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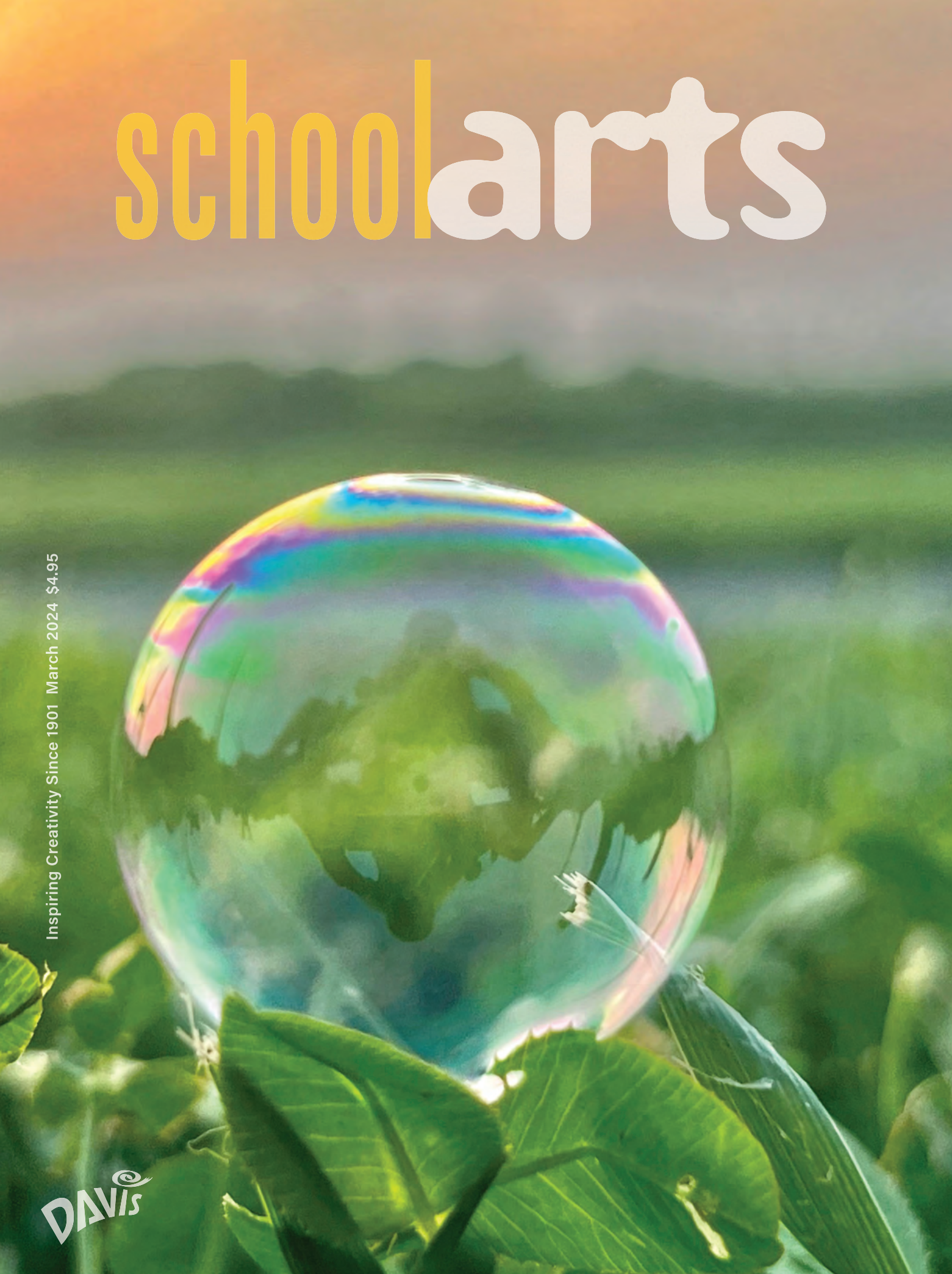

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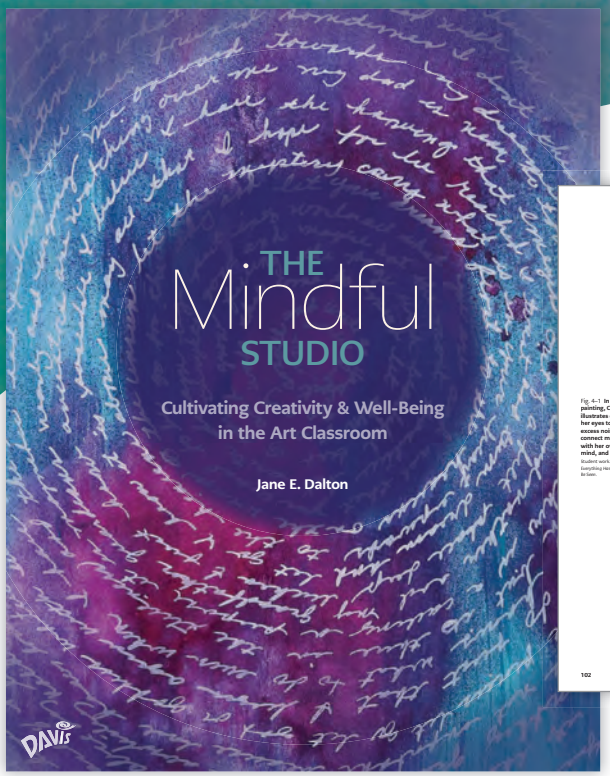
The Mindful Studio

Cultivating Creativity & Well-Being in the Art Classroom



Chapter 4

The Mindful Studio and the Whole Student

"The part can never be well unless the whole is well." Socrates

The combination of mindfulness and expressive arts establishes a creative and caring foundation to support the whole student. The elements of the mindful studio—expressive arts and mindfulness—are complementary. Each practice strengthens and supports the other; it is a reciprocal exchange.

Fig. 4-1 **In this painting, Carolina illustrates closing her eyes to tune out excess noise and connect more deeply with her own heart, mind, and knowing.** Student work. Carolina, *Not Everything Has to Be Said to Be Seen.*

Mindfulness practice enables students to experience thoughts, emotions, and actions more fully; an expressive arts practice offers an experiential pathway of creative expansion and integration. The interplay of making, doing, and being can turn the art classroom into a space where students take greater ownership in their work and feel comfortable taking risks, expressing emotions, and being challenged by content and materials.

Quite naturally, lessons in the mindful studio move between and support explicit, implicit, and tacit knowledge development.

- *Explicit knowledge* is easy to articulate, write down, and share; it is the result of direct, structured teaching with specific goals and objectives. When teachers use explicit instruction, they make lessons clear and understandable.
- *Implicit knowledge* refers to skills that students develop after explicit instruction is provided. Students may not even be aware that they are acquiring these skills, which are often transferable to other academic areas and personal lives. Skills related to artmaking can include technical skills, problem-solving, perseverance, and nonverbal communication, while emotional skills developed can include patience, perseverance, compassion, or empathy.
- *Tacit knowledge* is gained from personal, felt, and embodied experience; it is a deeper understanding comprising personal wisdom, insight, and intuition. Although more difficult to describe than explicit or implicit knowledge, tacit knowledge affects how students perceive and move through the world and is equally important.

UNDERSTANDING KEY TERMS

Body Wisdom is learning to recognize and use bodily sensations, perception, intuition, and tactile experiences in expressive and creative practice to communicate a feeling or idea, or convey personal meaning.

Heart Wisdom is learning to recognize, identify, and manage emotions, thoughts, and behaviors with a focus on positivity to promote creativity, well-being, balance, and harmony with yourself and others.

Head Wisdom is learning to reflect on and use knowledge combined with personal experience to cultivate understanding and insight. Wisdom with an open and receptive mind infuses creative expression with meaning and purpose.

Fig. 4-2 Student work. Stephanie, *Emotions.*

by Jane E. Dalton

Using mindfulness-based expressive arts practices in art education benefits both teachers and students, promoting present-moment awareness for increased problem solving and risk-taking in the creative process, and connecting physical, emotional, and cognitive experiences for a rich learning environment.

Throughout *The Mindful Studio*, you will discover centering practices to begin creative endeavors, mindfulness-based visual arts lessons with reflection questions, and lesson extensions to explore mindfulness in a variety of art modalities.

Imagine a classroom where all students feel safe to simply show up, be present to all facets of their amazing and growing beings, and respond through creative and mindful practices.

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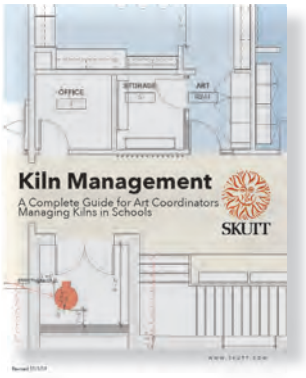

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Left: Nancy with artist and keynote presenter Sarah Nisbett at the 2023 Michigan Art Education Association Conference. Right: A portrait of Nancy created by Emily Banol during Sarah's presentation.

Mindfulness

"In the art classroom, expressive arts and mindfulness inspire a consciousness that leads to greater curiosity and exploration, offering a safe place for self-discovery."

—Jane E. Dalton, author of *The Mindful Studio: Cultivating Creativity & Well-Being in the Art Classroom*

A friend of mine once gave me a little copper plate that he engraved with the words "Be Here Now," a concept that represents being fully engaged in the present moment. As a volunteer at the Georgia O'Keeffe Museum in Santa Fe, I see this level of focus in many visitors who are transfixed by her artwork. I think O'Keeffe would be pleased.

This quote from O'Keeffe exemplifies her approach to art:

> *When you take a flower in your hand and really look at it, it's your world for the moment. I want to give that world to someone else. Most people in the city rush around so, they have no time to look at a flower. I want them to see it whether they want to or not.*

One aspect of mindfulness that may feel more familiar to you is flow, the state of mind that happens when you become fully immersed in an activity. You may be involved in something so completely that you are surprised to learn that hours have gone by. As artists and art teachers, that is a familiar state we are happy to attain.

Another approach to mindfulness through art is found in Sarah Nisbett's *Drawn on the Way: A Guide to Capturing the Moment through Live Sketching* (Quarry Books, 2021). Sarah is a self-taught artist who began making quick drawings of other people on the subway while commuting. She stated in her introduction, "I only had a little time, a little sketchbook, a bumpy subway ride, and a simple pen to describe what I saw on the way." During her presentation (see caption above), Sarah gave us just three minutes to mindfully focus and draw someone we didn't know at our table using only a pen. You can see some of the results in our photograph.

In This Issue

At the elementary level, in "Mindfulness in Motion" (p. 24), Marci L. Drury describes how a museum visit inspired her to have her students mimic the poses of figurative sculptures.

In "The Garden of Joy" (p. 22), middle-school teacher Pooja Nair introduces mindfulness by engaging the five senses through nature.

In the high-school lesson "The Gratitude Project" (p. 38), Tim Needles used the concept of gratitude as the focus of a printmaking project that was shared with the school and community.

Many thanks to Jane Dalton, author of *The Mindful Studio: Cultivating Creativity & Well-Being in the Art Classroom* (available from Davis Publications) and Kristi Oliver, professional development manager at Davis, for their editorial contributions to the development of this issue.

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MARCH 2024

MINDFULNESS

On the cover: Sara L., Morning Reflection, *grade twelve. See "The Senses Project," page 26.*

DEPARTMENTS

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Mindfulness

Top: Professor of art education and author Jane Dalton.
Bottom: Davis professional development manager Kristi Oliver.

Whether you come to practice mindfulness out of sheer necessity or conscious decision, the outcome of this type of creative and contemplative practice is the same. Jane discovered mindfulness as a natural connection to her own art-making. She learned that engaging in slow, repetitive movement and suspending judgment while creating streams of consciousness improved her overall well-being and creative output.

Kristi noticed that her high-school students were becoming increasingly stressed and having difficulty focusing on the creative process. She was looking for ways to help them engage more deeply with their own art-making and really look at the works of others to further understand the world.

Through our experiences teaching mindfulness through art at all levels, we have found that the benefits have a ripple effect, moving outward to support students in developing their sense of wholeness and overall wellbeing.

This month's theme of mindfulness seeks to address the need for creative approaches that support the whole student: mind, body, and spirit. Mindfulness is the state of being fully aware, receptive, and focused on the senses in the present moment. It is also a form of meditation that can be practiced anywhere. We believe that by practicing mindfulness through creative endeavors, we can engage and assist all learners.

Expressive Arts Experiences

In this issue, we focus on the expressive arts, which are an integrative, multimodal approach that utilizes a variety of methods to help people achieve personal growth. The focus is more on the creative process than on the artistic product and emphasizes self-expression as guided by creative media and personal intention. Anchored in simplicity, expressive arts experiences are enhanced by working with a variety of media to help open the senses and access the imagination.

Cultivating Mindfulness in the Classroom

Expressive arts are a natural partner with mindfulness because they focus on the process of being in the present moment using all of the senses. When implementing mindfulness in your classroom, there are a few things to keep in mind:

1. *Mindfulness Is Intentional:* Cultivating awareness is being present to what is happening in the moment. In the art classroom, this extends to materials, process, creative ideas, and emotions.
2. *Mindfulness Is Experiential:* Embrace opportunities to begin again, to explore, and to learn from the past without setting limitations. Focus on the process over the product.
3. *Mindfulness Is Nonjudgmental:* As artists, we are always critiquing. In mindful practice, we trust our intuition and connect with the creative impulse. This allows us to let go of our inner critic so that we can explore, take risks, and ultimately grow as artists.

The Need to Practice Being Present

The brain's default is to take us away from the present moment, whereas mindfulness brings us into it. It's also important to remember to PRACTICE; just like making art is a practice, mindfulness is, too!

Both mindfulness and art cultivate present moment awareness of the breath, the body, thoughts, emotions, and creative impulses. The aim of this issue is to provide purposeful experiences to enhance self-awareness by participating in mindful making without judgment to strengthen imagination and enhance the creative process. We hope you find inspiration in the lessons and insights shared in this issue!

Jane Dalton, PhD is a professor of art education at the University of North Carolina at Charlotte, and author of The Mindful Studio: Cultivating Creativity & Well-Being in the Art Classroom*, available from Davis Publications. janedalton24@gmail.com; janedalton.com*

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Color Monsters **Early Childhood**

The Essential Question
How can students represent emotions in art?

Objective
Students will use primary and secondary colors to demonstrate emotions in art.

Materials
air-dry modeling clay (white, red, blue, and yellow), black permanent markers, *The Color Monster: A Story About Emotions* by Anna Llenas

Procedures
1. Introduce the color wheel to students and discuss how primary and secondary colors are created.
2. Read *The Color Monster: A Story About Emotions* (Little, Brown Books for Young Readers, 2018). Ask students to analyze what emotions correspond to the colors in the book. Then discuss with students the connections they see between their own emotions and color.
3. Students will create their own color monsters using air-dry modeling clay. Students first choose what color they are feeling today to create their color monster. (If the color the student chooses is secondary, demonstrate how to mix the two corresponding primary-color clays to create the secondary.)
4. After the body of the color monster has been shaped, students add facial expressions that reflect the emotion they want to portray.
5. After the clay dries, students add patterns or features to their monster using a black permanent marker (under supervision) to create expressive, emotional lines.

Assessment
Students share their color monsters in small groups and discuss their emotions.

Majella Granados is a student at the University of North Carolina at Charlotte.

Expressive Doodles **Elementary**

The Essential Question
How can doodles create expressive marks and symbols?

Objective
Students will explore doodling and the process of mark-making to create symbols and imagery.

Materials
drawing paper, markers, pencils, colored pencils

Procedures
1. Students observe, discuss, and analyze the work of Mr Doodle (mrdoodle.com).
2. Share with students how the doodle can create expressive qualities through marks, scale, value, colors, and shapes.
3. Students work collaboratively to brainstorm ideas for their doodles before working on their individual compositions.
4. Students first draw simple doodle lines and shapes on their paper then add expressive marks to their doodles and darken the lines with a marker.
5. Students add color to complete their doodles.

Assessment
Students share their doodles during a class critique and discuss their process and final projects.

Alycia Phillips taught this lesson as a student teacher at Lincolnton Middle School in Lincolnton, North Carolina.

String Art **Middle School**

The Essential Question
How can students use emotion to make art?

Objectives
Students will engage in mindfulness to create a work of nonobjective art based on the breath.

Materials
acrylic paint, dish soap, 6" to 8" (15 to 20 cm) pieces of yarn or string, canvases (stretched or board), small and large plastic cups, palette knives

Procedures
1. Guide students in a mindful breathing exercise, asking them to breathe slowly and notice their breath in their body.
2. Demonstrate how to create a wet base on a canvas with equal parts paint and pouring medium (dish soap).
3. Students choose two to five paint colors and mix them in separate cups with a 3:2 ratio of paint to dish soap.
4. Students place a piece of yarn or string into each cup, making sure to saturate the yarn or string.
5. Begin guided breaths by directing students to inhale while they place their paint-covered string onto their canvas.
6. Instruct students to exhale as they pull the string from the canvas to reveal their first abstract form. Students repeat this breathing process with other paint-colored strings until their composition is complete.

Assessment
Students write three to four sentences reflecting on the emotions they felt during the exercise and answer questions relating to what they noticed when they focused on their breathing.

Vanessa VanDerveer is a student teacher at Cuthbertson Middle School in Waxhaw, North Carolina.

Personal Mandala **High School**

The Essential Question
How can students represent the self through design and color?

Objective
Students will create a radially symmetrical design with a style and color that reflects themselves.

Materials
pencils, erasers, 2½ x 7" (6 x 18 cm) paper, rulers, watercolor paper, watercolor paint, water cups, 12 x 12" (30 x 30 cm) watercolor paper

Procedures
1. Have students create a stencil using their name and a piece of 2½ x 7" paper. Students first fold the paper in half, then write their names along the fold. Students cut around their names while the paper is folded, loosely following the contour of the letters. For a more intricate design, students can cut some small shapes along the fold.
2. Students use a ruler to find the center of a 12 x 12" paper. Students then lightly draw four lines to divide the paper diagonally, vertically, and horizontally.
3. Students place their unfolded name stencil on the dot in the middle of the paper where the lines intersect. They align the fold of the stencil along each of the lines, tracing the stencil on all the lines rotating around the center.
4. The stencil will create overlapping lines and shapes. Students will edit and simplify their pencil marks in the design to restore symmetry and closed spaces to the design.
5. Students then choose a color palette that best reflects their personality, then paint the shapes in their design, keeping the placement of colors symmetrical throughout.

Assessment
Students complete a self-reflection and participate in a group critique.

Lindsay DeBlasio is a visual arts teacher and PLC lead at Independence High School in Charlotte, North Carolina.

A Personal Journey

By painting facial expressions, this student embarks on a journey of identifying emotions and associating colors with unique feelings—from calming pinks to energizing hues. This mindful exploration helps students to handle strong feelings and express emotions in a constructive way.

Jessica Westman

My journey into mindfulness and meditation began long before I stepped into a classroom, nurtured by the teachings of my Buddhist father. It has been a foundational part of my life, and I can't imagine growing up with a different perspective.

As I ventured into my career as an art educator, I soon realized that most children lack the ability to center themselves, hindering their capacity to learn and create to their fullest potential. After years of searching for alternative methods to help students find their inner balance, it became evident that it was time to bring my personal mindfulness practices into the classroom.

> Art, in and of itself, is a form of mindfulness when approached with intention.

The Link Between Art and Mindfulness

The significance of mindfulness in the classroom becomes all the more apparent when we consider that art, in and of itself, is a form of mindfulness when approached with intention. This belief is fortified by the research of Susan Magsamen and Ivy Ross, whose enlightening book *Your Brain on Art: How the Arts Transform Us* (Random House, 2023) delves into the transformative power of the arts on our minds and bodies. Their research reveals the captivating idea that art naturally ushers us into a state of flow where we are fully present and engaged.

Mindfulness in Practice

Teaching in an urban Title I school, I often witness students who grapple with behaviors linked to underlying triggers. While art inherently possesses therapeutic qualities, it gradually dawned on me that it couldn't always address the multifaceted challenges my students faced. With this in mind, I embarked on a 200-hour training journey in trauma-informed yoga, mindfulness, and social-emotional learning (SEL) practices tailored for the classroom, and the results have been nothing short of transformative.

The dynamics of my classroom underwent a profound transformation when I integrated these programs. Now when students come to art class, they understand that we begin by centering ourselves through mindful breathing exercises. Next, we engage in mantras containing positive affirmations about ourselves. This five-minute routine has yielded remarkable dividends. Referrals have diminished, the quality of art produced has soared, and students' attitudes have metamorphosed into those befitting budding artists.

A Personal Journey

Reflecting on my two decades of teaching, I can't help but acknowledge the pivotal role that mindfulness has played in shaping me into a more centered and mindful adult capable of effectively navigating classroom dynamics. Practicing mindfulness with my students daily has not only empowered them, but also fostered my own growth as an educator.

I believe that my calling extends beyond the confines of the art room. I believe that it's profoundly impactful to teach children who are in a state of perpetual imbalance how to regain equilibrium independently. This empowers them to take control of their emotions and behaviors, ultimately preparing them for the challenges they'll face outside the classroom. As educators, we possess the immense potential to transform lives through the fusion of mindfulness and creativity, paving the way for a brighter and more harmonious future.

Jessica Westman teaches art at Frederick Douglass Elementary School in Winchester, Virginia. westmanj@wps.k12.va.us

RESOURCE

Your Brain on Art: *yourbrainonart.com*

Mindfulness Meditation: 5-4-3-2-1

Jane Dalton

How do you create focus when students are distracted or anxious? A plethora of studies have revealed the benefits of a mindfulness practice as an effective tool for enhancing emotional and physical well-being. Mindfulness is the practice of purposefully focusing attention on the present moment and accepting it without judgment.

Engaging the Senses

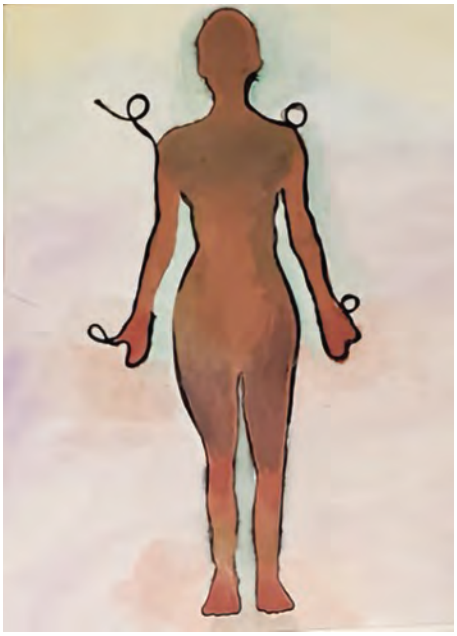
The 5-4-3-2-1 technique calls for students to pay attention, look around the classroom, and find five things they can see, four things they can touch, three things they can hear, two things they can smell, and one thing they can taste. By focusing on their senses, students can shift their attention from distraction and stress and cultivate present-moment awareness.

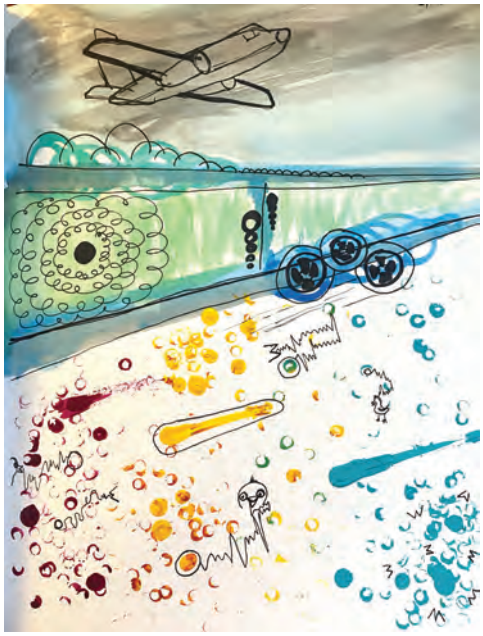
This activity offers a fun and engaging way for students to experience calm as they notice their environment with greater awareness. Grounding techniques such as 5-4-3-2-1 can be done anytime and anywhere. Guide students through the steps below.

By focusing on their senses, students can shift their attention from distraction and stress and cultivate present-moment awareness.

Procedures

1. Take three deep breaths before beginning. If you need more time to allow your thoughts to slow down, repeat and continue mindful breathing for one minute.
2. Follow the sequence and allow yourself time to observe and use your senses mindfully.
3. Notice five things you can see. This can be anything in the art room or outside a window.
4. Next, notice four things you can touch. This can be your hand, hair, arms on top of the desk, or any art materials nearby. You can also notice the ground beneath your feet or the sensation of your feet inside your shoes.
5. Notice three sounds you can hear. This can be internal sounds like your stomach growling or the sound of your breath, or external sounds like the class bell, outside traffic, or the shuffling of feet.
6. Notice two scents you can smell. Notice the scents in the room or your own clothing or skin.
7. Notice one flavor you can taste. It could be the aftertaste of a snack or recent meal, or you could move your tongue in your mouth and notice what you taste.





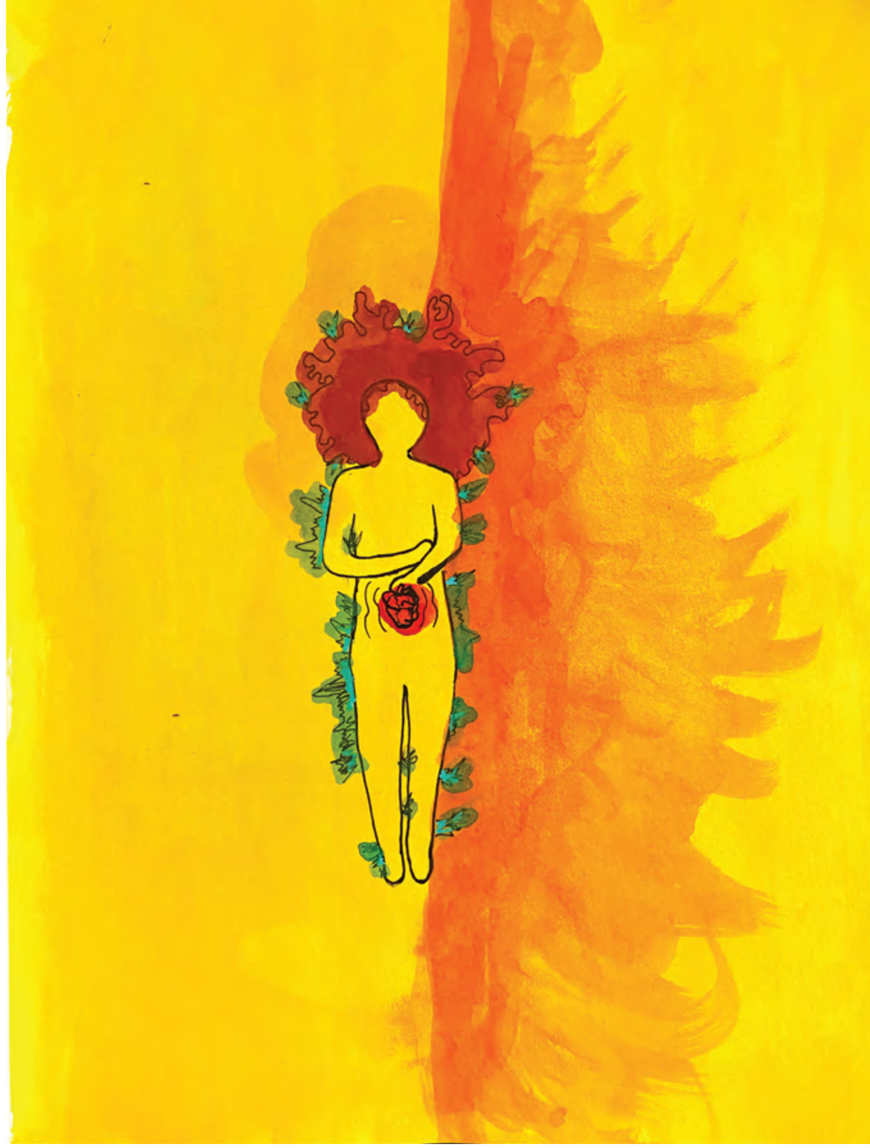
8. End the exercise by taking a long deep breath, pausing, and simply notice the sensations you experienced.

Art Extension

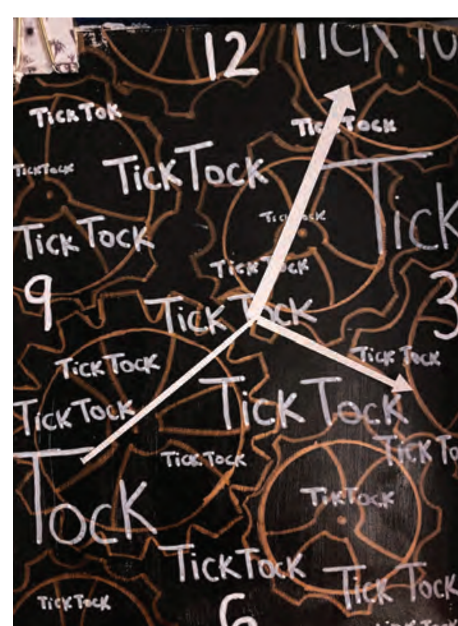
Invite students to recall one of the strongest sensations they experienced during the 5-4-3-2-1 procedures. This could be an object they saw in the art room or through the window, something they touched and would like to explore through drawing, or any of the sensations they felt.

Students can create a realistic or abstract drawing of the scents, sounds, or flavors to capture the moment. Any media or material would work to engage students' senses with creative expression.

Jane Dalton is a professor at the University of North Carolina, Charlotte, co-editor of this issue, and author of The Mindful Studio: Cultivating Creativity & Well-Being in the Art Classroom, *available from Davis Publications. janedalton24@gmail.com; janedalton.com*



Above: Sierra M., listening to emotions. Below, left to right: Beth G., listening to sounds of spring. Robin B., listening to sounds at home. Adriana V., listening to the clock.



Modes of Mindful Art-Making

Katie Gill-Harvey

Mindfulness is one of those words I feel like I see everywhere these days, and like with so many other popular buzzwords, it seems like there are lots of different definitions for what mindfulness actually means. For me, mindfulness is any activity that turns your attention inward and gives you a chance to really listen to the information your body, brain, and senses are trying to give you.

In our busy world, our brains are often bombarded with so much information that it can overwhelm our nervous systems, making it hard for us to recognize our own thoughts and feelings. We often see students (and adults) who seem stuck, overwhelmed, frustrated, and sometimes even angry or sad. Many people agree that this is why incorporating mindfulness practices in schools and classrooms is extremely important.

A student working on a Zentangle design, an example of repetitive work.

The Art Room Is the Answer

This leads us to the question of how we can incorporate mindfulness in our schools. One great way is in the art room. The act of making art is unique in that it requires the simultaneous use of multiple different sensory systems. When multiple sensory systems work together, they reinforce the connections between our brains and our bodies.

> The arts provide students with opportunities to reflect and process, allowing them to express and identify the feelings they are working through each day.

The act of making art is a great way to introduce students to mindfulness, and many art teachers are already doing this in their classrooms, even if they don't realize it. I categorize mindful art-making as either repetitive work or sensory work. Both reinforce the brain-body connection that is mindfulness.

Repetitive Work

Any kind of artwork that allows students to repeat the same action or movement over and over can be described as repetitive work. Zentangle, weaving, pinch pots, crosshatching, and pointillism are all examples of repetitive work you may already do in your classroom. Our brains are constantly toggling back and forth between two states: the Task Positive Network, where our brain is on, focused, and ready to work; and the Default Mode Network, where our brains have time to think, process, and make connections.

Both networks are very important, and our brains need time in each during the day. When we're in school or at work, we use more of our Task Positive Network brains, but we can use cues to tell our brains to take a break in the Default Mode Network. Activities like repetitive motion send a signal to our brains that it's okay to rest.

Color Meditations

Artist Lisa Solomon writes about what she calls "Color Meditations" in her book *A Field Guide to Color: A Watercolor Workbook* (Shambhala, 2019). In these meditations, Solomon uses watercolors to create repetitive lines, shapes, or colors. She describes how she started using Color Meditations as a practice she could do whenever she had time, even for just a few minutes.

Inspired by Solomon, I have used Color Meditations with students as a brain break or even to ease transitions. Solomon uses watercolors for her meditations, but I've also done these with markers, crayons, or colored pencils.

CONTINUED ON PAGE 50.

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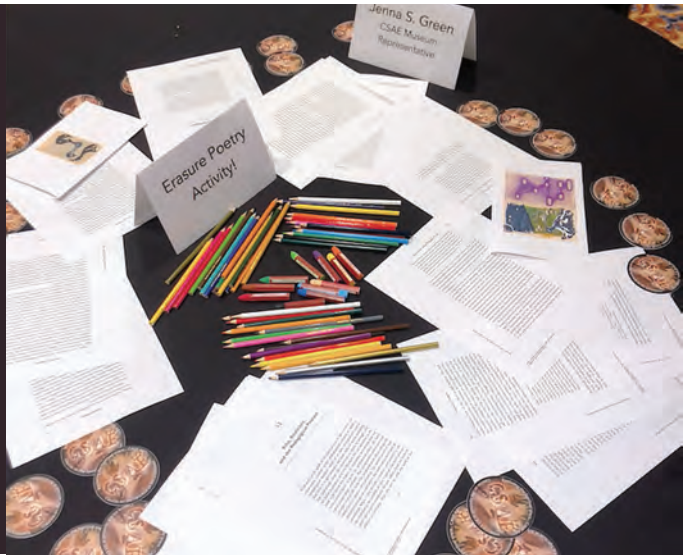
Erasure Poetry: A Mindful Practice for Educators



An activity table at the NAEA National Convention for the Caucus on the Spiritual in Art Education with colored pencils, printouts from two of bell hooks' Teaching to Transgress, *and stickers, April 2023.*

Jenna S. Green

In today's fast-paced world, mindfulness and other contemplative practices aid us in slowing down and returning to a compassionate, observational place. Within the Center for Contemplative Mind in Society's Tree of Contemplative Practices can be found various approaches to practicing contemplation, such as contemplative arts and contemplative reading. So, how can we integrate more of these practices into art spaces, and how can we expand the meaning and practice of contemplative arts?

> With this approach, educators can create introspective practices that reflect on their own words and the thoughts of those who have inspired them.

With so much emphasis on integrating mindfulness into art classrooms, museums, and community art programs, I wonder what artistic practices educators use for themselves to cultivate present-moment, compassionate awareness. How can they cultivate a sustainable practice that reinforces their teaching philosophy? And how often do they take time to reflect on those philosophies? How can a mindful art practice, in this case, an erasure poetry practice, offer alternative ways to be mindful and present?

Mindful Exploration: Erasure Poetry

Erasure poetry is just one of hundreds of creative writing formats. With this approach, educators can create introspective practices that reflect on their own words and the thoughts of those who have inspired them. The first time I experimented with this practice was as an activity at the Caucus in Spiritual Art Education's Un-Business Meeting at the National Art Education 2023 Convention in San Antonio. I didn't know who would show up, let alone what materials they would bring, so I provided pages from bell hooks' *Teaching to Transgress*. While this has become a seminal text within educational spaces, it could also serve as a crucial text for art educators who cultivate mindfulness, center wholeness, and explore notions of well-being and holistic education.

The Erasure Poetry Process

1. Print your current teaching philosophy (this could be from your website, last review, or other means). If you do not have one, consider either writing one (up to a page) or printing a statement you admire.
2. Slowly read through the statement. Notice your breathing as you read each line. Be aware of how your body feels as you read.
3. After reading it the first time, sit still, close your eyes, and take several breaths.
4. Open your eyes and return to the statement. Identify one to three words that you consider essential parts of your teaching philosophy; these will be your anchor.
5. Identify connecting words to unify your thoughts.
6. With whatever writing materials you like (pencil, marker, colored pencil, etc.), work on covering up the remaining words. Here you can create shapes or designs around the anchors or connecting words.

Jenna S. Green is a PhD student in art and visual culture education at the University of Arizona. jsgreen@arizona.edu; jennashiragreen.com

RESOURCES

CMind. (2021). The Tree of Contemplative Practices [Illustration]. The Center for Contemplative Mind in Society. contemplativemind.org/practices/tree

hooks, bell. (1994). Teaching to transgress: education as the practice of freedom.

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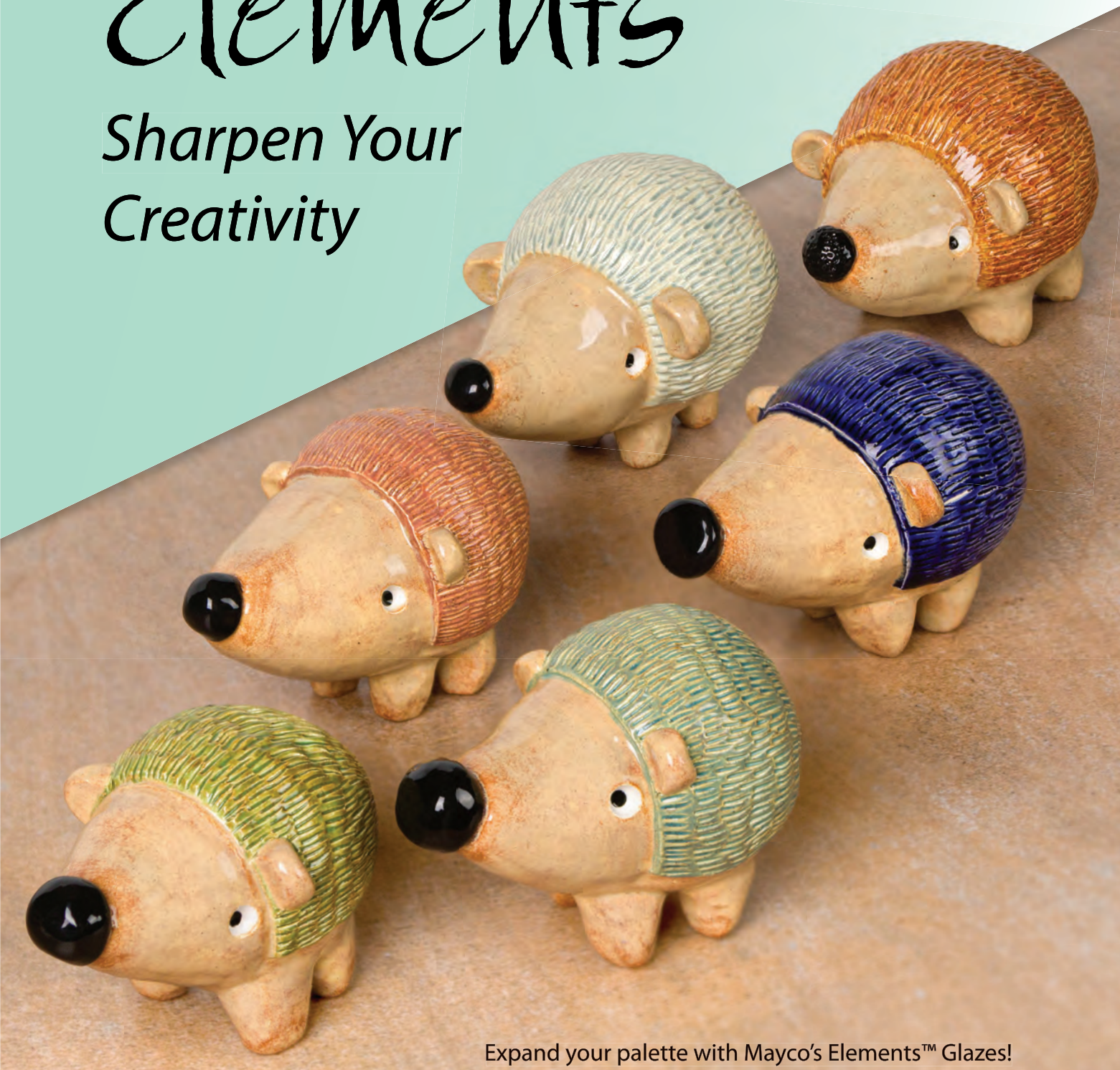

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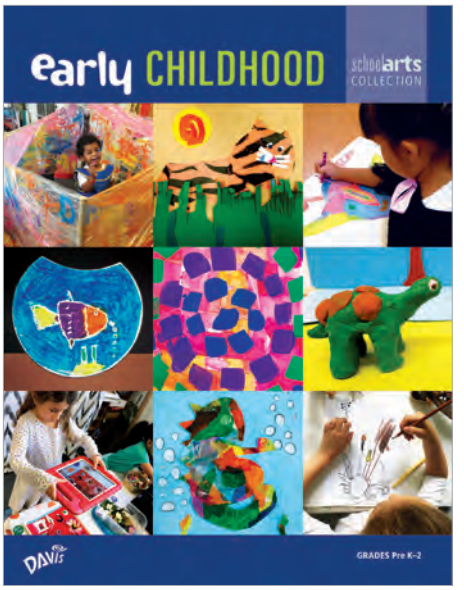
DavisArt.com/SchoolArtsEarlyChildhood



STEAM

Grades 2–8. In a STEAM art room, every project starts with art and connects one or more STEM disciplines as they naturally apply. This approach encourages innovation and provides meaningful opportunities for collaboration. In this book, *SchoolArts* editor Nancy Walkup and the Davis editorial team have compiled articles written by educators specializing in STEAM. Discover lessons built to create rich opportunities for students to develop twenty-first century skills.

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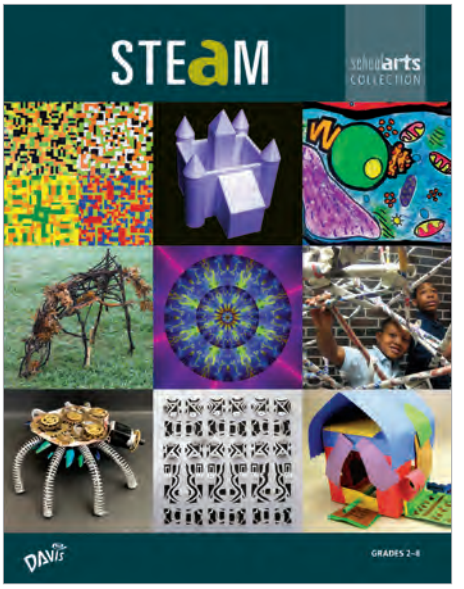

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Grades 6–12. Are you looking for ways to incorporate media arts or digital technology in your classroom? Look no further than *SchoolArts Collection: Media Arts*! In this book, *SchoolArts* editor Nancy Walkup and the Davis editorial team presents lessons that cover the full spectrum of media arts. You'll find insight, resources, and engaging lessons with student examples that include inspiration from digital design, film, animation, digital photography, 3D printing, and more.

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THE MINDFUL ART OF KEEPING OTHERS IN MIND

Previous page: Students reflect on the finished collaborative work through the language of drawing. Above, left: Students create a shared cardboard surface on which subsequent classes would construct new ideas. Right: Students of all ages, from pre–K to grade six, shared the painting surface.

Ruth Byrne

There are many things my eight-year-old and I have in common. One example of this is that nothing irritates me more than someone telling me to take a deep breath and relax. I do enjoy taking deep breaths and engaging in reflective activities such as yoga and doodling—I know it helps me slow down and reflect—but when an administrator urged us to practice mindfulness and teach it to our students, it rubbed me the wrong way, and I've been trying to figure out why. After starting this new school year with a big, messy collaborative project, I think I've figured it out. Getting your mind and body to calm down is only the first step; working through what made you frustrated in the first place is what makes that mindfulness meaningful.

Outside the Vacuum

Mindfulness strategies are often taught in a vacuum (e.g., meditating when your surroundings are conveniently calm). The benefits from those soothing experiences are not always easy to apply in stressful or collaborative workspaces. Students need supportive opportunities to apply their mindfulness training so they can work through misunderstandings and conflict, or they risk papering over problems with self-soothing techniques. I wanted to come up with a way to contextualize mindful strategies so students could practice self-regulation while talking through an uncomfortable feeling with a friend or listening to another person without jumping to conclusions.

> Getting your mind and body to calm down is only the first step; working through what made you frustrated in the first place is what makes that mindfulness meaningful.

An Authentic Difficult Situation

The solution was surprisingly simple. I would give students a collaborative assignment with no obvious solution, and we would mindfully work through the difficulties we encountered with painting and conversation. Students were given just a few minutes, some cardboard, glue, and scissors to create a shared surface that would later be painted. Many students got halfway through a great idea, leaving clues for the next group to pick up on; some students completed a small, effective cardboard illustration; and all students had to entrust their artwork to students in future classes. When those future students arrived, they were perplexed by the cardboard beginnings, sometimes misinterpreting, sometimes adding on, or constructing new ideas.

At this point, the visual conversation was easy, and students had no trouble finding ways to fit into or build onto the artwork.

Collaboration and Discussion

Collaboration, however, isn't always easy. Communication can be imperfect; partners may make mistakes or have ideas that differ from your own. Instead of my usual approach of combining individual artworks to create a whole, all 580 students worked on a single surface with little time or room to spare. When classes returned the following week to paint, there were gasps of excitement, happiness, horror, and despair as they discovered what had changed. While some were thrilled with the new additions, others felt their work had been destroyed, covered up, or misunderstood.

Through honest conversation, we acknowledged and worked through uncomfortable emotions to engage with the project as it was now. We referred back to artist Jason Lord's collaboration with Peter Deligdisch, in which the artists communicated through the language of drawing rather than words. Lord and Deligdisch's drawings ran around their cardboard space like crossing paths, mapping and overlapping spaces, and stacking visual information like an analog circuit board.

Student Solutions

I asked students to think about how these artists might have responded to an interruption in their vision without erasing each other's work. They suggested

CONTINUED ON PAGE 50.

Students painted paths and symbols to create unity, working with existing marks and honoring other students' previous designs.

THE GARDEN OF JOY

Left: Cynthia B. Below: Chynna O.

Pooja Nair

Finding moments of calm and mindfulness in a classroom setting can be difficult. As art teachers, we have the ability to bring serenity into our classrooms and guide students to embrace their creativity while practicing mindfulness. Welcome to the Garden of Joy—an inspiring lesson that encourages students to embark on a mindful adventure while using their senses to create art amidst the beauty of nature.

Artists Connect with Nature

Nature has long served as an inspiration to artists, including Claude Monet, Georgia O'Keeffe, and more recently, Lorenzo M. Duran and Miranda Lloyd. Stepping into nature sparks creativity and deepens our connection to our surroundings. Artists can immerse themselves in the present moment, absorbing their surroundings without distraction as they reflect on the beauty, cycles, and rhythms of the natural world.

Connecting with nature often induces a state of flow characterized by complete immersion and focus on the task at hand. Artists in this state lose track of time, allowing their creativity to flow freely and spontaneously. They tap into their emotions and the emotions evoked by nature and channel these feelings into their artwork, creating pieces that not only reflect external landscapes but also inner landscapes of emotion and contemplation.

Preliminary Activity: Colors, Textures, and Senses

Begin this creative journey in the classroom by guiding students to recognize their feelings without judgment. Ask them to write down the emotions they're feeling on a page in their sketchbook.

Next, invite students to express their emotions on the same sketchbook page using three chosen colors and textures. Encourage them to notice the textures and colors that make them feel at ease. Ask them to leave spaces for blossoms to emerge during the next step.

Engaging the Senses

Sight: Equipped with their textured sketchbook paper, students observe vibrant colors, intricate shapes, and patterns in nature. They focus on delicate petals, dancing light and shadows, and the captivating visuals around them.

Sound: While sketching, students close their eyes and listen to the sounds—leaves rustling, birds singing, and the gentle breeze. These sounds become part of their creative experience.

Touch: Students feel leaves, petals, and bark with their fingertips. They immerse themselves in the textures and temperatures of nature.

Smell: As sketches take form, students inhale fragrances of blooming flowers and fresh earth. Each scent deepens their artistic journey.

Taste: Consider offering students a piece of fruit or a sip of herbal tea, linking the sense of taste to their exploration.

Main Activity: Creating in Nature

Empower students to use their heightened senses to create artworks in a garden, paying tribute to the beauty of nature and their own introspection.

Begin in the classroom by asking students to craft a textured backdrop that will mirror the garden's diversity. Students can use texture plates, sponges, or paper towels to create their backgrounds. Play some soft, calm music to set the tone.

> In a world full of distractions, this lesson offers students a peaceful haven to rediscover their creativity through nature.

Among the petals and leaves, guide students to sketch the essence of the garden, interpreting its soul through contour or blind contour lines. Encourage students to let go of perfection. They can use gel pens, micro pens, colored pencils, or markers.

Students can add words or any other intricate details or embellishments to finish their work.

The Gift of Sensory Art

Students are empowered to write about their sensory experiences thanks to the Garden of Joy. This lesson hones students' artistic abilities while cultivating mindfulness and nurturing a sense of present-moment awareness with their environment. In a world full of distractions, this lesson offers students a peaceful haven to rediscover their creativity through nature. By observing and creating, they'll elevate their intentional creativity, resulting in artwork that mirrors their unique perspectives and mindful connections.

Pooja Nair is a visual art teacher at J.T. Williams Secondary Montessori in Charlotte, North Carolina. @artndzine @create.art.daily

NATIONAL STANDARD

Creating: Conceiving and developing new artistic ideas and work.

Top, left: Alice and Lark, grade three, mimic the pose of Columbus *by Edmonia Lewis. Right: Edmonia Lewis,* Columbus, *ca. 1865–1867. Marble. High Museum of Art. Gift of the West Foundation in honor of Gudmund Vigtel and Michael E. Shapiro. Accession number 2010.71.*

Bottom, left: China, Seated Guanyin, *Ming Dynasty (1368–1644), 15th–16th century. Bronze. Harn Museum of Art. Gift of Dr. and Mrs. David A. Cofrin. Object number 2003.8.1. Right: Braylen and Lark, grade three, mimic the pose of* Seated Guanyin.

Mindfulness in Motion

Marci L. Drury

In the climactic scene of Stephen Chow's *Shaolin Soccer,* an underdog character becomes the goalie and uses tai chi to redirect the massive energy of Team Evil's kick. She is able to harness the momentum of the ball into a winning goal.

My students relocate from another building into the art room weekly. Morning classes tend to arrive hungry. Later in the day, classes arrive straight from recess or lunch in our outdoor cafeteria. Students may come to art class after a difficult test or assignment. Wherever they come from, students need to self-regulate as they transition to art.

> Mindfulness gets students calm, centered, focused, and ready to learn every time.

Beginning with Breathing

Last year, I led the class in a mindfulness session to help students get calm, ready, and focused. We breathed deeply for sixty seconds while watching calming countdown videos. After a few weeks, we posed like trees, stretching our arms as we exhaled. It was enjoyable for most, but some students found it boring—and I was not thrilled about using instruction time on breathing instead of art.

Inspiration from a Museum Visit

When I was student teaching, I took yoga classes to help with stress. I drew on techniques like sitting in the lotus position and exhaling using lion's breath, hissing breath, or laughing breaths. On a trip to the Harn Museum of Art, I saw a sculpture of Ganesh, a gilt bodhisattva sculpture from seventeenth-century Korea, and other sculptures from the museum's Asian collection.

Inspired by that visit, I showed students an image of the Ganesh sculpture and explained the significance of the lotus on which the bodhisattva sits. Lotus flowers are a symbol of purity and beauty, blooming in mud. They stand for the idea that no matter what you are going through, you can still rise up and be great. I avoided the religious aspect of the piece and presented it as a multicultural work of art.

I showed students other figurative sculptures and asked them to mimic the poses with their bodies. They enjoyed it so much that I continued doing it throughout the year. I scoured art books, searched art museums' digital collections, and visited the Cummer Museum in Jacksonville, which happened to be showing the famous sculpture *Shiva as Lord of Dance (Nataraja).*

I put in the time to do research and find figurative sculptures that would provide students with an enjoyable challenge, such as the sculpted heads Jun Kaneko exhibited at the Dixon Gallery and Gardens in 2015.

Ending with a seated figure for the last pose became a natural way to get students into their seats and ready for their art lesson. Sometimes we would discuss the sculptures, and I was

CONTINUED ON PAGE 50.

The Senses Project

Robin Brewer

What do you think of when you hear the word mindfulness? For me, it means finding peace through being in the moment. When you think about it, that's just what a photographer does—observe and focus in on the visual importance of a moment, preserving an experience to share or revisit in the future. Some photography will transport viewers to another place through imagery that prompts them to remember sounds, smells, favorite foods, and past visual experiences. It is this aspect of photography that I recently found to be most helpful in reaching my students and encouraging them to slow down.

Left to right: Brooke M., Free, *grade ten. Mary L,* Lantern, *grade twelve. Sara L.,* Morning Reflection, *grade twelve.*

At the end of the 2020–2021 school year, many students were experiencing fatigue and apathy after a year of virtual education. A few high-school students were in my photography classroom for in-person instruction, but the majority were still online. I needed to mix things up and give students a break from looking at their screens. Mindfulness was also being utilized in our district as a strategy to help students focus, so I began brainstorming ways to combine photography and mindfulness.

The Seven Senses

The act of photographing in a mindful way can serve two purposes. First, the photographer benefits from entering a state of quiet self-reflection while shooting what they see, hear, smell, taste, and feel. Second, the viewer benefits from this process through shared sensory events like the smell of coffee or the sound of traffic.

After reviewing the traditional five senses (sight, smell, touch, sound, and taste) with my students, I told them that there are at least two other senses to consider. I introduced them to the vestibular sense, or sense of movement and balance, as well as the proprioception sense, which refers to our own awareness of our body.

> The Senses Project was the ultimate culminating exercise because students combined their technical photography knowledge with the mindful practice of slowing down.

I prompted students with questions for each sense:

- **Sight**: What is beautiful? Does a photo have to show beauty to be a "good" photo? When you are out and about, what catches your attention?
- **Smell**: If you've ever been fishing, you know just what that smells like! Or maybe you can imagine it... How can you show the scent of something in a photo?
- **Touch**: Does the subject have a unique texture? How would it feel to touch it? How can you shoot the photo to emphasize that texture?
- **Taste**: Many of us have taken food photos before. Can you take a photo that would make someone's mouth water?
- **Sound**: What does it sound like when you are in the city, out in nature, or in a busy café?
- **Vestibular**: Where are you? Are you still or moving? Challenge yourself to show movement in your photos.
- **Proprioception**: Can you create a photo that emphasizes your point of view? (By shooting down at your shoes or holding something in your hand.)

Mindful Photography

For the Senses Project assignment, I asked students to shoot images that recall the senses. Over the course of two weeks, students took walk breaks around the school or shot new photos if they went out. They could also shoot some photos in and around their home. Students were encouraged to

CONTINUED ON THE NEXT PAGE.

shoot many photos, then curate the best ones to show the rest of the class.

I gave them some tips before they went out, including:

- Take a deep breath. Relax. Can you smell anything? What is creating the scent?
- Get in touch with nature. Go for a walk. No earbuds. Just look, listen, smell... Let yourself think about whatever comes to mind.
- Remember and connect with what you see. What is your relationship to the things you see? Do they remind you of another time or place?
- Look closer and zoom in mentally and with your camera. Is it a field? Is it a tree? Is it a branch? Is it a leaf? Is it an insect? Keep looking for the things you forgot how to notice, like textures and patterns.
- Visualize and compose with a focal point in mind. What do you want people to see and feel?
- Don't overthink it! Almost anything you photograph can be associated with the senses. Look for the things that interest you, find the best composition, and take that photo!

Presenting and Discussing

After two weeks, students presented their best photos in a slideshow presentation and shared stories about their favorites. I found that this assignment produced some of their best work and also led to good class discussions. The Senses Project was the ultimate culminating exercise because students combined their technical photography knowledge (camera settings, techniques, and composition) with the mindful practice of slowing down and experiencing their world through the senses.

Robin Brewer is an art educator and department liaison at Garnet Valley High School in Glen Mills, Pennsylvania, and NAEA Secondary Division Director-Elect.
robinbrewerpaea@gmail.com

NATIONAL STANDARD

Creating: Generate and conceptualize artistic ideas and work.

Top: Sameeha S., Rainy Day, *grade twelve. Bottom: Renne C.,* Cloudy Day, *grade twelve.*

Self-Mythology

Morel Doucet is a Miami-based, Haitian-American multidisciplinary artist and arts educator who explores climate change, gentrification, and displacement among communities of the African diaspora through sculpture, printmaking, and illustration. He views his art as a celebration of nature within the Afrofuturism movement. Afrofuturist art incorporates futuristic and science-fiction themes with elements of Black and African culture.

Grounded in Nature

Doucet's art is a record of his journey as a Haitian immigrant, often using the human figure as a metaphor. He considers his work to be narratives of a "self-mythology." This mythology references climate change and sea-level rise in his home of Miami, Florida; environmental destruction; and the displacement between descendants of the African diaspora and their original physical environments. Doucet's works, whether they are created in porcelain, earthenware, or paint, start with a grounding in the beauty of nature, highlighting the flora, fauna, and people of Miami's Little Haiti neighborhood. He depicts gentrification as a threat to both the environment and the people who live there.

Doucet has mastered a wide range of media in his work. His references to birds, flowers, fauna, coral reefs, and even human physiology all represent the close relationship between humans and nature, which he believes must be protected. Many of his works embody the African tradition of sculpted heads and figures that contain spiritual power, particularly in his series of ceramic busts of young Black women. These sculptures reference and celebrate the matriarchs of Haiti and West Africa. *Sarah with the Good Hair* (p. 33) and the white busts from the *Oneiric* series have a serene and iconic quality, particularly when adorned with birds or flowers. In *Ivy* (this page) from the *Rève* series, Doucet emphasizes his ongoing theme of dreams (either fulfilled or sacrificed) that connect humans to the environment. *Black Maiden* (pp. 30–31), one of his silhouettes of people from Little Haiti, pays tribute to Maya Angelou's 1983 poetry collection *Shaker, Why Don't You Sing?* It also explores the modern plight of Black women, the red vine representing the obstacles that Black women must overcome in the United States, Haiti, and around the world.

Art History: Clay

The roots of today's fine art ceramics are found in the Arts and Crafts Movement of the late 1800s. In the mid-1900s, many sculptors used clay to produce artworks that were not only beautiful, but also referenced issues of their time. Robert Arneson's (1930–1992) sculptures presented his concern about the nuclear arms race. Sculptor, art educator, and Harlem Renaissance artist Augusta Savage (1892–1962) urged artists of African and Hispanic descent to address issues facing their communities through clay. She inspires contemporary ceramic artists such as Aisha Harrison (b. 1989), Robert Lugo (b. 1981), and Arlene Burke-Morgan (b. 1950).

CONTINUED ON PAGE 32.

Top: Multidisciplinary artist and educator Morel Doucet. Bottom: Morel Doucet, Ivy, *2009. Ceramics and glass. Pages 30–31:* Black Maiden (The Caged Bird Sings a Soliloquy of Midnight Veil)*, 2022. Acrylic, ink, glitter, spray paint, paper, oil pastel, and fabric on paper, 51 x 79" (129.5 x 201 cm). Courtesy of the artist and Galerie Myrtis.*

About the Artist

Morel Doucet was born in 1990 in Pilate, Haiti, and lived on a farm with his grandfather, where he began to explore humanity's relationship to the environment. Following 1991's coup d'état, his family obtained asylum in the United States and relocated to Miami. Doucet earned a BFA in ceramics from the Maryland Institute College of Art in 2013 after graduating from Miami's New World School of Arts High School in 2009. He exhibits his work nationally and internationally and was one of eight African American artists featured in the 2022 Venice Biennale exhibition, *The Afro-Futurist Manifesto: Blackness Reimagined*. Doucet also works as a museum educator in the Miami area.

ARTIST Q&A

What are some of the biggest influences on your work?

MD: Nature has been a constant source of inspiration for me, with its intricate beauty and dynamic elements reflected in my creations. Additionally, my artistic narrative has been enriched by the multitude of traditions and practices that I have encountered across the globe, creating a rich roadmap of global influences.

Contemporary artists such as Basil Kincaid, Khari Turner, Stephen Arboite, Sheena Rose, and Naudline Cluvie Pierre captivate me with their unique styles. They challenge conventional norms and push the boundaries of artistic expression. Their innovative approaches to storytelling and unique visual languages resonate with me, inspiring me to push the envelope in my work continually.

What aspects of African art, if any, inspire your command of pattern and texture?

MD: The San People, also known as Bushmen or Basarwa, have a rich artistic heritage. They create intricate patterns and textures in their rock art and beadwork. Their art often depicts detailed representations of daily life, wildlife, and shamanistic experiences. In my latest collection, *Daughter of the Copper Sun*, I draw inspiration from the San People of Africa and the Ife sculptural bronze from Nigeria. I am intrigued by their ability to capture the human form with lifelike precision and intricate surface embellishments. These patterns and traditions are an essential part of the tapestry in my porcelain ceramic creations.

The African diaspora and the climate change crisis are both examples of contemporary humanity's neglect of life-or-death issues. How do your works make those issues clear?

MD: My sculptures combine elements of nature, human anatomy, and cultural symbols to tell visual stories that capture the interconnectedness of humanity and the natural world. The art often juxtaposes fragility and strength.

The vulnerability of coral reefs is a central theme in some of my artwork, reflecting the precarious state of these ecosystems in the face of climate change. Through my pieces, I aim to convey the significance of preserving and protecting our environment. It is clear that neglecting this issue can have severe consequences.

As a Haitian-American artist, I draw inspiration from my personal background and heritage to create artworks that delve into the themes of migration, identity, and cultural connections. Through my art, I aim to shed light on the historical and ongoing struggles encountered by people of African descent, underscoring the fact that these issues cannot be ignored or disregarded.

What advice do you have for young people of color who are interested in pursuing a career in visual art?

MD: (1) Recognize that your unique perspective as a person of color brings a fresh and valuable voice to the art world. Therefore, dedicate enough time to hone your craft. Continuously work on improving your technical skills, whether it involves drawing, painting, sculpting, or any other medium. (2) Your art portfolio showcases your unique style and artistic journey. Regularly update it with your best pieces. (3) Attend art exhibitions, gallery openings, and art-related events to meet fellow artists and art enthusiasts. Building a network of like-minded individuals can open doors to opportunities and collaborations. (4) Prioritize self-care, seek support when needed, and remember that your mental well-being is vital to your artistic journey. (5) Use your art and your voice to advocate for diversity and representation in the art world. Challenge the status quo and contribute to the ongoing conversation about inclusivity and equity in the arts.

DISCUSSION

Inform students that Doucet is a Miami-based artist originally from Haiti, and that his artwork is inspired by his Haitian and African ancestors and connections to nature. In a group discussion, analyze several of his pieces with particular attention to what your students believe may be references to nature, history, and culture. Next, ask students to discover how they might explore their own heritage or culture through artwork.

STUDIO EXPERIENCES

- Create a 2D or 3D artwork inspired by your connection(s) to plants, animals, or the natural world.
- What kinds of patterns interest you? Choose a few patterns and experiment with them on a clay tile or slab. Create several planning sketches for a ceramic vessel or form that incorporates one or more of these patterns. After revising, create a patterned ceramic piece inspired by your sketches.
- Create an artwork in any media inspired by your cultural heritage. If you're not sure where to begin, have a discussion with an older relative about your family's heritage—are there traditions, food, or holidays that are especially important to your family? If not, consider what elements of contemporary culture inspire you and your family.

Written by Karl Cole, Art Historian and Curator of Images at Davis Publications, and Robb Sandagata, Digital Curriculum Director and Editor at Davis Publications. kcole@davisart.com, rsandagata@davisart.com

RESOURCE

Artist Website: **moreldoucet.com**

Morel Doucet, Sarah with the Good Hair (Black don't crack, and brown don't frown)*, 2022. Slip-casted white earthenware, 12 x 8½ x 15½" (30.5 x 21.5 x 39 cm). Courtesy of the artist and Galerie Myrtis.*

The Flower of Life

Raine Dawn Valentine

The Flower of Life is a symbolic representation of life and the interconnectedness of all things. It is associated with the Sacred Geometry school of thought, an ancient science that studies the spiritual significance of shapes and proportions and how they reflect the universe.

The circles that make up the flower symbol can be arranged in an infinite number of ways, each creating a new and unique pattern. This reminds us that we are all capable of creating anything we can imagine and that our potential is limitless.

Sacred Geometry

Overlapping circles that build infinitely outward to form a flower-like grid are used for more complex Sacred Geometry shapes such as Metatron's Cube and Merkaba. These shapes symbolize creation and remind us of the unity of everything and that we're all built from the same blueprint.

Change happens when people work together toward a common goal. We discover new ways of doing things in order to transform the world in a way we wish to see. When we use the Flower of Life as an analogy for this

A group illustration from the annual Earth Love Festival in Duncannon, Pennsylvania.

Left: Students work together to design a Flower of Life image with personal meaning. Right: Participants learned the basics of Sacred Geometry and designed their own flower to represent themselves.

connection, we begin to see how what we do affects those seven generations out. This resonates with the Native American Seven Generations teaching, which describes that what we do affects those seven generations after us, as we are also affected by seven generations before, reinforcing the idea that we are all connected.

Illustrating Connectedness

Art can remind us of our connectedness in many ways. For example, it can show us the shared experiences of humanity, such as love, loss, and joy. It can also help us to see the world from different perspectives, which can lead to a greater understanding of others. Art can provide a sense of community and belonging, which can be especially important in times of isolation or stress.

> Art is a powerful tool that can be used to connect us with others and remind us of our shared humanity.

Think of how a painting of a family can remind us of the importance of love and connection, or a sculpture of a person from another culture can help us to understand their experiences and perspectives. A song about loss can remind us that we are not alone in our grief, a poem about hope can give us strength in difficult times, and a dance performance can bring people together from all walks of life.

Art is a powerful tool that can be used to connect us with others and remind us of our shared humanity. When we remember we are all connected, we can start to see the world in a new way. We can see how our actions affect others, and how the actions of others affect us. We can also see how we are all part of something larger than ourselves, and how we can all contribute to the greater good.

Making a Group Mural

Introduce the Flower of Life as a sacred geometric shape recognized by many cultures around the world and discuss how it relates to the science of life.

Start a mural with a large, predrawn Flower of Life, then have participants select a sphere to design that will represent themselves. As participants complete their sphere, other participants will need to adjust their spheres because each design is connected. This can lead to conversations about going first, being hesitant, and being able to adapt.

Creating art together connects us, and we become the change we wish to see. As we create a community Flower of Life mural and fill in the spaces with our own unique marks and designs, we start to see how one person's actions can change and impact another's.

Raine Dawn Valentine is a Turtle Mountain Chippewa and Baltimore County, Maryland art educator. raine.dawn@gmail.com

Redrawing the Classroom as a Model of Mindfulness

Dani Schechner

Welcome to our art lab. Take a seat and close your eyes. Breath in through your mouth. Let the air go through your throat, chest, and stomach. Expand your stomach with air so it becomes as big as it can get. Now, reverse the steps, pushing air out of your stomach, chest, and throat. Join us as we gather together to learn, understand, and create.

Today, we will discover what it feels like to be mindful in and through drawing class. We'll participate in a series of activities that incorporate physical manipulation of materials, visual thinking and storytelling, mark-making on paper, sculpture, creative movement, acting, and body-breath work.

Charcoal Gesture Drawings
First, I invite you to work in small groups to create gesture drawings. Each group receives a deck of cards containing words that describe feelings. Each person takes a turn miming the feeling printed on the card. The other members of the group observe and use charcoal to draw the activity as quick lines and shapes.

As a class, we observe and draw two people miming an interaction. You can evaluate, analyze, and note possible meanings next to your drawings. If time permits, you can create figure drawings of people in the hallways. While we draw, we collect these stories as an archive of moments from the fleeting world around us.

Next, we expand these moments into narratives. Choose a sketch from your archive and imagine the figure with a complete story arc and context. Construct the figure out of wire, newspaper, or other materials, and bring it to life with paint, then create a setting with mixed-media materials. Finish by writing the figure's story in paragraph form.

Storytelling
For our next project, we engage in mark-making as a way to be present for each other. First, select a partner and narrate a three-minute first-person story, either imagined or real. The story should have a beginning, middle, and end. Your partner must document this story in visual form; for example, in a comic panel, illustration, or doodle. The goal is to represent the story accurately and completely. Switch roles and repeat the steps.

> Each moment is a scaffolded and differentiated access point that allows each student to expand capacity and engagement.

Share your drawings and reflect together on whether the signs and symbols demonstrate listening and understanding.

"Drawing" with String
Returning to your original seat, notice the objects placed on the table. Pick one and look at the outline of the object. Create a continuous contour "drawing" of the object with string. As you place the string on the page, feel how your body moves to create the shape of the object. The placing, gluing, stretching, laying, and organizing of the material make the observable world tangible. This helps us realize that mark-making (drawing) is an act of connecting the brain, the body, and the world.

Moving with Ambiguity
Sensing and processing, continuous inquiry and interjection promote clarity, awareness, and accuracy as you let go of the need to represent your pre-

CONTINUED ON PAGE 53.

Left: Drawings and doodles from a storytelling activity. Middle and right: Students used large brushes and ink to paint objects that were previously used in another activity.

THE GRATITUDE PROJECT

Tim Needles

The best mindfulness projects are the ones that impact the culture in a meaningful way; the Gratitude Project is one such project. A few years ago, my school district implemented a social-emotional learning program that had a direct influence on my teaching.

One aspect of the program focused on the importance of gratitude and how being in touch with what and who we are grateful for keeps us in a positive mindset, concentrating on affirmations rather than anxieties. I wanted to bring this learning into my classroom, so I instituted what became known as the Gratitude Project.

Project Beginnings

The project began when I used gratitude as the focus of a printmaking lesson and encouraged students to

Left to right: The Gratitude Project originally began with a more tactile, traditional printmaking lesson. Mike M., finished work from our first digital Gratitude Project, grade nine. Arvin C., circular digital Gratitude Project, grade eleven. Soraya M., digital Gratitude Project, grade twelve.

include words and iconography to reflect the things for which they are grateful. We used gel printing plates to make a series of artworks that express gratitude and discovered that not only

> This project is always a profound experience, no matter how it takes shape.

did the work have a positive impact, but sharing the prints in the school and community amplified the positivity in a fantastic way.

The following year, we expanded the project and invited the entire school to participate. We concentrated on projects throughout the month of November and invited all students and staff to take part. This had a beneficial effect throughout the building because the teachers participated along with the students, and everyone left with a newfound appreciation for the arts.

Going Digital

During the pandemic, we used digital tools to keep the project going, as it was an especially important time to focus on social-emotional learning and gratitude. We used Adobe Express to create gratitude posters using a simple template that allowed students to replace words and images from the copyright-free collection within the program or with images of their own. Students chose ten things they were grateful for and could highlight or resize their text to emphasize each word. They added images and could easily layer in effects to colorize them, as well as simple animations to turn the poster into a GIF.

Students could also resize their final pieces and use them as backgrounds for their cell phones or laptop screens, serving as a daily reminder of their gratitude. The images were also shareable and helped spread the Gratitude Project on social media, resulting in a larger ripple effect.

CONTINUED ON PAGE 54.

A Moment of Mindfulness

Students didn't have to paint realistically to capture their observations. Abstract and playful responses were highly encouraged.

Objectives

- Students will identify mindfulness as fully engaging in the present moment.
- Students will identify the observational paintings of artist Nadja Gabriela Plein and engage in a discussion about her work.
- Students will discover how to be mindful and in the moment by carefully observing and taking notice of their surroundings.

Julia L. Hovanec

After sharing the picture book *I Am Peace: A Book of Mindfulness*, written by Susan Verde and illustrated by Peter H. Reynolds (Abrams Books for Young Readers, 2017), I introduce students to the work of abstract artist Nadja Gabriela Plein, who creates artworks that are playful reflections and observations of her surroundings. Students then create large peaceful paintings to reflect a moment of mindfulness while carefully observing their environment. The lesson ends with students discussing their paintings and sharing how they were inspired and engaged in the artistic process.

Lesson Benefits

This lesson teaches students about mindfulness, or being in the moment. There is so much for children to navigate today, and mindfulness can help them make good choices and manage their emotions. Students will realize that everyone has moments of mindfulness in their daily lives, and being fully engaged in the present moment yields many benefits, including focus, making good choices, and self-regulation. As the book illustrates, being present helps people understand themselves better, notice and appreciate their surroundings, show empathy, and find inner peace.

> Being fully engaged in the present moment yields many benefits, including focus, making good choices, and self-regulation.

Procedures

Ask students: "What is peace? Do you know what being mindful is? Did you know that there are mindful artists who are fully engaged and in the moment when creating their art?" Then tell them, "Today, we will listen to a peaceful story and learn about a mindful artist. After that, we'll make large, peaceful paintings inspired by the environment."

Sharing *I Am Peace*

Before sharing the book, ask students to find a comfortable position and take a deep breath. Ask them to hold up a

CONTINUED ON PAGE 54.

Threads of Love and Meditation

Embroidery stitched by Laurel H. Campbell.

Laurel H. Campbell

Teaching embroidery comes from a deep-seated desire to slow down the hurried nature of our lives. In gathering together to learn the art, we begin to share a practice of meditation and mindfulness, or being in the moment. Our love is expressed through the need to create and give gifts. Using specially woven cloth and colorful threads, we can create beautiful works of art to hang on the walls of our homes. This activity, which has been practiced for many decades, is now sought after by fiber artists of all ages.

One Stitch at a Time

I began embroidering many years ago after discovering the slow and patient nature of the craft. Time seems to slow down, and one can easily become enthralled by the calming and repetitive movements, one stitch at a time.

A stitching project of mine was recently featured on the cover of *Art Education* from the National Art Education Association. I used a running stitch to create circles and lines in a freehand style. I have also used embroidery kits with my own thread selections for fun, and as gifts for friends. I prefer to teach students how to create their own patterns using special water-soluble pens to draw on the fabric.

An Evening Embroidery Class

Fiber artists recently enrolled in an evening embroidery class I taught at a midwestern university. Students ranged in age from fifteen (accompanied by a parent) to seventy-five. The excitement was palpable as we studied traditional and contemporary stitches and considered which patterns we could create.

Students could design their own patterns or use stencils I purchased in a variety of shapes and sizes. Many were beginners who needed a practice cloth for experimenting with the stitches before creating their projects. Students could also try a freehand project without a pattern to stitch over.

It became so quiet in the classroom that only the sounds of the needles moving through the cloth could be heard. Students were in the moment and acutely aware of their craft practice, but they were also lost in their work. We talked a bit to each other at times, forging new friendships. In fact, the group met together a few extra nights after the class ended, and everyone vowed to start a stitching club in the fall.

> The power of slow stitching and the meditation and mindfulness practices it invokes is often overlooked.

Reflection

It is immensely important that art educators consider adding handwork projects to their curricula, which could turn into a lifelong skill for students. The power of slow stitching and the

CONTINUED ON PAGE 54.

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Addison P., Northstar Middle School (Teacher: Johanna Peterson).

Abigail H., Springbrook High School (Teacher: Kevin Franco).

Youth Art Month

For more than sixty years, Youth Art Month (YAM) has continued to cultivate and foster visual art education for K–12 students. This year's theme, Dream in Art, speaks to the power of art for all. As a special celebration of Youth Art Month, YAM is teaming up with the 2022 Claire Flanagan Grand Awardee New York State, the New York State Art Teachers Association (NYSATA), and an inspiring local artist, Jennifer Orkin Lewis (a.k.a. August Wren), who is highly recognized for her loose painting style and spontaneity, to light up the Empire State Building on March 15th.

Our Mission

The nonprofit organization Council for Art Education nationally sponsors YAM, which focuses on one primary goal: To visually demonstrate to federal and state legislators, education officials, community leaders, teachers, and parents the importance of keeping quality art education funded in K–12 schools, and provide a forum for acknowledging skills that are exclusively gained in, with, and through visual art.

Art for All

Today, YAM celebrations take place across the nation with the help of YAM coordinators and visual art educators in each participating state. Local and statewide events take place throughout March in a variety of locations, including schools, libraries, art centers, museums, and even state capitol buildings, serving to focus attention on the value of art education for all children and to encourage support for quality school programs. As the program continues to expand, YAM celebrations like Art Walk on Main Street in Fauquier County, Virginia, bring back the joy and excitement of youth art to local communities.

> Today, YAM celebrations take place across the nation with the help of YAM coordinators and visual art educators.

As part of the annual YAM event, students at every grade level in each state have the opportunity to design artwork for a flag or banner in support of the annual theme. One design from each state is selected to be made into a flag or banner using the student's winning artwork. Winning flags and banners from all states are featured in the YAM Museum at the National Art Education Association (NAEA) convention.

Students and teachers can also advocate at the local level through a variety of activities. In addition to art exhibits and school events, local YAM coordinators obtain proclamations from local elected and school officials. Students can also help create promotional materials such as buttons, posters, bumper stickers, flyers, or signs.

Page B., Saint James School (Teacher: Jeremy McDonald).

Beginnings

The annual observance of YAM began in 1961 when the Art and Creative Materials Institute (ACMI) created the Children's Art Month event as a way to emphasize the value of visual art education. In 1969, when the celebration expanded to include secondary school students, the event officially became recognized as Youth Art Month. Today, the Council for Art Education manages YAM through the generous support of ACMI.

Get Involved

After a challenging few years, we are excited to bring back this historical event with the support of state YAM coordinators and art educators. Wisconsin, Kansas, and Alabama reported significant increases in YAM participants and exhibit visits. The State of New York connected the State Education Department with the New York State Union of Teachers and collaborated for YAM support.

If you would like to get involved in YAM or want to encourage student participation, contact the chairperson in your state. Find more information at **councilforarteducation.org**.

THE SHOP

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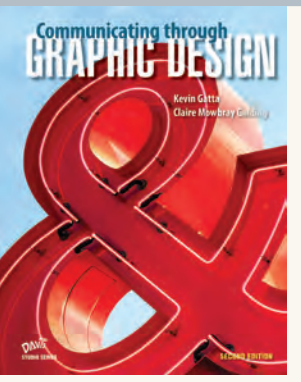
- creating outdoor classrooms.
- looking at your environment with a child's eye.

DavisArt.com/BeautifulStufffromNature

CURRICULUM



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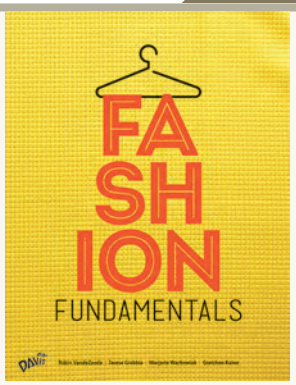

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Modes of Mindful Art-Making

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Mindfulness in Motion

CONTINUED FROM PAGE 25.

Sensory Work

Any artwork that brings attention to the senses can be called sensory work. One of my favorite ways to do this with students of all ages is blind contour drawing, which forces us to put our full focus on what we see. I find that as I force myself to focus only on what I see with my eyes, my breathing and heart rate slow, and I begin to feel calmer. I find that students often have this same response, so I use a quick blind contour drawing activity when students seem overwhelmed.

When students seem stuck on something they are working on in class, I will suggest they do a quick blind contour drawing of something or somebody else in the room, then return to their work with fresh eyes. Helping students to focus on one particular sense allows them to take a break from thoughts, feelings, emotions, or other sensory input that may be overwhelming them.

Reflection

The arts provide many opportunities for students to reflect and process, giving them a chance to express and identify the thoughts and feelings they are working through each day. By including mindfulness-based art practices in your classroom, you help students to become conscious of those connections and see art-making as a coping strategy they can add to their own toolboxes.

Katie Gill-Harvey is a teaching artist for the Baltimore Arts Integration Project. gillharveyk@gmail.com

RESOURCES

Tate Kids: Explore Your Feelings with Art (video): *tate.org.uk/kids/explore/what-is/explore-your-feelings-with-art*

"Mindful Drawing: Activities that Embrace Experimentation." National Gallery of Art: *nga.gov/stories/mindful-drawing.html*

that they could make smaller marks on top of the larger marks, paint around existing marks, and improve marks that looked unfinished. Now students were primed to connect to earlier classes by drawing paths and symbols to create unity, working with the existing marks rather than erasing them. As the cardboard filled up, their solutions became more delicate, flexible, and thoughtful, such as adding polka dots to a bedspread or giving an alligator spiky hair.

I closed each class by asking students how they chose where to paint and what to paint. The language they used drove home the lesson objective: "I found an empty place and helped fill it in." "I saw unfinished stripes and decided to help [that artist] finish what they started." "I found faces and added pupils to help the art look more real." Though many students began their session using the language of hurt and blame, they ended using the language of helping others and making improvements wherever they could.

By approaching each new problem with a mind focused on creative solutions, students had the mental space to react to other students' contributions in a productive and supportive way. They used the mindfulness they accessed through creative problem solving to keep other people in mind.

Ruth Byrne is an art teacher at Mansfield Elementary School in Port Murray, New Jersey. ruthcbyrne@gmail.com

NATIONAL STANDARD

Creating: Conceiving and developing new artistic ideas and work.

RESOURCES

Jason Lord: *taftterrace.org*

Peter Deligdisch: *peterdraws.com*

impressed with how observant my students were. Even young students pick up on details from a sculpture's facial expression or the angle of a contrapposto pose. Interestingly, collaboration came into play as students got innovative with a partner or friend, posed collaboratively, or used one another to help complete the pose.

Reflection

It's hilarious to watch students interpret abstract figurative sculptures and see how many different poses there might be for the same sculpture. This activity almost always leaves us giggling. Students loosen up as they get ready to learn. Moving through poses and focusing on moving our bodies like a sculpture is a more effective strategy for my students than sixty seconds of breathing. Mindfulness in motion—a few poses ending with a seated pose—gets students calm, centered, focused, and ready to learn every time.

Marci L. Drury is a K–5 art instructor at the P. K. Yonge Developmental Research School in Gainesville, Florida. mdrury@pky.ufl.edu

NATIONAL STANDARD

Responding: Interpret intent and meaning in artistic work.

RESOURCES

Harn Museum's digital collections: *bit.ly/HarnMuseumCollections*

Cummer Museum: *cummermuseum.org*

Shiva as Lord of Dance at Metropolitan Museum of Art: *bit.ly/MetMuseumShiva*

Jun Kaneko's Giant Heads at the Dixon Gallery and Gardens: *bit.ly/3Gy3NiT*

Korean Bodhisattva: *bit.ly/41bVVNx*

High Museum of Art, *Columbus: high.org/collection/columbus/*

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Student artwork from "The Senses Project," page 26.

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☐ Other

This drawing was made in three parts: one student drew the head, another student created the wiggle pattern in the body, and a third student turned those wiggles into tentacles, one of which breaks through the window. With this fun drawing prompt, students shift from one figure to the next and build on what other students have created, resulting in strange combinations.

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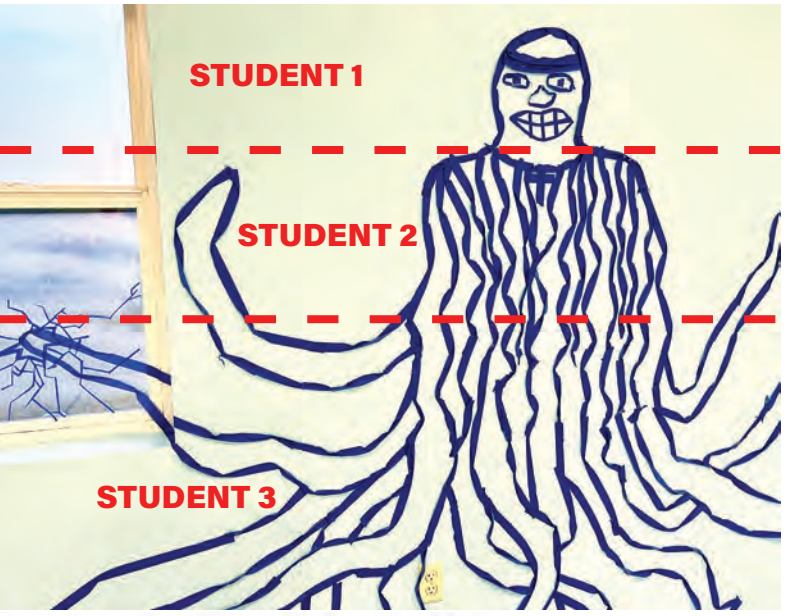

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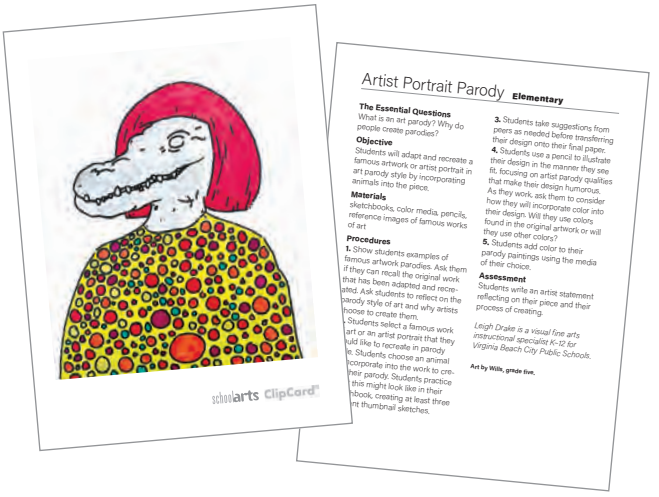

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CONTINUED FROM PAGE 37.

conceived idea of the object's form. How do we look without making assumptions? How do we observe with complete awareness? How are we aware of our thoughts and feelings in relation to this act of interpreting, representing, and developing an understanding? Knowing how we move with this ambiguity creates meaning. Here is mindfulness.

Stand up. Move across the room to the other side at your slowest pace, one foot after the other. You stand on a large piece of paper on the floor. Think back to your string drawings and the object used for that activity. Dip a giant paintbrush in ink and draw that object onto your paper.

Consider the act of remaking and revisiting; be present with this new iteration. Notice how you are situated on the page and use your whole body to make the shapes. Coordinate your breath as you move with both effort and ease. Notice how mindfulness now cultivates flow and continual reengagement. Do not judge or predetermine your marks. Notice how it feels to hold the brush and paint fully from your whole being to draw your own conclusions.

Reflections

Each moment is a scaffolded and differentiated access point that allows each student to expand capacity and engagement. I encourage you to continually revisit possibilities for guiding and co-creating empowering learning experiences. This starts with modeling, curating, and practicing embodiment, flow, and mindfulness with your students.

Dani Schechner is director of education at Learners at the Center in Boston, Massachusetts. dani.learnersatthecenter@gmail.com

Advertiser Index

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Project Variations

It's been interesting to see how the project results change with different media. The conceptual focus is always centered on student gratitude, but the work has evolved to include added depth and layers in its digital incarnation. Our digital tools have also advanced, allowing us to add elements like audio and animation.

One of the most successful versions was made with the help of the free StoryCorps app. Students used questions from The Great Thanksgiving Listen to record an interview with a person and discuss the various things they were grateful for. Students then used Adobe Express to create an animated typographic version of their gratitude poster that included the audio interview.

Outreach

The ripple effect of our school's gratitude work spread throughout the community when we brought the project to our local nursing home. Students from the National Art Honor Society taught residents how to make prints, and the seniors were overjoyed to have the students visit them.

This project is always a profound experience, no matter how it takes shape. Students and staff keep a small printed card or digital image on their desks as a reminder of their gratitude and to keep us grounded and positive.

Tim Needles is an art and film teacher at Smithtown High School East in St. James, New York, and the author of STEAM Power: Infusing Art into Your STEM Curriculum. *tneedles@smithtown.k12.ny.us*

NATIONAL STANDARD

Creating: Generate and conceptualize artistic ideas and work.

RESOURCES

The Great Thanksgiving Listen: *bit.ly/theGreatThanksgivingListen*

peace sign (e.g., a premade symbol taped to a craft stick) whenever they hear the word *peace* throughout the story. Share the book, then guide learners in a discussion focusing on mindfulness, what they recall from the story, and how they relate to the character.

Next, introduce students to the work of artist Nadja Gabriela Plein (see Resource). Talk about her mindful artistic process, and ask students what they see and feel. Do her paintings look realistic?

Painting Peacefully and Mindfully

Before students begin to paint, bring the outdoors indoors by placing a variety of natural objects around the room such as bones, shells, leaves, and flowers. Be sure students have plenty of space to create their paintings. Urge them to take notice of their surroundings and give them time to carefully observe the natural objects. Play calming music and invite students to listen while observing.

Distribute large canvases, tempera paints, palettes, and brushes. Allow students time and space to mindfully create their paintings. Remind them that what they paint does not have to be realistic and, in fact, abstract and playful responses are encouraged. Assist students individually as needed. To conclude the experience, have students discuss their peaceful paintings and share how they were inspired and fully involved in the artistic process.

Julia L. Hovanec is a professor of art education at Kutztown University in Pennsylvania. hovanec@kutztown.edu

NATIONAL STANDARD

Creating: Conceiving and developing new artistic ideas and work.

RESOURCE

Nadja Gabriela Plein: *nadjagabrielaplein.co.uk*

meditation and mindfulness practices it invokes is often overlooked. It provides a few moments in the day where one becomes lost in the art, creating a space for quiet and calm. Students and artists of all ages can benefit from an artful interlude in our busy lives.

Laurel H. Campbell is an associate professor and director of art education at Purdue University in Fort Wayne, Indiana. campbell@ipfw.edu

RESOURCES

Stitch, Fabric and Thread: An Inspirational Guide for Creative Stitchers, Elizabeth Healey

Creative Stitches for Contemporary Embroidery, Sharon Boggon

The Intentional Thread: A Guide to Drawing, Gesture, and Color in Stitch, Susan Brandeis

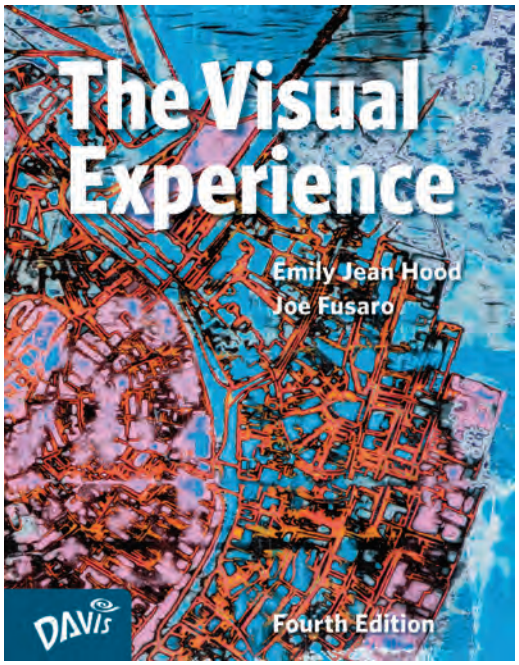
HIGH SCHOOL

The Visual Experience

FOURTH EDITION

By Emily Jean Hood and Joe Fusaro

PRINT + DIGITAL



Artworks Designed to Capture Students' Imagination

The fourth edition of *The Visual Experience* has **75% new art** chosen to capture the imagination of every student. **An emphasis on diverse and inclusive art and artists from around the world** will help students make personal connections to each artwork and lesson.

Art History and Explorations

All-new Art History features in each chapter explore questions that real-world art historians consider as they examine artworks from diverse cultures, artistic traditions, and styles. **Each lesson focuses on a compelling question**, such as: *How do culture and time period help shape an artist's choice?*

Postmodern Principles Engage Students with Art

The fourth edition is your resource for introducing students to concepts such as appropriation and recontextualization. Studios, new lessons, and added features, as well as **videos in our eBooks,** help teachers introduce students to and engage them with the evolving elements of art and principles of design.

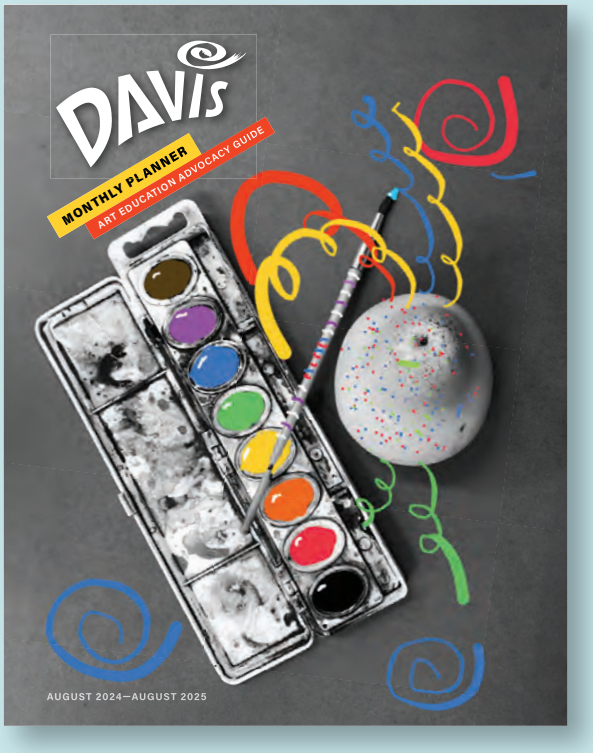
Art Career Profiles in Each Chapter

All-new Art Career Profiles introduce students to exciting career opportunities, such as toy designer, animator, cinematographer, and fashion designer. Each Career Profile has a **personalized interview format**, along with photos of each artist and designer at work.

For more information, visit DavisArt.com/TVE.

Davis 2024–2025 Monthly Planner & Art Education Advocacy Guide

Student Artwork Winners and Submissions



Every year, Davis Publications creates a Monthly Planner and Art Education Advocacy Guide to share with art teachers and administrators at the National Art Education Association Conference, state conferences, and more. For this reason, we share an annual call for student artwork to adorn the front and back covers of the planner.

This year, we received the highest number of submissions ever! We are proud to congratulate the 2024/25 planner's winning front-cover artists, Ja'leyah W. and Laelonie Garrido C., grade five. *Digital Still Life* was submitted by art educator Meera Ramanathan from Zamorano Fine Arts Academy in San Diego, California.

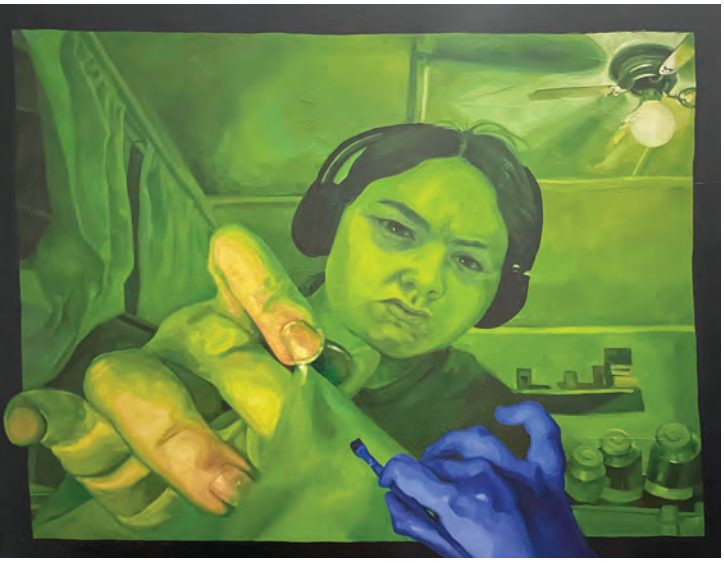
Congratulations to the following students with artworks on the back cover! Starting clockwise from the top left: Aleksandra F., grade nine, *Claws Up*, teacher: Christine Colby. Aubry'ann M., grade four, *Buddy the Parrot*, teacher: Alyssa Navapanich. Zarela M., grade eleven, *Pucker Up!*, teacher: Majorie Ferguson. Kristen S., grade twelve, *Pop Sunrise*, teacher: Dorothy Amme. Torin P., grade eleven, *Deep Waters*, teacher: Annie Yi. Darcy C., grade nine, *Red Skies*, teacher: Don Masse. Dakota R. grade twelve, *Bush Rat*, teacher: Tanya Warborg-Kosla. Adam V., grade four, *The Sea Turtle*, teacher: Veronica Moreno. Vivian D., grade eight, *Lazy Cat*, teacher: Megan Acevedo.

A huge thank you to everyone who submitted their students' work! We are always amazed at the skill and artistry demonstrated by your students and the variety of media in the submissions. On the next three pages, you'll find a selection of just some of the many incredible artworks submitted by students ranging from elementary to high school.

The Monthly Planner is filled with articles on advocacy, artists' birthdays, and more. Starting May 1st, request your free copy at **DavisArt.com/Planner**, or pick one up at the upcoming 2024 NAEA National Convention.

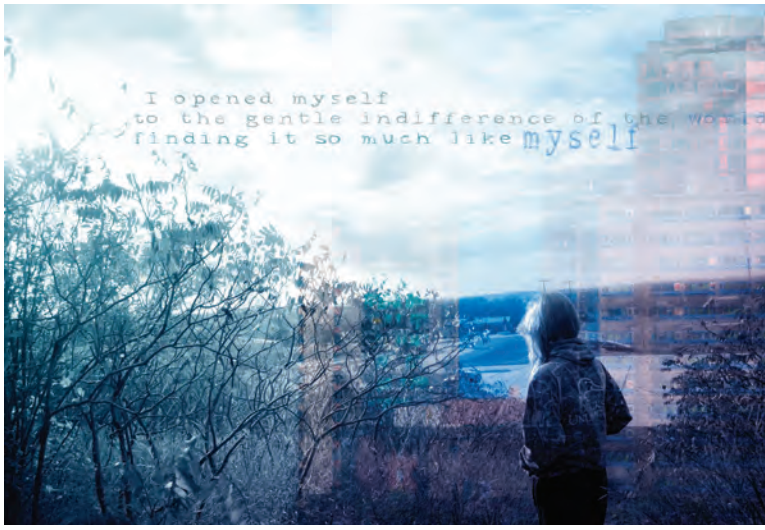
This spread: First row, left to right: *Samuel T., grade ten,* French Horn *(Megan Hines). Sophia S., kindergarten,* Carnation in the Style of O'Keeffe *(Jenny Culbert). Charlie A., grade twelve,* Opportunistic Tree Frog *(Frank Juárez).* ***Second row:*** *Arianna M., grade eleven,* Painting Paradox *(Kelly Orr). Ream D, grade ten,* Mama Cookie *(Roberta Bennett). Vedika P., grade eleven,* P Is for Paris *(Tanya Warborg-Kosla).* ***Third row:*** *Ash B., grade nine,* Automatic Bean *(Brina Hargro).Bazel F., grade twelve,* Gentle Indifference *(Jeanne Bjork).* ***Fourth row:*** *Malana N., grade twelve,* Rebirth *(Samantha Salazar). Jaelyn C., grade four,* Pizza Every Day *(Veronica Moreno). Aubrey R., grade nine,* Self-Portrait *(Gabby Kurschat).*

Pages 58–59: First row, left to right: *Alexis H., grade eleven,* Untitled *(Melissa Purtee). Raz D., grade twelve,* Unwanted Dream *(Christine Colby). Jennifer,* Untitled *(Annie Yi). Sasha T., grade six,* Catz *(Alyssa Navapanich).* ***Second row:*** *Julia D., grade five,* Chaos *(Alexandria Ross). Hadley K., grade twelve,* Work in Progress *(Susanne Firestone). Emily L., grade ten,* Raven's Flight *(Jessica Lazarus). Emily H., grade eleven,* Floral Café *(Brittany Malone).* ***Third row:*** *Zach Pia, grade ten,* Untitled *(Cristina Pinton). Hannah S., grade five,* The Living Self-Portrait *(Michelle Sherman). Benjamin K., grade twelve,* Icarus *(Allyson Avery). McKenzie M., grade eight,* Astronomy *(Michelle Cagney). Jacqueline C., grade twelve,* Dum Dum *(Molly McNeece).* ***Fourth row:*** *Lexie N., grade eight,* Numunu *(Sandra Dunn). Aara A., grade twelve,* Alter Ego *(Kathleen Petka). Wednesday P., grade four,* Dark Circus *(Veronica Moreno). Emily F., grade eleven,* Fragmented Self-Portrait *(Meghan Drew). Jessie W., grade eleven,* Relationships *(Lisa Farrar).*




"MoMa cookie" on Room Day


AUTOMATIC BRAIN
PSYCH


I opened myself
to the gentle indifference of the
finding it so much like myself



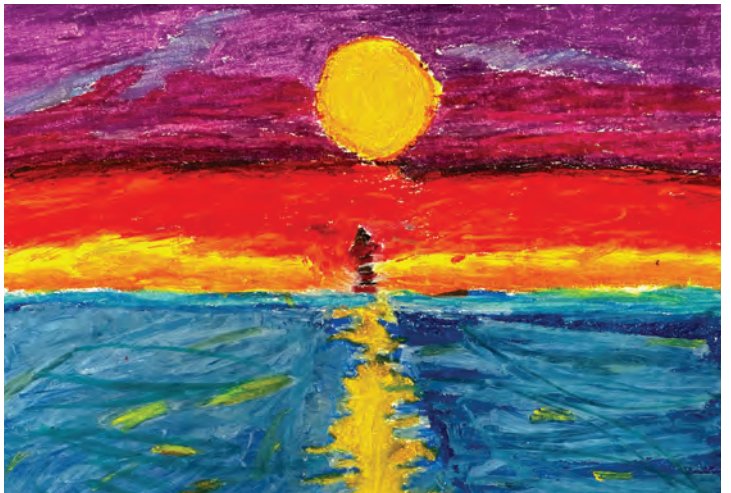




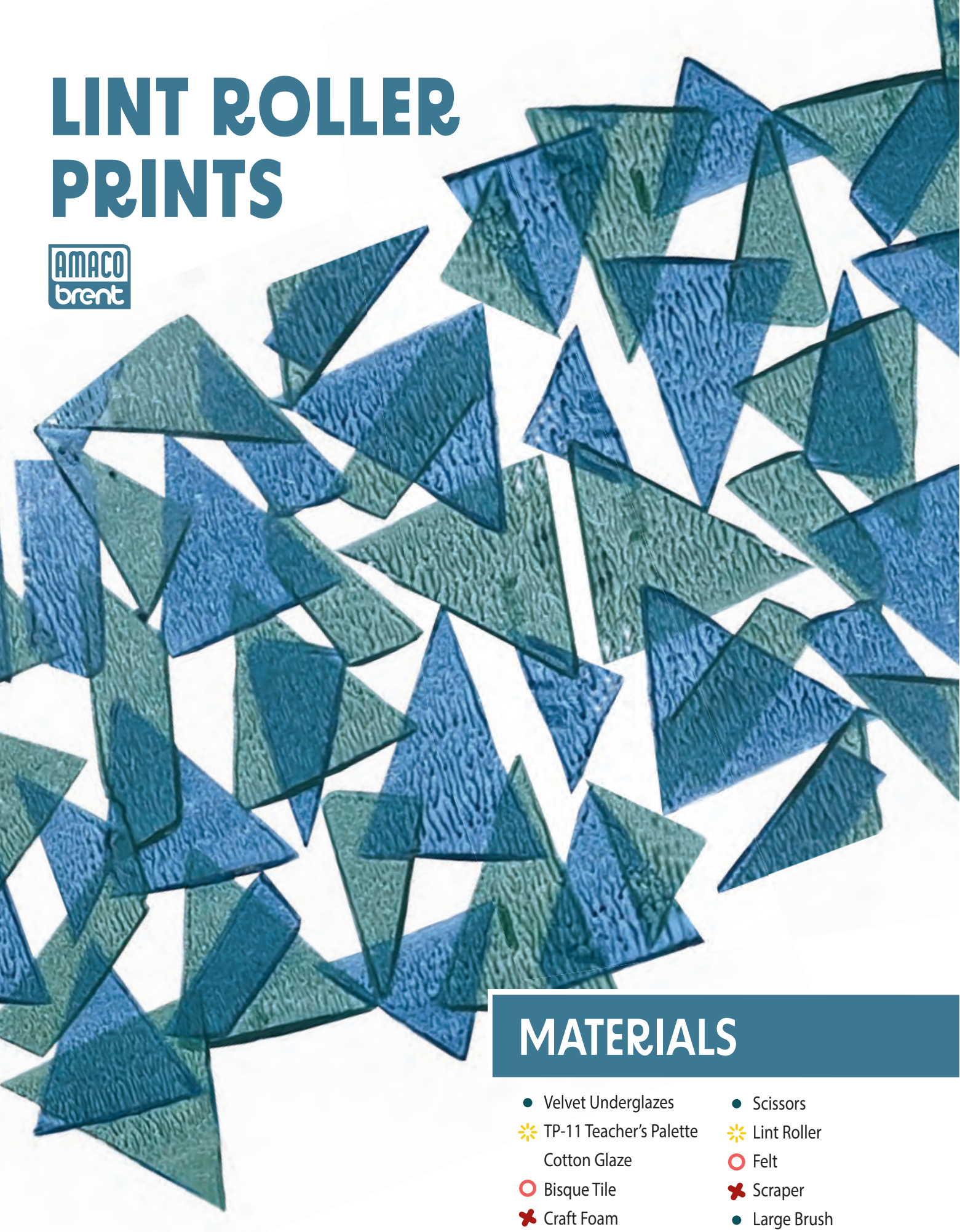





Autumn

LINT ROLLER PRINTS



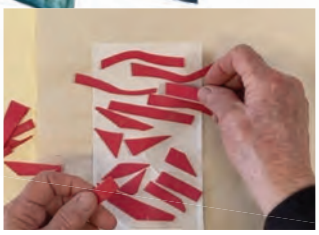
MATERIALS

- Velvet Underglazes
- TP-11 Teacher's Palette Cotton Glaze
- Bisque Tile
- Craft Foam
- Scissors
- Lint Roller
- Felt
- Scraper
- Large Brush

STEPS

Teach students printmaking techniques with simple, easy materials!

1 

2 

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4 

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6 

7 

8 

1. Apply one generous coat of TP-11 Teacher's Palette Cotton to a bisque tile.
2. Peel one sheet from the lint roller and stick it to a work surface. Then cut craft foam shapes that don't overlap but cover the area.
3. Pieces can overhang on the sides but not the top and bottom. Attach the shapes by firmly rolling the lint roller over the design.
4. Trim the overhanging pieces from the roller. Then refine the design by cutting down larger pieces and filling in gaps. Roll to firmly attach all the parts.
5. Pour AMACO Velvet Underglaze on a piece of felt to create an inkpad. Use a scraper to spread out the underglaze on the piece of felt.
6. Ink the roller and print! Be sure to roll slowly and firmly.
7. Turn the tile and print again using the second color of AMACO Velvet Underglaze.
8. Glaze fire to Cone 05.

RESOURCES

FOR MORE LESSON PLANS, VISIT WWW.AMACO.COM/LESSON_PLANS!

WATCH VIDEO TUTORIALS ON AMACO'S YOUTUBE CHANNEL!

The Paper Square Challenge

Lesson Plan for Grades 3-12

Prep: Cut brightly colored paper into 2" squares.

Experiment: Find as many ways as possible to alter squares, using just glue and scissors.

Assemble: Glue the altered squares in a quilt-like pattern for display.

How many ways can you alter a simple scrap of paper?

Armed with only a glue stick, scissors, and perhaps a tool or two, students can fold, cut, pierce, punch, crumple, curl, bend, shred, roll, twist, weave, tear, layer, emboss, and deboss one square after another.

CHECK OUT NEW lesson plans and video workshops for students of all ages at **DickBlick.com/lesson-plans.**

SCAN TO VIEW LESSON PLAN