**CAT 209 Media Directive Profile Worksheet**

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| **Directive Title:** Problem solving through book-making for clients with PTSD (session 2 of 3) | |
| **Approximate Finished Size:** 9” x 11.5” | |
| **Materials:** |  |
| Paper Materials:(20) 7” x 11.5” pre-cut Medium Density Un-tempered Hardboard(20) 1.5” x 11.5” pre-cut Medium Density Un-tempered Hardboard, pre-drilled with 3 equidistant holes for the jute fastening1 roll Shoji Paper Roll – BASIC (white), 37 inches by 23 feet, traditional Japanese paper: fiber mix, weighs 45 grams per square meter (for covering books)Various colored mix of rice paper, flat sheetsVarious colored 5” ribbonVarious 24” cut pieces of fabric in darker tones(2) Lehigh 1/16-in x 190-ft Natural Twisted Jute Rope2 reams of 8 ½” x 11” white copy paperClean up:Paper TowelsVinegar or Scent-Free cleaning spray (sometimes aluminum wire leaves a dark gray residue on surfaces)Table cover: newsprint OR plastic (if there is a roll available) and masking tape to secureSmall whisk broom (hand) | Tools:(3) scissors(1 set) Paint Marker for Rock Painting - Wood, Glass, Metal and Ceramic Works On Almost All Surfaces Set of 15 Vibrant Medium Tip Oil Paint Pens, Quick Dry, Water Resistant(1 set) Sharpie Color Burst Permanent Markers, Ultra Fine Point, Assorted Colors, 24-Count(1 set) Sharpie Permanent Markers, Ultra Fine Point, Black, 12 Count(2) Elmer's Glue-All Multi-Purpose Glue, 4 Ounces, WhiteUnscented glue-sticks(2) Scotch(R) Photo Mount (TM) Photo-safe Spray Adhesive, 10.3 oz.3 paint brushes for putting glue on ribbon to fasten binding |
| **Mix of music**- Andres Segovia, Spanish Classical guitar music (because it is easy to listen to, it light and airy, and complex enough to hold as background music for this population. | Plastic Gloves in case someone is intolerant to material |
| **Purpose:** Teach the client a guided self-dialogue procedure in which he/ she learns to recognize maladaptive self-talk, challenges its biases, copes with generated feelings, overcomes avoidance, and **reinforces his/ her accomplishments**; review and reinforce progress, problem-solve obstacles.  **Goal:** Learn and implement guided self-dialogue to manage thoughts, feelings, and urges brought on by encounters with trauma-related situations. | |
| **Procedure:**  • This is a 120-minute group for 10 adults in an open-studio setting, for clients with PTSD. 120-minutes includes setup and cleanup.  **Prep BEFORE they arrive:** cover tables with plastic or newsprint and tape down on tables. On a side table, place white and colored rice paper, photo-mount and white copy paper.  **Welcome** everyone and do a verbal check-in. Remind them about confidentiality. Say, “Welcome back everyone! Last week we shared a painful memory and questioned some of our biased thoughts and beliefs. We then made our own paper which helped us to learn how to implement calming skills. It is drying on the racks in the back. Some of you mentioned it was a rather meditative process.  Today, we will be creating our books! Here’s a finished version (show example). After we are done, we are going to write down a new description of the painful memory or event, reflecting on new thoughts and beliefs. It’s important to dedicate special attention to the rewriting process, that’s why we are creating such a cool book, because focusing on the new story is so important in moving forward.  Are there any questions? *Answer questions, there will be some due to the multi-step process.*  **• Time Marker 10:00 minutes:** To encourage sharing:   * Place ½ of one box of Paint Markers for Rock Painting and 3 black Sharpie markers at the far end of the table. * Place one bottle of Elmer’s Glue, and one set of scissors, ½ of ribbon and a spool of jute between the far and middle. * Place one box of Sharpie Color Burst Permanent Markers and 3 black Sharpie markers at middle of the table. * Place one bottle of Elmer’s Glue, and one set of scissors, ½ of ribbon and a spool of jute between the middle and you. * Place ½ of one box of Paint Markers for Rock Painting and 3 black Sharpie markers at the end of the table near you.   **• Time Marker 15:00 minutes:** Put on music. Let them know they have 50 minutes to work on their books. Clients will then choose from the different materials, directed to decorate the hardboard covers and binding pieces first. Encourage clients to use collage, sharpies, rice paper to decorate their covers.  Once the binding and covers are decorated fully, the ribbon or dark fabric binding can be connected. One binding to the front decorated cover, one binding to the back. Wrap the cloth/ribbon around the connection area lengthwise and attach with glue, using the brushes. Each person will have two connected sections. Allow the covers to dry on a drying rack. Walk around the room and observe to see if anyone is getting stuck. If everyone is working well, place yourself in a far corner (so you are not standing directly behind someone and making them uncomfortable). If they are getting stuck, gently ask her or him some of the questions about what they have created so far. Offer gloves to anyone you notice is having issues with the wire.  **• Time Marker 1:05:00 minutes:** Say, “So now, we are going to re-write our story.” Place 3 small stacks of 8 ½ x 11” copy paper down the center of the table. “You will be putting this in your new book, so figure out how you want it to be displayed, lengthwise of widthwise. This is where you will create a new story from the painful one we talked about last week. What are the strengths you developed through the process? How can you imagine it playing out differently? Take the next 30 minutes to write it out.”  **• Time Marker 1:30:00 minutes:** Say, “Start thinking about the final touches that you want to add to your story. We have five minutes to go before we are going to assemble our books.”  **• Time Marker 1:35:00 minutes:** Have everyone retrieve their book covers and take some 8 ½ x 11” paper in addition to the new story they created. Put the new story on top of the paper stack. If they want to leave a title page or two, suggest that as an option. Create a sandwich of bottom binding/cover, stack of paper, top binding/cover. One by one, you will need to drill through the existing holes and the paper to create the openings for the binding… [this can also be done ahead of time, by pre-punching the paper]… sometimes, however the binding holes get covered up by the fabric used to bind the cover/binding piece so drilling is necessary regardless of pre-hole-punching. Feed the jute through the holes, weaving through each hole to secure the binding and tie off at the end. The jute is stiff enough not to warrant a needle.  **• Time Marker 1:45:00 minutes:** “It looks as if everyone is about done, if you aren’t, we’re going to stop for now so we can talk about the work.” Ask the group who feels comfortable talking about their work. Explain that during the week, each person will be expected to use the book to write down automatic negative thoughts that arise around their event and to then write a reality-based alternative.  **• Time Marker 1:56:00 minutes:** It is time to clean up. Ask the participants to put the materials back in the box and throw out any scrap. Close the group by reminding the members about confidentiality, reminding them about the next meeting (one week from today), the importance of their attendance, and thank them for their participation. | |
| **Therapeutic Properties of the Media:**  A life narrative is brought to fruition through book making (Chilton, 2007). If altered book making can be viewed as confronting the book as a symbol of authority, then creating your own book can be viewed as changing your own story, with you as the authoritative figure as changer and changer of the object (the book itself). You are writing your own story. Through the creation of the paper, you are creating the fabric of which to write the story on. This is powerful in making a statement about altering your own self-concept.  According to Chilton (2013), “The book is (re)contextualized as art, which speaks uniquely to the viewer in a dialogue presupposed by the multiple symbolic and metaphorical meanings the object carries through the physical features of the new art form. These aspects of altered book making suggest it is a particularly appropriate artistic method to use to explore postmodern arts-based research.”  Writing and sharing an uplifting story can help someone get *unstuck*. “This practice is good for clients who may be stuck on the stress train and don’t know it. According to Altman (2014), “Hope is a learned skill that can be modeled through storytelling… This is an important interpersonal practice that can be effective in groups as well as for individuals. In groups, uplifting stories of hope can be told to the entire group, brought in as assignments, or shared partner to partner.” While the stories in this directive may not be public, elements of them will most likely be conveyed through sharing work and books at the end.  Altman, D. (2014). *The Mindfulness Toolbox: 50 Practical Tips, Tools & Handouts for Anxiety, Depression, Stress & Pain*. PESI Publishing & Media. Chicago    Chilton, G. (2007). Altered books in art therapy with adolescents. *Art Therapy*, *24*(2), 59-63-477.  Chilton, G. (2013). Altered inquiry: Discovering arts-based research through an altered book. *International Journal of Qualitative Methods*, *12*(1), 457-477. | |
| **Appropriate Populations/DMS 5:** Post-Traumatic Stress Disorder  BEHAVIORAL DEFINITIONS  1. Has been exposed to a traumatic event involving actual or perceived threat of death or serious injury.  2. Reports response of intense fear, helplessness, or horror to the traumatic event.  3. Experiences disturbing and persistent thoughts, images, and/ or perceptions of the traumatic event.  4. Experiences frequent nightmares.  5. Describes a reliving of the event, particularly through dissociative flashbacks.  6. Displays significant psychological and/ or physiological distress resulting from internal and external clues that are reminiscent of the traumatic event.  7. Intentionally avoids thoughts, feelings, or discussions related to the traumatic event.  8. Intentionally avoids activities, places, people, or objects (e.g., up-armored vehicles) that evoke memories of the event.  9. Displays a significant decline in interest and engagement in activities.  10. Experiences disturbances in sleep.  11. Reports difficulty concentrating as well as feelings of guilt.  12. Reports hypervigilance  13. Demonstrates an exagger0061ted startle response.  14. Symptoms present more than one month.  15. Impairment in social, occupational, or other areas of functioning.  Jongsma, Arthur E.; Peterson, L. Mark; Bruce, Timothy J.. The Complete Adult Psychotherapy Treatment Planner: Includes DSM-5 Updates (PracticePlanners) (Kindle Locations 5440-5451). Wiley. Kindle Edition. | |
| **Adaptations:**  Bring in construction paper or other 8 ½” x 11” paper that they can use to put inside the book. Encourage using newsprint cut out inside (although it is easy to rip), or acetate, which can be drawn on with sharpies to create layering. | |
| Creative Options: Encourage the clients to bring in collage materials from home before starting todays session, that they can use to decorate the covers of their books. Have some collage materials like food box containers (like a cereal box), magazines, newspapers that they can use to cut out images and words to glue to the covers | |
| Theory: Psychoanalytic, Mindfulness, Gestalt, CBT | |

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| **Paper from Week 1** | **Finished Book (this was done lengthwise)** |
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| **Incorporation of writing and pages with Adaptation (different types of paper inside)** | |
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