation. From a practice teaching perspective there is also a lot implicit in placements. There are elements of creativity with poster presentations etc.*
- *I don't think we do—at least not explicitly. If someone is innovative in how they approach an assignment or how they connect theories or apply them, then, as long as they're accurate or have met the learning outcomes, I'd suspect they'll get positive feedback on their assignment. Beyond that, I don't think we do much at all.*
- *We don't – we evaluate conformity and see originality as a bonus. In our defence, students do have to get some basics right and many of them struggle to do so. You cannot run before you can walk and (to stretch the analogy) most students leave college with crutches, not running shoes. For us, it is often refreshing to read an assignment that isn't riddled with plagiarised material, never mind one that that actually demonstrates genuine creativity. There I go again, being critical...*
- *Very, very difficult this one. The short answer is, I'm not sure that creativity is assessed or rewarded. I guess it might be rewarded by practice teachers with attention, though one person's creativity might be another's cursed 'otherness'! It's a bit self-centred, but a student's creativity is, for me, when I go I'd not thought of that, the light bulb moment (this for written stuff). For live stuff, it's when I think, that was really clever, to think of doing that / saying that. It's often about making connections that haven't been made. It seems especially creative if I haven't already made them! But we do ask students to keep reflective journals and, in some of their essays, reflect upon the ways in which a particular case affected them personally.*
- *We do not assess creativity directly but assess how competent a student is in expressing innovative thinking in written work and how they demonstrate this competence in practice. I find that students have to do twice as much if they use a creative method and they then have to supply essentially an essay to explain the underpinning theory. An example is a seminar group of mine, who faced with the task of compiling a group presentation on a social work method decided to film themselves learning to work as a group. This was funny, insightful and clearly included group theory. They gained a mark of 80- the highest ever. Two members of the group then failed the second part of the assignment - a theoretical essay and therefore the assessment. Madness. This is not required in music or the fine arts!*
- *Some time ago a student wrote a brilliant dissertation on social work with older people, largely based on King Lear; he got a distinction. This kind of thing is now*

rare, although we do get the odd literary quote. Creativity does not figure very highly on our marking criteria - however, originality does and gets high marks.

- *Essentially a contradiction. The more something is evaluated (or assessed), the more the Quality Assurance juggernaut requires specified learning outcomes, defined curriculum input, performance/ assessment criteria and QA systems.....in other words, the very processes that determine instrumental and functional learning.....the antithesis of creative learning. You can, however, set tasks which involve being creative in the first place, so achieving it automatically means they have been creative. E.g. mini projects.*
- *Look for evidence of 'out of the box' thinking and actions, supported by evidence for it. And take a look at how, for example, performing arts educators assess students' performances!*
- *Criteria: I would have to send an assessment guide in to really answer this to my own satisfaction - but it's about the students' ability in an essay to handle competing ideas/knowledge bases and come up with their own formulations and re-formulations and to use that knowledge relevantly in applied practice. I think I am arguing that creativity is not always about making anything radically new but it is about how capable you are of using what you have to 'make something ' newly relevant to social work practice in a particular situation or perhaps in a new way. So as an assessor I would be looking for the ability to articulate ideas, argue for and against using competing ideas and frameworks and student capacity for making analyses and judgements based on the evidence available and also for imaginative or original applications to practice that benefit service users.*

Factors that inhibit students' creativity in social work education

a) Tutor issues

- *Lack of time*
- *Any teaching/assessment methods that require the production of facts, written work in a formulaic way*
- *Teaching that is didactic*
- *Fear stops many social workers(or their managers) from trying out new ways of working*
- *Fear, complacency, a lack of encouragement or explicit valuing of creativity.*
- *Fear of failure and of 'getting it wrong' A desire for safety and accountability which can lead to conservative and safe thinking.*
- *The mechanistic way learning outcomes can sometimes be presented and a tendency to focus just on basic standards (e.g. have the 6 key roles been met) rather than seeing these as basic pass standards that all education providers should strive to deliver way above and beyond*

b) Assessment issues

- *If guidelines on assessed tasks put no premium on creativity, students will not be encouraged towards this*
- *The rigidity of the assessment framework – the key-roles are pretty comprehensive and it is all too easy to take a tick-box approach to getting through the course*

c) Student issues

- *Students (mis?) perceptions of what social work could be.*
- *Student debt*
- *Their personal baggage.*
- *Anxiety around passing assignments, practice learning*
- *Lack of time*

d) Institutional or systemic factors

- *Lack of time*
- *High workload*
- *Lack of admin support*
- *An obsession with the outcomes of learning (competencies, etc.) can inhibit students from taking risks*
- *Increasing standardisation and bureaucratisation of the curriculum and the managerialism and proceduralism of social work practice*
- *Conservative validation panels.*
- *The limitations of a university and its staff.*
- *The increasing requirements for learning facts.*
- *Such concepts as: Occupational Standards; Performance Indicators, Competences; Quality Assurance systems (QAA, TQI) and regulatory frameworks (such as via GSCC)*
- *Sometimes pace of change, or irrelevant nature of change in social policy/legislation fills the curriculum and students' minds with so many new facts to absorb, it is hard to make space to use the new situation creatively.*
- *Not having dedicated teaching space. Few rooms "owned" by a dept. cuts down on use of props and visual stimuli on the walls.*

So, how important is creativity in social work education?

The overall impression is that, although many of the people responding to the questionnaire value creativity, the disciplinary community as a whole does not place

high value on it. A number of respondents highlight the political context that at best marginalises the need for creativity. Others believe that creativity as defined by the acquisition of thinking and problem-solving skills, the development of imagination and the capacity to experiment and innovate, awareness of surroundings and self and understanding of cultural and ethical issues remains a vital component of social work education and training.

I have been a social work academic for quite a while and I think that creativity is less apparent now, both in training and in practice, than it was when I started.

There are clearly tensions: on the one hand a need for creativity in the complex, interactive, people-focused, and unpredictable role of the Social Worker and the determinist, managerialist and competency-based frameworks and evidence-based practice which seem to at best marginalize the need for creativity within which the role is enacted. The political influence on creativity of centrally controlled work force development is stronger in social work than in any other discipline.

A pretty low place. If it were given more prominence as a desired learning outcome, it would be more valued. Blame Ron Dearing.

Probably not. I don't think anyone has an explicit agenda against it, but by the same token, I don't think we purposely try to weave into our curriculum ways to foster students' creativity.

Certainly I believe there is so much about learning in higher education just now that restricts students' creativity rather than enhances it. I see the value of developing creativity in social work education –when students go out to their practice learning and apply their learning –using drama with young offenders, drawing/painting with young people who've been abused, music and movement with older people, mental health service users and those people with learning difficulties. I recognise some of this is focused on using the creative arts (music, dance, visual art, drama) but it is based on the belief that developing the innate creativity in students enables them to work in an empowering and creative way with service users. One external examiner has pointed out that fostering creativity in social work students is a very powerful way of them learning about issues of power/oppression etc as this way of working has to be experienced. It is about new ways of knowing, other than the purely cognitive and rational.

Depending on how you define creativity, I think it could be argued it is a vital component of a good social worker. If creativity is looking outside the box, seeing things from a different perspective or experiencing oneself differently, then effectively doing and promoting these things in others are essential for good practice. While we try to offer these things throughout the course in terms of exposing the students to different theories or frameworks for looking at things (as well as encouraging them to start to identify the lens through which they already view the world), fostering a greater degree

of creativity (within each other as well as students) might improve our efforts and help bridge that considerable gap between theory and practice.

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Liz Green: Goldsmiths College
Roger Hennessey: University of East Anglia
Judy Hicks: Anglia Ruskin University
Mary Watkins: Anglia Ruskin University
Tom Hopkins: SWAP
Nigel Horner: Nottingham Trent University
Sue Lampitt: Northumbria University
Penny Lloyd: British Association of Social Workers
Sue Jones: Manchester Metropolitan University
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Module Definition Form (MDF)

Module Code: DG315007S	Version: 1	Date amended: 02.12.05
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1. Module Title: *maximum 100 characters*

The Use of Creative Arts in Care Settings

2a. Module Leader:	2b. Department:	2c. Faculty:
Judy Hicks	Social Work & Social Care	IHSC

3a. Level: <i>see guidance notes</i>	3b. Module Type: <i>see guidance notes</i>
3	Standard

4a. Credits: <i>see guidance notes</i>	4b. Study Hours: <i>see guidance notes</i>
15	150

5. Restrictions

Pre-requisites:	None
Co-requisites:	None
Exclusions:	None
Pathways to which this module is restricted:	None

LEARNING, TEACHING AND ASSESSMENT INFORMATION (for inclusion in the Module Guide)

6a. Module Description: *200 – 300 words*

Recent research exploring the use of creative arts in health and social care settings, indicates that they can be both empowering and increase social inclusion for people often marginalized or disempowered: abused children, young offenders, those with mental health or learning difficulties and older people. This module is suitable for students/staff working in caring environments who wish to increase their knowledge and skills in relation to creative methods of practice. The learning experience and assessment of this module mirror the experiential nature of the sessions, each focusing on a particular creative medium. Drama, visual art, movement and music will be explored through experiential exercises, supported by theoretical principles relevant to using each medium in care contexts. The module supports the GSCC's focus on enhancing the direct skills required for sound professional practice and seeks to help the student to develop their own creativity and skills in reflective practice. Working in small groups alongside arts/care practitioners outside the university provides an interesting opportunity for students to learn about partner agencies and possibly explore possibilities for future employment options. Willingness to share experiences and participate are essential requirements for this module as students must have experience of any exercises they might use with service users.

There are two possible delivery methods

Method 1

Classroom based standard module delivery for full-time students

Method 2

Distance (Supported Open Learning)

6b. Outline Content:

- A framework for facilitating creative arts based sessions based on Warren's model-links to models of

empowerment and participation

- Understanding the universality of creative expression, the language of creativity and Allan's premise of the unique nature of individual creativity
- Drama as a mechanism for change; links to play managing different roles and 'scenes' the use of masks, costume, puppets, models etc as tools for assessment, confidence building and assertiveness.
- Art and Photography and the importance of non-verbal means of communication. Experimenting with different media, Louise Bermann's work on images and understanding loss and attachment. Media stereotypes of disability.
- Movement-the intelligence of the body, trust and its central role in developing relationships-Halprin's RSVP cycle and Payne's creative groupwork. Reflective skills observing service users engaged in creative movement through video. Music as a vehicle for self-expression, healing and social integration.

6c. Key Texts/Literature:

Allen, P .B. (1995) Art is a Way of Knowing. Boston:Shambhala

Berman, L. (1993) Beyond the Smile. The Therapeutic Use of the Photograph.London:Routledge

Jennings, S. (1999) Introduction to Developmental Play Therapy, Playing and Health. London: Jessica Kingsley

Hicks, J & Simons, H. (2006) 'Opening Doors; The Use of Creative Arts in Learning and Teaching.' Journal of Arts and Humanities in Higher Education. Feb 2006 Vol 6

Higgs, J. and Titchen, A. (2001) Professional Practice in Health, Education and the Creative Arts, Oxford: Blackwell

Malchiodi, C.A. (2002) The Soul's Palette: Drawing on Art's Transformative Powers for Health and Well-Being. Boston and London: Shambhala

Mc Niff, S. (1998) Trust the Process; An Artist's Guide to Letting Go. London: Shambhala

Mc Niff, S. (1998) Arts based Research. London: Jessica Kingsley

Murphy, J. (ed) (2001) Art Therapy with Young Survivors of Sexual Abuse. Lost for Words London: Routledge

Winter.R, Buck, A. & Sobiechowska, P. (1999) Professional Experience and The Investigative Imagination:The Art of Reflective Writing. London: Routledge

6d. Specialist Learning Resources:

7. Learning Outcomes (threshold standards):

	On successful completion of this module the student will be expected to be able to:
Knowledge and understanding	<ol style="list-style-type: none"> 1. Appraise with rigour how the creative arts can be used to increase empowerment and social inclusion for marginalized groups 2. Critically appraise the knowledge and skills required to facilitate a creative arts session with a service user(s)
Intellectual, practical, affective and transferable skills	<ol style="list-style-type: none"> 3. Critique the application of one of the creative mediums to a particular service user group. 4. Critically evaluate the potential contribution of the creative arts to their development as a professional practitioner.

8. Learning Activities

Learning Activities	Hours	Learning Outcomes	Additional Comments (including details of use of web-CT)
Teacher managed learning (full-time)	30	1-4	Group-work will constitute an essential part of the learning
Teacher managed learning (open learning)	15	1-4	
Student managed learning (full-time)	120	1-4	

Student managed learning (open learning)	135	1-4	
TOTAL	150		

9. Assessment		
Assessment Method	% contribution to module mark or P/F	Learning Outcomes
Group Presentation	70%	1-3
1,000 word analysis	30%	4
Both elements of this assessment must be passed in order for credits to be awarded		
<p style="text-align: center;">In order to pass this module, students are required to achieve an overall mark of 40%</p> <p style="text-align: center;">In addition, students are required to (a) for each element of fine graded assessment listed above, achieve a minimum mark of 30% (or higher - see Module Guide) and (b) pass any pass/fail elements</p>		

OTHER TECHNICAL DETAILS

10. Delivery of the Module <i>Please delete as appropriate</i>			
Delivery	This module is delivered over...	Yes or No?	Indicate which by deleting as appropriate
1	...a single semester	Y	Semester 1
2	...two semesters	N	
3	...a single trimester	Y	Trimester 3
4	...two trimesters	N	
5	...three trimesters	N	
6	...multiple delivery patterns	N	Full-time learning with Semester pattern Supported open learning with Trimester pattern
7	... an exceptional delivery pattern	N	

11. Learning Activities – further details	
Learning Activities	Details of duration and frequency of learning activities
Teacher managed learning:	Full-time students: 10x2½ hrs approx Workshops and visits to various practice settings Part-time/SOL students: 6x2½ hrs approx Workshops using Module workbook
Student managed learning:	Library and independent learning

12. Module Assessment – further details				
Method	Length/duration	Fine graded (FG) or pass/fail (PF)	Minimum Qualifying Mark <i>see guidance notes</i>	Comments
Group Presentation	20 minutes 2,000 words equivalent	FG	40%	Learning Outcomes 1-3 assess the requirements for the group presentation
Written assignment	1000 words	FG	40%	Learning Outcome 4 requires an individual analysis of the student learning and focuses on professional development

13. Subject: <i>see guidance notes</i>
