

SENSE

An illustration on a purple background showing several hands of different skin tones holding large, bold letters. One hand holds the letter 'S', another holds 'E', and a pair of hands holds 'N'. The word 'SENSE' is written in large, bold, black letters across the top. The word 'WAY' is written in large, bold, black letters across the bottom. The word 'your' is written in a white, cursive font, tilted diagonally across the center, overlapping the hands and the letters 'N' and 'S'.

your

WAY

*How Does It Feel?
A note for teachers*

TOWNER Eastbourne

HOW DOES IT FEEL?



A note for teachers

The activities in this publication were developed with students at St Catherine's College, Eastbourne. They are designed for students in years 10 and 11 to support pupils' personal, social and emotional health and wellbeing in a period of transition and academic pressure.

This publication aims to introduce creative activities which can be worked on by individual students at home, can be used in schools as lesson material, or used by teachers as a spring board to develop their own curriculum.

This project and publication was developed in 2021 as we came out of lockdown. We (teachers, artists, curators) learnt a lot over the past year about how to sustain learning, communication and making whilst working remotely. This publication aims to support students to experience and share the joy of investigating materials whether at home or in the classroom. It introduces fun, collaborative, imaginative ways to answer the simple question 'how does it feel?'.

Each activity in this publication is designed by artists as an element of their creative practice. Activities are process-focussed, with more emphasis on what an activity feels like than what it looks like. Students/Makers are encouraged to pay attention to

what they learn about materials and what they learn about themselves through the process of making. It is up to the maker/s to decide when they are 'finished'.

Through this approach we hope to foster a knowledge of the relationship between what we do and how we feel. So that over time students who regularly 'make' notice its effects on their health and wellbeing and can use creative acts to sustain and nourish their mental resilience.

As stated in *The link between pupil health and wellbeing and attainment*:

Emotions can support or impede pupils' learning, their academic engagement, work ethic, commitment, and ultimate school success.

A number of specific social and emotional competencies have positive effects on academic achievement:

▶ pupils who are confident about their learning and who have a 'growth mindset' (they believe their most basic abilities can be developed through dedication and hard work) persist when faced with challenges

▶ pupils who can set goals, manage stress and organise their school work achieve higher grades

▶ pupils who use problem-solving skills to overcome obstacles do better academically

The link between pupil health and wellbeing and attainment: A briefing for head teachers, governors and staff in education settings, 2014 Public Health England Quote from page 6

assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/370686/HT_briefing_layoutvFINALvii.pdf

PSHE Association

www.pshe-association.org.uk/curriculum-and-resources/resources/mental-health-and-emotional-wellbeing-lesson-plans

NOTES ON ACTIVITIES

Allow at least 40 minutes for each activity. They can be extended by adding new elements: materials or questions to think about. Each of these activities can be repeated, and sensory intelligence, including listening, touching, thinking through the feel of materials will be honed through doing so.

ACTIVITY	MATERIALS	HOW IT SUPPORTS ARTISTIC PRACTICE	HOW IT SUPPORTS WELLBEING
<i>Look Closely</i>	Camera, smartphone camera or iPad, macro lens, Layout app. Free layout apps can be downloaded on phones and iPads such as Adobe Sparkpost or Layout for Instagram	Responding to the 'feel' of an image and let your imagination guide your decision-making. Learning to notice and appreciate the detail in the world around us. Using photography to find the unexpected in the everyday.	Slowing down, taking time. Paying attention. Practicing patience. Understanding there's more than one way things can appear. Understanding you can change the way you see things.
<i>Think with the materials</i>	Sticks or other straight objects, chopsticks, rulers, pens and pencils of all sizes, tape	Learning about the weight and strength of materials. Working beyond the point you think a work is finished: make several versions. the scale of your making and thinking about it in relation to your body in a 3-dimensional space. Developing an understanding about the agency of materials: the limits of what you can get them to do, and what you can't.	Learning that you can build small elements together to make something strong and robust. Learning through mistakes: If it falls over, try something else. Learning there's more than one 'answer' to a problem. Practicing perseverance to keep trying and learning more.
<i>Explore all the space around you</i>	Paper, pens, pencils, electrical or masking tape, string, other objects and/or furniture in the space	Working in a large format. Taking artwork off the page. Moving from working in 2 dimensions, or tabletop to 3 dimensions, incorporating furniture/objects. Making visual connections between the lines you make and objects you are using.	You can practice taking risks with how you use materials to make connections, and what objects you make them between. These connections can change how you look at objects in the world around you. You can manifest your agency (temporarily) by changing how the space that you're in looks and feels. Pushing your confidence to visually occupy space.
<i>Surprise yourself by making art blindfolded</i>	Clay, plasticine or other modelling material, eye mask, access to sink and protective clothing if using clay	Practicing kinesthetic learning. Focusing attention on sense of touch. Experiencing what it's like to make visual art without vision. Developing communication through touch and speech without sight. Lots of students were really surprised by how different their sculptures looked to how they had imagined them through their fingers while they were blindfolded.	You can develop confidence through learning things in your body as well as in your brain. Making yourself vulnerable (if you feel silly in a mask) in front of someone else can develop trust. Learning how to accept things aren't always what you expect, and that's OK. Understanding the link between how something feels bodily and feels emotionally.
<i>Listen and respond</i>	Audio player, pens, pencils, crayons or chalk to make marks with on paper	Focusing on aural information and how it inspires thoughts and feelings. Experiencing the relationship between sound and emotions. Feeling through mark-making: texture, pressure, friction and density of material.	Disconnecting from conscious self-aware thought and decision-making. Strengthening connection between sound, emotion and movement. It's an immersive way of working which relies on being 'in the moment'.
<i>Find the new in the everyday</i>	Paper, scissors. small LED lights or torches (coloured if available) or lighting gels if available	You push beyond expectations of a very familiar material Paying attention to a material's strengths and weaknesses Seeing the potential for transformation and for beauty in the everyday. Being resourceful with available materials.	Challenging expectations of what you are capable of. Finding potential of humble materials. Finding, seeing and appreciating creativity everywhere.

