



Grant Application: Applicant Information

eGrant Application ID#:

Date Submitted:

Name:

Legal Contact for Applicant:

Contact Title:

Address:

Address, continued:

City:

State:

Zip:

Telephone:

Fax:

Email:

Website:

SSN or Federal Tax ID #:

Specific Entity Type:

Applicant Category:

Program:

Project Description:

Grant Request Amount:

Project Start Date:

Project End Date:

Project Discipline:

SMART Narrative: *Veazie: Clay in the Classroom*

1. The Veazie Community School (VCS) is an accredited Maine School serving 176 students in grades K-8. They have one, half-time instructor, Courtney Harvey, who teaches Wednesday—Friday of each week. Greg Ondo is a professional ceramic artist and sculptor who currently lives in Veazie. ***Clay in the Classroom will send Greg Ondo into the 5-8th grade VCS art classes as a visiting artist and co-teacher to introduce ceramic techniques and topics to enrich the three-dimensional art offerings; and Mr. Ondo will also serve as a technical mentor to Ms. Harvey to support her professional development in the areas of hand building, glazing, and the firing of kilns.***

Courtney Harvey has been teaching at VCS since 2000, and is dedicated to bringing a well-rounded arts education to her students. A part of this commitment involves the inclusion of three-dimensional work in her lessons. We live in a complex, three-dimensional world, but our students increasingly experience the classroom in physically limiting ways—think of the time spent in front of screens expected of children aged 5-16 compared with the more active lab models of classrooms past. Any experienced teacher will praise the effects of an engaging, *hands-on* experience; and a savvy art teacher knows the power of form and creation with all types of learners. Ms. Harvey has always included ceramic lessons in her K-8 classes, but felt she lacked the media expertise that would allow her to incorporate glazing and more advanced ceramic techniques, which would especially benefit the older children.

The project was motivated in part by the strong support that the community has for arts education within its' school. In recent, impassioned budget discussions, it was made clear that the arts in VCS are not considered a "luxury" for our students, but instead a vital part of their education. Ondo has greatly benefited from strong arts programs in his own education, and approached Harvey to offer his services as a visiting ceramics artist. Many certified K-12 instructors are graduated from programs with a majority focus in 2-dimensional studio practice; and certainly there are practical resource issues in the classroom that would steer a teacher more toward 2D projects: limited work and storage space, time, and materials budgets are daunting in planning 3D lessons in K-12 education. In discussing possible benefits, the pair developed a collaborative approach that would allow the students to benefit from in-class workshops with a professional ceramic artist; and would provide Ms. Harvey with professional development opportunities in the form of both a specialist team-teacher and a technical mentor through each step of the process (see 6.)

2. The positive results of *Clay in the Classroom* will be a huge benefit to the entire educational community in Veazie. The students will have an increased understanding of the cultural importance of sculptural objects in various roles, specific to each lesson's theme; will have a clear and relevant introduction to functional art as well as the other aesthetic roles of ceramic arts; and will benefit from increased fine motor skills in concert with conceptual structures in the concentrated process of designing, where form=content. The opportunity to practice an ancient skill that still thrives as an innovative, contemporary art is vital; and to have the ability to bring their own forms,

colors, and ideas to life while doing so, will be significant to the VSC student body. Ms. Harvey will have gained insight into more in-depth ceramic techniques, which will improve both her technical teaching and ability to create lessons that utilize the full potential of concept/craft through clay at all grade levels of instruction.

The success of the program in achieving its goals is evaluated through both the physical outcome of the students' sculptural objects, as well as the improved level of fluency the host teacher has in using the material in comprehensive art learning. The student projects will be assessed with Ms. Harvey's grading rubrics, developed with grade-appropriate learning goals and objectives for each assignment. They are keyed to the Maine Learning Results. Greg and Courtney will work together to make sure the rubrics fully address the role of the visiting artist within each project. Ms. Harvey's professional development can be easily assessed in upcoming terms through her increased comfort with classroom approaches to clay, and familiarity with the kiln and firing processes.

3. This project addresses the following Maine State Learning Results for Visual and Performing Arts: (A) Disciplinary Literacy, (B) Creation, Form, and Expression, (C) Creative Problem Solving, (D) Aesthetics and Criticism, and (E) Visual and Performing Arts Connections, with special attention to (E1) The Arts and History and World Cultures and (E4) Impact of the Arts on Lifestyle and Career.

4. Courtney Harvey and Greg Ondo have 25 years of combined teaching experience between them. Ondo received his MFA in 3D: Concentration in Ceramics from The University of New Mexico. He currently teaches sculpture and is the full-time sculpture technician at The University of Maine. He's taught at the college level for about 12 years. His work with youth include a two-day workshop for 5th and 6th grade special education students at the Daniel J. Hernandez Intermediate School in Los Lunas, NM; youth classes in wheel throwing and hand building sculpture at Art and Clay, a studio in Santa Fe, NM; and teaching children's classes in lampworking glass at Tesuque Glass Works, Tesuque, NM.

An instructor of Art since 1999, Courtney Harvey received her Masters of Art Education from The University of Maine, where she serves on adjunct faculty as a Student Teaching Supervisor. She's worked at Veazie Community School since 2000, where her curriculum serves as a model of relevance and a source of inspiration for all of the K-8 students. Courtney also teaches art and assists with theater productions at Between Friends Art Center in Brewer, Maine, and is an author. Her young adult novel, "Open Window: Truth From the Shadows," is available through Amazon.

Ondo and Harvey are energetic teachers who have both the practical and intuitive skill sets crucial to the success of this project. Both have years of classroom experience to judge the pacing and catch the teachable moments with students in the classroom; and both have great organizational and time management skills to contend with the technical aspects between them.

5. The project was planned by reviewing Harvey's current curriculum, and looking for natural relationships between her project goals/objectives and the skills/experience Ondo was bringing to the project; and revising the scope, and sometimes focus, of the lessons with the larger project goals in mind. For example, Ondo had the opportunity to study Mata Ortiz pottery with master Juan Quezada in Mexico; and he will bring examples and techniques of hand building, polishing, and glazing to Courtney's 5th Grade Coil Pottery lesson. A basic project schedule is provided below. The project can be completed with a total of 3-4 tech/planning sessions June-Sept., 8-12 classroom visits, and 4-5 firing workshops/sessions. Please note that Harvey's kiln firings will continue after the grant cycle, as will the enriched course content—these will be the outcomes of a successful project.

June--August 2012--G. Ondo and C. Harvey work to finalize purchase of project materials, and set up room to accommodate upcoming clay projects. Review projects, assessment rubrics.

September --Collaborators workshop: Ondo introduces hand building, polishing, glazing techniques and Mata Ortiz information to Harvey. Glaze testing.

October--Ondo and Harvey begin team-teaching instruction on hand building and polishing techniques with grades 5th-8th.

November--Finish instruction, ceramics dry for first firing: bisque. Firing workshop, Ondo assist Harvey with bisque firing of ceramics over Thanksgiving break. Last week may begin glaze demonstrations in class.

December--Ondo and Harvey team-teach glazing with grades 5th-8th. Drying time, then fire 2nd glaze firing over winter recess. Firing workshop, Ondo assist Harvey with glaze firings.

January--Harvey introduces hand building and glazing to grades K, 2 and 4.

February --Harvey introduces hand building and glazing to grades 1 and 3. Drying time, bisque firing over February break: Ondo offers technical assistance.

March--Harvey introduces glazing to K-4.

April--Glaze firing K-4 projects over April recess, Ondo tech assistance.

May—June--The last two months of school allow time for any recaps on technical processes, and it would be possible to do one or more weekend firings if there were a need. Reflection, Tech logs.

6. Both teachers will develop professionally from this project. Harvey will have the opportunity to be in the classroom with Ondo, who has more experience teaching *clay and ceramics* processes to children. This will provide valuable information about topics such as designing the physical space to best accommodate clay processes, and material- and technique- specific pointers. Some of this will happen in their preliminary planning and workshop sessions, and some will likely happen in the classroom workshop sessions. Both will have the opportunity, as a team, to better individualize the teaching to students within the groups.

Harvey will also acquire more technical proficiency with hand building, general clay processes, and kiln firings from Ondo's technical assistance. They will develop technical logs, keeping the information in binders that Harvey can easily reference in the future. This will allow her to continue using clay in a more integrated fashion in the future K-8 curriculum.

7. Art classrooms are often the haven for "atypical" learners, in this instance used as a general term for the many students who do not excel in the traditional lecture-classroom setting. Often this underserved population includes students with a range of issues, from those whose socio-economic situations put them at risk as learners, to those with diagnosable medical and psychological disorders and disabilities. VCS is currently screening students of another underserved population, the Chapter 104 designation of Gifted and Talented 1% of students. It's important to note here that **in art education, hand building projects with clay are widely considered to be one of the most inclusive and useful ways to teach all learners ways of being and skills such as craft development, envisioning/picturing what can't be directly observed, persistence/focus, expression, observation, experimenting/exploring, and reflecting.** This project can only improve the entire art program's inclusion of all students' needs.

8. The student artwork at VCS is always on display in the hallways of the school, which means the Veazie community is the authentic (and enthusiastic) audience for the students' work on a daily basis as well as at larger school events. The school hosts a variety of regular community activities, including garden club meetings, sports tournaments, and adult exercise classes. We will publish project information through the Veazie town newsletter, which goes out 6 times a year. Ms. Harvey also regularly participates in local/regional student exhibitions, such as 2011's Art in the Heart exhibition in the Bangor Mall. Images of the project work will be posted on the school's website, and we will solicit the local WABI-TV5 station for publicity, where Courtney's husband, Wayne Harvey, is Anchor/reporter.