

Paint-Write

Summer 2014

EDEN 4273/5273

Creativity in

Teaching

Composition

Abstract-ish

*Paintbrush-ish*

Mishmash-ish

Brush stroke-ish

*Normal-ish*

*Free expression-ish*

Completed-ish

Perfect-ish



## A Word about the Paint-Write course from the Professor:

Welcome to a most enjoyable art, literary and pedagogical experience sent to you by the University of Oklahoma's Jeannine Rainbolt College of Education and the twelve Summer 2014 students of the EDEN 4273-5273 course "Creativity in the Teaching of Composition," more commonly referred to as "Paint-Write." You will learn much about our students, a wonderful mix of working teachers and teachers in preparation, as you study this sampling of their original paintings, poetry and applications to K-12 teaching. Paint-Write intends to help teachers grow their personal artistic and writing abilities as individuals and classroom teachers through hands-on art and literary work and deep thinking, believing that the blending will make a more sensitive, effective and compelling model for the children they teach as human beings and students. Thus far, teachers who have completed the course of study have proved the formula to be true, in fact freeing them to focus on personal growth as they teach, hopefully encouraging a way of thinking that will last a life time, a richer life time, for them and their students. The idea for Paint-Write, incidentally, is the result of a deep concern for how our children learn in school settings, particularly those often collectively termed as "struggling." Through my personal research I have learned that we can reach them through the images they bring to the table, visual to verbal. And so, "paint-write." Do enjoy your journey through the anthology, and, I hope, come out just a bit more free at the other end.

I can be reached via email at [mangelotti@ou.edu](mailto:mangelotti@ou.edu) (preferred) or by telephone at 405-325-1463. Thank you for the deep read of our student's work.

Michael Angelotti, English Education  
Instructional Leadership and Academic Curriculum  
The Jeannine Rainbolt College of Education  
The University of Oklahoma, Norman, 73019



# Contents



- Gage Jeter
- Elizabeth Wilkins
- Kayla Cartwright
- Jenny Fudickar
- Devin Smith
- Genevieve Schmitt
- Kody Montgomery
- Soyun Johns
- Mahlon Landis
- Maeghan Madden
- Kaitlin Brister
- Andria Kaplan
- Professor Michael Angelotti

*The Story of Coffee*

It scoops

drips

pours

stirs

sips

It reminds

My mother's morning routine

Solitaire

Cigarettes

A cup of black

Holiday gatherings with extended family

Dessert after the meal

Morning commutes before the sun has risen

Ski trips in Pagosa Springs

Preparing for a day of runs

Lengthy lines at a Starbucks drive thru

Crawling when I'm rushed

Airport terminals

Anticipation building

Parisian cafes

The trip of a lifetime

Waiting for an oil change

Stacks of gift cards in my console

Thoughtful and mysterious

Breakfast in Boston

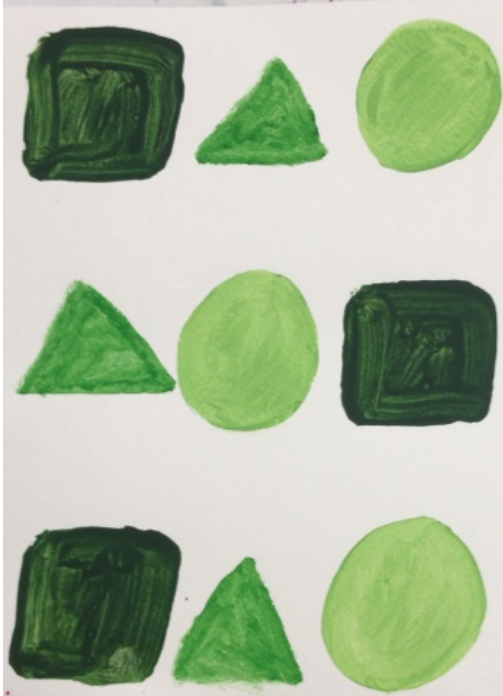
An underground café

Comforting routines

Exciting experiences

Connected





### ***Shapes***

Three shades of green  
Three different shapes  
Unity  
Coherence  
Design  
Patterns formed  
A collective collaboration  
Dark  
Light  
Somewhere in-between  
What goes where?  
It's my turn  
Personalities take shape  
Together  
Apart  
Shaping our painting



### ***Lines***

Calmness  
Grace  
Curves of beauty  
Falling leaves  
Colors intertwining  
Pass it around  
Add to it  
Make it your own  
Make it ours  
Individuals  
Groups  
Working alone  
Yet together

## ***Equality***

People are different  
Different shapes  
Sizes  
Colors  
Textures  
Ages  
But regardless  
“All men are created equal”  
Some people stand out  
Some shrink back  
Some are loud  
Some are soft  
But regardless  
Equality – bold, daring, courageous – shines through  
Some left  
Some right  
Right-side up  
Upside down  
Differences make us who we are  
Equality makes us equal

\*On Wednesday, June 25, 2014, the 10<sup>th</sup> circuit court stated that states can't ban gay marriage. It's now just a matter of time before I can legally marry my partner of almost six years here in our home state of Oklahoma. We have been engaged for seven months, and to be able to start planning our wedding is a dream come true.





## Teaching Practices

### #1

From Ernest Hemingway's memoir *A Moveable Feast*, I would like to introduce to my students the concept of "transplanting" themselves to another time/place. I think my students oftentimes feel constrained and confined within the four walls of our classroom. I want my students to write as if they are "transplanted" to another location – possible a favorite place they visited over the summer. This could also be a good ice-breaker activity toward the beginning of the school year. I enjoyed writing about Los Angeles once I was back in Oklahoma City, and I hope my students would also enjoying describing a place away from that place once they are back in school.

### #2

Using Natalie Goldberg's book *The True Secret of Writing*, a writing prompt I want to incorporate in my class is "The Story of \_\_\_\_\_." I wrote about The Story of Coffee, but I would allow my students to brainstorm in groups - and as a class - different topics of which they could tell the story. After creating a list of topics, students could choose a topic to tell the story of as a journal entry. It would be interesting to see what topics certain students chose and what their writing turned out to be. I think this could tell me a lot about my students' interests, writing style, skill sets, strengths and weaknesses, etc.

### #3

From *Conversations in Paint* by Charles Dunn, I want to integrate the idea of shapes and colors into my students' writing. Using the terms provided in the text – unity, chaos, boredom, and interest – I would like my students to complete the shapes/colors activity with paints to see which adjective best describes their work. Then, I want to transition to the writing process and provide examples of unity, chaos, boredom, and interest. The idea of unity and interest, in terms of essay writing, are particular writing traits I want my students to master. With other types of writing, such as journal writing and poetry, I could see where chaos might come into play. However, boredom is something I never want my students to strive for in their writing, regardless of the mode or method.

**Anthology:**

**Paint Poetic Write**

***“The Fruit of Knowledge isn’t an Apple, it’s an Apricot”***

**June 12, 2014**

The fruit of knowledge isn’t an apple,

It’s an apricot.

Every day I’d climb.

Every day I’d read.

I learned about distant places,

Foreign people,

Alien monsters.

I learned about truth.

And lies.

I had my first broken heart in those branches.

I learned how to cope.

And heal.

And comfort others.

That tree taught me more than all my years of middle school.

I made myself sick eating those apricots.

Now, apricots just don’t taste the same.





**Collaborative Paint Write, Paint Write**

***“Zuruq” (Blues)***

**June 20, 2014**



This blue spatter painting is a collaborative painting between myself and Genevieve Schmitt. She approached me on the 20<sup>th</sup> of June, excitedly brainstorming ways we could make a unique Pollock-ish paint. We decided on just doing blues, so I set to making different shades and thicknesses. We spent 20ish minutes running around our canvas, throwing paint. Paint got everywhere. It was so much fun. We decided on calling it “*Zuruq*” which is Arabic for blues. Genevieve is a language specialist and we had had a discussion about her study abroad in Egypt. Her story was inspiring and it had to be incorporated to the paint we did later that day.



After we completed the collaborate Pollock splatter we each wrote about the process, we ended up with two very different writes. Genevieve's poem was titled "*Blue*" about how the water was refreshing, and it was written in a pantoom style, so the main line got smaller each and every time. My poem was a bit darker and it was called "*Tears Crash.*" We then got inspired by each other's writing and decided to do a paint based on what each other had written.



*"Mascara Stains" by G.S. inspired by E.W.'s poem "Tears Fall."*



*"Refreshed" by E.W. inspired by G.S.'s poem "Blues."*



**Student Choice**

**“Pollock Ish”  
June 11, 2014**



In class we watched a Pollock DVD and I thought to myself that I needed a challenge. So, I decided that I was going to paint for the entirety of the movie, all 2 and a half hours of it. I started with a yellow background and a “swoosh” of black paint, I used a lot of light colors, because Pollock seemed happy and energetic. As the movie progressed, his alcoholism surfaced and I noticed as I completed the paint that my light energetic paint became darker and duller, my yellow is muddled by brown. My baby blue became a gray, it was interesting to see how the mood of the movie affected my emotion, which in turn traveled down my arm, to my fingers, to my brush, to my painting.

## Teaching Practices:

### Teaching Practice 1: Vocabulary Retention

One of my favorite activities in the classroom is vocabulary. I am currently a middle school teacher and I remember from my time being a student that sometimes having to learn or just retain vocabulary can be a hassle. So, I thought I would make it fun. I had students look up 7 words a week and create a picture of the word using color pencil (I had never thought of using paint oddly enough). So, to make this a concrete example I would have a difficult word like “ostentatious” the student would have to draw an example of what ostentatiousness is, a student would draw a yellow camaro.

### Teaching Practice 2: Color Symbolism

The student will be introduced to color symbolism, we will be using the common color symbolism in the U.S. (symbolism varies by location. For example, in Asian countries white is often associated with mourning or funerals). As the student grows, and this lesson could lead into a more detailed color meaning, what does the color or red mean to your students? Paint it. You can also divulge the color symbolism that is commonly used in literature. For example, red is love, passion, heroism. Blue can be sad, depression, or calming. Green is greed, jealousy, environment, or new beginnings. Yellow could be warning, fake, caution, mellow, or cowardice. Purple could be royalty, richness, bragger, or entitled. White could be purity or innocence. Black is death, elegant, depression, villainious, or sneaky.

### Teaching Practice 3: Gradient

The student would be exposed to literary archetype and how that mingles with color symbolism. We would look at Shakespeare’s play, *Othello* for this example. The character Iago is the “villain” in this play, students would assign the color black, because black has the color symbolism of being evil, negative, or sinister. Then we would look at Othello, at the beginning he is painted as a hero, so students would decide at the beginning of the exercise what color Othello is, (not literally but figuratively) and paint a piece of paper completely using the color they have assigned them. Then as the play progresses students would reevaluate his character. Is he becoming a villain? Students will then use black, to show how his character changes over time.

# Anthology

Kayla M. Cartwright

2 July 2014



## Poetic Paint Write Reflection

A pioneer on the frontier

The first white man to feel this soil on his skin

The first European to see this landscape

The hills roll, forever, here, there is no horizon

The grass is green

The hills roll on

This frontier is clean and the resources are everywhere, abundantly ripe

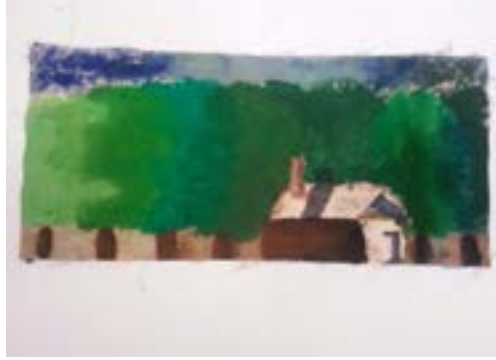
The shade is scarce, the trees are scarce

But this prairie and that pasture will become home

That prairie will raise this family

And that pasture will feed generations.





### **Collaborative Paint-Write Paint-Write**

#### After Paint Session One:

(The sky did not exist during this stage and the details on the house were not present)

\_A small house nestled in a big woods

In the winter smoke billows out of the chimney

In the summer, sun shines and wildflowers bloom wildly

The trees get darker as the woods get deeper and colder

Wilder and less known

#### After Paint Session Two:

(The sky was added, details to the house were made, and touch ups done to the trees)

Happy home in the woods

The sky is blue here, nothing to tone it down

The trees grow wildly, no power lines to inhibit them

Butterflies float by

Without the city limits we are free to live



### **Student Choice**

#### **Skyline**

This paint was born because,  
yesterday I was sitting on my porch as the sun was setting  
but I couldn't see it because of the clouds,  
but in an odd way the clouds created their own end of the day show.  
The clouds varied in color and depth.  
The green on the bottom are trees.  
A small tree line and a large textured gray sky.

### **Teach Practice**

1. I would like to have students practice the Goldberg idea "sit, walk, write." First, I would have my students' free write about what they are experiencing while they sit in the classroom. Second, I would take the class for a short walk outside and ask them to write about what they see, feel, hear, and smell as they walk. Noticing these small details will open up their minds to the details that need to be included in writing.
2. I think that the Recipe Poem from Getting the Knack, was a very fun and useful teaching assignment. This assignment teaches students how to explain a plan, or a series of steps, but in a creative fashion. I think most kids would find this fun, and learning how to organize steps correctly into a procedure is very important even for the kids who choose not to go to college.
3. I think that teaching kids about the state that they live in is very important. The exercise from Image to Word is a great exercise to teach kids about composition, as well as their state. Having the kids' paint a picture of what the landscape of their state looked like before any human contact, and then writing a poem makes the students think about history and use their imagination to create a poem about it.

**Solo Paint-Poetic Write Combo**

“Peace”

Calmness

Serenity

Quiet, tranquility

Peacefulness, Harmony, Goodwill

Heaven





## Collaborative Paint Write Paint Write Combo



“Andi, My Friend”

Inspiring, Intelligent  
Colleague  
School Ally  
Comrade  
Companion  
Knowledge Seeker  
Supporter, reinforcer, my friend



Andi and I met in our first ILAC doctoral course with Dr. Baines in the fall of 2012. I believe she was just as frightened as I. When we talk about our first night of class, it is funny that we both left thinking ‘what in the world did I get myself into’. I am so thankful for her companionship and couldn’t imagine going through this process without her by my side. She encourages me and allows me to vent when needed. We can talk through assignments and support one another. She is a true friend!

### Three Teaching Practices

From *The Jackson Pollock Box* by Helen A. Harrison

#### Project Four: Composing a Collage

Using materials like magazine pages, newspapers or wrapping paper, students tear off pieces and drop them on a canvas. Students can move pieces around or take pieces off, remembering the result will be random. When the pieces are arranged, students glue them down. Upon completion of the collage, students do a free write. Allow about 10 minutes of writing. Have students do a show and tell.

From *the dot and ish* by Peter H. Reynolds

#### *the dot*

Read aloud Peter H. Reynolds book *the dot* to introduce the paint write process to students. Facilitate a discussion before, during, and after reading. Many students will relate to the character in the book, thinking they do not know how or what to paint. Help students understand they can start with a dot, and then add another dot and as they continue painting, a paint will emerge. When students finish his or her paint, have them title the paint. Have a show and tell, allowing each student a chance to share his or her paint.

#### *ish*

Read aloud Peter H. Reynolds book *ish*, asking questions before, during, and after reading. During the discussion help students understand that paints need not to be perfect and to allow the paint to emerge naturally. Remember, the goal is not perfection and if the paint comes out *ish* like, celebrate the uniqueness of the paint. After the discussion, students create a paint and give it a title. Allow 10 minutes for students to do a reflective write as the paint dries. Have a show and tell, allowing each student a chance to share his or her paint.

**Paint:**

“Love, Family, Freedom”



**Write- Pantoum**

“Love, Family & Freedom”

Aprons on, paints ready, materials out  
The girls begin their first paint write  
Dipping, flipping brushes  
Color flying in all directions

The girls begin their first paint write  
Laughter, excitement, unity  
Color flying in all directions  
A paint begins to emerge

Laughter, excitement, unity  
Together creating art  
A paint begins to emerge  
Rainbows splatter the canvas

Aprons on, paints ready, materials out  
Dipping, flipping brushes  
Rainbows splatter the canvas  
Together creating art



**Reflection:**

My daughters and I created a Pollock paint one evening after class. This was one of the most amazing activities I've done with them. We had paint EVERYWHERE! As the paint was developing, I asked the girls what it reminded them of, Emma said, "Love" and Abby said it helped her let out frustration. When we finished and brought it inside to look at, I asked the girls again what it made them think of. Emma still said love and Abby said, "Oh...it makes me sad" and she put her hand up to her mouth. "It reminds me of those in slavery in the old days." A little later she came back and told me, "FREEDOM, that's the word I was looking for. It reminds me of Freedom." As I thought about a title, I wanted to incorporate love and freedom but add an additional word of my choice, so I added family. One can find these words hidden within the paint. I believe this activity will be a forever memory. We can't wait to do it again!



*Stability Screams "Scribble!"*





*Make Fake Cake*

We have to act fake, hiding our emotions and thoughts in order to be socially appropriate. Some of us have to be fake for decades to fulfill our ambitions or responsibilities to those we love. Smile, be light, following the flow of those around you--the people and the setting. Accord to weird norms to appear normal and hide your individual strangeness, and you might get what you want, but what if you lose sight of why you wanted it? Acting against one's own thoughts and feelings is like chasing away darkness with light--it's still there, and all bulbs burn out eventually. Dark thoughts and sad feelings often catch up to us even if we make our best efforts to deny them. In this paint, the center represents the honest conscious of a person where all sorts of thoughts represented by colors flow together. The black and blue represent sadness; yellow and red are meant to depict happier emotions; light surrounds the darker colors because people are often obliged in social situations to display happiness. The black and blue break through the top as this person can no longer maintain the façade. The shadow sleeking off to the right represents a more controlled sense of sadness that could be obtained—one that reflects all the colors of emotion.

*Collaborative Painting*



My friends chose two different shades of green and I decided to mix it up by going with blue. We all recognized that these are considered the two most calming colors so we're naturally chill with that. Initially, everyone was drawing lines that didn't come into contact, but space filled up and my group members drew S shaped squiggles that were side-by-side. We started out with the paper in the middle of our table and us moving towards it, then we switched to passing it around with each of us making a stroke. On my final turn I laid down a blue S side by side to theirs, but other than that no blue contacted their greens; this brought forth the idea of territoriality in painting space. Perhaps it says something about my character and sociability that I was the last to feel comfortable closing the gap between our paints. I've always been a bit of a loner, and I'm not ashamed of that, but socializing and cooperating is both essential and healthy for the path I'm going down. I don't want to hesitate when I shouldn't be and I don't want people to think that I'm deliberately being distant or cold.

*No Makeup*



*Blues and Grays on Sunny Days*





## Teaching Practices

Teaching practices are everywhere! Here are a few:

Allow students two minutes to think of something they want to paint (it could be related to relevant class lessons if the teacher chooses to set it up that way) then pair students up, tell them they're going to be collaborating on a painting that combines both of their ideas in a scenario they are to invent, and give them five minutes to plan it out. The creation of the picture could be drawn or painted, and it could be done using technology (i.e. simple Paint programs). Students could be given 10-30 minutes to paint/draw and write a few sentences explaining the thoughts behind their picture. Upon completion, students present their pictures and talk about them to the class in the groups of two.

I was reading *Siddhartha* and spoke with Dr. Michael Angelotti about it in class one day. He gave me a copy of an article written by professor Angelotti and Kelly Courtney-Smith, published July 2005 in the English Journal, Vol. 94, No. 6, titled "To Search for Enlightenment: Responding to *Siddhartha* through Paint and Poetry." The article details how Kelly used painting and writing in her high school class and presents an excellent teaching practice that could be used on many literary works in Figure 3, p. 58: it says students 1. "The students read a chapter . . . or a selected poem," 2. "Students paint a response to their reading, leaving their paintings anonymous," 3. "Students write reflections on their paintings. In a reflection, a student explains his or her painting's meaning and source(s) of inspiration." 4. "shuffle and hand out paintings to the class, making sure no student receives his or her own." 5. "Students write a poem in response to the anonymous painting they received." 6. "Students write a reflection that explains how they interpreted the anonymous painting and how their poem was inspired by and relates to the painting."

Ideally in an educational setting, people are able to express themselves as they are individually or as part of groups so that they can better understand themselves and others. The education system places many demands on its students to perform well consistently under controlling conditions, and it's important that students are able to express themselves through more than Scantrons when possible--painting and writing are excellent outlets for honest expression of self. If a student is working hard and earnestly, it might not matter what they're painting or writing about, so teachers ought to encourage students to write and paint for themselves sometimes without worrying much about what comes out. Students could paint/write whatever they wanted to for thirty minutes (or it could be a full-class, two day project) knowing beforehand that they would have to eventually present to peers and the instructor.

Solo Paint-Poetic Write:

**“Egyptian Streets” (6/12/2014)**



Crowded streets  
Noisy streets  
Dirty streets  
Hurrying people  
Curious people  
Lounging people  
The dust falls, but does not block  
A heavy, hot smog fills your nostrils  
Bumper to bumper—hooonk!  
I observe from above  
Inhale, exhale—but no heart beat  
The sweat drips  
The buildings crumble  
Is it the red that intimidates? The discomfort of the fight below?  
The buildings push and shove their tightly-packed neighbors  
The dust falls, but does not block

Solo Poetic Paint-Write:



Quiet Ecstasy,  
A bit of thread in the  
masterpiece of life that  
Simply holds me—almost suspended—  
until I drop

Quiet Ecstasy,  
A bit of thread in the  
Masterpiece of life that  
Simply holds me—almost suspended—

Until I drop



**Collaborative Paint-Write-Paint-Write:**

**“Zuruq” (6/20/2014)**



**This was a collaborative piece titled “zuruq,” meaning “blues” in Arabic. My partner, Elizabeth Wilkins, and I worked on this piece by splattering all different shades of blue on one large canvas together. Each shade had a different texture and thickness to it, so it gave off a very Pollockesque effect with long, stringy lines on top of big, watery splotches. The paint got all over our clothes and shoes, but it was worth it to see what we had created. After the piece dried, we wrote separately about what the piece brought to mind. The next day, we came back and read to each other what we wrote. We had come up with such different feelings! We then individually did another paint about each other’s write. The result was phenomenal.**

**Part #1 of Paint-Write-Paint-Write:**

**Pantoum Write inspired from “Zuruq”**

**“Blue” (6/24/2014)**

*By Genevieve Schmitt*

Shimmering blue, drops of rain, a cool  
dip in the pool  
Like cleansing with pure mountain water  
Dove soaps, soothing you in their sweet  
smell  
Drops down your back

Like cleansing with pure mountain water  
Breathe deep, refresh, repeat.  
Drops down your back  
Soothe, seep, savor

Breathe deep, refresh, repeat.  
Feel the rush of sensual droplets brushing  
your spine  
Soothe, seep, savor  
The cold, clear movement becomes taste  
in your mind

Feel the rush of sensual droplets brushing  
your spine  
Dove soaps soothing you in their sweet  
smell  
The cold, clear movement becomes taste  
in your mind  
Shimmering blue, drops of rain, a cool  
dip in the pool

**Poetic Write inspired from “Zuruq”**

**“Tears Crash” (6/24/2014)**

*By Elizabeth Wilkins*

In the moment I feel fine  
But something inside me burns  
The only fix is my release  
Release everything

Mascara smears, dark tears  
Blot the lines in my journal  
Everything can fall apart  
In the blink of an eye

Sometimes, romantic gestures  
Secure me, they rock me  
Words cannot express exactly  
How I feel, but mascara tears,  
Dark tears stain my journal  
So I will always know I knew love.

Wedding bells, watching my two  
Favorite people tie the knot, become  
Forever shackled in this memory  
Metalic tears, to match this dress  
Drip my journal so i will always  
Reassure her that they loved

Airport trips, flying to and fro  
This time it's his time to say goodbye  
No makeup, no glamour  
And suddenly, no amour  
The other end of the bed is empty  
Light tears flood the lines  
In my journal

Life changes in the blink  
Of an  
Eye



**Part #2 of Paint-Write-Paint-Write:**

**“Mascara Stains” (6/25/2014)**

*By Genevieve Schmitt, inspired by E.W.’s “Tears Crash”*



**“Heavy Words”**

*By Elizabeth Wilkins*

Bleeding black  
Bleeding blue  
Dripping off my journal’s pages  
Words that once meant so much  
Are washed away.

The pages look like they can feel pain  
The pages look like they understand  
The page looks like it is crying

Weighed down by my heavy words.

**“Refreshed” (6/25/2014)**

*By Elizabeth Wilkins, inspired by G.S.’s “Blue”*



**“The Red Lufa”**

*By Genevieve Schmitt*

The red lufa sits contemplating life  
Sigh.  
Feeling that steamy water on his mesh  
Drip..drop.. the water runs mindlessly over the  
tiles—is this life?

The red lufa sits contemplating  
Will he be taken on the next trip?  
Out or in a suitcase?  
Making friends with the other toiletries?

The red lufa sits  
Cold tiles, immoveable, smooth  
He is gently moved by the water flow  
A contrast of cherry red on white calcium build-up

The red lufa  
Why not blue? Why not green? Why not even  
yellow?  
If he were a mountain, he could be brown  
If he was a shower head, he could be silver

The red  
Lufa  
Flowers  
Toys  
Contemplating life

**Student Choice from *Conversations in Paint*:**

**“Ice Cream Cone” (6/27/2014)**



**“A Sensory Coup” (6/27/2014)**

**No smell**

**Oh, the sweet taste on my tongue**

**Icy cold bliss descends on my taste buds**

**First the cherry**

**Then chocolate**

**Mint-Chip**

**Strawberry**

**A symphony of all the best sugars**

**Crack-Crunch-Munch**

**The cone breaks between my front teeth**

**Flavored more intensely by the strawberry that  
lords over it**

**Back on top, the hardened chocolate sits as a  
throne**

**For His Majesty the Cherry of Marachino Jar  
Pluck! King Cherry has been de-throned!**

**It appears that Mint-Chip the First has  
succeeded in the coup!**

**Armed with chocolate chips on all sides**

**Chomp-Slurp-Chew**

**I have pledged my loyalty by helping Mint-Chip  
the First from his drippy demise**

**Oh, the sweet taste on my tongue**

**I have sworn oath to a worthy cause**

**A delicious hierarchy indeed**

**Teaching Practices:**

1. Gradient paint with high school students in Foreign Language, inspired from *Conversations in Paint*. 2-3 day activity with reading assignment.

Students would work on creating a collaborative painting going from one color to its opposite. Starting with white in the center (or black) and working out slowly to the two opposites. Teaching languages can be tricky without students getting too shy or discouraged. With this activity, we see two things in language learning: 1) Going from seeing the big picture (represented by starting with white) and narrowing down to details and specifics (the opposites), and 2) going from a concrete fact (white color) at basic conversation level, and going to abstract concepts, emotions, philosophies.

After doing this art activity, students will apply the concept to reading a paragraph in the target language (even if they don't know all the words!) and try to write their own questions to understand the paragraph better. They will start off with broad, general questions, and get more and more detailed. They could also start off asking about actual facts within the paragraph (yes or no questions), and ask more and more about the implied writer's style, mood, emotions, etc. This will teach them to categorize types of language and help them to logically sort out what they know.

2. Perspective with high school students in Foreign language, inspired from *Conversations in Paint*. 1 day activity, 2 day discussion.

Students would start by looking at different "mind twisters" where the perspective can be seen from different angles (from below, above, coming out, going in, very far away, very close up, etc.). Students should call out how they see the image (e.g. "I can see it coming toward me," "It looks like it's going into a deep hole"). We would then look at cultural images that might be seen from different perspectives (e.g. people praying at a mosque, people dressed differently, people eating "strange" foods, etc.), and discuss them. One of the most valuable things from this is pushing the students' cultural vocabulary and culture specific words to be solidified in their minds. Students will learn that everyone can see things from a different perspective. We can discuss how this affects ALL aspects of life: morals, philosophy, education, respect, freedom, religion, politics. We can talk about how this could influence things in the world negatively and positively, individually and as a whole society. What is the affect of different perspectives? We would end with a discussion on respecting all cultures and perspectives, as we expect respect from others for our perspective. We could end with a clip from the film "Ratatouille" (one of my favorites) and how the critic ordered a little "perspective" for dinner at the restaurant.

3. Activity with high school students in Foreign language, inspired from *Image to Word*. Could be coupled with a field trip to the museum, otherwise 10 minutes allowed for writing.

Students would review a famous painting (perhaps a painter from the country of whose language they are studying). Using the characters in the painting, students will individually write down a conversation the people might be having with one another, using as many of the new vocabulary words from the most recent chapter as they can. After ten minutes has lapsed, students then will pair with another student and read aloud what they wrote. Teacher will rotate the groups and students can continue adding to the story based on their partner's ideas/vocabulary.

Kody Montgomery  
"Eyes on the Landscape"  
Poetic Paint-Write  
June 25, 2014



Sky above, earth below  
Earth below, sky above  
Peek your eyes into the water  
Peek your eyes under the ground  
See what goes unseen  
Put your eyes on the landscape.



## Teaching Practices

### The Secret Write Switch

First, have two students collaborate on a single paint. Then have them each free-write separately for five minutes about their paint, keeping it a secret from the other. When they are finished, have them switch writes and read them aloud. Then have them write again for five minutes, responding to the differences in the two secret writes and their reactions to hearing their own write read aloud by the other person.

### Word Association List

Begin the class by having the students look at a series of paintings (5-10). Ask them to write the first word they think of when looking at each painting. Have them set aside the words while you read *The Dot* by Peter H. Reynolds. You could perhaps ask a student to read the book. Then have a general class discussion about the students' reactions to the book. Tie the book to the word association exercise on the idea that you only need to think of one word to begin writing, just like the character in the book only needed to make one dot to begin painting. Ask the students to select one of their words as a starting point for a literary write or poem. Give them ten minutes to work on their write. Reconvene as a class and discuss the benefits or problems with beginning a write with only one word.

### Pick A Painting

Before class, hang several paintings on the walls of the classroom (10-15). These paintings could be from famous artists or paints you have done or paints the class has done together or individually. The point is for the students to have many different styles of paintings to choose from. When the students enter the room, ask them to choose a painting and study it for five to ten minutes. After they have spent some time looking at the paintings, cover the paintings or take them down. Then have the students free-write for five to ten minutes about the painting they selected. Have them draw or sketch freely about the painting, perhaps giving them a few more minutes to do so. Then have them share with the class or with a partner their write and drawing and discuss how it relates to the painting they selected. Also, have them talk about what drew them to the specific painting that they selected.

Kody Montgomery  
"Spring Picnic"  
Collaboration Paint-Write-Paint-Write  
June 25, 2014



Collaboration Paint by  
Kody Montgomery and Maeghan Madden

Free-write based on paint:

### Spring Picnic

Spring picnic on a hot day.  
It rained this morning  
and the ground is damp.  
I lie aloof.  
He makes himself a sandwich.  
I laugh when he drips mustard on  
the blanket.  
I stare at the ducks  
in the lake  
in the park.  
It's too damn hot  
and there are bugs  
and there are wildflowers.  
We are famous for the wildflowers  
by the lake  
in the park  
in this small town.  
And we decided to take a picnic  
On this damn hot Spring day.

Kody Montgomery  
"Spring Picnic"  
Collaboration Paint-Write-Paint-Write  
June 25, 2014



"Ruined Picnic" by Kody Montgomery  
Bases on "Spring Picnic" poem

Free-write based on paint:

Ruined Picnic and Upset  
Barbie

It begins to rain.  
The children run inside.  
They stare out the window  
at their abandoned toys  
strewn about the yard.

Sister begins to cry.  
She's left her Barbie in  
a puddle that's now forming.  
Barbie is attending a  
rained-out pretend picnic.  
The imaginary food is simply  
ruined now.

Rain hats and coats  
and boots and umbrellas.  
On a mission to save Barbie.  
Hair soaking wet.  
Party dress stained with mud.

Now I have to clean up Barbie.  
Brush her doll hair.  
Wash her doll dress.  
Try to soothe and  
erase the memory of the  
ruined picnic.

I do this for Barbie,  
but mostly for Sister.

Kody Montgomery  
"Death"  
Selected Piece  
June 13, 2014







Title: Writing

By Soyun Johns



Title: The Kid Sohee

By: Soyun Johns





Title: The Road

By: Soyun Johns

## Teaching Practice

## 1. The Moment that made you change your life

Target Students: 8<sup>th</sup> graders

I will ask the students to write about the moment that change their lives or perspectives. I got the ideas from Goldberg's book *The True Secret of Writing*. She introduced a story about a student who had been a RN and went to one of developing countries to help to build a clinic, but he found that the village kids needed to learn how to read and write than a clinic. The moment a village girl read and wrote her name, he was amazed. When he came back home, he went to a graduate school to earn a master degree in education, instead in health administration. The moment that strikes you in various ways the 8<sup>th</sup> graders write can be a starting point of writing a memoir or essay. So I will apply this from Goldberg's book to the 8<sup>th</sup> graders.

## 2. Listen to What Others Talk about

Target Students: Seniors in Drama Dept.

Go to any bars or coffee shops or restaurants. You sit there for one to two hours. Listen to what other people talk about, and think about the relationships between two or three or four. Imagine what happened to them before they get there. You have to listen and write down on your paper, and make dialogue. That is your one-act play assignment; I will give the playwriting students this assignment. Because I really have to listen carefully what other people were talking about in this class. Most of students were painting, but I could barely hear what other people were talking about while drawing, so I really had to listen carefully. Also in Goldberg's book, she went to the coffee shop every day and listened to what other people talked, wore, and wrote about them. I liked this idea and thought that it could be a wonderful idea of making a scene or making dialogue.

## 3. Your Color is Unique

Target Students: ESLs

When I did collaborative works with my group and whole classmates, I thought all colors are beautiful. If I teach ESLs, I will do the collaborative work-Pollock's stroking brush painting in the first time of the class. They can have a fun time and get to know each other. And later we will talk about the painting. I will say:

We started with nothing, but we made a beautiful picture. All colors are different, but they have their own unique colors, like all of you. You came

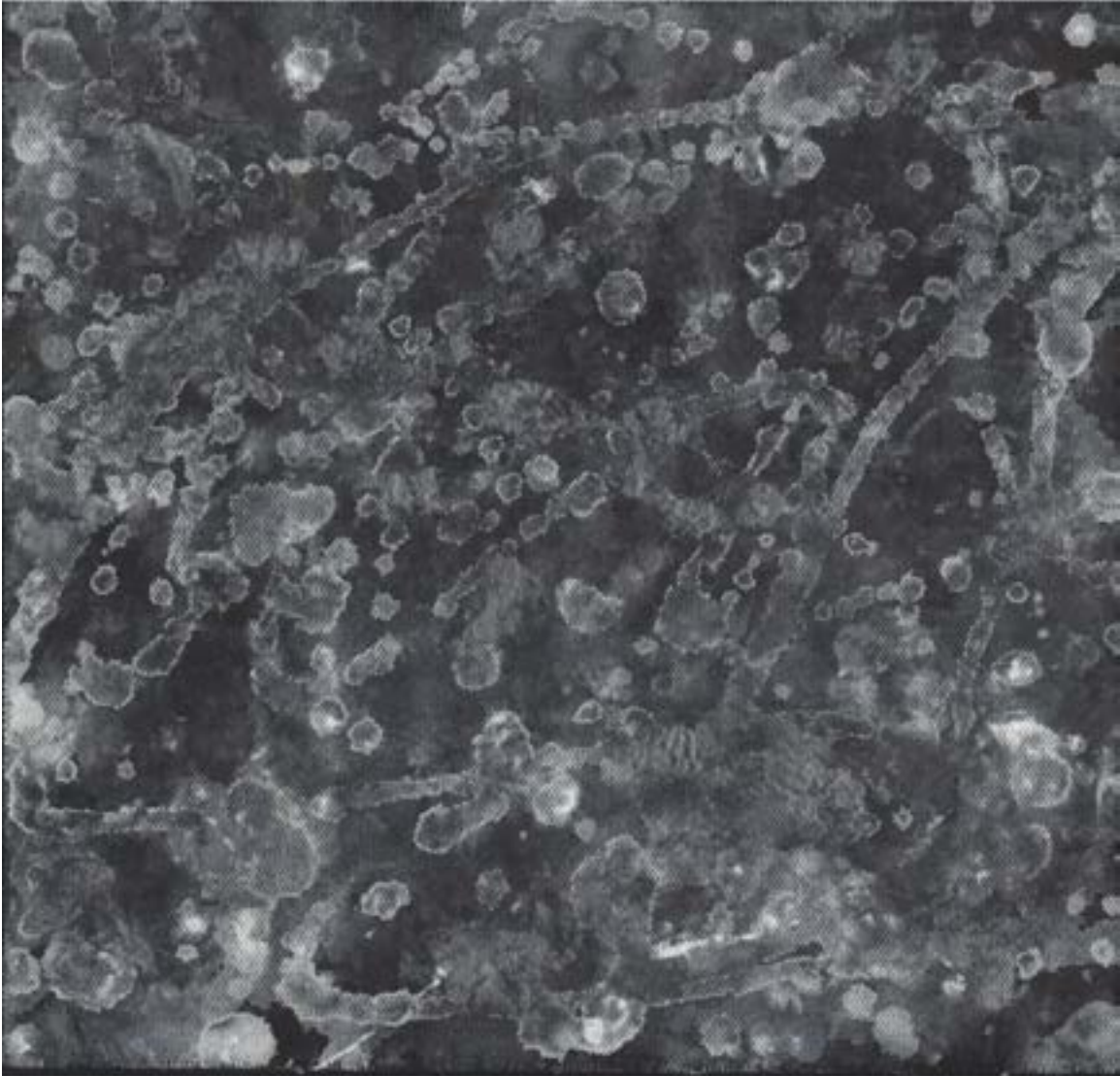


here to learn English. I know you are a little nervous. But you will get it. I know. And wherever you are now, you will be noticed as a non-native English speaker, but it is okay. We all have different colors and we cannot say which color is better, or prettier. But we know all colors are different. So don't be afraid or get stressed. Our backgrounds are just like the color on the paper. And our society has also all kinds of people. My point is that do not think you are dumb and the native English speakers are smart. All languages have their own colors.

That is my first activity with ESLs.

# Table of Contents:

- *Ghost* (painting and story)
  - Page 2
  
- *Wind and Broken Tree* and “The Winds Came”
  - Page 3
  
- Collaborative PW PW
  - Pages 4-5
  
- Three Teaching Practices
  - Page 6-7



*Ghost.* Experiment with painting, then writing.

“Ghost”

His sheets were stained and she was gone. Shafts of early morning light streamed from his window, falling onto the pillow where her head should be, where her round, sleeping face should be obscured by curly hair and laugh lines. He closed his eyes and saw her opening her own, eyes dancing with mirth, smiling in the yellow light like divinity. Her love made him warm.

But now he was cold, her presence merely a ghost.



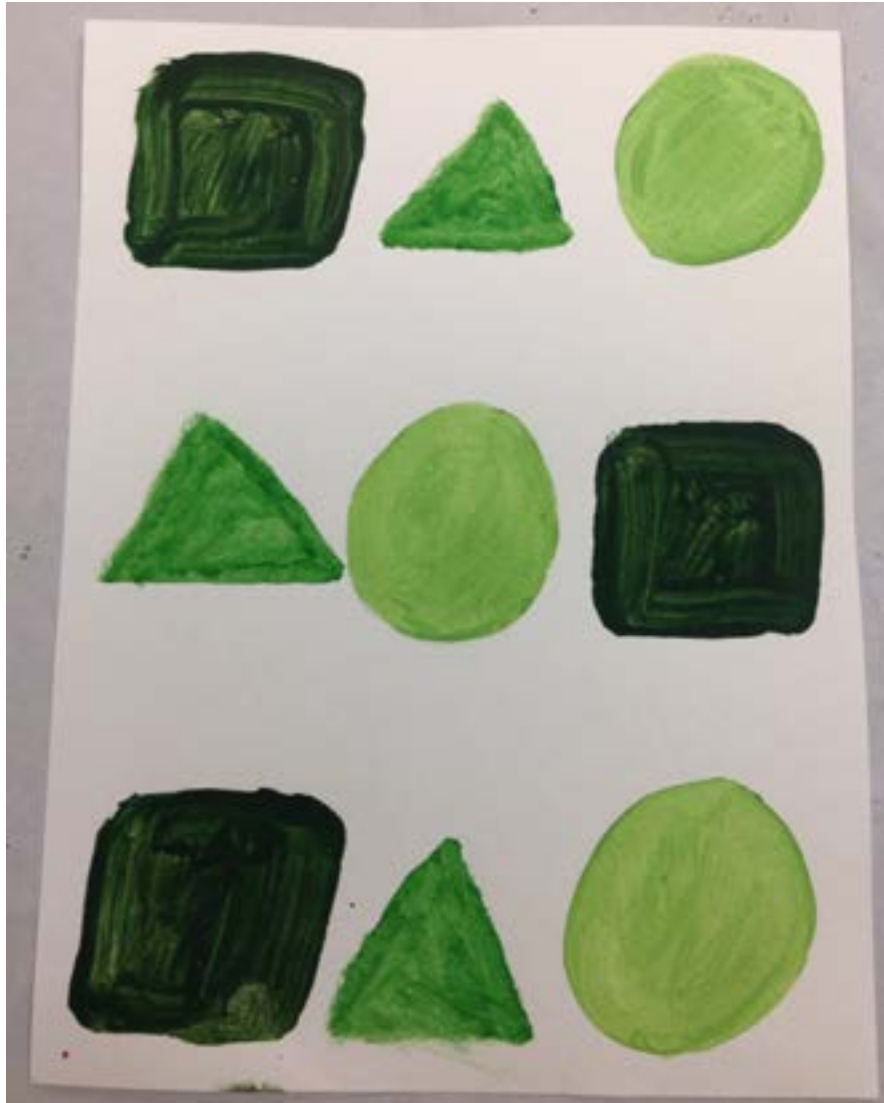
*Wind and Broken Tree.* Experiment with writing, then painting.

### The Winds Came

and they whirled 'bout the town like vicious dogs,  
sinking their teeth into the gossamer  
homes we had carefully built with brick and rod.  
Who consumes life, leaving a colander  
behind as penance? Piston, cog, a deed  
of God – who creates creatures destined to  
harm, to maim, to mar? Wickedness that bleeds  
all color from grass, horizon, trees askew.  
Nevertheless, markedly injured our town might be,  
we don't fear tornadic air, but prepare  
for gathering ruin; like Noah, keep  
shelter and bide our time until the scare.

The trees will be replanted, dawn will come,  
the chaos just ringing like a distant drum.





*Three Shades of Green* by Mahlon Landis, Devin Smith, and Gage Jeter. Experiment in collaborative painting and individual writing.

"Green"

---

United are we, three shades of green,  
Never demeaned. We are equal, despite our qualities.  
Intervene, reconvene.  
To change and still be within the spectrum, seen,  
Yields nothing but continual unity.



*Untitled*, by Mahlon Landis, Devin Smith, and Gage Jeter. An experiment collaborative painting and individual writing.

“Leaf and Pond”

The leaf touched the water like a delicate, dying swan; falling and resting atop the water with a tender touch, the clear water rippled to the edges of its pond. For an act so feeble, so docile and quiet, its affects swelled monumentally. Grass and moss resting silently atop their glassy home were pushed, rocked, and swept up by the waves of water. Pushing, entangling, and spooning against each other, the pond had been irrevocably changed by this singular violent, passive act. The leaf floated, silent in meditation, unaffected and yet effecting.

### **Teaching Practice #1:**

At the beginning of the lesson, have each student pick a special, individual color to represent themselves. (Make sure the paint is washable!) Take the entire class outside to either a grassy area or a patch of concrete. Lay some papers down on the ground, and have the class compose a Jackson Pollock-esque painting. Once the painting is satisfactory, bring it inside to dry. While it is drying, have each student take a good, long look at it and instruct them to write about their response to the painting. The response can be a short story, a poem, a stream-of-consciousness write, or any other creative form of writing the students decides to use. At the end of class, have a few volunteers share their work with the class, and discuss the differences or similarities in the works that were produced from the same painting.

### **Teaching Practice #2:**

Beginning on the very first day of class and ending with the very last day of class, open up Microsoft Paint (or any similar computer program) and project it onto the smart board. Going down the roll, have one student walk up to the board and draw one line, shape, or design on the document. Only one student will add something to the document each day. After the chosen student adds something to the board, ask the class if their perception of the image has changed at all. Ask them to throw out words that encapsulates the image, like “wild” or “elegant” or “symmetrical.” Work on their vocabulary, critical thinking skills, and collaboration skills every day with this short five-minute exercise. On the last day of class, discuss

how the painting evolved, and how the observations about the painting evolved with each addition to it.

**Teaching Practice #3:**

Students will create their own painting within the first fifteen minutes of class. Then, once the fifteen minutes is up, they will have ten minutes to write a poem or piece of prose that they believe represents or encapsulates the feeling or mood of their painting. Have the students trade paintings with other students, but have the students keep their writings a secret – do not pass them around with the paintings! Once all of the paintings have been passed to a new student, have this new student write a poem or piece of prose that they believe best represents or encapsulates the feeling or mood of the painting for ten minutes. After the ten minutes have passed, have the original painting and the new writing passed to the original painter. Have the painter look over their own writing and the writing that was produced by a partner, and have them make note of any differences between the two. Talk with the students about the importance of expression, about conveying everything that you want to express precisely and clearly so that the original intent of your writing/art is not misconstrued.



Maeghan Madden  
Collaborative PWPW



“Spring Picnic”

Our picnics always take place at our lake house. Big and gray it looms over the shore. The house has a large wooden deck that juts from the back of the house. Not far from the deck sits a grill older than I am. The grill has seen more than 25 years of summer fun. My uncle and cousin have made their famous hot dogs while my aunt and I sang the song “Weenie Man”. When we go to the lake most of my time is spent on the boat surfing and sunning. My grandmother is holding a grudge that we all cannot visit the lake house as often as we used to be. She uses that to blackmail us and guilt us into going. She threatens to sell the house unless we all go when she wants.



“Goin Fishin”

My family loves to fish. When I was a child I spent more time that I liked at ponds and lakes, standing and sitting on overturned buckets, in boats and on the shore. They knew that I didn’t want to be there so they tried to make it more interesting for me. They played on my competitive nature and assigned prizes for first fish, biggest fish, and most fish. Their attempts failed and I ended up sleeping in the truck or, when I got older, involved in my phone. Now that my Poppy has failing mental and physical health I start to rethink some things. I want to spend time with him and I want to do the things that he likes. I’ve been fishing more often recently than I had been for years. And the funny thing is, I actually like it now.

### Poetic PW



“Happiest Place on Earth”

Balloons float in front of the silver blue turrets  
People power walk or stop completely  
There’s not much in between

So much goes on that people don’t know about  
Safety, Show, Courtesy, Efficiency  
Always safety first

Homesickness for a place I’ve never lived  
A steady stream of laughing, music, and rides  
My happiest place on earth

### Personal Choice



“Into the Blue”

Maeghan Madden  
Teaching Practices



My first teaching practice comes from the visualization exercise in the Pollock book. I would be doing this exercise with middle or high school students. I would let each student pick a song that makes them feel a strong emotion. I would have them paint using the general shapes or colors that the song makes them feel. I would allow them to listen to the song three times before the painting should be completed. Next the students would write a page about what the painting alone made them feel or think of.

The second teaching practice I would choose is also for middle or high school students. We would do the group walk around splatter paint as a class. Then each student would give the completed painting a title and then do a literary write of at least one page based on the piece.

My third teaching practice would come from the *Secrets* book by Natalie Goldberg. She says in chapter 19 to write down your story of love. I think this exercise would be very interesting with middle or high school students because everyone has a different idea of love. I would give them 15 minutes to get their story on paper. After they wrote about their experience with love, I would have them paint based on their writing.

## Anthology Creativity in Teaching Composition



### **Collaborative Paint Write Paint Write**

Paint/ Write: My table group picked gradation technique from Conversations in Paint. We thought the gradual change in color from light to dark was interesting. We got all the

green paints in the class we could get a hold of and put them on the paint palette from lightest to darkest. Kayla and Soy worked on the trees and I worked on the barn.

Paint/Write: Once all of us finished painting our areas, we worked on the sky. Then we let it dry. The following day we collaborated as a group and decided the painting needed more details. We added shading to the tree stumps and the barn. After that I thought it looked complete.

### **Solo Paint-Poetic Write**

“Leaders”

It can be scary and hard to begin.

The trail can appear dark and daunting.

Yet the View is uninhabited.

It's full of wonder.

It pierces the soul in an indescribable way.





## Anthology Creativity in Teaching Composition

### Student Choice Project

“Be”



### **Teacher Practices:**

#### **1. Glazing- Adapted from Conversations in Paint (175)**

**Grades:** 3rd and 4th

**Practice:** The intended audience for this activity would be 3rd and 4th grade. Students will be given paper, paintbrush, 3 watered down paint colors, pen and paper. I would have the students take the lightest color and paint a stripe. Then I would have them write and outline poem. Then once that paint dries they'd go back with the next color. Paint across the first. I would have them then go back and add more details to their original poem. With the last paint color, I'd have them paint it across the 2 other colors. Then once again go back to adding more detail to the poem. At this point the poem has become very detailed. This activity has taught the students that you can keep going back to your writings and adding layers. Sometimes you need to take a break between writing and then come back to it later.

**Assessment-** I would have the students present their writings to each other. I would want them to walk through the process of adding more details and what they learned.

## Anthology Creativity in Teaching Composition

### 2. Headline Poem- Adapted from Getting the Knack

#### **Grades: Kindergarten-High School**

**Practice:** The students will use a newspaper to cut out headlines that interest them. They will cut out 50 to 100 words. Then try to assemble the words to make a poem. They will try to make meaning out of the words they cut out and assembling them into sentences. This will help students connect to their lives the words and images around them. Causes them

**Assessment-** Class will for a literary circle and each student will read their poem aloud. Then they will go back and paint in response to their poems.

### 3. Find the Image (Center of Gravitiy) Adapted from Image to Knack

#### **Grades: 5th grade**

**Practice:** Students will write for 5 minutes in a stream of consciousness. Once they finish writing they will go back and circle about 15 words that stood out to them. They will make a list of those words. With those words, they will reflect by painting.

**Assessment-** Students will have the choice to present and display their writings and paintings to their peers.

## Red Bird



Red Bird in flight,  
Trying to blend into the daylight,  
Flowers fixed in similar plight,  
How will she prepare for the night?

Red Bird in flight,  
Finds a branch and holds on tight,  
Will she escape the rush of night,  
Seeking a safe haven from predators of the night.

Red Bird in flight,  
Sings a song to find others to lie with tonight,  
Red Bird soon to be a mother in the daylight.

- Andria M. Kaplan

## Blue Maia



Blue strokes capture her essences,  
Sometimes thick, deep like her soul,  
Uncoordinated colors, pulling, stretching, challenging.  
How does one hold it all?

Balance is tenuous at times.  
Pleasing friends,  
Pleasing family,  
Pleasing self.

Who is self?  
Self changes, evolves,  
Flowing brilliant hopeful white strokes.  
How does one hold it all?

Where will her travels take her?  
Clearer definition of friendship,  
Clearer definition of self,  
Clearer definition goals,

I watch patiently at her side.

- Andria M. Kaplan



Collaborative Paint/Write Combination:

## Friends



Feeling of comradely kinship  
Riding alongside  
In partnership  
Eternally entwined  
Never alone  
Do or die  
Scholarly partners and colleges for all times

- Andria M. Kaplan

[Painted work composed in partnership with Jenny Fudicker, fellow graduate student and friend]

## Basket Weave



Underlying texture lending surface to color palate.  
Yellow strokes strong to soft create light.  
Red strokes blending, bleeding into orange.  
Blue simple and few adding dimension to the yellow.  
White splattering quick repetitive flickers of paint.  
Colors blending losing self in the moment.  
Black jumping on canvas in purposeful contrast.  
Look, the circus tent has been raised.  
Green parading through like a performer within.  
“Ladies and Gentlemen,

    Welcome to the Greatest Show on Earth!”

    - Andria M. Kaplan

Exercises: Conversations in Paint: A Notebook of Fundamentals

Campbell's Soup Can

"The painterly artist sees the world he wants to depict as dynamic, asymmetrical, and a little cockeyed."

(Dunn, 1995, p. 28)



Teaching practice:

Each of us has our own perspective. Learning to embrace and utilize the individual's perspective is the mark of an excellent teacher. In the above work I chose to take a linear form and visualize it from a different perspective in order to contrast with the background color. English language learners bring a wealth of information to the classroom. It is the wise teacher that learns how to adapt her lesson plan and allow for ELL to write in their native language and then translate into English. As comfort enhances exposure the tables will turn and English will become the more predominant form of written expression.

- Andria M. Kaplan

Exercise 2:

Campbell's Soup Can

"What your painting says, is its content; how your painting says it, is its form."(Dunn, 1995, p. 36)



Teaching Practice:

This exercise was used to demonstrate some of the principles of painted form. First, I painted the design to represent a can of Campbell's Soup from a distance. The familiar red portion occupying the top half of the cylinder with the white section filling most of the lower portion and where the two sections meet a small yellow circle is visible occupying center front. After the design portion was captured on canvas I felt a growing sense of frustration in being told to create this form. I then picked up a paper towel and dragged it from top down across the page communicating the emotion that was being felt throughout this exercise. I felt confined in form and expressed that through an emotional response.

Painting is an amazing way to capture and display emotions on canvas. The principles as explained on pg. 37 by Dunn, highlight design, pattern, type, and finally emotion. Each feature a critical partner in the artistic process. As a teacher, this course has reinforced my desire to a multisensory approach to writing. As a teacher I would like to capitalize on the principles of design and emotion as a means of connecting students with the writing process and allowing them to discover their ability to write from within.

- Andria M. Kaplan



### Exercise 3:

#### Campbell's Soup Can

"Texture is used formally; that is, to give the painting form or structure. Such texture exists for its own sake, independent of subject matter, and reaffirms the flatness of the picture plane."

(Dunn, 2009, p. 113)



### Teaching Practice:

This exercise was used to create form and structure. The outline of the can created the visual image. Then texture was applied to this image to add dimension despite the two dimensional limits of the familiar form. Any outline can be created and lend itself to contrasting possibilities. A bicycle, for example, will stand out from the layers of applied color and contrasting form. Any two dimensional object lends itself to possibilities for the student to explore. The skillful teacher helps the student to explore familiar two-dimensional forms from a fresh new perspective.

- Andria M. Kaplan

**“Glint”**

**By Professor Michael Angelotti**



Paint-write: "Fine Fibers" was a response to a moment this spring when I opened my home office blinds and noticed morning light on a small wall painting. I threw down the first words that came to mind, then worked them into a poem now named "Fine fibers in sunlight glint."

Fine fibers  
in  
sunlight glint

We are  
in a net  
we weave  
and  
are woven  
into.

We know  
it  
when the light  
is right.

We nestle  
into  
multi-colored  
softness -  
turquoise blue  
and  
cadmium red  
in particular.

We resist  
the black  
because  
we  
love  
black  
the most -

so without  
color  
and  
the most compelling  
one

at the same time

rich  
deep  
absorbing  
revealing

to no distraction

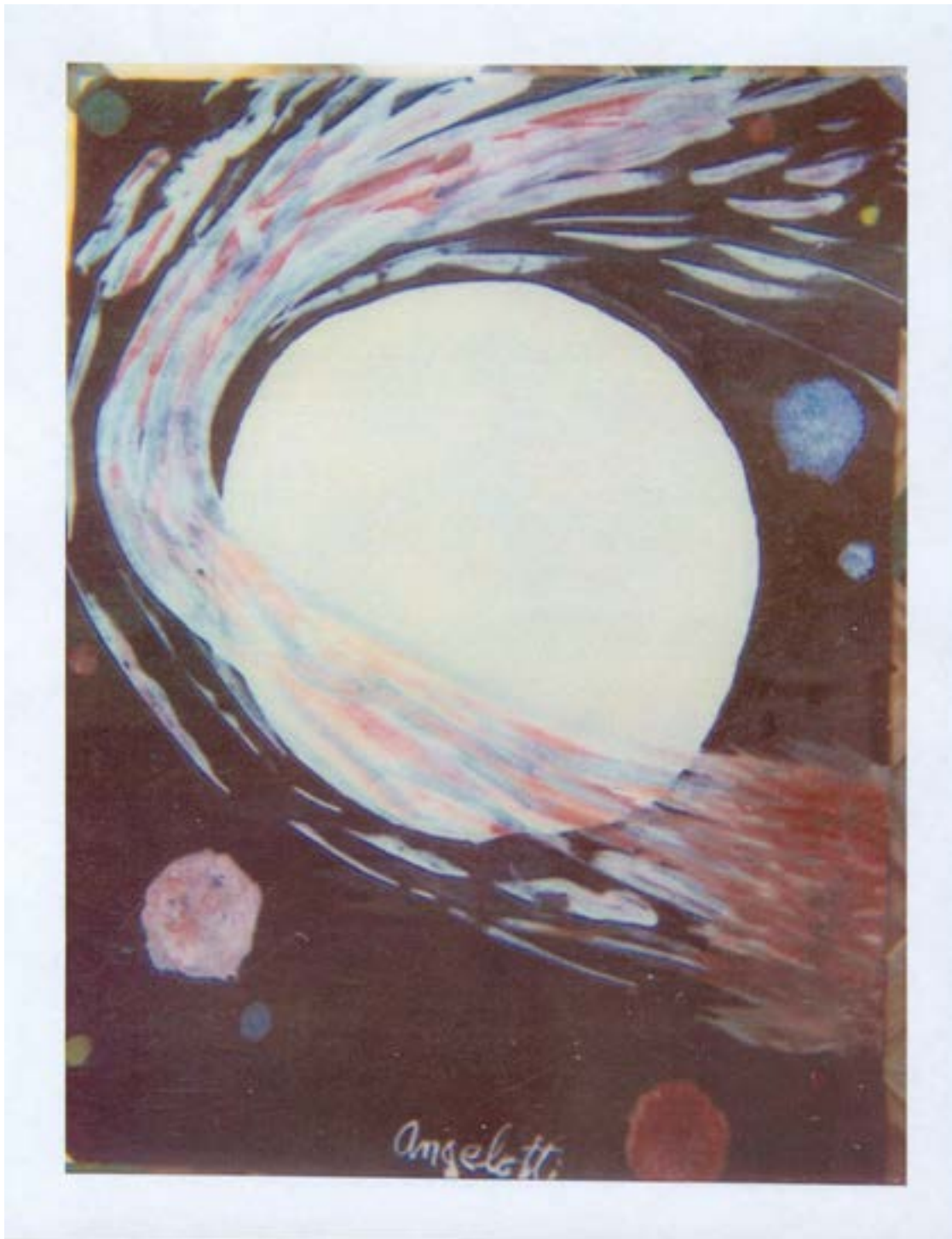
to come mind to mind  
with innermost self  
or  
to lose the pain of it.

Mike Angelotti  
Norman, OK  
3/16/14



**“Moon”**

**By Professor Michael Angelotti**



This poem captures the 2001 actual lived event in Taos, NM, when I was a student in a Michelle Cassou spontaneous painting class as well as a reflection on the experience, with poetic revisions as late as June, 2014.

**"Paint Nothing."**

Said the teacher in abstract.  
So I sketched an empty circle  
in one stroke with a heavy brush  
filling it rough with white paint.

And from across the room came,  
"And he said he couldn't paint –  
he made a perfect circle free hand!"  
Just luck. I thought.

Then I swirled in thicker gobbled moon  
shadowed crater things, swabbing deep  
space black all around outside to its  
infinite ends, daubing in asteroid things.

Not round. More like roundish. Imperfect.  
Rock chunks. In turquoise, shades of mauve  
and mint-green in odd sizes and textures.  
To make depth. I thought.

Still, it was an empty place. So I blasted  
a red orange and lavender comet screaming  
past the big white cratered moon right through  
the right page edge of millennia and millennia.

And the teacher said, "And all that nothing  
came from last night?"

"Yes, when we cut through the bone yard  
passing Kit Carson's grave, the moon white  
gray night clouds smoke shifting shapes  
in the cool dark wind. But I can't paint  
clouds yet. So, the comet thing."

"Yes, I see. And, by the way, Michael, that's  
not painting nothing."

Mike Angelotti,  
Norman, OK: 2005, 2014



