Creative Brain Training

Diego Irigoyen

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Beginning: Creative Brain Training
California Institute for Men (CIM): A Yard
Winter 2017
Teaching Artist: Diego Irigoyen

Essential Question:
❖ How can we use our hands to improve creative thinking, relax, and develop patience?

Material List
❖ Composition Books (1 per student)
❖ Blank Drawing Paper size A5 and A4
❖ 12 Blue Pens
❖ 22 Drawing Pencils
❖ 14 Color Pencils
❖ 14 Color Markers
❖ 12 Color Gel Pens
❖ 5 Metallic Color Gel Pens
❖ 4 Erasers
❖ 1 White Board
❖ 2 Dry Erase Markers

Student Learning Outcomes
❖ Students will develop a foundation for ambidexterity.
❖ Students will participate in a variety of self-reflection techniques.
❖ Students will learn the Palmer Method of Cursive Handwriting

THIS COURSE REQUIRES PERSISTENCE AND CONSISTENT DAILY PRACTICE TO BE OPTIMALLY EFFECTIVE.

THE DIFFICULTY OF THIS COURSE REQUIRES ALL TO BE RESPECTFUL AND SUPPORTIVE TOWARDS THE PROGRESS OF EACH OTHER.
Creative Brain Training

The Origin
Creative Brain Training (CBT) is founded on the knowledge modern neuroscience: neuroplasticity allows for the brain/body to rectify its own chemistry through itself.

The Science: Brain Dichotomy
The brain is separated into two very different hemispheres, each perceiving the world in their own way and specialized in different tasks. The goal of this program is to balance the neural output of the hemispheres so that individuals may attain a balance in perspective.

Homunculus Theory
The brain contains two motor strips, one on each hemisphere of the brain, and each controls the opposite side of the body (e.g. left brain controls right side of the body). Twenty-five percent of the motor strip is solely dedicated to the functioning of our hands, making the hands the most connected parts of our body to the brain. Therefore, the development of fine and gross motor control through the hands has the most dramatic effect on our brains. The relationship between the brain and body dexterity is known as the Homunculus Theory.

CBT Tenets:

Conscious Breathing
The breath often takes place without ever being noticed. It is an autonomous function of the body, however, when individuals are engaged in extremely challenging tasks, such as the ambidextrous penmanship, or are undergoing a stressful situation they tend to hold their breath. The various techniques for breathing offered in this program can be extremely effective for combating moments of stress and creating clarity.

Ambidextrous Development
The development of fine motor coordination is essential to brain growth. In this section, we focus on fine motor coordination through cursive penmanship executed with both hands. With the right hand (typically dominant) we write forward cursive as you traditionally would, and with the left hand we write backwards, or in mirror image, as Leonardo da Vinci once did. Writing in cursive creates an incredible amount of neural activity within brain, more than any other form of scripting or typing; printing is an inadequate substitute when it comes to brain stimulation.

Art Making
Up till this process you’re taught many formalities, proper breathing and penmanship, but with making art we tear down any borders and allow for the creativity to reign. Stimulation in specifically the right brain allows for greater creativity and critical thinking. The art processes taught in this class are simple and follow the themes of repetition, and ambidexterity. There are no “wrong ways” in making art and thus you should never feel intimidated by the process, or compare your work to your peers. We will focus of incorporating penmanship, and simple patterns into small and larger scale work.
Week 1
Introduction to Mirror Image Process: 20 min.
*Reference* Name Tag Assignment: 60 min.
Demonstrate lowercase cursive letter L and C in forward and mirror image writing on white board: 10 – 15 minutes.
*Reference* “Cursive Letter Break Down” & “Foundational Structure Handout” FS #1 & #2
Give Beginner Training Handout
**Homework Focus:** lowercase cursive letters L, C.

Week 2
Conscious Breathing Intro Process (discuss belly breathing): 20 min.
> **What does it mean to be creative?**: 20 min. to answer in cursive handwriting
> Have students reread their answer silently and circle or mark any mistakes found. Discuss noted errors, then have each student read their answer out loud. Discuss the importance of reading their own writing for reflections sake, and for improving letter recognition.: 10 – 15 min.
*Reference* “Cursive Letter Break Down” Entry strokes (*FS #2, #4, & #10 for homework) and practice each one both in forward and mirror cursive alternating hands practice each one about 4 lines with each hand: 30 min.
Remainder of time finish Name Tags/ practice cursive and mirror writing.
**Homework Focus:** lowercase letters B (FS #2 & #10), V, W (FS #4 & #10).

Week 3
Conscious Breathing Intro Process: 20 min.
*Reference* “Cursive Letter Build Up” Indicate the similarities between letters.
Introduce new focus letters and the applied Foundational Structures #1, #2, #4, #5, and #6. Review focus letters in forward and mirrored cursive: 20 min.
> **What does it mean to relax, and how do you achieve that?** – answer in cursive, reread answer and note any formal cursive mistakes, read answers out loud. – 30 min.
Remainder of class practice ambidextrous coloring *Ambidextrous coloring handout*
**Homework Focus:** lowercase letters H, Y, G, Q

Week 4
Conscious Breathing Intro Process (introduce alternate nostril breathing): 20 min.
*Reference* Cursive Letter Build Up: week 4 Foundational Structures: #1, #3, #5, and #7. Review in both mirror and forward cursive.: 20 – 30 min.
> **What does it mean to be patient?** Answer in cursive, silently review answer and not mistakes on page, discuss mistakes as a group, have each participant read their answer out loud.: 20 – 30 min.
Remainder of class continue working on the ambidextrous coloring.
**Homework Focus:** lowercase letters: A, E, I, O, U
Week 5
Conscious Breathing Intro Process: 20 min.
*The Boustrophedon Era Handout* and its ambidextrous insight: 10 min.
*Applying the Boustrophedon Method to ambidextrous writing with this week's Cursive Letter Build Up*: 20 min.
Apply Boustrophendon Method to *Ambidextrous Pattern Making*: 20 min.
Remainder of class begin Ambidextrous Zentangle
**Homework Focus**: lowercase D, J, P, R, S, T

Week 6
Review this week's *Cursive Letter Build up*: 10 min.
Review Boustrophedon Method and use in this week's Build Up: 20 min.
Remainder of class complete Ambidextrous Zentangle.
**Homework Focus**: lower case F, K, M, N, X, Z

Week 7
Conscious Breathing Process (choose between seated or standing): 20 min.
> **How can we use our hands to improve creative thinking, relax, and develop patience?** Answer in cursive, participants silently reread answer and note any mistakes, discuss mistakes as group, then have participants each read answer out loud: 30 min.
> Create affirmations through the answers.
*Reference Affirmation Handout*: 30 min.
Pattern making through cursive letters *Reference Pattern Making with Cursive Letters*: Remainder of class
**Homework Focus**: Daily Journaling/ Affirmations.

Week 8
Final Project: *Word Collage Handout*: Remainder of Class
**Homework Focus**: Daily Journaling/ Affirmations.

Week 9
Conscious Breathing Process: 20 min.
Continue Working on Word Collage: Remainder of Class
**Homework Focus**: Daily Journaling/ Affirmations.

Week 10
Conscious Breathing Process: 20 min.
Continue and complete Working on Word Collage: 60 min.
> **Reflect on your progress through ambidexterity, what exercises did you enjoy most, why, & will you continue to maintain a daily practice?**: 20 min.
Write in cursive and Turn in Reflection
Share word collages with eachother.
**Homework Focus**: Daily Journaling/ Affirmations.

THIS SYLLABUS IS SUBJECT TO CHANGE.
Conscious Breathing Handout

Introductory Process & open eye process
Allow for participants to choose between either closing their eyes, or keeping them open. If they choose to keep their eyes open, have them focus on a single point on the floor and to go through the following process keeping their eyes trained on the spot they choose.

Posture:
Seated with both feet flat on the floor.
Spine erect and shoulders rolled back. An easy way to roll your shoulders back is to extend your arms out to the side palms facing downwards, then slowly turn the palms to face the sky and naturally your shoulders should roll back.
Pull your head up towards the sky, and ensure your ears are over shoulders, i.e. you do not want your head to be leaning forward.

Guided Practice:
“Begin with eyes open and fists closed. Take a deep inhale in through the nose and out through the mouth, releasing one finger on each fist to count that breath. Repeat this process 5 times till the whole hand is open. On the last couple of breathes, if you’re comfortable begin to soften the gaze and close your eyes.
“Allow for the breath to resume at a natural pace.
“Now we will begin regulating the breath. Silently counting to yourself inhale for a count of 4 seconds, hold the breath in for a count of 4 seconds, exhale for a count of 4 seconds, and hold the empty lungs for a count of 4 seconds.
“You can count as quickly or as slowly as is comfortable. We will do this for about a minute or so.
*in about a minute continue with:
“It is perfectly natural if the mind begins to wander away from the exercise. Simply bring it back to the breath, back to counting, and resume controlling the breath.
*give them about another minute
“On your next exhale allow the breath to resume at a natural pace, flowing in and out through the nose.
“Now we are going to spend a couple of minutes simply noticing all the sensations that revolve around the breath... Notice that the body will want to naturally breath on its own... Notice the rise and fall in chest as we inhale and exhale... The expansion of our belly with each breath in, and the collapse of the belly with each breath out... Maybe you can visualize the breath flowing in through the nose and filling the lungs like a balloon... Perhaps you can even hear the breath stream in through the nose and down the esophagus. *... = periodic moments of silence for them to focus on the breath*
“So often the breath is taken for granted. Silently to yourself, take a moment to acknowledge and thank the breath for giving us life. *Give about a minute of silence*
“Once you have expressed your gratitude for the breath, begin counting your exhales up to 10.
*wait about 7-8 breaths
“...and once you reach 10, go ahead and continue counting exhales backwards from 10 down to 1
*again wait about 8 breaths
“Once you reach one allow for the breath to resume at a natural pace... and gradually we’ll begin to
bring life back into the body by lifting up the toes, and noticing all the different muscles that activate when we lift the toes. Then we’ll bring some life back into the hands by wiggling one finger at a time. Once the whole hand is moving you can roll the shoulders back a couple times, and notice if we’ve lost any of our posture.

“and finally in your own time, you can begin to slowly, slowly open up the eyes.

“You can now stretch by moving in unison with breath, take a big inhale as you simultaneously reach your arms up to sky and up stand up.”

**Belly Breathing**

If you notice the way a baby or young child breathes, they tend to pooch out their belly with the inhale. This is the natural way to breath. With every inhale, we are supposed to expand the belly and with each exhale we can draw the belly in. Somewhere along the way the notion of “sucking it in” becomes ingrained in our subconscious we likely fall into an unnatural breathing pattern.

In our abdomen, we have what is known as the vagus nerve, the job of the vagus nerve is to regulate gut but more importantly it helps calm anxiety. When we fail to breath properly (by sucking it in) we confuse the vagus nerve and create a chemistry that is more likely to become anxious. By breathing into the belly and allowing for it to expand we can again align our breath with its natural order and the vagus nerve so that it can properly care for our guts health, as well as calm anxiety in high stress situations.

**Alternate Nostril Breathing**

Alternate nostril breathing is a simple process that aids in cleaning the respiratory system and creates focus in the mind. This can be done at the very beginning of your practice with eyes open or closed.

Start by using the thumb to cover one nostril and inhale through the open nostril. Then releasing the thumb, cover the opposite nostril using the ring finger, and exhale out of the previously covered nostril. Then without changing nostrils, inhale through the nostril that just exhaled, then switch nostrils and exhale out the first nostril and begin the process again. Repeat this process 3 times, then continue with the Guided Practice.

**Standing Posture**

The standing posture is alternative to the seated posture, and can be used to generate more energy from the practice. Balance and weight distribution is very important in this posture. With your feet shoulders width apart, you want to ensure that your body weight is being evenly distributed through the feet. Find a balance between leaning forward on toes and back on your heels.

Once you’ve found balance assume an erect posture with the shoulders rolled back directly above your hips. Extend your arms out and slowly turn the palms up towards the sky to naturally roll the shoulders back. Pull you neck and head to be nice and tall so that your ears are above your shoulders, do not lean your head forward. Your arms can rest at your side.

**Attaching a Mantra to the Breath**

A mantra is something that your repeat to further focus the mind. In this exercise, you will create your own mantra to attach to the breath. For example, “inhale confidence, exhale respect.” Choose two things one you would like to bring your own life, and another that you would like to bring into the world, and attach them to the inhale and exhale. Silently repeat this mantra to yourself in unison with the breath. This exercise is applied during the guided practice, but can be used at any place or time.
Palmer Method Letter Samples

Tuesday, March 28, 2017   6:43 AM

Aa Bb Cc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz
Cursive Letter Break Down

Entry stroke #1
Entry stroke #2
Entry stroke #3

Entry stroke #1 applied in lowercase "a"
Entry stroke #2 applied in lowercase "i"
Entry stroke #3 applied in lower case "w"

Foundational Structures (FS) in cursive writing

FS #1
FS #3
FS #5
FS #7
FS #9
FS #2
FS #4
FS #6
FS #8
FS #10
All of the following exercises should be practiced thoroughly with both the right and left hand in mirror image. One full page is standard. If a particular form is especially challenging, a second page should be completed and more if needed.

**FS #1:** Create the imagery of a wave. Travel up your entry stroke and then back down. Connect cluster of between 3 to 5.

**FS #2:** Here we have series of loops from the second foundational structure. Practice in cluster of 3 to 5.

**FS #3:** Emphasis on the swooshing stroke up then down. Notice the connecting stroke here is very similar to what you have done in the previous FS.
FS #4: You creating here the foundation of the letter "x" but this movement is used in the letter "m, n, h, v, y, w," and "z."

FS #5: Notice that this foundational structure connects via the top line. This is an important type of connection to remember for the future.

FS #6: This foundational structure is done below the line, it is used in letters such as the "g."

FS #7: Very similar to FS #2 but it the emphasis is on the down stroke exit.
FS #8: A foundational structure that is also below the line.

FS #9: This foundational structure loops over the top. This is a particular special FS.

FS #10: This another special FS that is only used in a particular set of letters.
Cursive Letter Build Up

Monday, March 27, 2017 8:05 AM

LlCc
BlVVWw
HhYySgQq
AaCcPpOoUu
DdGjPpRrSsTt
FfKkMmNnXxZz

Creative Brain Training
Mirror Image Process

Mirror Image writing was famously practiced by Leonardo da Vinci, he would write in mirror image with his left hand and would write forward with his right hand. He would write in mirror image to keep his more intimate thoughts personal.

The process above should help you and deciphering how to properly flow through letters in mirror image. Fill in the missing section and demonstrate your understanding for the mirror image process.

When mirroring letter the lines that travel up or down will remain the same, however, lines that travel left to right will travel the opposite direction when mirrored. Use the center line as your reference point for arrow direction. If you up and away from the reference line to begin the lowercase letter "a" in cursive then on the mirrored side you will also move up and away from the center reference line.

Once you've filled in the missing section above proceed to work on your name in both print and cursive script.

Visualization Technique

Move your hands in the air as an orchestras conductor would, and draw out the letter with both hand simultaneously. Notice, as you move your hands through the letter and imagine the letters flow, by moving both hands in unison you simultaneously write the forward and mirror image version of the letter.

You want to be able to see the directional flow of the letter in your minds eye, this will help create the most beautiful and legible writing. If there any letters that give you trouble along the way, reference this technique, moves the hands simultaneously and visualize the directional flow of the letter. This is a crucial component to effective cursive handwriting.
These basic loops are a great place to begin for cursive. This is a foundational structure for cursive.

Mirror image cursive is performed from left to right across the page.

This foundational structure is used in many letters. You move up your entry stroke and down that same line to create a wave-like effect.

Mirror that wave imagery with the left hand, remember to visualize the strokes and end results before executing.
Name Tag Project

Student Learning Outcomes:
- Participants will learn to visualize the flow of letters
- Participants will apply the Mirror Image Technique

Materials:
- Color Pencils
- Gel Pens
- Markers

Step by Step Procedure:
1. Depending on the length of your name you will either fold in half vertically, or fold the page into thirds as you would a letter.
2. On one side of the Name plate you will write your name forward, and on the opposite side you write your name backwards.
   a. Review the Mirror Image Process if necessary
3. Demonstrate writing your name in a block letter format using two pencils. Reference the image of “JORGE” name plate.
   a. Hold pencils in your hand simultaneously and as you write lay down two parallel lines creating the block letter style below.
4. Participants have the freedom to choose any style of lettering
5. Fill in the negative space around the name with decorative patterns as can be see in the examples.
Cursive script done drawing the letters with two pencils in one hand.

A stylized font of the name Diego in mirror image.
Ambidextrous Coloring

Student Learning Outcomes:

- Students will color with their non-dominant hand.
- Students will learn about the Color Wheel, Color Theory and related terms.

Materials:

- Color Pencils
- Markers
- Gel Pens

Step by Step Procedure:

**Day 1:**

1. A brief lecture on the color wheel and color theory shall be provided.(see handout) – 20 minutes
   a. Primary Colors
   b. Secondary Colors
   c. Complimentary Colors
2. Students will choose 2 of 6 different illustrations to color, each dissected and mirrored for one fully symmetrical image.
3. Students will pay close attention to how their dominant hand completes the task of coloring in order to transfer the skill to their non-dominant hand.
   a. Close attention to:
      i. How you hold the crayon/marker
      ii. How you make strokes on a page
      iii. Wrist vs. Finger vs. Arm movements
4. Coloring Limitations:
   a. For each illustration the participant is to choose 3 colors, and also the complimentary color to each of three chosen, for a total of 6 colors.
   b. On one side of the symmetrical drawing will be one color, for example red, and on the mirrored side of the drawing the same area is to be colored using the complimentary color; for this example that would be green.
   c. Each medium must be used to complete each at least one illustration.
5. The remainder of the class session will go to the students coloring, alternating between hands.

**Day 2:**

1. Simultaneous Ambidextrous Coloring
   a. Allow the students a long duration to color. There are no limitations on the coloring assignment on Day 2.
   b. Describe a connection between this quiet time to color and the breathing exercise;
      i. to become an observer of yourself through the ambidextrous process of coloring, similar to observing and returning to your breath during the conscious breathing. Be certain to exemplify this as the teacher by sitting, well postured, coloring with the dominant hand first, keenly observing your grasp on the
crayon. Then switching the crayon into your non-dominate hand trying imitate the same grasp and movement in coloring. You may want to switch back forth quickly a few times to better apply the knowledge from your dominate hand.

c. As students practice the Ambidextrous Simultaneous Coloring walk around and observe each student in their fluidity and technique. Make suggestions where possible.

2. With 5 minutes left in class ask the students to leave their coloring pages face up on their desk and to walk around looking at each other’s.
Boustrophedon Era and Method

The Boustrophedon Era is a Greek period where they used to mirror writing. Back then they didn’t have modern paper, but were scribing in stone. To start they write from left to right as we are familiar, but once they reached the end of the line they would flip all of their alphabet and inscribe backwards into the stone.

So, they would read back and forth across the stone.

The Boustrophedon Method is where you write back and forth across the page alternating hands with every line. Every time you are writing with the right hand forward you should pay very close attention to the form and flow of your writing, and do your best to apply all of the finite details in a mirrored fashion.

The regular alternation of the hands creates conductivity between the brain hemispheres and you can essentially coach yourself to improved handwriting. Learn from the proficiency of the right hand and teach the left hand. This process quickens the improvement of both hands.
Ambidextrous Pattern Making

This technique is a great way to diversifying your fine motor coordination. Use the Boustrophedon Method to improve your ability drawing with both hands.

In this first exercise, you will fold your paper into 4 different quadrants, or draw out the lines with a ruler.

![Diagram of a grid divided into four quadrants]

**Materials:**
- Ruler
- Pen/Pencil
- Color Pencils
- Markers
- Paper size A5
- Yentangle template

**Student Learning Outcomes:**
- Participants will notice the collaboration between hands.
- Participants will create patterns through simple repetition.

On the top half of the design use a ruler to draw your lines, and on the bottom half allow for the lines to be more organic. You create the pattern on the left with the left hand and right side with the right hand.

When using the ruler pay special attention to the collaboration between hands. Often times the main struggle the left hand faces is that the right hand is not accustomed to playing assistant. By forcing the right hand to participate you will learn about the crucial teamwork that is required by all acts of coordination.

**Ambidextrous Yentangle**

The ambidextrous Yentangle is a progression of the pattern making exercise. You will divide the provided circle into 4 or 6 sections, you can use any kind of line to create these divisions within the circle: straight lines, curvy lines, dotted lines, any kind you can think of. Then you will choose 3 patterns. Predetermine these patterns on a separate sheet of paper, make small samples of each pattern and get approval before you begin your Yentangle.

The sample here is in black and white but you can choose to add as much color as you might like.

Similar to the Boustrophedon Method you should alternate often between hands so that you can learn and apply as much as possible.
Pattern Making with Cursive Letters

Materials:
- Pen
- Ruler (optional)

Student Learning Outcomes:
- Participants will explore mirror image writing.
- Participants will create patterns out of cursive letters.

Now that you've become familiar with cursive hand writing, we can begin to use foundational structures to create patterns. The simplified and whole forms of cursive letters can create very interesting patterns when repeated in mirror and forward penmanship.

Step by Step:
1. Write the letter lowercase "L" forward in a succession of 5.
2. Then flip your paper around and - beginning in the same place you began with the right hand, use the left hand to write 5 mirror image cursive lowercase "L". See image below.

From this point forward you can being to explore different letters and see the different patterns you can create. On this page here I'll demonstrate a few different ways you could continue to explore the letter "L".
Affirmation Handout

Affirmations are a great way to begin a daily journal practice. By predetermining what you are going to write about ahead of time you save yourself the challenge of creating content for your journal entry. Over time as you become more accustomed to writing daily by hand you can free for more of your practice but to get you started we are going to use affirmations.

You are going to build up an affirmation using your answer to the question: **How can we use our hands to improve creative thinking, relax, and develop patience?**

An example answer: I can improve my creative thinking by using my left hand more often. I can use my handwriting practice to relax at the end of my day. I can develop more patience by realizing that my left hand will take time to improve, and by staying consistent.

Your affirmation should include **what it is you want to achieve**, **why you want to attain**, and **how you plan on taking action daily to accomplish this**.

Using the example answer I can now move forward and create an affirmation. My example answer has three different statements each focused on three different goals: creative thinking, relaxation, and patience. So I can create three fully formed affirmations from that.

- **I will develop my creativity** because it is important that I keep my imagination alive, and I will accomplish this by making art, big or small, each and every day.
- **I will create a relaxed state of mind** so that I can be more aware of my surroundings and less reactive, and I will attain this by writing in cursive for the sake of writing, as much as a page or as little as sentence, but I will write something every day.
- **I will become a more patient person** because I want to be more understanding, I will attain this by staying committed to the challenging task of ambidextrous development for the rest of my life, and practicing daily.

So now I have three affirmations that I can write out daily.

Now that you have your affirmation statements it is important that you take action and do that one thing that you promised *yourself* to do daily. For example, looking at the affirmation above I will have to perform three daily tasks: make art (big or small), write in cursive for the sake of writing, and practice some sort of ambidextrous exercise.

The goal here is for the tasks apart of your affirmations to become second nature. By writing out your affirmations daily, and repeating them out loud, and writing them again with the left hand in mirror image you should hopefully memorize the statements. In the end you want these statement to be a part of your subconscious and in that way you will attract the opportunities to further your own personal development.

Over time you can begin to modify and alter your affirmations to include more goals. They should be constantly evolving as you learn about yourself, what you truly want, and what you need to do in order to achieve your goals.
Word Collage
The word collage assignment is the final project for the class. This project incorporates many of the different elements that have been leading up to through the other assignments.

Materials
- Pencil
- Assorted Color Gel Pen
- Color Pencils
- Markers
- Ruler (optional)

Student Learning Outcomes:
- Participants will demonstrate familiarity with cursive handwriting through art making
- Participants will develop patience through this tedious and process
- Participants will learn about process art with an emphasis on repetition

Step by Step:
1. Introduce Process Art:
   a. **Process art** is an artistic movement as well as a creative sentiment where the end product of art and craft, the objet d'art (work of art/ found object), is not the principal focus.
   b. Show work of Andrew Myers, Carl Krull, Alan Saret
2. Process for the word collage:
   a. Decide on 2 – 10 words to use that have value to you
   b. These words will be written twice in mirrored and forward cursive along a vertical access, just as you did in the first Pattern Making through Cursive Writing example.
   c. On a scratch sheet of paper you should test the words you want to use.
   d. Consider the composition (placement of words on the page), the scale of the words (how large or how small you will write them) and the personal meaning of each word chosen (how these words significant to you).
3. Once you’ve decided on the words, composition, scale, and there significance. You will write them on the page in the desired location, in both forward and mirrored cursive along a vertical axis, note examples.
4. Once all the words are on the page you begin applying your texture to the page by enclosing the words in shapes determined by the letters.
5. Continue creating coatings for your words moving from one word to the next thill you’ve filled a majority of your paper.
6. You can add textures, colors and patterns in the negative space between the mirrored words note examples.
7. The procedure here and exemplars follow a particular routine. You can choose to modify elements of this routine freely. Discuss ideas with your instructor and so small scale tests on a separate sheet of paper to finalize ideas.
Here are examples of completed word collages.

Top Right: the word used in this collage is “Create” it is written a total of six times, and texture surrounds the connected words.

Bottom Right: a close up of another word collage. Notice the scale difference between the word “ritual” on the small word on the left “run” consider scale in your work. Also notice the textures and patterns that have been added between the words.

Bottom Left: The word “Love” written twice, once in mirror and once in forward cursive, along a vertical axis.
Another Word Collage, here you can see the initial stages of work versus the completed work.
Process Artist

Top: Alan Saret, “Gang Drawings”
Bottom: Carl Krull, “Graphite #5”
Andrew Myers, “Screw Sculptures”