To the good people of Decatur, Georgia, who nourished my curiosity and creativity growing up; especially to my former Decatur High School English teachers Ann Lewis and Weldon Jelks, who encouraged me to write; and to Walter McCurdy, Jr. and Reid Crow at the First Baptist Church, who taught me with their stories and music.

also

To Jim Cotton, Robbin McInturff, Mariam Cosper, and Laurie Smith at Adult and Child Developmental Specialists in Birmingham, Alabama, from whom I learned the art of good counseling.
Preface vii
Acknowledgments xi
About the Author xiii

Chapter 1 History of, Rationale for, and Benefits of Using the Arts in Counseling 1
Chapter 2 Music and Counseling 21
Chapter 3 Dance and Movement in Counseling 43
Chapter 4 Imagery and Counseling 61
Chapter 5 Visual Arts and Counseling 79
Chapter 6 Literature and Counseling 107
Chapter 7 Drama and Counseling 135
Chapter 8 Play and Humor in Counseling 155
Chapter 9 Trends in Counseling and the Creative Arts 181
Chapter 10 Creative Arts Exercises 197

References 221
Subject Index 267
Name Index 281
Counseling is a creative process that focuses on helping clients make developmentally appropriate choices and changes distinctive to their concerns and situations. Effective counselors are aware of the multidimensional nature of the profession and are able to work with a variety of populations by using proper interventions. A sometimes overlooked aspect of counseling that promotes the best within the helping arena is the use of the creative arts. By their very nature, the arts foster different ways of experiencing the world. They are enriching, stimulating, and therapeutic in their own right. When used in clinical situations, they help counselors and clients gain unique and universal perspectives on problems and possibilities.

In this fourth edition of *The Creative Arts in Counseling*, I have concentrated on how the creative arts can be used independently and complementarily to enhance the counseling process on primary, secondary, and tertiary levels. Specifically, the following creative arts are examined:

1. Music
2. Dance and movement
3. Imagery
4. Visual arts
5. Literature and writing
6. Drama and psychodrama
7. Play and humor

These arts share much in common. They are all process oriented, emotionally sensitive, socially directed, awareness focused, and applicable in numerous forms for working with clients over the life span. In addition, they enable people from diverse cultural backgrounds to develop in ways that are enjoyable as well as personally and socially enhancing.

Mental health providers such as counselors, social workers, psychologists, creative arts therapists, marriage and family therapists, psychiatric
nurses, pastoral care specialists, and psychiatrists will find the contents of
these pages useful because of both the research and the pragmatic nature
of the material covered. The material presented here comes from a vari-
ety of educational and treatment-focused work settings. Because of their
systematic format, Chapters 2 through 8 may be especially helpful. They
present readers with a great deal of information in a relatively uniform
manner. These chapters contain the following:

1. Introductory background about the specific art form
2. The premise behind using the art form discussed
3. The general practice of using the art in counseling settings
4. Unique use of the specific art with special populations, such as
   children, adolescents, adults, older adults, groups, families, and
cultural minorities
5. A summary
6. Art-related exercises

In addition, Chapter 1 contains information on the history, rationale for,
and benefits of using artistic methods in general, and Chapter 9 highlights
current trends in the use of the arts in counseling and gives the reader
additional resources to consult. Together these chapters are bookends to
those in between, enabling readers to obtain a global view of the field, how
it developed, and where it is going.

Throughout these pages, and in all chapters, “creative reflection” boxes
have been disbursed. The activities suggested are meant to give readers
an opportunity and means to reflect on their own creativity. They also at
times give readers another way to incorporate materials that have been
read. Thus some activities contain prompts to further promote readers’
thoughts and feelings.

Overall, practitioners will find this book user friendly. Most of the ideas
discussed here have been extensively field tested. By carefully reading
this book, you as a clinician will become better informed so that you may
enhance your skills and effectiveness. The creative arts have much to offer
the healing and helping professions and the clients who use these services.

New to This Edition

An old maxim states that a new book should never be written when an
old book will suffice. I could not agree more. That is why there has been
a 6-year time span between this edition and the last edition of this text. I
would love to say that the third edition of this work is still up-to-date, but
alas, it is not. So this fourth edition has been written.

In this text you will find first and foremost a multitude of new refer-
ences—130 of them! They are mixed liberally with older, more classic
references. Through this process, the best scholarship in the field of using
the creative arts in counseling has been maintained and expanded.
A second new feature of this edition is that all of the references (over 900) are now contained in a References section in the back of the book instead of at the end of each chapter. This makes finding references simpler and more efficient.

Third, over five dozen (i.e., 64) “creative reflections” have been added to offer you as a reader more of an opportunity to “slow down” in each chapter and think how the material you are reading applies to your professional life. Through such a means, you, as a practitioner who uses the creative arts, can get to know yourself better.

Fourth, a new chapter has been added to the end of the book. It contains a brief description of 115 of the creative exercises and activities discussed in the preceding chapters. This feature allows readers easier access to materials that they may want to read up on, research, or practice. It also makes the book more user friendly and practical.

Fifth, the subject index to this edition has been modified and updated to reflect the new content of the body of this work.

Sixth, all websites and addresses of creative arts therapy associations have been double checked and updated where needed. A number of new ones have been added. Thus, readers can more easily access the latest research and conference information related to the creative arts therapies.

Finally, more creative arts projects and exercises from culturally diverse groups have been added. The creative arts are truly global and culturally relevant to counselors from multiple settings and backgrounds. This fact is reflected throughout this edition.

All of these changes have made the fourth edition of The Creative Arts in Counseling, a thicker and more relevant text. This book is still well organized, punctuated with examples, practical, and engaging while maintaining a scholarly base.

Enjoy!
Writing a book is similar to many other activities in life. Some say it is like having a baby and that the labor involved results in a newness that is breathtaking and well worth the time and nurture that went into the process. (My wife disagrees with this analogy and says being pregnant and then a mother is completely different. I imagine many other women would agree.) So I like to think of the process as similar to a good group experience. In productive groups many people share valuable information and give you important feedback. In addition, groups usually occur over time. Psychoeducational as well as task groups help participants produce a product either directly or indirectly (and it is not a baby). Ultimately, the outcome is both an interpersonal and a personal experience. The group that has helped me formulate ideas, gather knowledge, and put together this fourth edition of *The Creative Arts in Counseling* contained some of the same individuals who helped me with the previous editions as well as a few new individuals.

First, I want to thank Carolyn Baker and the American Counseling Association Publication Committee for accepting my proposal for a fourth edition of this text. Carolyn kept me on task in a timely and professional manner. Next, I want to thank Dr. Richard Hayes for encouraging and supporting me to write this book initially. Without Richard’s advocacy, I doubt this work would have ever been written. I also want to thank the reviewers and editor of the first edition of this text, Drs. Howard S. Rosenblatt, Stephen G. Weinrach, JoAnna White, and Elaine Pirrone. They were honest and straightforward in their appraisal of the manuscript and offered constructive thoughts that made this work far better than it would have been otherwise. In addition, I want to express my appreciation to Wake Forest University graduate counseling students—Katie Anne Burt, Dan Barnhart, Michele Kielty, Debbie Newsome, Mary Beth Edens, Regan Reding, and Deborah Tyson, in particular—for contributing...
ideas and thoughts on counseling and the creative arts. Katie Anne, Dan, and Michele were especially helpful and industrious in locating the latest research on the creative arts and were meticulous proofreaders.

Finally, I am grateful to clients and colleagues over the years who have shared creative ideas with me and helped me to focus more on the importance of the arts in counseling. I especially appreciate the support of my wife, Claire, and our children, Ben, Nate, and Tim. They have humored me with jokes and goodwill while this book was in process. I am truly a fortunate individual to be surrounded with so much that is good, growth enhancing, and artistic.
Samuel T. Gladding is the chair of and a professor in the Department of Counseling at Wake Forest University in Winston-Salem, North Carolina. His academic degrees are from Wake Forest (BA, MA Ed), Yale (MA), and the University of North Carolina at Greensboro (PhD).

Before assuming his current position, he held academic appointments at the University of Alabama at Birmingham and Fairfield University (Connecticut). He was also an instructor of psychology at a community college and director of children's services at a mental health center, both of which were in Rockingham County, North Carolina. He is a Licensed Professional Counselor in North Carolina, a National Certified Counselor, a Certified Clinical Mental Health Counselor, and a member of the North Carolina Board of Licensed Professional Counselors.

Dr. Gladding is the author of a number of publications on counseling, including *Becoming a Counselor: The Light, the Bright, and the Serious* (2009), *Counseling: A Comprehensive Profession* (2009), *Family Therapy: History, Theory, and Practice* (2011), and *Group Work: A Counseling Specialty* (2012). He is the former editor of the *Journal for Specialists in Group Work*. He has served as president of the American Counseling Association (ACA) as well as president of the American Association of State Counseling Boards, the Association for Counselor Education and Supervision (ACES), the Association for Specialists in Group Work (ASGW), and Chi Sigma Iota (Counseling Academic and Professional Honor Society International). He has also chaired the American Counseling Association Foundation.

Dr. Gladding has received numerous honors. He is a Fellow in the ACA and the recipient of the ACA's Gilbert and Kathleen Wrenn Award for a Humanitarian and Caring Person and the Arthur A. Hitchcock Distinguished Professional Service Award. He has also received the Chi Sigma Iota Thomas J. Sweeney Professional Leadership Award, the C-AHEAD Joseph W. and Lucille U. Hollis Outstanding Publication Award, and the ACES Outstanding Publication Award as well as the ACES Leadership
About the Author

Award. In addition, he is the recipient of the Association for Creativity in Counseling Lifetime Achievement Award, the Association for Spiritual, Ethical, and Religious Values in Counseling Humanitarian Award, and the International Association of Marriage and Family Counselors Research Award. He is also a Fellow in ASGW and received this association’s Eminent Career Award.

Dr. Gladding has worked with counseling colleagues in Malaysia, Estonia, Austria, and South Africa and has been a Fulbright Specialist to Turkey. He is married to the former Claire Tillson and is the father of three adult children—Ben, Nate, and Tim. He enjoys the arts, creativity, and humor on a daily basis.