


The background of the slide is a complex, abstract pattern. It features a dense network of thin, gold-colored lines that resemble veins or a web. These lines are set against a background of vibrant blue and purple hues. The colors are layered and blended, creating a sense of depth and movement. The overall effect is reminiscent of a microscopic view of a biological structure or a stylized representation of a neural network.

SOCIAL WORK, TRAUMA, & THE ARTS



DR. MEAGAN
CORRADO



CLASS 4: TRAUMA HEALING AND THE ARTS

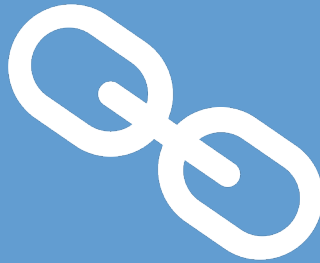
SOCIAL WORK, TRAUMA, & THE ARTS

COURSE DASHBOARD

VIRTUAL ASYNCHRONOUS CONTENT



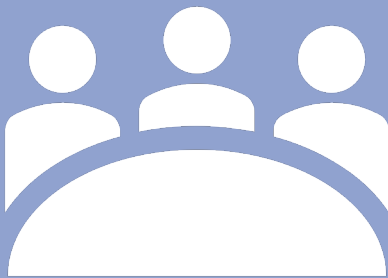
WEB LINKS



COURSE READING



"LIVE" VIRTUAL CLASS SESSIONS



WRITTEN ASSIGNMENTS



STUDENT PROPOSALS



Social Work, Trauma, & The Arts

Course Roadmap

INTRODUCTION TO TRAUMA

EXPLORATION OF CREATIVE
ARTS APPROACHES

1

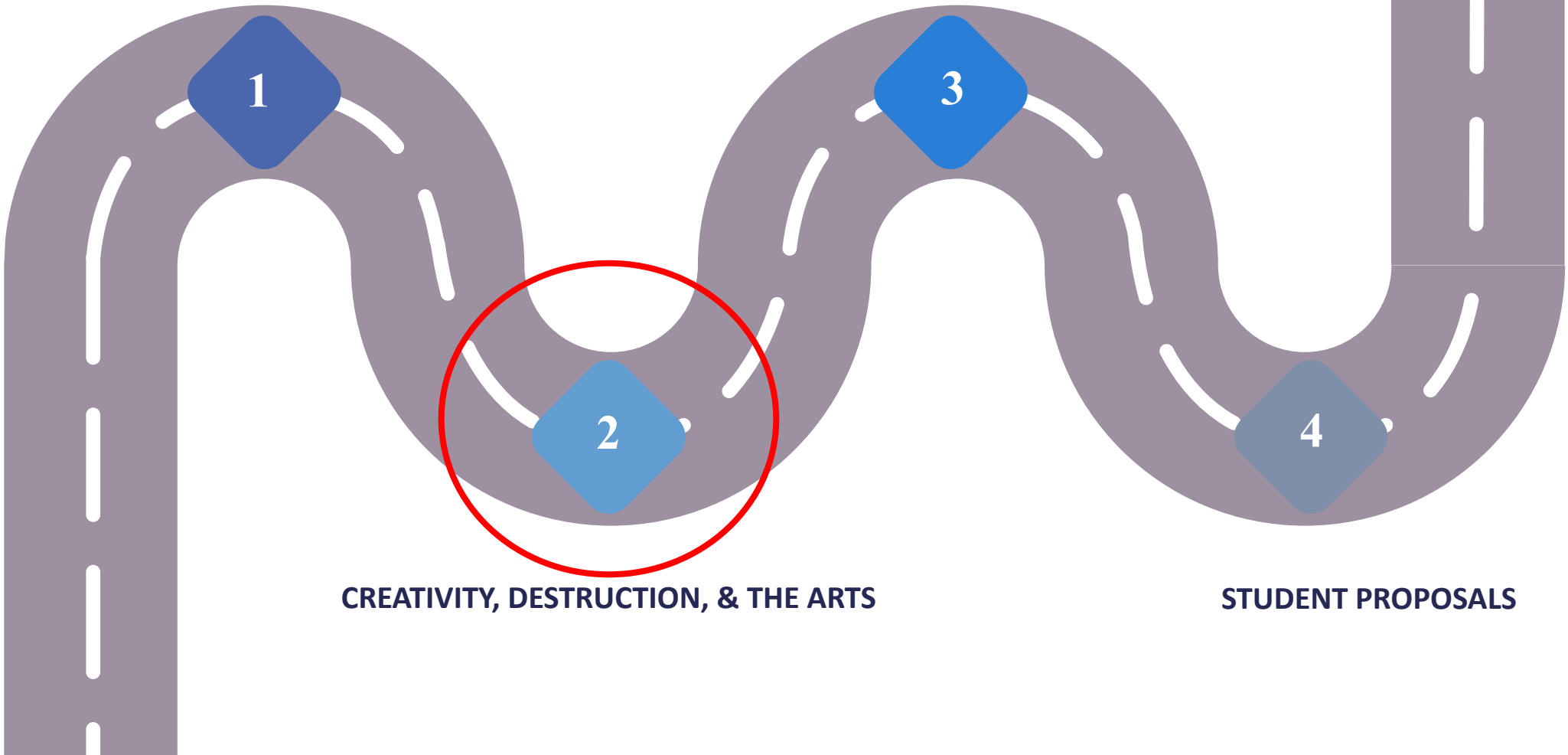
3

2

4

CREATIVITY, DESTRUCTION, & THE ARTS

STUDENT PROPOSALS





Mimesis

Public healing and
public art

AGENDA



MIMESIS

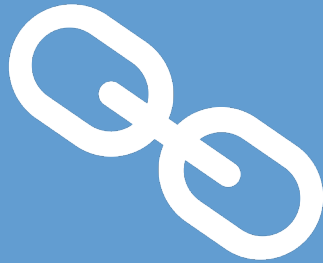
MIMESIS: BLOOM (2011)

- “Mimesis is defined as the ability to produce conscious, self-initiated, representational acts that are intentional but not linguistic” (Bloom, 2011).
- “From infancy on, mimetic behavior forms the core of all human connection, remains a central factor in human society, and forms the basis of the arts” (Bloom, 2011).
- “Through mimesis we are able to re-enact or re-present an event or relationship” (Bloom, 2011).

RITUALS: BLOOM (2011)

- Rituals represent group mimesis
- “Group mimesis became the basis for ritual, our earliest attempts to begin to control nature, and ritual provided us with an entirely new way of ordering reality” (Bloom, 2011).
- “Rituals help us anticipate a safe or safer future and thereby lower our emotional and physiological hyperarousal that accompanies the unknown” (Bloom, 2011).
- “The development of ritualized behavior also served the purpose of helping us...manage aggression” (Bloom, 2011)
- “Rituals also have traditionally served vital roles in group life, providing what Driver (1991, 132 ff.) has termed the ‘social gifts of ritual’: ordering a chaotic, unpredictable, and therefore terrifying world, providing an opportunity for emotional union with others, and providing means for social transformations, for moving from one stage of life to another with enough emotional and material support from others to make those transitions possible without individual collapse or social disruption” (Bloom, 2011).

WEB LINKS



PUBLIC HEALING & PUBLIC ART