

**AMGT 599**  
**Creative Aging DRAFT as of August 1, 2019**

Fall 2019

Professors: Gay Hanna, PhD MFA

Friday 10.4.19 4:30 PM– 7:20 PM; Saturday, 10.5.19 9 AM- 5 PM, FH 465

Office Hours: By appointment

**Introduction:** This course explores the community need and opportunities for arts programming for older adults while offering key strategies for program design and facilitating creative exploration with this growing population. Upon successful completion of this course, participants will receive an endorsement in creative aging. Maryland arts educators will be eligible for 1 CPD credit.

**Background:** A baby born today is likely to live 100 years. The life expectancy today is 79 years of age for men and 81 years of age for women. In 1900, life expectancy was only 45 years of age. Our general population has gain nearly 35 years of life because of better education, health and living environments globally. This life expectancy is steadily growing. A whole new stage of life is being developed in later life. Retirement is becoming a time for encore activities. Thus, older people who did not have the opportunity to participate in arts engagement, which is the majority, now have time for lifelong learning in the arts. This current generation of older adults (“boomers”) have been called the most educated and wealthiest in the history of our society. They are streaming into arts classes, museums, theaters, performing arts spaces not only as audiences but as participants. However, there is still great disparity in access to arts in engagement for marginalized older populations who are trapped in poverty and limiting health conditions. How can arts providers build programs to attract this new population sector and overcome disparities in arts engagement? Important to note as well, age is certainly not a disease but with age comes illness. The rise of the growth of the older population has also brought the need for more arts in health program opportunities, especially to serve people with memory loss and their caregivers. Assistive living and long-term care facilities are employing artists and arts therapists to improve quality of life for both the older patient and their care partners both family and professional. Communities are calling for trained arts providers to educate, innovate and care for older people, their families and caregivers.

**Learning Outcomes**

1. Desired Outcome: Creative Aging Ready Arts Provider Training is designed to prepare community arts providers and arts educators to develop, implement, and evaluate meaningful programming for older people including their family members (Intergenerational) and their caregivers.
2. Course Content: the history and benefits of arts engagement for older people across the spectrum of aging; cultural competence around ageism; educational competency around lifelong learning (Andragogy); human development; accommodations for physical and cognitive

disabilities; considerations when planning and implementing programs including developing partnerships; funding; communication skills; facilitation of appropriate arts experiences; safety considerations; and self-care.

3. Learning Outcomes/Objectives: At the completion of training, the learner will be able to
  - List five benefits of the engagement in the arts for older people (and/or their families and/or caregivers).
  - Compare community arts providers and arts educators with lifelong learning and creative arts therapies targeting the therapeutic use of the arts to promote well-being.
  - Discuss the impact of the aging experience – myths and reality related to physical and cognitive abilities.
  - Summarize the personal, family, and caregiver experience variables that may influence personal priorities and have an impact on arts engagement.
  - Demonstrate aging/ageism cultural competence when interacting with older persons (and/or their families and caregivers).
  - Discuss the importance of self-care.
  
4. Essential Questions:
  - What knowledge and skills do I need to develop, implement, and evaluate meaningful activities for older people and their families/caregivers?
  - What personal characteristics, talents, knowledge, and skills do I bring to this work?

## **Methods**

Fifteen hours of course content will be delivered in two 4-hour in-person classroom sessions and 7 hours of independent study. Regarding independent study, 15 minutes will occur prior to the first in-person session and the remaining 6 hours and 45 minutes will occur during the two weeks between the in-person sessions.

## **Readings:**

**Readings are listed under each theme.**

## **Course Requirements:**

1. **Participation (100 points=50%):** Attend and participate actively in class. Read carefully and discuss thoughtfully all assigned materials. Speak up!
2. **Quiz (100 points=25%) :** Key facts related to Creative Aging Introduction and Overview from October 4, 2019
3. **Group Presentation (100 points = 25%):** A case study of selected target population and how they can and do engage in the arts to improve health and wellbeing.

## DAY ONE

### OPENING, 30 mins

Time	Activity	Focus (Learning Objectives)	Materials
10 mins	Welcome activity: “Longevity Inventory”	<ul style="list-style-type: none"> <li>• Discuss the new longevity.</li> <li>• Identify bias related to ageism</li> <li>• Compare Myths and Reality of Aging.</li> <li>• Describe how knowledge of the ageism’s profile could be helpful in program planning and referrals.</li> </ul>	Cardstock Colored markers  HANDOUT:  Use music & videos to bring in voice of the older artists
10 mins	Preview	Informs participants of the Essential Content they can expect; Outlines the activities for today’s class; Opens discussions of prior learning	
10 mins	Introductions	Meet the people in your class	

### SEQUENCE OF CONTENT, 2 hours 20 mins

Time	Activity	Focus (Learning Objectives)	Materials
20 mins	Lecture: “Creative, Health and Aging ”	<ul style="list-style-type: none"> <li>• Summarize the history of Creativity, Health, and Aging – research, policy and practice.</li> <li>• Differentiate between the roles of the community arts provider and the arts educator in relationship to the artist in healthcare and the creative arts therapist.</li> <li>• Describe the benefits of arts engagement for older people (their families, and caregivers)</li> </ul>	PPT  Projector

30 mins	Interactive Activity: "Older Person Portrait Gallery"	<ul style="list-style-type: none"> <li>• Define Lifelong Arts Education.</li> <li>• Demonstrate the concept that each older person has his or her own unique story and life experiences.</li> <li>• Differentiate between lifelong learning and health related engagement.</li> <li>• Create a portrait of an older person- list social determinants.</li> </ul>	PPT Projector Flipchart paper Colored markers HANDOUTS: <ul style="list-style-type: none"> <li>• Erikson's Adult Stages of Development/</li> <li>• Checklist: Considerations</li> </ul>
15 mins	Formative Assessment #1: Presentation and discussion of Older portraits	<ul style="list-style-type: none"> <li>• Describe a portrait of an older person.</li> <li>• Contrast the needs and supports among members of the older person Portrait Gallery.</li> </ul>	
15 mins	Break		
45 mins	Guest Panel Presentation	<ul style="list-style-type: none"> <li>• Assess local arts programming for older people.</li> </ul>	PPT Projector
15 mins	Questions and Answers for Panel	<ul style="list-style-type: none"> <li>• Discuss component of local arts programming for older people.</li> </ul>	

**DAY TWO**

OPENING, 30 minutes

Time	Activity	Focus (Learning Objectives)	Materials Needed
10 mins	Welcome back Check in	<ul style="list-style-type: none"> <li>Assess course information to date.</li> <li>Identify the need for help.</li> </ul>	
5 mins	Preview	Informs participants of the Essential Content they can expect; Outlines the activities for today's class; Opens discussions of prior learning	

SEQUENCE OF CONTENT, 3 hours 15 mins

Time	Activity	Focus (Learning Objectives)	Materials
1.5 hours	Build & Process mind maps from independent study	<ul style="list-style-type: none"> <li>Create Mind Map from Portrait of Older Person</li> <li>Interpret findings from mind map analysis.</li> </ul>	
1 hour	Lecture: "Impact of Memory Loss Experience"	<ul style="list-style-type: none"> <li>Examine personal thoughts and feelings about the impact of memory loss.</li> <li>Define memory loss as social justice issue.</li> <li>Interpret signs that someone has memory loss.</li> </ul>	PPT Projector
30 mins	Activity: TimeSlips An innovative storytelling program for people with memory loss	<ul style="list-style-type: none"> <li>Demonstrate the use of the arts to promote personal identity, social wellbeing and engagement.</li> <li>Create a story.</li> <li>Use a simple evaluation method.</li> </ul>	Use TimeSlips materials <a href="http://www.Timeslips.org">www.Timeslips.org</a>
1 hour	Lunch Break		
30 mins	Formative Assessment #3: Present and discuss story	<ul style="list-style-type: none"> <li>Describe creating a narrative.</li> <li>Compare and contrast mood prior to and after doing the activity.</li> </ul>	

1.5 hours	Lecture/ interactive activity: "Plan a Program"	<ul style="list-style-type: none"> <li>• Discuss one research study that could be relevant for participant's future arts programming.</li> <li>• Design an appropriate arts program to address an older person's strengths and interests.</li> <li>• Demonstrate respectful and responsible communication with older person (family and caregiver).</li> </ul>	PPT Projector Slips of paper Containers Flip chart paper Colored markers  HANDOUTS <ul style="list-style-type: none"> <li>• Research</li> <li>• The 15 Things older people Want You to Know</li> </ul>
1 hours	Formative Assessment #4: Present and discuss program.	<ul style="list-style-type: none"> <li>• Describe an arts program for older people, (family and caregivers).</li> <li>• Compare and contrast differences in programs.</li> </ul>	
30 mins	Lecture: "Older People Connect"	<ul style="list-style-type: none"> <li>• Discuss a regional organization that connects older people with arts.</li> <li>• Describe partnerships, funding, arts personnel; communications, instruments and methods used to evaluate arts programming.</li> </ul>	PPT Projector
15 mins	Activity: "Self-care"	<ul style="list-style-type: none"> <li>• Discuss the importance of caring for yourself.</li> <li>• Assess resources for support.</li> <li>• Identify gaps in personal support and consider strategies to fill them.</li> </ul>	Handout: Support System Grid

CLOSING, 15 mins

Time	Activity	Focus (Learning Objectives)	Materials
5 mins	Review	<ul style="list-style-type: none"> <li>• Restate Essential Content</li> <li>• Highlight main themes and ideas</li> <li>• Connect today's Content to course objectives and</li> </ul>	PPT Projector

		<ul style="list-style-type: none"> <li>Review 500-word essay assignment, due date, etc.</li> </ul>	
10 mins	Reflection	Satisfaction and Achievement	Exit Ticket B
	Dismiss		

**Electronic devices:** Please turn your cell phone ringer off at the beginning of class. As a matter of courtesy to your professor and classmates, cell phones, text and email may only be used during formal breaks in the class session. **Please do not browse or read on electronic devices during class time. Your attentiveness or lack of attentiveness to the lecture and discussion will be assessed as a part of the attendance/participation/discussion portion of your grade.**

Class lectures and discussions may be recorded. **However, these recordings are to be played only for your own personal use and may not under any circumstances be reproduced without the express written permission of Professors Fullman, Hanna and Dhokai. Reproduction or distribution of these materials without permission will be acted upon as a violation of the honor code.**

**Absence:** Please inform Gay Hanna of the reason for any absence. One absence will be excused. Each additional absence will result in one drop in grade (A to A- to B+, etc.) for the attendance/participation/discussion portion of your final grade.

It is GMU policy that once final grades have been recorded, faculty are not to accept any work to change a grade. Grade changes can only be approved when they are due to a calculation or recording error on the part of the faculty.

An incomplete grade (IN) should be used only if the student requests it in writing. An IN counts as a failing grade until completed, and it automatically turns into an F if a grade is not turned in by the deadline in the Schedule of Classes. Some students may prefer a C to an IN, and faculty shouldn't assume that the student wants an IN rather than a grade or that it is in the student's best interest to get an IN. In addition, faculty may assign an IN only if the student has a very limited amount of work to complete and there is a nonacademic reason they can't do so within the semester and if, in their best judgment, the student actually stands a good chance of passing the course by finishing the work satisfactorily. Typical situations for giving incompletes involve a final exam (missed due to illness) or a final paper (not completed because of a family emergency). Faculty are not to assign incompletes if the student has missed a substantial portion of the work of the semester and wants extra time to do it; Faculty are not to assign incompletes to give a student time to improve on work already completed.

**The GMU Honor Code:** <http://www.gmu.edu/catalog/apolicies/index.html#Anchor12>

To promote a stronger sense of mutual responsibility, respect, trust, and fairness among all members of the George Mason University community and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth

this honor code: *Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.*

No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else's words or ideas without giving them credit is *plagiarism*, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. The exception to this rule is information termed *general knowledge*—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, "When in doubt, cite."

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

**Disability:** If you are a student with a disability and you need academic accommodations, please see me and contact the Office of Disability Resources at 703.993.2474. All academic accommodations must be arranged through that office. The need for accommodations should be identified at the beginning of the semester and that the specific accommodation has to be arranged through the Office of Disability Resources. Faculty are not to provide accommodations to students on their own (e.g. allowing a student extra time to complete an exam because the student reports having a disability).

**GMU Diversity Statement:** George Mason University promotes a living and learning environment for outstanding growth and productivity among its students, faculty and staff. Through its curriculum, programs, policies, procedures, services and resources, Mason strives to maintain a quality environment for work, study and personal growth.

An emphasis upon diversity and inclusion throughout the campus community is essential to achieve these goals. Diversity is broadly defined to include such characteristics as, but not limited to, race, ethnicity, gender, religion, age, disability, and sexual orientation. Diversity also entails different viewpoints, philosophies, and perspectives. Attention to these aspects of diversity will help promote a culture of inclusion and belonging, and an environment where diverse opinions, backgrounds and practices have the opportunity to be voiced, heard and respected.

The reflection of Mason's commitment to diversity and inclusion goes beyond policies and procedures to focus on behavior at the individual, group and organizational level. The implementation of this commitment to diversity and inclusion is found in all settings, including individual work units and groups, student organizations and groups, and classroom settings; it is

also found with the delivery of services and activities, including, but not limited to, curriculum, teaching, events, advising, research, service, and community outreach.

**Official Communication with Students:** According to the University catalog, all students and faculty are to use their **GMU.EDU** email address. Some commercial email addresses may be filtered out of the **GMU.EDU** system. No official information can be sent to students unless on the Mason email system. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

**Please sign up for the Mason Alert System** by visiting the website <https://alert.gmu.edu>. An emergency poster exists in each classroom explaining what to do in the event of crises and further information about emergency procedures exists on <http://www.gmu.edu/service/cert>