

Social Work 698
Special Topics Directed Studies Course
Course Outline

Instructor: Si Transken
Hours of class time: 39
Phone numbers of professor: 250-564-4753 or 250-960-6643
Best times to phone: weekends after 12:00
emails: sitran@telus.net or si@unbc.ca

You come to me seeking knowledge; you want set formulas so that you can cling to them. I don't give you any. In fact, if you have any, I take them away! By and by, I destroy your certainty; by and by, I make you more and more hesitant; by and by, I make you more and more insecure. That is the only thing that has to be done. Osho. p. xii, *Courage, The Joy of Living Dangerously*

Course Description:

The student will use Linda M. Turner's, "Creativity - An Overview and Framework for the Social Work Practitioner" as a focus or lens through which to examine all the other assigned readings. The emphasis will be on the reading and summarizing of the articles and books mentioned in the reference list (below) and then linking these to Turner's analytical framework of creativity (forms of creativity in social work). The student will also continue to do a scholarly journal search of "creativity" that will be interwoven throughout the literature reviews of the above mentioned reference list. Transdisciplinarity will be emphasized here (i.e. material from Education, Sociology, Women's Studies, First Nations Studies, Literature, etc. might be utilized). Cultural Studies is a body of knowledge which attempts to make these kinds of effective and creative webs of understanding and praxis. At the end of this course the student should have a deep, useful, focused understanding of why creativity is sometimes feared in professional practices (i.e. it is a difficult 'commodity' to track, monitor, control) and why it is a vitally important resource for the work that we do (i.e. changing the material world - or helping to change the inner psychic world is a profoundly creative endeavor!). The student should demonstrate an understanding of why creativity is also significant in regards to understanding/ being with people in cultures other than his/her own (creativity is the sphere or space in which 'translations' can happen through metaphors, art, dance, music, dream work, etc...). A basic understanding of relevant Jungian concepts should also be demonstrated by the student at the end of this course.

Learning Objectives:

At the completion of the course, the student will be expected to have:

- 1) Acquired an appreciation of the interrelationship between research and Turner's analytical framework - Forms of Creativity in Social Work
- 2) Learned how to critically read and evaluate other people's research
- 3) Made implicit and explicit linkages between/ among these themes of creativity and social work and the contexts of rural social work/ feminist social work/ First Nations social work, etc. These themes and contexts are those articulated in our social work program's mission statements and the university's mission statements.
- 4) Demonstrated some attempts to 'stretch and try on' more creativity (re thinking/ writing/ exploring, etc) in her/his assignments and tasks as a social worker.

REQUIRED READINGS:

Acker, S., Black, E., Hill, T., & Transken, S. (1995). Research Students In Education

And Psychology: Diversity and Empowerment. International Studies In the Sociology Of Education, 229-251.

B, S., Eylon, T., Ripsman Eylon, D., Tilleczek, K., & Transken, S. (2001). Stress (Full)

Sister (Hood). Prince George: UNBC Copy Centre.

Baylis, C., Burton, A., Fraser, C., & Transken, S. (2002). Outlaw Social Work (the

unsecret poems and stories . . .). Prince George: Transformative Collectives.

Bryant, V., Dahl, P., Lane, L., Marttila, M., Transken, S., & Trepanier, C. (1999).

Battle Chant. Ontario: Battle Chant Ink.

Cameron, J. (1992). The Artist's Way - A Spiritual Path to Higher Creativity. New

York: G.P. Putnam's Sons.

Cameron, J. (1998). The Right to Write. New York: Penguin Putnam Inc.

Cohen, B. (1999). Fostering Innovation in a Large Human Services Bureaucracy. Administration in Social Work, (23), 47-59.

Cooper, H. (1998). Synthesizing Research - Third Edition. Thousand Oaks: Sage Publications.

Cropley, A. (2001). Creativity in Education and Learning - A Guide for Teachers.

London: Kogan Page Limited.

Damianakis, T. (2001). Postmodernism, Spirituality, and the Creative Writing Process:

Implications for Social Work Practice. *The Journal of Contemporary Human Services*, (82), 23-33.

Denzin, N. (2003). *Performance Ethnography: Critical Pedagogy and the Politics Of Culture*. Thousand Oaks, California: Sage Publications.

Eisner, E. (2002). *The Arts and the Creation of Mind*. New Haven: Yale University.

Gelfand, B. (1988). *The Creative Practitioner - Creative Theory and Method for the Helping Services*. New York: The Haworth Press.

Griffith, M. (1995). Opening Therapy to Conversations with a Personal God. *Journal Of Feminist Family Therapy*, (7), 123-139.

Grigsby, K. (1995). Determinism versus Creativity: A Response to Peile. *Social Work*, 706-707.

Hepburn, J. (1994). The Implications of Contemporary Feminist Theories of Development for the Treatment of Male Victims of Sexual Abuse. *Journal of Child Sexual Abuse*, (3), 1-18.

hooks, bell. (1997) *Wounds of Passion*. New York: Henry Holt and Company Inc.

hooks, bell. (1996) *Reel to Real: Race, Sex, and Class in the Movies*. New York: Routledge.

hooks, bell. (1995) *Art on my Mind*. New York: The New Press.

hooks, bell. (1994) *Outlaw Culture: Resisting Representations*. New York: Routledge.

hooks, bell. (1994) *Teaching to Transgress: Education as the Practice of Freedom*. New York: Routledge.

Kahn, S. (1997). Leadership: Realizing Concepts Through Creative Process. *Journal Of Community Practice*, (4), 109-136.

Leavitt, R., & Pill, C. (1995). Composing a Self Through Writing: The Ego and Ink. *Smith College Studies in Social Work*, (65), 137-152.

May, R. (1975). *The Courage to Create*. New York: W.W. Norton & Company, Inc.

Noble, K. (1990). The Female Hero: A Quest for Healing and Wholeness. *Women & Therapy*, 9(4), 3-18.

Peile, C. (1993). Determinism versus Creativity: Which Way for Social Work? *Social Work*, (38), 127-134.

Sullivan, W. (1989). *Community Support Programs in Rural Areas: Developing*

- Programs Without Walls. *Human Services in the Rural Environment*, (12), 19-24.
- Szuchman, L. (2002). *Writing With Style - APA Style Made Easy*. Australia: Wadsworth - Thomson Learning.
- Transken, S. (1994). Dwarfed Wolves Stealing Scraps From The Masters' Tables. *Alternate Routes*, 31-63.
- Transken, S. (1995). Reclaiming Body Territory. *Canadian Research Institute For The Advancement Of Women*, (25), 1-35.
- Transken, S. (1997). The Doors Are Shut And The Organizations Closed: Notes Exploring How This Story Unfolded. *Atlantis*, 62-72.
- Transken, S. (1998). Organizational Activists And Immigrant Women's Groups: From Drowning To Swimming To Graceful River Rafting. *Refugee*, 10-31.
- Transken, S. (2002). Poetically Teaching/Doing Social Work. *Critical Social Work Journal*.
- Turner, L. (1999). Creativity - An Overview and Framework for the Social Work Practitioner. *Canadian Social Work*, (1), 91-97.
- Uematsu, M., & Walz, T. (1997). Creativity in Social Work Practice: A Pedagogy. *Journal of Teaching in Social Work*, (15), 17-31.
- Winslow, S. (1990). The Use of Ritual in Incest Healing. *Smith College Studies in Social Work*, (61), 27-41.

In this course a new vocabulary and new micro-skills will be added to your professional and personal 'tool kit for survival' as a mindful, compassionate, effective clinician and advocate. My hope is that you will leave this course with a richer sense of your own competence as a producer and distributor of knowledge. You will be given many opportunities to cultivate your own complex ethical template and to internalize guidelines and question-clusters regarding your interest areas - although this is a reading course and you will be pursuing your own path I will do my best to link you with other students who have similar interests and I will do my best to link your personal 'quest' with the readings that I know of / have available to me (i.e. I'll send you things that come up as the semester goes forward). You will do at least a half page summary of each of the readings about - and most of them will require a page or more to adequately summarize how they link to the questions and categories raised by Linda Turner.

Below is list of recommended readings you might want to ponder. They offer a summary of three important perspectives which link wonderfully with conversations about 'creativity'. These three bodies of knowledge are: The Feminist Therapy Institute's insights, Jungian Therapy/Men's Healing Movement, and the work of The Stone Centre. I invite you to experiment with these theories in a somewhat messy eclectic way. The insights from these three bodies of work might be blended with techniques/practices from expressive arts therapy, creative writing practices and other techniques/practices. These readings invite you to depthfully ponder the meanings of gender, ethnocultural background, class imprinting, etc. How might these readings further your commitments to engaging in ethical? Ethical practice means that an understanding of diversity is not only intellectually grasped but is also pragmatically practiced.

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The sound of breaking silence makes us understand what we could not hear before. But the fact that we could not hear doesn't prove that no pain existed.

Education - dian marino, p. 27, Wild Garden, Art, and the Culture of Resistance

A reading course is a brave undertaking! No one can do your learning for you. You are at the center of your learning journey. You are the owner of it. You are the beginning, the middle, and the end of that adventure. This course is only here to affirm, nudge, and encourage you. This course is intended to assist you in your journey by offering a witnessed space for brain-storming, reality checking, clarifying, self-motivation, and time-managing. It is necessary for you to enter this learning project with a solid sense of what interest areas impel you. It is expected that you will take risks, share, read the assigned material, engage the authors you are encountering - imagine them as creative caring respectful intellectuals, and try to have some memorable fun too in your 'conversations with them'. All the writers who have ever thought about creativity - and all the practitioners who are out there right now bringing their creative passions and intentions to the work world and activist world - all of them are wishing you well. All of them are proud of you for committing to this course outline.

HIGHLY RECOMMENDED SUPPLEMENTAL READING

- Bly, Robert. (1992) Iron John: A Book About Men. Robert 1992. New York: Vintage Books.
- New
Brown, Laura S. (1994) Subversive Dialogues: Theory In Feminist Therapy.
York: Basic Books.
- New
Cameron, Julia. (1996) The Vein of Gold: A Journey to Your Creative Heart.
York: Putnam Books.
- From
Jordan, Judith. (Editor) (1997) Women's Growth In Diversity: More Writings
The Stone Center. New York: The Guildford Press.
- Transken, Si. (2001) "My Messy Assumptions about Organizations/Academia, Students, Writing/Research, and Expressive Arts." (This handout will be provided in class)

Recommended Purchases/ Readings
Writing/ Thinking/ Technical Skills

- Barker, Robert L. (1999) The Social Work Dictionary. Washington, DC: the National Association of Social Workers Press.
- Brooker, Peter. (2001) A Concise Glossary of Cultural Theory. Madison Avenue,
New York: Oxford University Press Inc.
- Cropley, Arthur J. (2001) Creativity in Education and Learning: A Guide for Teachers and Educators. Pentonville Road, London: Kogan Page.
- Hawthorn, Jeremy. (1998) A Concise Glossary of Contemporary Literary Theory.
Fifth Avenue, New York: Arnold, a member of the Hodder Headline Group.
- Humm, Maggie. (1995) The Dictionary of Feminist Theory. Ohio State University Press.
- Johnston, R. J. and Derek Gregory, Geraldine Pratt, Michael Watts. Ed. (2000)
The Dictionary of Human Geography. Cowley Road, Oxford: Blackwell Publishers.
- Payne, Michael. Ed. (1999) A Dictionary of Cultural and Critical Theory. Cowley Road, Oxford: Blackwell Publishers.
- Rodale, J. I. (1978) The Synonym Finder. Avenue of the Americas, New York: Warner Books.

RECOMMENDED
Jungian and Men's Healing

- Bly, Robert and Marion Woodman. (1998) *The Maiden King: The Reunion of Masculine and Feminine*. New York: Henry Holt and Company
- Her
Carlson, Kathie. (1990) *In Her Image, The Unhealed Daughter's Search for Mother*. Boston: Shambhala.
- and
Hall, James A. (1980) *Jungian Dream Interpretation. A Handbook of Theory and Practice*. Toronto: University of Toronto Press.
- Publications.
Hannah, Barbara (1997) *Jung: His Life and Work*. Illinois: Chiron Publications.
- New
Hillman, James. (1996) *The Soul's Code In Search of Character and Calling*. New York: Warner Books.
- Carol
Johnston, Anita A. (1996) *Eating in the Light of the Moon*. New Jersey: Publishing Group.
- Moore, Thomas. (1996) *The Re-Enchantment of Everyday Life*. New York: Harper Perennial.
- Moore, Thomas. (1994) *Care of the Soul, A Guide for Cultivating Depth and Sacredness in Everyday Life*. New York: Harper Perennial.
- York:
Noll, Richard. (1997) *The Aryan Christ: The Secret Life of Carl Jung*. New York: Random House.
- Qualls-Corbett, Nancy. (1982) *The Sacred Prostitute Eternal Aspect of the Feminine*. Toronto: University of Toronto Press.
- Pinkola Estés, Clarissa. (1992) *Women Who Run with the Wolves*. New York: Ballantine Books.
- Sharp, Daryl. (1991) *Jung Lexicon, A Primer of Terms and Concepts*. Toronto: University of Toronto Press.
- Thomson, Lenore. (1998) *Personality Type, An Owner's Manual*. Boston: Shambhala.
- Woodman, Marion. (1992) *Leaving My Father's House, A Journey to Conscious Femininity*. Boston: Shambhala.
- Bride.
Woodman, Marion. (1982) *Addiction to Perfection: The Still Unravished Bride*. Toronto: University of Toronto Press.

Von Franz, Marie-Louise. (1980) *On Divination and Synchronicity*. Toronto: University of Toronto Press.

Von Franz, Marie-Louise. (1980) *Alchemy: An Introduction to the Symbolism and the Psychology*. Toronto: University of Toronto Press.

Zweig, Connie and Steve Wolf. (1997) *Romancing the Shadow: A Guide to Soul Work For A Vital, Authentic Life*. New York: The Ballantine Publishing Group.

Zweig, Connie and Jeremiah Abrams. (Editors) (1991) *Meeting The Shadow, The Hidden Power of the Dark Side of Human Nature*. New York: Penguin Putnam Inc.

RECOMMENDED
The Stone Centre

Dinnerstein, Dorothy. (1987) *The Rocking of the Cradle and the Ruling of the World*. London: The Women's Press.

Gilligan, Carol., Rogers, Annie., and Deborah Tolman. (Editors) (1991) *Women, Girls & Psychotherapy: Reframing Resistance*. New York: Harrington Park Press.

Gilligan, Carol., Ward, Janie Victoria., and Jill McLean Taylor. (Editors) (1988) *Mapping the Moral Domain, A Contribution of Women's Thinking to Psychological Theory and Education*. Cambridge: Harvard University Press.

Gilligan, Carol. (1982) *In a Different Voice, Psychological Theory and Women's Development*. Cambridge: Harvard University Press.

Jordan, Judith V., Kaplan, Alexandra G., Baker Miller, Jean., Stiver, Irene P., and Janet L. Surrey. (1991) *Women's Growth in Connection, Writings From The Stone Center*. New York: The Guilford Press.

Matthews, Caitlin. (1997) *In Search Of Women's Passionate Soul: Revealing The Daimon Lover Within*. Rockport: Element Books Inc.

RECOMMENDED
Feminist Therapy Institute

Brown, Laura S., and Mary Ballou. (Editors) (1992) *Personality and Psychopathology, Feminist Reappraisals*. New York: The Guilford Press.

Brown, Laura S., and Maria P.P. Root. (Editors) (1990) *Diversity and Complexity*

in Feminist Therapy. New York: Harrington Park Press.

Chesler, Phyllis., Rothblum, Esther D., and Ellen Cole. (Editors) (1995) Feminist Foremothers in Women's Studies, Psychology, and Mental Health. New York: Harrington Park Press.

DeChant, Betsy. (Editor) (1996) Women and Group Psychotherapy, Theory and Practice. New York: The Guilford Press.

Cole. Hamilton, Jean A., Jensvold, Margaret F., Rothblum, Esther D., and Ellen

(Editors) (1995) Psychopharmacology from a Feminist Perspective. New York: Harrington Park Press.

Hill, Marcia., and Esther Rothblum. (Editors) (1996) Classism and Feminist Therapy: Counting Costs. New York: Harrington Park Press.

Hurtado, Aida. (1996) The Color of Privilege: Three Blasphemies on Race and Feminism. Ann Arbor: University of Michigan Press.

Experience. Kaschak, Ellyn. (1987) Engendered Lives A New Psychology of Women's
New York: BasicBooks.

Therapy. McLellan, Betty. (1995) Beyond Psychoppression, A Feminist Alternative
Australia: Spinfex.

Rave, Elizabeth J. and Carolyn C. Larsen. (1995) Ethical Decision Making in Therapy, Feminist Perspectives. New York: The Guilford Press.

ADDITIONAL INTERESTING READING

Abrams, Rebecca. (1997) The Playful Self: Why Women Need Play In Their Lives. London: Fourth Estate.

Ballenger, Bruce and Barry Lane. (1996) Discovering The Writer Within: Forty Days To More Imaginative Writing. Cincinnati: Writer's Digest Books.

Bane, Rosanne. (1999) Dancing In The Dragon's Den: Rekindling The Creative Fire In Your Shadow. York Beach: Nicolas Hays, Inc.

Bender, Sheila. (1998) Writing Personal Poetry: Creating Poems From Your Life Experiences. Cincinnati: Writer's Digest Books.

Breathnach, Sarah Ban. (1999) The Illustrated Discovery Journal: Creating a Visual Autobiography of Your Authentic Self. New York: Warner's.

Boles, Janet K. and Diane Long Hoeveler. (1996) From The Goddess To The Glass Ceiling: A Dictionary Of Feminism. London: Madison Books.

Bunch, Charlotte. (1987) *Passionate Politics: Essays On Feminist Theory And Action*. New York: St. Martin's Press.

Cameron, Julia. (1992) *The Artist's Way: A Spiritual Path To Higher Creativity*. New York: Jeremy P. Tarcher / Putnam

Duran, Eduardo and Bonnie Duran. (1995) *Native American Postcolonial Psychology*. Suny: New York.

Ealy, C. Diane. (1995) *The Woman's Book OF Creativity*. CaliFornia: Celestial Arts.

Felman, Shoshana and Laub, Dori. (1992) *Testimony: Crises Of Witnessing In Literature, Psychoanalysis, and History*. New York: Routledge.

Felshin, Ed. (1995) *But Is It Art? The Spirit Of Art As Activism*. Washington: Bay Press.

Fox, John. (1995) *Finding What You Didn't Lose: Expressing Your Creativity Through Poem-Making*. New York: Penguin Putnam.

Fulton, Keith Louise. (1999) "Put It In Writing: Outgrowing The Pain By Creating Change." *Spider Women: A Tapestry OF Creativity And Writing*. Ed. Joan Turner and Carole Rose. Winnipeg: Gordon Publishing Inc.

Gelb, Michael J. (1998) *How To Think Like Leonardo da Vinci: Seven Steps To Genius Every Day*. New York: Dell Publishing.

Gil, Eliana. (1994) *Play In Family Therapy*. New York: GuildFord Press.

Godwin, Malcolm. (2000) *Who Are You? 101 Ways oF Seeing Yourself*. New York: Penguin.

Garfield, Patricia. (1997) *The Dream Messenger: How Dreams Of The Departed Bring Healing Gifts*. New York: Simon & Schuster.

Hill, Richard. (1994) *Native American Expressive Culture*. Vol. XI, Numbers 3 And 4, Fall/Winter. New York: Akwe:kon Press.

Holly, Mary Louise. (1989) *Writing To Grow: Keeping A Personal-Professional Journal*. Portsmouth: Heinemann Educational Books, Inc.

hooks, bell. (1995) *Art On My Mind*. New York: The New Press.

hooks, bell. (1997) *Wounds Of Passion*. New York: Henry Holt and Company Inc.

hooks, bell. (1994) *Outlaw Culture: Resisting Representations*. New York: Routledge.

Of hooks, bell. (1994) *Teaching To Transgress: Education As The Practice Freedom*. New York: Routledge.

Kramarae, Cheris and Paula A. Treichler. (1985) A Feminist Dictionary. London: Pandora Press

Langer, Ellen J. (1997) The Power OF Mindful Learning. New York: A Merloyd Lawrence Book.

Malmo, Cheryl and Toni Suzuki Laidlaw. (1999) Consciousness Rising. Charlottetown: Gynergy.

Metzger, Deena. (1992) Writing For Your Life: A Guide And Companion To The Inner Worlds. New York: HarperCollins Publishers.

Maisel, Eric. (1999) Deep Writing: 7 Principles That Bring Ideas to LiFe. New York: Jeremy P. Tarcher/Putnam.

Marx Hubbard, Barbara. (1998) "Awakening To Our Genius: The Heroine's Journey." The Fabric OF The Future: Women Visionaries Illuminate The Path To Tomorrow. Ed. Berkeley: Conari Press.

Mayberry, Maralee And Ellen Cronan Rose. (1999) Meeting the Challenge: Innovative Feminist Pedagogies in Action. New York: Routledge.

McClanahan, Rebecca. (1999) Word Painting: A Guide to Writing More Descriptively. Ohio: Writer's Digest Books.

McNiff, Shaun. (1992) Arts As Medicine: Creating Therapy of the Imagination. Boston: Shambhala.

Metzger, Deena. (1992) Writing For Your Life: A Guide And Companion To The Inner Worlds. New York: HarperCollins Publishers.

Osho. (1999) Creativity: Unleashing The Forces Within. New York: St. Martin's Griffin.

Parameswaran, Uma Ed. (1996) Quilting A New Canon: Stitching Women's Words. Toronto: Sister Vision: Black Women and Women of Colour Press.

Perkins-Reed, Marcia. (1996) Thriving In Transition: EFFective Living In Times OF Change. New York: A Touchtone Book.

Putnam, Dana, Dorothy Kidd, Elaine Dornan and Patty Moore. Ed. (1995) The Journal Project: Dialogues And Conversations Inside Women's Studies. Toronto: Second Story Press.

Randall, William Lowell. (1995) The Stories We Are: An Essay on Self-Creation. Toronto: University of Toronto Press Incorporated.

Richards, Dick. (1995) Artful Work: Awakening Joy, Meaning, And Commitment In The Workplace. New York: The Berkley Publishing Group.

Shearar, Cheryl. (2000) Understanding Northwest Coast Art: A Guide To Crests, Beings, And Symbols. Toronto: Douglas And McIntyre.

Smith, Dorothy E. (1999) *Writing The Social: Critique, Theory, And Investigations*. Toronto: University of Toronto Press Incorporated.

Spender, Dale Ed. (1983) *Feminist Theorists: Three Centuries Of Women's Intellectual Traditions*. London: The Women's Press Limited.

Snider, Jason. Ed. (2000) *Tales From The Couch: Writers On Therapy*. New York: Harper Collins.

Stout, Martha. (2001) *The Myth of Sanity*. New York: Viking

Terr, Lenore. (1999) *Beyond Love And Work: Why Adults Need To Play*. New York: Touchstone.

Tuhiwai Smith, Linda. (1999) *Decolonizing Methodologies: Research And Indigenous Peoples*. Zed Books: New York.

Turner, Joan and Carole Rose. (Ed.) (1999) *Spider Women: A Tapestry OF Creativity And Healing*. Manitoba: Gordon Shillingford Publishing Inc.

Virshup, Evelyn. (Ed.) (1993) *California Art Therapy Trends*. Chicago: Magnolia Street Publishers.

Wells, Valerie. (1990) *The Joy OF Visualization: 75 Creative Ways To Enhance Your Life*. San Francisco: Chronicle Books.

Wischild, Louise. Ed. (1991) *She Who Was Lost Is Remembered: Healing From Incest Through Creativity*. Vancouver: Raincoast Book Distribution.

Wolper, Andrea. (1995) "Making Art, Reclaiming Lives: The Artist And Homeless Collaborative". *But Is It Art?* Ed. Nina Felshin. Seattle: Bay Press.

Wurtzel, Elizabeth. (1998) *Bitch: In Praise Of Difficult Women*. New York: Double Day Books.

SOME ENCOURAGEMENT AND GUIDANCE
REGARDING HOW TO ENGAGE WITH (OR DANCE WITH)
YOUR READINGS

Admittedly, there is a lot of reading in this course. Students sometimes find it difficult to engage with and summarize a piece of writing. They're not sure what to emphasize or how to 'angle' their thinking. Always keep in mind the main structure that Turner's article gives you. Maybe you want to photocopy the page that has her chart (about the 5 expressions or manifestations of creativity) and use that chart as a space to 'scribble your thoughts down' as you read every other piece of work this semester. Test each piece of writing in relationship to her five ways to be creative as a social worker. How does it all fit together then? You will eventually hand in a one or two

paragraph summary of each reading's main points as they relate to innovation/ creativity/ personal and professional expression, etc. You are invited to entertain any additional questions that seem useful and interesting but I've listed some questions that previous students have found helpful while they're doing this kind of rich and complex reading. It is hoped that you'll also integrate other resources and that you'll inspire and energize me with your commentary. Humor is welcome. Applied lively examples can enrich our learning. The kinds of questions I hope you will use to guide your reading and discussion include:

1. What surprised/ comforted me in this reading?
2. Have I read other material that did / did not fit this model at all?
3. What aspects of this author's recommendations would be difficult to achieve in real life in my own context/ my own community/ my own agency?
4. How would I personally find this un/comfortable to implement? How would I attempt to overcome these troubles?
5. What was hard to wrap my mind around in this section of reading? Did aspects of it seem boring/ unnecessary/ irrelevant?
6. What excited me and filled me with a sense of hope?
7. Who would I want to tell this information to? Who would I never want to talk to about this section of reading?
8. Who else/ what else have I read that would support these ideas?
9. How did I think these ideas / recommendations connect with the clinical contexts my peers are now working in?
10. In what ways might these ideas improve the well being of those I feel I am an advocate for? Who might gain/ lose if these ideas were concretely implemented?
11. What are the potential power dynamics that might manifest in these ideas/practices? What ethical consequences might emerge from those dynamics?

ANOTHER WAY TO MUSCLE UP
AND GUIDE YOURSELF MORE EFFECTIVELY:
SUGGESTIONS FOR JOURNALING EXERCISES.

Although it is not something you will hand in, it might help you to journal while you are doing this course. That journaling might assist you in deepening and integrating your new knowledge and raising new questions for you which will link with your thesis research

and/ or your professional practice. The following is a handout I give to students who attend classes with me on campus and it might assist you in organizing what could be called 'field notes' that emerge from your initial scribbles and jots on pages as your reading and pulling all of this new information together. If you use this kind of a journaling process it might also help you feel more competently prepared for the oral exam.

EFFECTIVE INTEGRATIVE JOURNALING INVOLVES THE FOLLOWING :

It is concise, direct, focused, lean, and comprehensive. Your text has no wasted words. You have asked yourself before you've handed it in, "Are there any lines or words that I can delete because they do not deepen the messages I want to be sharing/exploring..?."

It does not name people other than yourself. It uses created names or details to protect the confidentiality of classmates, clients, co-workers, etc.

It intelligently weaves together knowledge from past and present class lectures, class discussions, readings, the newspaper, poetry, etc.

It has about one page of footnotes/references for every two pages of journaling.

It demonstrates imaginative creative and practical grounded thinking and feeling that is indirectly and directly relevant to our practice as social workers.

It identifies problems you are working through and mindfully points toward the precise next steps you are taking with those problems (i.e. is not just a shallow statement, list, or rant of problems).

It demonstrates an active intent to find balance between personal and professional understandings and examinations of, the macro end of social work and the interpersonal or micro end of social work (i.e. speaks to both ends of the slinky image).

It makes innovative linkages (i.e. doesn't just blindly or obediently repeat what you have been told by others). These linkages demonstrate a consciousness of the "rings up and down the slinky" (i.e. the sociological, his/herstorical, and all the rings down to the interpersonal of the right now).

It sometimes shows your shadow side/ troubled heart/ emotional and intellectual confusion, etc.

This often happens because we are a profession that advocates socialist ideas yet we are embedded within a capitalist system; we are a profession that advocates equality yet we are often instruments of social control against those who are oppressed...

It doesn't repeat itself from one entry to the next to the next; there is always a sense of movement (i.e. your first assignment of the semester and your third and your fifth should all have a differently textured sense of the struggles or problems or issues you are addressing).

It often has some elements of a passionate speech, a confession, or a testimonial but intelligently makes reference to the assigned readings, scholarly material from other contexts and times in your life, etc.

It often demonstrates some sense of vision, idealism, imagining of a better and different world.

It should usually demonstrate some sense of a vision or image of an eventual better different and bigger (or happier) you.

It has been proof read for spelling, tidiness, formating, etc.

Next to diving into a new novel, play, or movie of my own, there are very few things as exciting to me as staring off a new batch of writers. I feel a deep happiness, a profound excitement, as the class gathers. I have been teaching now for two decades, and I can still remember specific rooms, the precise way the light fell across certain faces twenty years go. I remember, too, my feeling of a glowing secret certainty, what I knew that the class didn't: they would write and write well.

- Julia Cameron, p. 226, *The Right to Write*

One who is ready to go on the exploration called truth has to be ready also to commit many errors, mistakes - has to be able to risk. One may go astray, but that is how one arrives. Going many many times astray, one learns how not to go astray. Committing many mistakes, one learns what is a mistake and how not to commit it. Knowing what is error, one comes closer to what is truth. It is an individual exploration; you cannot depend on others' conclusions. Osho, p. 16, *Courage, The Joy of Living Dangerously*

Course Evaluation:

Assignments 1: Literature Review - due October 17th at 4:00 in hardcopy and in email attachment in wordperfect or richtext. This assignment is worth 30% of the final grade. It will be evaluated in equal parts by the following criteria:
professional scholarly

presentation; depth of research and analysis; creative substantive analysis.

Assignment 2: Literature Review - due November 14th at 4:00 in hardcopy and in email attachment in wordperfect or richtext. This assignment is worth 30% of the final

grade. It will be evaluated in equal parts by the following criteria:
professional scholarly
presentation; depth of research and analysis; creative substantive analysis.

The literature reviews will consist of a paragraph or two of summary of each specific reading and a one or two page summary linking all of the readings together. All of the assignment will be marked based on the depth of analysis, the integration of the readings, the extent of the creative engagement with them, and the clarity of focus demonstrated. They will be mailed in hardcopy and forwarded by email in wordperfect or richtext. All the expectations which are mapped out in the handout 'My Messy Assumptions' will apply (except, of course, those that relate to protocols for in-class behaviors, etc.).

Final: Oral Exam - Monday December 1, from 12:00 until 2:00. In the final oral exam I will ask questions about any of the readings which have been described in the above list of required readings. I will be using the two assignments to guide my questions. I will primarily be looking to see how you will be forwarding your thesis journey with the readings (i.e. I may be asking questions about where you plan to go next with each of these readings, new learnings, considerations, questions, etc.). Somewhere during the semester we will do a one hour 'mock oral exam' to assist you in your comfort and clarity about what this oral exam will involve. The oral exam is worth 40% of the final grade.

Signature of Professor: _____

Signature of Student: _____