

ART 380.01: Art Therapy Methods, Materials, and Theories

Seiden Experiential Plan

Facilitators: Student #1 & Student #2

Material: Movement

Date: March 31, 2022

I. Time Allotted: 75 minutes.

II. Materials:

- One Charged Bluetooth Speaker
- One Charged cell phone that has Spotify
- Spotify's "Jazz Vibes" playlist
- Six White 18 x 24 student-grade Paper
- Six sets of 12 student-grade Oil Pastels
- Bin with a lid that is large enough to carry all art making supplies to Barnet

III. Rationale for Materials:

We picked oil pastels as a material because they are in the middle of the materials spectrum. They also have a level of ability to be mixed and a variety of colors. The white 18x24 paper to give students the opportunity to make a response image an appropriate size. This is also the paper that we already have, thus do not need to go and buy more. The size offers enough space to create an image with the time allotted, but not too big to be overwhelming. A bluetooth speaker, and cell phone provided with music will help get our directive across on Seiden's chapters. They both need to be fully charged so neither one dies during the experiential, which could change the experience. The playlist is made by Spotify and offers a solid beat with no lyrics in addition to jazz being naturally

relaxing. The bin is used for ease of carrying the art materials across campus. The weather also does not look good, so it will help from becoming wet.

IV. Placement of Materials:

The phone and speaker will be placed near the front of the room. The music will be at a mild volume. The playlist will stay on the phone with no other notifications or distractions that could interrupt the music. The paper and oil pastels will be prepared at six different seats at one table or two tables pushed together. The bin will be set to the side when all materials are removed from it upon arrival. We will return materials there at the end.

V. Material Placement Rationale:

The phone needs to be near the speaker so it does not accidentally get misplaced. The music will be loud enough to hear and move to, but not too loud that it is distracting or requires shouting to the other people in the room. The phone will also have no other distractions as to not disrupt the flow of the experience. The tables need to be pushed together or everyone has to be at one table to create a sense of community. This also makes transitioning into the discussion and peer feedback section smoother. The paper and oil pastels will already be set out to avoid congestion when retrieving the materials. The bin is just there for transportation, so it can be set out of the way for the majority of the time. When it is time to clean up, it can be set on a table to have the artwork and oil pastels put back in it. This is going to make sure that they don't get wet when coming back to the classroom at the end of class.

VI. Directive:

- 10:30 - 10:35 (five minutes)

- Announcements and settling
- 10:35 - 10:45 (10 minutes)
- Introduction
 - Movement activity
 - There will be a response image
 - Bring in behavior metaphors (theory guided practice)
 - **Balance**
 - Balance is a theory or action where an object or an individual is supposed to be in control and secure, unbalanced is where an individual or an object is unstable, and not as focused.
 - (pg. 91): “This relationship is a familiar one in art therapy since the clients/artists with whom we work are people who often are out of balance, in various states of tension and are seeking [an equilibrium of some sort]”
 - In art, balance can be used in a symmetrical design element in a way where everything is one one side of a work, or there is patterns to be repeated throughout the piece
 - (pg. 92): “In art therapy, the images which the artist/client creates may represent various states of balance and imbalance, these states are open to change and many possibilities exist for exploration and definition. The art therapist is to aid the artist/client in achieving desirable goals in relation to balance and tension”
 - **Size and Scale**

- Size is a theme/ design element of art which is compared to different objects no matter how big or small they may be
 - (pg. 87): “When something is big or small, we tend to read its size as a statement about its power, value, spatial needs, physical needs, and even relative importance to other things”
- (pg. 87): “In art therapy clients/artists may communicate feelings of grandiosity, helplessness, power or lack of power through the scale of the work and the relative size of parts to one another.”
 - (pg. 89): “reasons for various size relationships in art therapy products may be linked to factors like the relative importance of the various subjects, distances represented, emotional or symbolic concerns and attempts to accurately physical size and related spatial relationships”
- (pg. 88): “Size and scale can be elements which may help a person toward a more realistic self appraisal, the development of a sense of power, and a clearer understanding of relationships”
- (pg. 89): “According to Rudolph Arnheim, in his book *Art and Visual Perception*, (University of California Press, 1954) children began to draw size relationships in their art in the simplest way possible, that is, undifferentiated sizes of various components of a picture. Things began a sequel in art and then as the need for differentiation arises the elements take on different sizes”

■ Motion

- Movement is shown in art through symbols or an actual fact.
- (pg. 97): “Our eyes are immediately attentive to movement, particularly when other objects remain still”
- (pg. 97): “Since art therapy often elicits unconscious expression, the motion expressed in art may be the same as, or opposite of the personal body movement that the artist experiences in daily life”
- (pg. 98): “In art therapy we see art products which also reflect various symbolic or actual movements. The artists/clients themselves, in their own body motion, express a variety of states.”
- Motion can be used as a way to regain normal consciousness and integration of a sensory experience

■ Evidence of Experience

- Art is a documentation, and evidence of one's personal experience and well being
 - (pg. 101): “The preservation of life experience in the object is a magical thing”
 - (pg. 101): “Art is created by people and people communicate through symbols. The materials and the media live through the metaphor”
- Disclose if you don't want to or can't participate in a movement feel free to skip those movements or do as much as you can

- Note that were going to do a response image (the experience in general, or specific with balance, size, scale, or movement - abstraction with ideas)
- Inform the individuals that there will be a five minute warm up and a 10 minute movement activity
- If anyone needs a break feel free to sit down, step into the hallway, whatever they need to do, and they don't need to ask to be excused
- Gentle warm up
- 10:45 - 10:50
 - Start with the feet and work upwards
 - Stretch the feet and legs in various ways
 - Ankle circles
 - Lunges
 - Touching toes
 - Twist the torso
 - Shoulders moving from side to side like turning left and right without moving feet
 - Stretch each side of the torso by stretching arm and leaning the opposite direction
 - Shoulder rolls
 - Windmills with the arms both forwards and backwards
 - Wrist circles
 - Neck stretches
- 10 minute movement activity

- 10:50 - 11:00
 - Balance
 - So with balance, there are two options; balanced and unbalanced
 - When I think of balance I think of a flamingo and the way they stand
 - So I invite you to join me in balancing like a flamingo
 - Flamingos are balanced all on one leg, but when I think of balanced I think of something being completely symmetrical
 - Things that are completely balanced are symmetrical on both sides and have a sense of stability
 - For this other part of balance pretend that you have a mirror down the middle of your body and whatever one side does, the other does the same
 - Size
 - Become as small as possible
 - Think of yourself as a seed of a flower getting ready to bloom
 - Think of any associations that you have with small things, like pebbles, a grain of sand, or insects
 - Slowly become larger
 - Water, sunlight, and the beginning of spring
 - Recall any associations with things that are big, like skyscrapers, a mountain, or a tiger
 - Bloom like a flower and see how far you've come and what's changed
 - Scale
 - Find a partner or form a triad, depending on how many people are there

- Stand as close to them without becoming uncomfortable
- Notice how they fill your vision since they are close
- Take three steps back
- Slowly back away and notice how they become smaller and smaller with each step back
- Take another three steps and notice that they are smaller yet from the distance
- Motion
 - Now that we're into the movement activity we're going to be doing some motions that are a little bit faster, nothing like running, but a little faster than what we've been doing
 - Let's start with some hand waves
 - Nod your head then shake your head
 - Speaking of waves, lets do a waves, like the ones that happen at sporting games
 - Sticking with the theme of waves, I invite everyone to take a seat in the row of chairs
 - I have water on the mind, since it's raining and almost spring break, so I think of vacations this time of year, and I think of canoeing.
 - Let's all pile into this "canoe" and go down a stream
 - Smooth ride with the canoe with a little bit of excitement
- Going to have a few deep breaths for a cool down and transition into the art making

VII. Art Making:

11:00 - 11:30

Students will have approximately 30 minutes to create a response image to the movement. This response image will be related to either the experience in general, or specific to balance, size, scale or movement. The image could just relate to one specific movement. As long as the image has to deal with the experience of the activity. After the drawing we will discuss how the experiential itself went.

VIII. Clean-Up Plan:

11:30 - 11:35

Oil pastels and, if the individual would like, any images will be put back in the bin and returned to the art therapy classroom. Any tables that were moved must be returned to their original location. This should take about five minutes. Any individual belongings must be picked up on their way out. The music will be stopped, and the bluetooth speaker disconnected and turned off. The owner of the bluetooth speaker and phone will come collect them. The facilitators will return the bin with the lid, oil pastels, and any artwork to the cupboards and drawers in the art therapy classroom upon arrival.

IX. The Rationale for Clean-Up:

We chose to have an easier clean up plan because of our experiential being in another room. Having a bucket with our supplies needed for the art making process will allow time to be fluid, and easier for students to understand the experiential itself. There also are not a lot of materials for the individuals to worry about. It is also notable to leave the room the way we found it. Some individuals may want to personally take their art with them or they may want to return it to the

classroom. That choice is up to the individual. To avoid a chase, all individual belongings need to be collected upon leaving so as to not have any item be forgotten.

X. Discussion or Witnessing:

Questions:

1. What other ways of movement can you think of that would relate to balance, size, scale or movement?
2. Looking at your response image, what metaphors, and/or images come about? Do they relate to balance, size, scale and or movement?
3. While participating in the movement activity during the beginning of class, did you connect to any specific theme we discussed? Why or why not?
4. During the art making process, did you notice your work leaning towards a more abstract representation of balance, size, scale, and motion, or did you stick with a concrete message to exploit within your work?

Thank you for your participation in this movement experience this morning and sharing your response image with us.

XI. Peer Feedback:

11:35 - 11:45