

Cups For a Cause:
An Exploration of Empathy and Social Justice
In Art Education

by

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MASTERS OF ART EDUCATION

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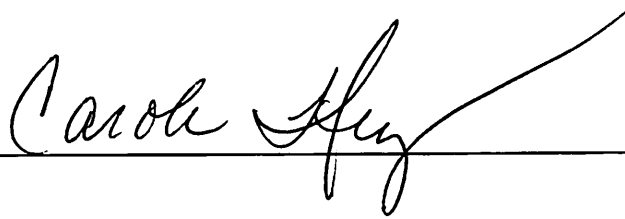
2014

Cups For a Cause:
A Practice In Empathy and Social Justice
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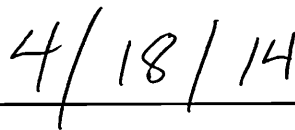
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CHAPTER ONE

Rhythm with the Waves

Water is a part of all our lives; I have always had a strong connection to nature, but especially to water. At the young age of two, I began swimming in the ocean with my family. All water, especially the ocean, has always had a soothing effect on me. Whenever I am near it I feel more connected to nature and all things it encompasses. It seems somewhat strange that once in I was in middle school and high school, instead of spending my summer vacations at the beach or the lake, I chose to go to Colorado, a state constantly suffering from severe droughts. While out there, I would go on long camping trips; these trips forced me to learn when I could drink water, for fear that I may run out before I crossed paths with the next river. It was on these camping trips that I began to learn more about the importance of conserving water. It was through my experiences in Colorado that the struggle with access to water became a little more real to me.

According to water.org (2014), an American non-profit and one of the world's largest water non-profit organizations, approximately 783 million people are without access to clean drinking water. In 1991, a child died every 15 seconds from water related disease; today a child dies every 21 seconds, not much of an improvement. What is so awful about the situation is the fact that many of these people, who do not have clean water, actually have a cell phone (water.org, 2014). Somehow, corporations have made an effort to install cell phone towers, but not wells for water. Plumbing and access to clean water, a basic human need, was and has continued to be a right of the wealthy and now a commodity to be made privatized by corporations (Carpenter and Muñoz, 2010). Global issues, such as the water crisis, have always been extremely important to me and influence the decisions I make daily, from the food I eat to

the clothes I buy. It is with this applied project that I tried to make a positive impact on the water crisis.

Back to School to be Inspired

I have spent the past few years teaching in various states but always teaching some form of art. However, I felt as though I neither had nor found my understanding and my purpose for teaching art. I had the knowledge of how to build curriculums, work with materials, run a classroom, but I felt I wasn't achieving anything, except for having students create pretty objects to take home. This is not to say those years teaching were complete failures. Many of the works created by the students seemed to give them more confidence, furthermore many "problem" students behaved extremely well in my class and their work far exceeded "non-problem" students. However, I felt as though I would burn out quickly if I did not find the core reasons for why I teach. In studies during my undergraduate degree, we discussed ideas such as DBAE, Art for Life, VCAE, etc. All those contribute to running successful art rooms, but none of those ideas felt completely authentic to who I am. I was talking to my aunt, a teacher of over 25 years, one day before I began graduate school. I was expressing my concerns, that I wouldn't perform well; I was afraid that I wouldn't find the true reason I teach. She told me that I needed to stop separating myself from my classroom, and the tools and ideas I would learn through graduate school would help.

In meeting some of my colleagues the first semester, I heard them talk about social justice art education, empathy, and books they had read about these movements. Graduate school was time to read a lot, and I figured it would be important for me to start as soon as possible. I began reading *Art and Social Justice Education* (Quinn, Ploof & Hochtritt, 2012), which is somewhat strange because I ended up skipping over the work of Dr. Carpenter, who would later

inspire me, and read a dictation of a conversation between Carol Culp and Rubén Gaztambide-Ferández (2012). I was initially drawn to their essay because it discussed working in an urban middle school art classroom, which was my first school based teaching experience. Culp had many of the same types of experiences and feelings that I had while working I was working at Morningside Middle School. She too believed she was missing something, had trouble engaging her students, etc. Hearing that from another teacher comforted me, but her realization through this experience is what inspired the basis of my applied project. She discussed the idea of being an *object* versus *subject* teacher and her journey to discover this. Object is simply producing, teaching a technique and the work is the outcome. In order to teach her true self, she needed to make her room *subject* based. Culp and Gaztambide-Ferández (2012) state: “As teachers, we do what we do because we are moved by our views of what is worth knowing and experiencing, but we rarely expose what these are or where they come from” (p 132). It is difficult to create this type of learning environment within the confines of standards. Additionally students tend to have their own preconceptions about art and life. However, I learned that as teachers, we have the ability and the obligation to try and expose our students to art that challenges those preconceptions. The students may leave your classroom with a stack of beautiful work, but they may also confront ideas that have not yet been exposed to them.

Outline of the Project

Taking the words of my aunt into consideration, I chose to create a project that would connect myself from my teaching self. From my previous teaching experiences, I knew that I wanted to work with elementary students. In many elementary schools, I have noticed that in many classes, especially in science, there is a lot of information in the curriculum about recycling, ways to reduce water use, and many other human habits that can have positive effects

on the planet. My idea of creating art that would raise money for the water crisis would be an extension of ideas learned previously in their school classrooms. I was able to find an afterschool program that worked directly with students from a local elementary school. The first day was set for October 2, 2013 and we would work through December 6. We would meet for an hour and a half, three days a week to make mugs. One of the mugs would be taken home with the students as a reminder of the project they were a part of. The additional mugs would be sold at the local Farmers Market. All of the money raised would go to FilterPure Filters. This non-profit organization provides water filters for families in Haiti. Approximately seventy percent of the population does not have direct access to clean potable water. These ceramic filters eliminate this problem (filterpurefilters.org, 2014). Although there are many organizations that need help, I chose to work with Haiti for several reasons. My aunt, a teacher, has worked in south Florida for many years. After the devastation of the earthquake, Haitian students are now a majority instead of a minority. I believed the connection of people now immigrating to America and our close proximity to the island would make this project seem somewhat close to home. Additionally, I was greatly influenced by the work of Stephen Carpenter and this was an organization he spoke of in great length. This organization was able to create an easy, logical solution to a huge problem, a solution I believed would be easy for young students to understand. I hoped that through this project, I could better understand why I teach and how to use the ideas of aesthetic experience, imagination, and empathy to create a class in which students could use art as a way to learn about social injustices, a new way to understand them, and tools which they could use to change them.

CHAPTER 2

Coils in Good Conscience

Growing up I was lucky enough to have parents who encouraged my siblings and I to travel and explore. A number these travels took me to places that were very far from the life I knew and experienced, and much of what I saw was difficult and challenged what I knew to be a “normal” life. My parents, however, grew up in a different socio-economic status than ours, and wanted us to see both the beauty and challenges that the world offers us all. Being young, I remember always telling my mom how sorry I felt for anyone who was suffering from challenges. She would often reply, “They don’t need our sympathy, they need us to have empathy.” This statement would come to baffle me for years, but also create a strong foundation for my beliefs as an adult.

Upon graduating with my bachelor’s degree, I began a two-year journey in teaching, one year spent teaching in a middle school and one year teaching in an elementary school. Both years had many challenges, but also provided me with many learning experiences. However, I still felt as though I was missing the learning opportunities for my students. Throughout the history of art education, there have been many purposes to why visuals arts are a part of the standard curriculum. Efland (1990) summarizes it nicely; in the 19th century, the trend was to support vocational design and moral education. In the 20th century, there was a shift to more diverse reasons such as Dewey’s *Art as Experience* (1934) and his ideas of aesthetic experiences; Lowenfeld championed art for therapeutic benefits; and others, like Wayland believed it was essential for progressive education (Efland, 1990). These and other countless theorists all believed that art is integral to a child’s education; however, there is still no cohesive thought as to why. I believed that coming back to graduate school would help me further explore thoughts that interested me and aid in expanding those ideas in relation to why I teach. Perhaps I didn’t

need to follow a certain theory, but would be able to create more “teachable” moments once I had found the theory that inspired me to help the learning of others.

From Sympathy to Empathy

The first day of graduate school was quickly approaching, and the nerves were steadily building. I hadn’t been in school in two and a half years. I have seen some of my friends emerge from various graduate programs looking like zombie versions of their former selves. I feared that I was in way over my head. In my first semester of graduate school, I took a special topics course with Dr. Costantino; we were to read a handful of books and write papers exploring ideas that perked our interests. I was afraid I wouldn’t be able to keep up with the reading and the idea of writing multiple five page papers stressed me to the point of having heart palpitations. Once I began writing, I realized that the anxiety was not needed and the reasons for reading and writing were to understand what I believe and why. It was through this course and the readings of Dewey (1934), Freire (1970) and Greene (1995) that I got closer to my understanding about theories that inspire my teaching. I began to realize a basis for my teaching environment would be one that fostered empathy which could help lead to social change.

The statement my mom made about sympathy and empathy always seemed to baffle me, and growing up I still thought, “They’re basically the same thing, right?” No, sympathy is feeling sorry for someone else’s grief, trouble, misfortune. I realized that this is what I tended to do. Many of my students I have worked with come from tough backgrounds, and it made me feel awful, but obviously my feelings did not help them in any way. I would do my best to bring in snacks and warm clothes for them, which helped them focus in school, but I wasn’t giving them the tools to help further their education, tools that could influence their future selves to make decisions to have a more constructive life. Empathy is defined in *Sparks of Genius* (Root-

Bernstein, 1999) as, “You must enter into the person you are describing, *into his very skin*, and see the world through his eyes and feel it through his senses” (p. 182). How am I supposed to do this as an art teacher? I was attracted to this idea, but it seemed like a daunting task.

Art as a Catalyst

As I have previously stated, one of the concerns when working in the field of art education is all the theories we have supporting it. At certain times, I feel pressure to say a certain thing or believe a certain theory in hopes of getting a job or fear of losing one. I needed to begin to understand myself through the process of school and my applied project. Why am I teaching? How does the process (subject) and not the product (object) become the goal? How do I place more emphasis on the experience? It was with these thoughts twirling in my head that I first dove into Dewey’s (1934) *Art as Experience*. Dewey became a jumping off point for my understanding of how and why art can be a catalyst. Dewey’s main argument is that art mattered due to its ability to provide heightened emotional experiences, or aesthetic experiences. Often times, there is confusion when it comes to the word aesthetics. Traditionally, aesthetics refers to the appreciation of beauty, nature, etc. Dewey discusses aesthetics as *an* experience. Dewey (1934) articulates further “An experience has a unity that gives it its name, *that* meal, that storm, that rupture of friendship. The existence of this unity is constituted by a single quality that pervades the entire experience in spite of the variation of its constituent parts” (p. 38). According to Dewey, the result of this “experience” can help be a catalyst to the ideas of wonder and the appreciation of learning. These experiences go beyond any given daily happenings and create a heightened sense of the world around you. For my applied project, I wanted to work with elementary school-aged children; and my ultimate goal is to work in an elementary school. So how do I, as an art teacher and through my applied project, create openings for *an* experience?

Stone Community Center¹ was a completely new teaching experience for me. I was used to working in a school setting. It is important for me as a teacher to introduce my students to artwork, via book, Internet, or museum, in order for them to have a context, as well as opening an opportunity for *an* experience. A concern I was having about my setting was lack of technology and their inexperience with clay. I was afraid that I wouldn't be able to introduce them to a learning situation that could lead to *an* experience. Wonder is an important aspect of *an* experience because it is through this curiosity that leads all of us to inquire about the world around us. Dewey (1934) states, "Art departs from what has been understood and ends in wonder" (p. 281). Once a learner is engaged in all that surrounds them and are genuinely interested in learning, they are able to find these *experiences*. What I realized is that although I did not have the best idea of what I would have to work with, I still had the opportunity to foster *an* experience.

Additionally, I had begun to realize that Dewey was not explicit in saying the ways in which a person can be a facilitator. Reflecting upon his quote above, *an* experience can happen anywhere; it doesn't have to be at a museum or with a blown up image on a board. I could print out images for the students to see. They were still able to experience the art. Perhaps it could be their engagement with the actual material that could be a catalyst for *an* experience. Dewey (1934) explains, "In this participation, the varied wonder and splendor of this world are made actual for him in the qualities he experiences" (p. 22). Maxine Greene (2001) further discusses this idea by explaining that aesthetics education in relation to art education enables anyone "to notice what there is to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful. When this happens, new connections are made" (p. 6).

¹ Name of Community Center has been changed.

Greene helped me ground my idea, I could not expect for any or all of the students to have *an* experience. I needed to keep my ideas balanced so that I could use aesthetics and engagement with art as a jumping off point of my overall goals. To me, these ideas of wonder and *an* experience are what I could utilize to create the type of learning environment that fosters empathy.

Engaging Imagination

During my first year as a teacher, I really struggled with having students use their imagination, discussing what their ideas were, in order for myself and their classmates to learn about the thoughts or ideas going on in their heads. I don't know if it was because it was my first year teaching or students' behavior in middle school; it just occasionally seemed that I was talking to a wall. Many students were afraid to make work for fear it wouldn't be "good". They didn't want to push boundaries with the materials given. It felt stagnant, like I was missing the starting point for engaging my students. I did not want this to happen when working at Stone Community Center or in my future teaching experiences. Greene (2001) points out that in order for there to be openings for an aesthetic experience, one must rely upon his or her ability to be present in that learning environment. In *Variations on a Blue Guitar* Greene (2001) discusses a teacher's responsibility for exciting students. Greene states:

...teachers will only be in a position to make such experiences available to your students if you take the time to cultivate your own informed awareness, if you allow your own minds to be activated, your feelings to be aroused, your imaginations to be released for the sake of bringing these works into being for yourselves. (p. 46)

I wasn't introducing my students to ideas that excited me, but ones from the traditional canon. In order for me to be a successful art teacher, I needed to expand the ideas I was teaching in order to create a stimulus for the whole classroom.

Creating a stimulating learning environment is an idea that relates directly to Freire (1970). A lot emphasis in schools is now placed upon the importance of testing and quantitative data and it seems as though many teachers are relying on the "banking model" (p. 71) of education. There is a lot of stress and anxiety for many teachers, principals, and anyone involved in public education; and this model ensures that all testable facts are taught. If you are unable to make your students pass a yearly test, the students may not be able graduate to the next grade. Additionally you are at risk of perhaps not having your contract renewed, and many times schools lose out on additional funds. The banking model relies on teachers telling their students information, instead of students having the ability to explore. It is through Freire's idea of "problem-posing" (p. 80) education that students are able to engage with information in a new way. Information is not fed to the students. In problem-posing education, the teacher and students are learning and discovering together, something that I as an art teacher wanted to learn to do better. Beginning my work at Stone Community Center, I made it a goal to refocus myself to create a classroom experience where imagination and the cultivation of empathy were vital.

Most of my teaching and work experiences have been working with students who are at-risk, and this experience at Stone Community Center was no different. I was curious if there would be opportunities to open imagination in an after school setting, when students are out of school mode, and their minds would be somewhat tired. Unfortunately, children from low socio-economic houses have less exposure to art, such as museum visits, and I was concerned that this could negatively affect engagement with imagination and creating. However, from reading

Lareuau (2011), I learned that children, who are raised of “*natural growth*” (p. 3), meaning those in working class or poor families, are more inclined to enthrall their imagination. The reasons being was that many students raised in natural growth are not giving the same sort of toys as children from middle/upper middle class families, children of “*concerted cultivation*”(p. 2). Children of natural growth tend to have more free time, less time in structured after-school activities, but fewer items to play with. Due to the lack of funds, children from natural growth families tend to have greater ability to invent games and find ways to create art-works out of anything. This research gave me confidence that the ideas of imagination and *an* experience would be something that I could find while working at Stone Community Center.

Exploring Imagination

Imagination, in my opinion, is vital for student learning; it can excite students and teach them about the adventure of learning. How does one use art as a tool to find empathy? I believe it is through our imaginative capacity. Well, what exactly is imagination? Sometimes in the art-world I feel as though words like imagination and creativity, for example, can get thrown around a lot. Imagination is the ability to use your mind to form a picture or sense of something that is new, not experienced or something you have never seen (Greene, 2001). Art is a wonderful tool for that. Art is a form of communication and expression that has been around from the Pre-Historic age. It has captured wars, rebirths of nations, movements in Civil Rights, and everything else that a culture has experienced. Greene (2001) says that art when presented to a learner becomes a new world. Any place and time becomes available through exploration when one was introduced to a new art-work and a medium. When a child views work from a different time and place than the present, they need to engage their imagination. When they are able to

awaken their imagination, they can literally use their mind to enter into the work and understand the world from a different perspective.

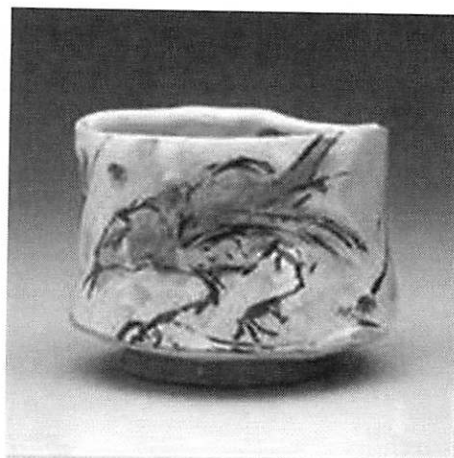


FIGURE 1: Maria Dondero *Double Bird Mug* and FIGURE 2: Ron Meyers

The images above are some examples of works shown to students at Stone to begin to become aware of their imagination, (see Appendix B). What amazed me was how the introduction of these images seemed so inspiring to them. Perhaps this was a result of their young age or an activity they chose to participate in, but there seemed to be a presence in the students when viewing the works above. I was excited about these images, which according to Greene (2001), is the first necessary step. The students were excited and present which helps them learn more. I chose to show works that had drawing and color on them for many reasons. One, that seems to be a trend with Athens potters, and I wanted to use local artists to show the students work that was being created in their hometown. Art isn't only available to those in big cities; work is literally being created down the street. Secondly, I loved these images because they showed the students how one can draw and use color on clay to portray an image or convey a meaning. The students were so interested that these works were made here. "You mean we

could do this?” asked Kenya². I explained that although these were thrown and not hand built, so our shapes may be a bit different, but yes, “Overall, you have the supplies to make a mug with different colors, textures, drawings, and meanings.” They could not wait to begin work with the clay. During this second, lesson there seemed to be little interest to create sketches, so we quickly began to hand build. It was through their working that I could see them open up their imagination. The idea for this first lesson was not to begin to make mugs, but to begin to experience and experiment with shapes that we could make. Students began building different animals, forms similar to those seen on FilterPure Filters website, mugs and small bowls. Greene (2001), says, “The engagement of the imagination is the only thing that makes an activity more than mechanical” (p. 118). In order to have students engage their imagination and continue to be able to do so, we needed to have lots of time for hands-on experience. It was through experiences like these in the first few classes that I felt as though I had created a base of wonder for the students. Our continued work with clay would then lead to *an* experience and perhaps build a bridge to empathy.

Time for Reflection

When would Dewey’s idea of *an* experience happen? Reflection can be the “thing” that makes viewing an artwork, or eating a meal, into *an* experience. There needs to be, as Dewey wrote, a push and a pull. We are able to be present, but still able to have this reflective capacity as well. It is the push and pull that helps students become invested in learning. Frequently, in school settings, I would present work, ask questions, open a discussion, and include a game to begin this reflective period. However, Stone Community Center provided a somewhat different situation. It was an afterschool setting, and the children were of many different ages. This would

² The names of the participants have been changed.

make it interesting because the students are in completely diverse developmentally stages as well as learning abilities; their actual vocabulary is vastly different. I didn't want to lead them through a traditional discussion because of the above differences as well as the fact that they had been in school all day. I introduced the images and allowed time for open discussion. This was something we would repeat daily, whether looking at work of local ceramicists or just looking at our mugs in process. I felt that this repetition before working could be beneficial to bring about further reflection during the art making process. Greene (2001) believes that reflective process is important because the more time for reflection, the more we learn. There is more knowledge of how things are made and why; we are able to see and understand complexities and make connections. Furthermore, my overarching goal was to use imagination as a way to cultivate empathy. The opportunity to reflect with art helps us confront situations different than our own, including ones that we would never realize were there (Greene, 2001).

Working towards Empathy

The stress of standardized testing and the weight it has on young children has made many of my former colleagues and current friends praise me for how "noble" my job is. It was the impression that I was giving students a mental break. Greene (2001) says, "Part of our obligation, after all, is to find out what can be done in our lives with young people to lessen the dread, to resist the undervaluing of their lives" (p. 119). Perhaps that is part of my job as an art teacher. Although testing is becoming a part of our subject, I've grown to be a teacher who wants to use art as a break from "traditional forms" that may or may not be used in other learning environments. I want any experience in my classroom to be one in which ideas learned are ones that extend beyond the classroom doors.

Empathy has become a foundation for my ideals as a teacher because of what my mother said to me growing up, that people need empathy not sympathy. In reference of empathy vs. sympathy, I am not talking about a particular group of people, poor, single mothers, or children from low income housing. If we have the ability to empathize with anybody, it may make our whole world a bit different. A detour in creating a classroom that fosters empathy is that the basis of our public education is to provide a workforce for the American economy. This basis inherently does not support the idea of the individual and their growth. This is problematic because it leads to an unhappy workforce. Hannah Arendt (1968) wrote, "Education is the point at which we decide whether we love the world enough to assume responsibility for it... And where we decide we love our children enough not... to strike from their hands their chance of understanding something new" (p. 196). To me one of the most important "new understandings" is empathy.

Empathy is not something all are born with; I wasn't born with an understanding of it. Empathy was taught to me by my mother, my nana, caring teachers, and from my many experiences with children from all over. In fact, Plato believed an educated person is more aware of the differences that surround them (Swanger, 1993). The idea that we are teaching to supply a workforce is an instance in which we are losing possibilities for teachable moments. Education is an opportunity to perhaps create a workforce with more modern values pertaining to global concerns. One way to do this is developing ideas like empathy. If empathy was a value I was trying to cultivate in others, the acts of viewing and working with ceramics was not going to be enough. Nel Noddings (2002) believes in the importance of modeling and dialogue when teaching care. I observed a tendency for students at Stone to tease and mock each other. I have observed this in many of my previous work experiences. Taking from Noddings, I chose to

always tell students two things: one, never to judge or touch another person's artwork and two, never to judge your own work before it was finished. When the mocking was in regards to the actual person, I chose to talk to the children involved in it, especially when it came to Quan and CJ, which was sometimes an act of bullying. Behind the ideas of open dialogue and positive modeling is the foundation of care. My work at Stone Community Center was an opportunity for me to teach the students to care about themselves, the work they make, and those around them. An understanding of care is a link to a larger idea of empathy.

Earlier I defined empathy through *Sparks of Genius* (1999). The Root-Bernstein's define the ability to empathize as the "ability to enter one's skin" (p. 182). How does one create the opportunity to enter one's skin? As an adult, the idea of entering one's skin seems almost impossible, even when I engage my imagination. I worried that younger students may have had a hard time understanding empathy. I needed to find a way to understand empathy in terms of working with an at-risk, youth population; to define it in terms that I could use in my own work. Greene (1995) states:

... That it may well be the imaginative capacity that allows us also to experience empathy with different points of view, even with interest apparently at odds with ours. Imagination may be a new way of decentering ourselves, of breaking out of the confinements of privatism and self-regard into a space where we can come face to face with others and call out, 'Here we are.' (p. 31)

The work we were creating at Stone needed to be more than about an end goal of making a certain amount of money or a certain amount of mugs. I needed the students to engage their imagination as a way for us to work towards empathy. My ultimate goal of this project was for

each child to feel empathy for the people in Haiti, and to use this new tool for understanding the multiple people they will meet in their lives.

I think what was important for me to realize during this time, and was reminded of by Dr. Henry, was my actual work with the children. I spent a lot of time discussing *an* experience, imagination, reflection, and empathy. While modeling care and community and all these other ideas, I could not leave out that I needed to empathize with these children as well. Many of them face difficult situations daily; they chose to spend their time to help me create an entire fundraiser. I needed to give them time to experience what they were making and learning. Friedl Dicker-Brandies was an art teacher working in a Czechoslovakia concentration camp called Terezin between the years of 1942-1944 (Wix,2009). When Dr. Henry said I needed to remember to have empathy for the children as well, I was reminded of Dicker-Brandies work. One of the main ideas she came to realize, and that resonated with me, is a teacher's inability to shield our students from the anxieties and ambiguity of life. Working with the students of Stone, through daily conversation, I was startled to hear of the deaths, murders, shootings, and struggles that seemed to be a normal part of their existence. I used to think that as a teacher I should engage the students in art that was so far from their everyday life. By doing so I wasn't allowing my classroom to be a place for students to experience empathy for themselves, those around them, and life in general. Once I realized this, we would begin classes at Stone looking our work, the images from FilterPure and talking about our purpose for doing the work, only once a week instead of daily. I realized the daily repetition of discussion was not allowing for the very important time for reflection regarding their own lives. I wasn't allowing a narrative for empathy to develop for themselves.

By allowing the students to have time to reflect, they would be able to translate empathy for their works, to empathy for the lives around them. It was interesting to see how often through working and talking about random things in life that conversation seemed to come back to our work in Haiti. One day is so memorable to me; the children were talking about Halloween. There were only five of us there that day, Maya had gotten new braids, “I am going as Medusa, got the costume at Walmart and got the braids to match.” The other children hadn’t gotten their costumes yet, but were going to this weekend. Quan yelled at the group, “How much candy you gonna eat? Chocolate is my favorite!” The consensus around the room was that they would all consume enough to make them somewhat sick, but not enough to the point of complete nausea, basically the typical amount for children. “Well, what do you do when you get sick?” I asked, curiously. Kennedy replied, “Drink water, juice gots too much sugar in it and would make it worse.” That began the conversation if anyone thought that kids in Haiti had Halloween. Another quick consensus was that children in Haiti most likely did not celebrate Halloween, as many don’t have permanent homes. This conversation quickly spiraled to irrelevant topics regarding the children in Haiti not being able to celebrate Christmas, Easter, birthdays, etc. I was hesitant to stop the conversation right away because I was hopeful that perhaps it would spiral back to Haiti and the students would make a connection. It was then that, quiet thoughtful Caleb pointed out, “If they stomach hurt from eatin’ too much candy, the water there gonna make it worse.” It is moments like these that continue to affirm why teaching is so important to my life. Perhaps it was being raised from a mother who I could call a “hippy dippy” but I was always made aware of troubles and victories in our world, in nature, and life in general. It is moments like these when students make the connections between their lives and other’s that excite me and

hopefully always will. I believe we need more empathy in the world because I believe there needs to be change in the way we look at each other in the world.

Building a Bridge for Social Justice

An art classroom is an opportunity for students to examine a work, a medium, and idea and construct knowledge about one or all three of these things. Many past and present artists have used their work to create openings to discuss injustices that are a part of our world. The idea behind social justice education isn't to examine political issues that appease the teacher, but to give students an opportunity to critically analyze an issue and then use art to create their own narrative and understanding. The reason I chose to work with at-risk youth, and continue to hope to work with art and at-risk youth, is the impact that social justice art education can have. Through engagement with art, students are able to see a life different than their own and imagine new possibilities. Social justice art education is defined by Darts (2006) as "belief that the arts can facilitate the development of an ethic of care, thereby enabling participants to positively transform themselves, their communities and the world(s) in which they live" (p. 7). This belief is a cornerstone to my project. Through creating these mugs, the students created more than an object. They were able to empathize and create a work that could "positively transform" the life of a person in Haiti.

Throughout this three-month journey with the kids at Stone Community Center, I worked to create opportunities that would bring the students to understand empathy and create a bridge to social justice. Once one has the ability to empathize with those around them, I truly believe it changes the lens they will use to look at the world. Once one is able to see through this lens there is very little chance that social justice, whether through art or a different means, won't be a part of their life. As I first learned through the work of Culp and Gaztambide-Ferández (2012),

it was not going to be easy to construct a classroom around these ideals, but it is possible. To begin a lesson on social justice, mine being the need for clean water, a student just needs to look at the everyday and analyze it. To begin our time together, we simply discussed what they did when they were thirsty at home, at school, at a friend's, etc. Many of the answers were simple like they went to the fridge, got water from the sink, or bought a drink at the store. Access to clean water or beverages that contain clean water were always available. The second day of class, once all the students had arrived, we looked at images and watched videos on the FilterPure's website. The vision of children their own age walking miles to a well was something foreign to them. In spite of the fact that they live in challenging situations, the students still have the ability to usually open the fridge and find water or get a glass from the tap. Most of them said that they had never walked a few miles. Although information like this is so easy to find, most of our time interacting with the internet and television is for pure entertainment. Sometimes ideas such as the water crisis may be addressed in advertisements or commercials, but in general students said they really never paid attention to advertisements. It is with this video introduction that we began to slowly build the bridge to learning about the social injustices people face in our world.

Although it may seem like social justice is just a natural leap once you created empathy, it is still a relatively new idea in art education curriculum. The problem is that art education has for a long time been looked at as a peripheral subject, a specials area (Berson 1987; Efland, 1990; Stuhr 2003). Art programs tend to be cut with the growing budget crisis, and many teachers are hesitant to engage with this type of curriculum. Social justice is a natural addition to empathy, which is a theme that is widely accepted and tends to lend itself better to many of the standards. Culp and Gaztambide-Ferández (2012) understand the constant struggle. Although

Culp says she finds it easy to plan lessons around the issue of social justice, it is sometimes difficult to find the proper standards and language to use. Additionally many of her colleagues expect the work that comes from the art room to be visually pleasing, and it is their belief that that is the main goal.

This brings me back to my idea of being empathetic with the students and their work. In order for me to create an environment for social justice, I needed to focus not on the object, but the subject. My original reason for coming back to graduate school had come full circle. It was in our third week of the work that I realized I needed to let the leap be more authentic. Earlier, I mentioned the children's ability to have empathy for the families of Haiti simply through a discussion of Halloween candy. I needed to let them work, talk, and come to their own conclusions about social justice in their own lives. That is the ultimate goal, not to have students of mine think that people don't have water, but to realize we all face struggles and perhaps that if we all began to work at some level to ease these struggles, a greater change can come to all of us. Greene (2001) quotes Herbert Marcuse (1978) when he states, "the arts do not change the world, but they can change the living beings who might change the world"(p. 129).

Does is all Really Matter?

Over these past few months, I have been reading and reflecting on ideas that spiraled around my project and ideas that seem to be prevalent in school structures. Many of the readings in my sociological theories course supported my effort to create a social justice based curriculum. Reading Lemert (2010), I realized that we all face structures in our daily lives. We may not see these structures that can impede us due to being undereducated or illiterate (Freire, 1970). However, it is a duty according to both Lemert and Freire to be able to help those unaware become aware of the structures that rule the world we live in, whatever they may be.

Teachers should echo Freier's (1970) *conscienization*, critical consciousness, and work to help students grow from passive spectators into active agents who can create global interventions.

Ideas like experience, imagination, and empathy are tools I can use as an art educator to create a learning environment that fosters the ideals of social justice education. These ideas led me to create a ceramic unit that had a larger goal than creating a new coffee mug, but a new life for people in Haiti as well as new understanding in the students of Stone Community Center.

CHAPTER 3

The Setting

Stone Community Center is a one-story building nestled on a hillside at the back of the local housing neighborhood. It is a new one-story brick building with sidewalks leading to the local apartments of the families that reside there. To the right of the building is an aquatics center. There is a lap pool with a diving board as well as a brand new splash pad for younger children. Behind the Center, there is a large field for children to play different games. Atop the hill that protects it, is a playground with covered picnic areas. Finally to the left of the building, what seems to be the most popular spot, are the basketball hoops. The hoops are always extremely packed with several games being played by adults and children alike. The neighborhood and community center are about two miles east of downtown Athens. It is one of the seven neighborhoods that are a part of the Athens Housing Authority. The neighborhood is across the street from the first high school in Athens, Clarke Central, and one mile, down an extremely busy road, to the nearest middle and elementary schools. The roads around the neighborhood are constantly filled with both local and university traffic, making it almost impossible to walk anywhere besides the local dollar store.

I enter the building through a set of double glass doors. Immediately to the right is an entertainment room. It has a TV, Wii, ping pong table, foosball table, and leather couches and chairs. To my left is the sign-in area and offices. Anyone who comes in the center has to sign in. This is where Margi and Ms. P. set up shop. From here, they are able to monitor all children's activities with a series of security cameras. Margi is in charge of the center, runs rentals, budget, hires staff, signs forms, etc. Ms. P. is in charge of the summer camp program and the afterschool program. I have met with both of them before and have seen my space. They wish me good luck

as I sign in. I then walk across the new gray carpet and pass the computer room, where several children work on homework with volunteer tutors. The community room is empty, usually it is set up for an event rental or with games students play once they are finished with their homework. I turn to my right and enter the art room. The room is painted a soft cream color and there are three large rectangular tables spaced evenly throughout it. Margi's voice comes over the intercom, "Hey Steph, two of those tables need to remain covered with paper for homework areas and for painting space, so please use the bare one." The bare one is between the two tables, one that is covered in forest green and the other covered with bright orange craft paper. The low-slung counter on the left side of the room is covered with boxes and boxes and piles of every art material imagined. I sigh with relief that I got here early. Every drawer and cabinet is labeled and I spend the next fifteen minutes putting away any supply that can get ruined once we start working with clay. I leave one clay box on this counter and put the extra boxes of clay in the back room. I think one bag will be sufficient to begin with since I was never given a number of students who could be involved in this project. I also leave all of the glazes in a drawer underneath the clay. The backroom is used for ceramic storage. The shelves are filled with various pieces made by an elderly group of woman. The pieces were made by using molds, but from the looks of it, they haven't been fired and are bone dry. I'll have to keep the students out of here. In the back corner of the clay room is a brand new, never used (I later find out from Margi, hence the dried works) Skutt electric kiln.

I put my precious materials away and set up in the main art room. It is currently a quarter to 4 pm and the group of students I will be working with the next couple of months will soon come in. I've brought with me images of both hand built and thrown mugs. I also have information and images from FilterPure Filters, the organization we will be helping with this

project, cups for slip, sponges, paper for sketching, paper clips for scoring, and lotion since my hands tend to turn into elephant skin when I work with clay, and I know that my previous students have also have problems with extremely dry skin, too. Margi opens the door and in walk my new group of friends that I will work with three to four times a week. When I first began talking to Stone Community Center, Ms. P said that the kids who come here were in grades one through 5, and there would probably be about twelve students interested. The afterschool program at Stone lasts from 3pm until 6pm. On four of those days, the kids have tutors and mentors who are members of sororities and fraternities at UGA. The volunteers were a rotating group of students who saw their role as being a presence and not as an assistant during the art making process. They work on reading and help them with their homework. Once they have completed their homework and extra reading time, depending on their age, students generally play on computers or in the game room. The volunteers tend to leave around 5pm and then the kids have to entertain themselves. Ms. P. informed me that, “these kids love being around UGA students so they will probably all want to join, so I would expect at least twelve.” That is exactly what I planned for.

The Kids

I am anxiously awaiting Margi to bring in a large group of kids. I have clay cut for us to experiment with. I have the video about FilterPure Filters pulled up. I am pumped. In walk three students, “I forgot most kids go to church and Bible study on Wednesday afternoons, so we probably should’ve started on a different day” laughs Margi. I have taught before so I am pretty much unfazed since it seems that no teaching plan ever goes flawlessly. Since it is only three students today, I spend time talking to them, showing them images, but we mainly spend time manipulating the clay anyway they see fit. I don’t want to have them sit through my presentation

again tomorrow and lose their interest. We work for an hour or so, and it ends up that these three students will be part of my core group of six. They are Maya, Kenya, and Quan. I learn that day that they all go to the elementary school down the street, and they all live in the neighborhood. Kenya and Quan are siblings; Kenya is in 4th grade, and Quan is in 1st grade. All three are very quiet and enjoy working with clay, but seem somewhat uninterested in the project. Perhaps when I return tomorrow, there will be more students and when we view the videos and talk more, the interest will be present as well.



FIGURE 3: Students working on their mugs.

It's the second day of the project. I park my car; it's a perfect October fall day. There are a lot of kids playing outside and this perks my interest. Perhaps today there will be more kids that join the project. I go through the double doors, sign in at the desk. Ms. P. tells me there will be a few more students interested in the project today, since most of their thirty or so kids are present. I set up the same as yesterday, same pamphlets, videos, images, supplies, but with less

chairs. I don't want to expect a huge number of children. I spent the night before talking to a previous colleague and as much as she thought the project sounded amazing, she also reminded me, "It is an afterschool program, the kids may just not want to HAVE to make something or HAVE to be somewhere. Afterschool is their leisure time. I'm sure there will be more students tomorrow, but maybe think a bit more realistically." So instead of fifteen chairs I put out seven. That day we added two more students, throughout the months there would be three more that joined for a few weeks, but my main cast of characters would be Maya, Aaliyah, Kenya, Kennedy, and Quan.

I played a game so that we could all be a bit more comfortable. Sometimes, it seems to me that students are somewhat terrified in the art room; art can seem foreign, and they are often worried their art won't be as "good" as their tablemates. We played a dancing name game; each child says their name and matches a dance move to it. We would all repeat their name and dance move, and then I said all of the names at the end. It was a way for us to loosen up, but also a way for me to put a personality to their name. My group consisted of four girls and one boy and would grow to six girls and two boys.

As I wrote before, Kenya and Quan are brother and sister. Kenya is in fourth grade and Quan is in first. They have another brother who attends the afterschool program. He is in fifth grade and although he was interested in the project, he would rather spend his time playing sports. Kenya is basically the type of student all teachers wish to have. She works very hard, sometimes, she is a bit slow with the clay, but her hard work pays off when the art she creates is always very neat, and very beautiful. She puts care and love into what she creates. She stays after to clean up, enjoys setting up and generally wants to succeed in school and life. She loves her younger brother very much. Although she doesn't coo over him, she defends him when a new

student bullies Quan. She doesn't defend physically or irrationally verbally, but will quietly ask the other student, CJ, to stop, or come over with her work and report it to me. She is very mature for her age and very drama free. Quan is probably one of the most adorable first graders I have ever met. Similar to his sister, he likes to work very hard on his art, but because of his age, he needs a bit more guidance and his work is a bit messier. He is also very sensitive. This shows up not only in his interactions with other students, but when he talks about his art. Kenya and Quan are both extremely well behaved and respectful. It is not a respect that seems to come out of fear from adults and teachers, but one that comes from their desire to learn. That stems from the parents they have. Both parents are at home, and both work. I never find out what their father does for a living, but learn that their mother is working towards a degree in nursing. Whenever they pick their children up from the afterschool program, they are always interested, not on their phones, and show respect for the stories their children tell them. There is a lot of love in that family.

Maya is also in fourth grade at the same elementary school. She and Kenya are very close and pretty similar. They have grown up together. Her family seems to be one of the few that have stayed in this general area. Maya is a girl who is always up for a joke. She and Kenya would tend to laugh and sing a lot. She too thinks Quan is adorable and would defend him as well. When other students weren't around, she would be very mature and voice her concerns about decisions her friends were making. One of her closest friends, Aaliyah, was also in the program, and had recently begun hanging out with CJ. CJ has been known to not do well in school and be a bully. Other students at school looked up to CJ because they were afraid, but Maya did not and was sad because she was losing Aaliyah as a friend. She didn't talk much about her family, but I do know that she lived with her mother. Her "grandmamma" was also

extremely important in her life. Maya would spend a lot of time on the weekend with her and would also be picked up by her from afterschool. Maya didn't talk about her father, but I fear there were problems there; she had several bad days and would be very angry and moody and create less successful work. Something in her life seemed to be causing her distress, but through it all she was very kind, generally smiling and laughing.

Aaliyah was the final fourth grader. She was very close to both Kenya and Maya; however, her current friendship with CJ was affecting their dynamic. You could still tell they were friends, but there was some sort of tension brewing. It seems as though these girls tend to excel in school, but Aaliyah was having problems with teachers and other students. When Aaliyah was not around CJ or had not seen her in a long time, Aaliyah was very much a "mama bear", caring and throwing around a "few shades of judgment" about everyone's lives and goings on. Unlike all of the other participants, Aaliyah did not live in Stone Housing Project. She lived way out on the east side of town, in a house, with a dog and parents. She had one younger sibling and an iPhone. She went to the Stone Housing Project because her mother worked at the nearby elementary school, and Aaliyah could take the bus to the afterschool program. Her mom liked the fact that she received tutoring and one-on-one reading help; not many programs offer that. There wasn't a huge difference between Aaliyah and the other students, except that she had many more school uniforms, had her hair done more regularly, and tended to be cleaner and neater than everyone else.

Kennedy was another student. She is very petite and tends to have braids and beads in her hair. Honestly, when I first met her, I kept thinking she was in the first grade, only to be corrected; she was in the third grade. Kennedy was one of eight children; they all had the same mom, but different dads. She is an extremely curious and demanding child. She wants to know

what she is doing, and you must tell her the second she walked in the door. If not she would end up waving a flag around and stabbing it in the new twenty-five pound bag of clay. I very quickly learned to have her supplies ready for her. She did not want to talk about her ideas. Probably due to her big family, she was the one student I had to have sit by me or a volunteer. She seemed to crave attention and blossomed with constant encouragement. She was the most eager to make mugs and to take one home for a mother's day gift.

Towards the middle of our project, we gained three new students: Caleb, CJ and Ta'mya. Caleb was the second boy to join the group. He came to the group late because he had been spending most afternoons hanging at his "auntie's" house. He preferred not to come to afterschool. He was very smart, didn't need the extra help, and wasn't really interested in playing sports that much. He enjoyed sports in school where they were regulated, but at Stone Center he said the other boys got too competitive and would start fights. That was something that didn't interest him. Due to his age and calm nature, he was incredibly focused when working. Everything he did, he wanted to be beautiful and functional. "If we are selling these mugs to help kids out, I want everyone to donate a lot and love my work a lot 'cause of its beauty." Unfortunately he ended up leaving, but not before making seven mugs. He was playing basketball at the elementary school and practice interfered with his group time.

Also new to the group was Ta'Mya ,who was also Kennedy's cousin. They looked almost like sisters, same braids, same petite builds, but Ta'Mya was actually very young and in kindergarten. She worked very close with her "cousin" Maya. Maya helped her a lot and showed her the different techniques she learned both in the afterschool program as well as in her school art classroom. Unlike Kennedy, Ta'Mya was very calm and very quiet. She was one of eleven ,a good listener, and she always behaved gently and peacefully. Finally, we have CJ. CJ came the

third day of the project but was asked to leave by Margi because of her bad behavior and tendency to make fun of young Quan. The project became a reward for good behavior. Towards the end of our project, she rejoined the group. She was a lot bigger and taller than the other students, and was in the fifth grade like Caleb. She liked to come in, build a mug, and leave. She never did more than one thing in a day. She had Aalyiah leave with her; they would head to the game room and have Dance Dance Revolution competitions on the Wii.

Creating a group art project tends to invite many students to come in and check out what is going on. On several of the days, children would walk in with five minutes left, be sad they couldn't begin that day and would return the next. We worked together slowly and methodically on their first mug. However, once we made that first mug together, I would never see them again. Perhaps that was one of the flaws of the project. Perhaps I should have invited students in for those last five minutes or let anyone join whenever and asked more of the volunteers to help. However, allowing anyone to join could have created a situation with more mugs, but less learning opportunities, and I was there to learn just as much as the students. There were a few mugs made by random students, but ultimately it was the eight students mentioned above who would complete the whole project. I have come to accept the decision of only committing to my core group of students.

Cups for a Cause

What is so wonderful and difficult at the same time is the ability we have as graduate students to create our own applied project. It gives us the flexibility to create a space to explore ideas that we find important and ideas that we want to deeply understand. What makes this so hard is as artists we tend to have many interests and ideas. The next thing we know it is May of our first year, and we should have an idea of our applied project, our committee, and the date of

our continuance exam. I wanted to create a project that included social justice and community, fundraising, but ultimately empathy. I realized through teaching and my reading of Dewey, Greene, and Freire that empathy is an idea many of us know, and never learn in school, but that can change the world. It was roughly half way through my second semester when enjoying learning turned into utter panic. I was in a class with Dr. Schulte and meandered down the three levels to the dark auditorium to hear the work of a former colleague of his from Penn State, Dr. Stephen Carpenter. The lights dimmed and a video played, showing Carpenter wedging saw dust into deep red clay. Pressing the clay into cone cylinders, the forms being fired, dipped into water, and then Carpenter drinking directly from the soft, small drops that fell off the bottom. I soon learned that Carpenter worked in a space that lay between art, society, and nature. It was a space that has always been at the center of my life, and thus inspired my applied project. I just needed to begin figuring out how.

I learned of the Empty Bowls Project during my continuance exam and wanted to create a similar experience. I taught for two years before returning to graduate school and believed I could use my applied project as a way to interact with children and art in a new setting. I began contacting various afterschool programs as well as local art studios as possible spaces for my project. I saw this project as an opportunity to engage both young students and a community in creating a sense and a place for empathy. I had thought about perhaps doing a silent auction at a local bar, one in conjunction with a local eco film festival. I was quickly reminded that this is an applied project, and I needed to create a learning lesson that would be successful for me as well as the students I was working with. Emails and meetings were taking place, and it seemed as though it was all coming together in early May. I was beginning to create an opportunity in which students from a downtown afterschool program, UGA volunteers and myself would be

able to walk to a local art studio and create mugs, both hand built and on a wheel. These mugs would be sold at an auction at a local brewery and proceeds from the brewery that night would also go to our project.

This was going to be an opportunity for students, local programs and businesses to work together to achieve a larger goal. We were creating an opening for empathy and a chance for many families to have access to fresh water and a new life without as much illness. I brought my ideas to my continuance exam. The overall concept was good; however, there were ideas that needed to be tweaked: the age of the students, the time limit, and the amount of students. I needed to reel in the ideas. If I let it get too large and away from me. I would lose control and risk not achieving my original goal of teaching empathy.

The fundraiser location was changed for the brewery to the Farmers Market. The market would be more child and family friendly, and closer to the area in which many students live. It was nearing the middle of the summer, so I began to make contact with all the organizations to make sure that I was still on schedule, and things were going according to plan. It was in July when many of the ideas and plans fell apart. The afterschool program was no longer interested since they did not believe it was something their middle school-aged students would want to be involved in, and the art studio felt uncomfortable putting the work “of untrained artists” out in community. I allowed myself one day to freak out and then regrouped. I reached out to my old boss who was in charge of leisure services, Rachel and was once again encouraged to reach out to Stone Community Center. I had done so in the spring, but never received calls or emails back. Once I explained this to Rachel, she said she would call herself and email me and let me know of their interest. I received a very quick response; they were very interested. They had an art room with a kiln, and extra money for me to use for art supplies. Although it was July, I figured I

might as well reserve a table at the Farmers Market. Luckily, since this was a fundraiser, there was no charge for the tent. They also had one date available, December 7th. I went ahead and reserved the date and tent and breathed a sigh of relief. I hoped to begin working with the students in late September or early October. This all gave me ample time to begin planning, shopping for supplies, and learning more about the place in which I would be working.

The semester began really, really slowly. I was finding it hard to begin lesson planning and began to think my idea might be a bit overwhelming. In early September, I met with Margi and finalized all the plans and dates we would be working. One problem was that there was no way of knowing how many students would participate or what their ages would be. I was told that I could just go ahead and buy the maximum amount of supplies, since Stone Community Center not only went through the school year; it included a summer camp so all supplies would be used. I scheduled my first class for October 2nd. That same fall, I enrolled in a course that was dedicated solely to writing. Many of my classmates were in the same situation as me. We were all planning on implementing our units in the fall and writing in the spring or summer. Many others had little knowledge of class size and age. It was comforting knowing that we were all struggling writing our curriculums. The most important task for me was to create a curriculum and work from there. This wasn't something that I needed to submit right away; it was a jumping off point for me to use once work began. I spent the next few weeks printing out images, writing lesson plans, thinking of games and interesting ways in which to introduce students to the activity. I wanted to make sure that the students would be able to enjoy the art they were making as well as knowing the ideas of empathy and social justice were being learned, but at the same time not having the ideas forced upon any of the children.

As I previously stated, the first day did not go as planned. I showed up with various images and activities, but since many students were absent, I did not want to begin right away. On the second day when more of the students were present, we began our work. We looked at images, and videos, and I had a demonstration on how to build coil mugs. We would later use pinch pots, but as Maya told me that they did that in school a lot and were interested in trying something new. While working, we continually discussed how we would be selling mugs as a way to help families in Haiti. However, once the mug was purchased we did not want the customers to forget about the worldwide need for clean water. We needed to remember that our mugs should be water themed- through drawing, glazing, words, symbols, etc. At first this concept was hard. “Why do these mugs hafta water themed?” A young boy named Quan answers, “We are selling them ‘cause kids in Haiti be drinkin’ outta puddles.” Another student, “Memba’ we makin’ money to get them water cone filters.” This was a conversation that was repeated. Many of these students experienced challenging situations on a daily basis, but the idea of drinking, cooking, and bathing with water that can make you sick and stay sick is hard for anyone to comprehend.

I wanted to make sure that the work the students created wasn’t in vain. I did not want them to lose interest or be bored. I told the students that everyone would take one mug home at the end of the project. I would collect them all and allow them to choose one in December. It was important to me that they be able to pick their favorite to keep. I wanted them to look at it and remember what a great experience they had. If I somewhat swayed them to choose a mug that wasn’t as “good”, for my fear that it may not sell, I feared the memory of what was created would be jaded. Being told they were able to keep a mug really excited the children. It was not only a gift for themselves or someone close to them, it was also an opportunity for the students to

see how their work has grown and changed since we began the project. Very rarely does anyone have the opportunity to dedicate three or four afternoons a week to their art, consistently working with the clay would accelerate any positive progress they were making.

The first few days were spent getting used to working clay, how to roll coils, how to score, and how to slip. We would start each class discussing what we were doing and why. I hoped discussions we had would be shared with family and friends. I wanted them to have the confidence to discuss what they were creating and being a part of. The first several days were spent slowly and methodically building mugs and eventually learning how to build handles as well as feet for their mugs. Some students chose to add them and others did not. Most students didn't seem to be interested in decorating their mug with carvings, but wanted to do so with glaze. Throughout our days of working, we would brainstorm ways to glaze our work as well as try to think of a title for our fundraiser. We generated four names: Cups for a Cause, Clean Water for Haiti, Helping People, and Mugs for Water. Staying with the theme that this was a community project, they voted on their favorite name, and Cups for a Cause was a clear winner.

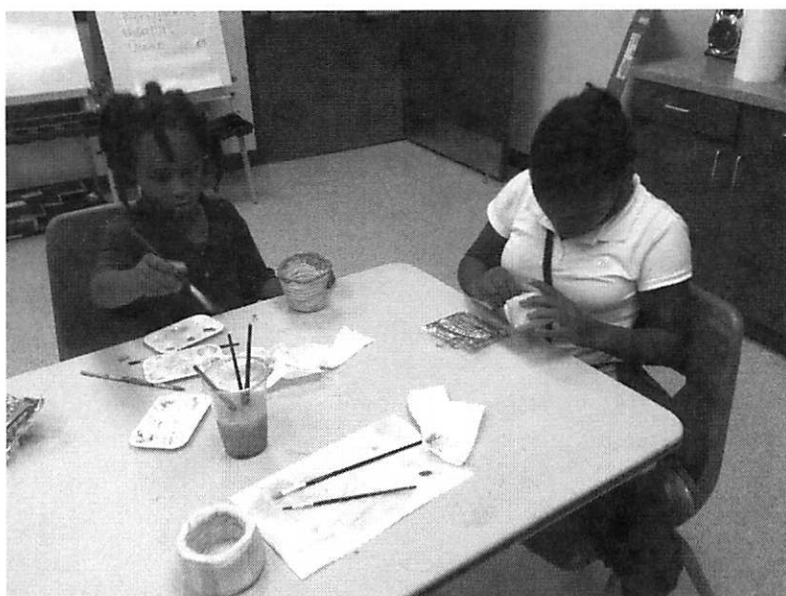
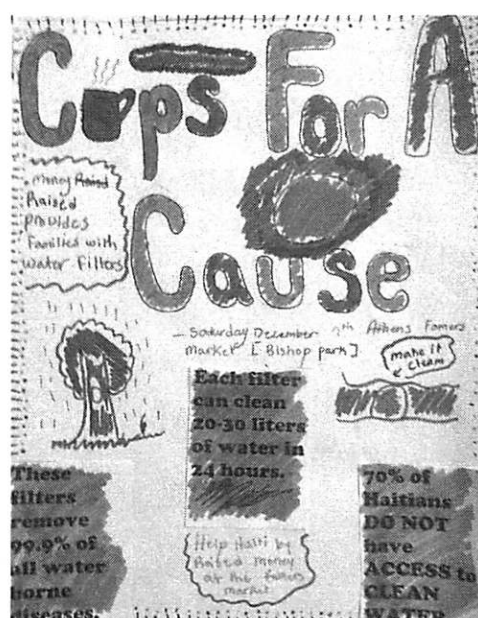


FIGURE 4: Students glazing their first pieces.

The more the students worked, obviously the more they produced. It was inspiring to see the children help each other and engage with art. It was proof to me that humans crave a space to be creative and have the reflective time that comes when engaging with an object made with one's own hands. In our third week, once we had two bisque fires, I introduced glaze. I demonstrated how you paint on one layer, let it dry and can then paint another layer or add designs. I emphasized that they did not need to add water to these glazes, but that they needed to rinse out their brushes between colors. I think the excitement was a bit too much for a few of my students, their first attempt at glazing created mugs that were similar to the works of Pollock. Oddly enough, once clear glazed and fired these "messy" mugs were undeniable some of my favorite. If I did not fear running out of glaze throughout the coming weeks, I would have not been so stern with amount and ways the glazes were used.

It was a battle working with kids on a daily basis. We set a goal for ourselves to make twenty-five mugs, but with only nine classes together, two of which were for making signs for the fundraiser and printmaking gift bags, we only had eleven mugs, two of which were my demonstration mugs. I alerted the group of our slow progress and our time left together. Luckily for me, this was a responsive group and at the end of the project, we had created thirty-one mugs. The speeding up of the process actually made for mugs that were better constructed. The combination of fear and missing our goal propelled us into mug making maniacs. The last day of (producing) class, we created gift bags for the mugs to go to their new home. From the beginning, I wanted to students to make everything that would represent this project, signs, the name, tea bags, mugs, and gift bags. One or two of those were cut out due to time constraints, but cutting printmaking wasn't an option. We had been working with clay for so long, many of the students were burnt out and needed to end the project on a high note. Why not do one of the

most fun, in my opinion, mediums and create relief prints. We were torn between making mugs and water filters, but we voted and believed that the mug prints would make more sense. Only four students made it to our group that day, so each was able to make three or four coffee mug prints. The students created the mug prints by first drawing coffee mugs on donated Styrofoam plates. Once the image was carved into the relief material, the students rolled ink onto the plates and then stamped them directly on brown paper gift bags. Some of the bags were very neat, but with all printmaking some were very messy with lots of little fingerprints and smudges. Overall, they were glad to have been able to make the gift bags; there was a group consensus that they did not want the mugs to just be handed to the new owners, it was to be a gift from each individual child.



FIGURES 5 AND 6: Completed mugs and a flyer designed by Kenya.

The students had worked so hard and for so long, there was very little for me to do the day before the day at the Farmer's Market. All week, I had been nervous about the weather, it was supposed to be 45 degrees and rain, not an ideal way to make our goal of selling all the mugs for \$3, and ultimately supplying two families with water filters. Luckily, Friday afternoon

the winds shifted, it was still supposed to be cold, but at least it would be sunny. I had spent the week hanging up the posters the kids made around campus and downtown, I created a Facebook page, advertising our pottery sale on Saturday. The night before the fundraiser, I pasted the letters for Cups For A Cause (painted by the students) to craft paper, clipped them to rope, packed all the mugs in boxes, stacked the bags on top of those, and packed anything that I think could be needed. I had continually kept parents informed about the day, time, and location of the fundraiser, and had even made letters with drawn directions. However I feared that no children would show up. I chose to make a slide show so that those who bought or even just looked at the mugs for sale would have an idea of who made them and why. Although the information was on the slide show (see Appendix) , I printed out a few copies of “about us” from the FilterPure Filter website. The kids and I had been talking about the information in an informal way for months, and I felt comfortable with the information; however, in case people wanted to stay involved, this was something physical to take with them.



FIGURE 7: Table set-up at the Farmers Market.

The morning of the Farmers Market was sunny and freezing; there were swirls of ice on my windshield, and my nervous breath made little clouds in the air. I had my table, boxes, computer and everything else in the back of my car. My boyfriend and I headed to the park. We parked as close as we could as to not risk dropping anything while walking over the uneven grass. He grabbed the table and walked ahead, while I tried to consolidate the masses of tape and pins I thought would somehow be useful. When he returned, he was shaking his head.

Apparently another group, nonprofit as well, was selling cookbooks to raise money for library books, and they had forgotten to book a tent and had to share with us. I was optimistic believing sharing the tent would allow me to get additional sales since this organization was well known. Once I lugged the boxes down the hill and through the gates, I saw that somehow they were already set up, and somehow I only had fifteen minutes until the Farmers Market opened. I laid out the tablecloth, hung up the sign, laid out the bags and set out the flyers and computer. With ten minutes left, I meticulously arranged the mugs. Since we had been working with this form for so long, some mugs were better than others. I knew I needed to spread out the more desirable ones, so that at the end of the day all the mugs were purchased. Under no circumstance was I going to take any of the mugs back to the children.

It was nearing winter, when there are less fruits and vegetables to sell, and it was very slow going. Many people seemed more interested in the cookbooks. I heard a lot, "That's so sweet of y'all," no purchase followed, and some panic set in. I had friends, my boyfriend's family, and my mom in town. I was more than prepared to force all the mugs upon them, but really did not want to. I knew that this wasn't about making money, but the children had a goal, and I wanted them to achieve it. Around 9:30, the sun came out and it warmed up a bit, and steadily more and more bodies began to appear at the market. My first sale was to a neighboring

stand. They had heard what the project was for and were thrilled to donate. They gave over the donating price. With that first sale, things really began to pick up until noon. People were more than happy to donate \$10 or \$20 per mug. Within an hour, we had reached our goal of \$90. The market closes at 12:30, and at noon I had one mug left, one lonely blue-stripped lopsided mug. I was sad that I would have to buy it seeing as everything else had sold, but I was also a little happy that I too would be able to keep a piece of our fundraiser. My boyfriend and I began taking down the sign and folding the tablecloth, when one of the market volunteers came up and asked about the booth. I explained how this pottery was handmade by elementary children and the money raised was going to clean water charity and this particular charity also employed local Haitians. And with that last \$10, every mug was gone and at a new home. In the end, we raised \$290, well above our original goal and were able to help eight families, or approximately 42 people, gain access to clean water. I was beyond thrilled and couldn't wait to share the information and give the students pictures/keepsakes of all that they had managed to accomplish. When I went back to Stone, I just hung out and talked to the kids briefly. They couldn't stop smiling once they heard the good they had done. Maya put it best, "It feels good, being a kid you know, especially one from Stone, and knowing that you can make something, and that thing you make can go on and help somebody. I helped somebody."

Chapter 4

What I learned

My applied project began with the idea of creating an opportunity for students to work with art and use that art as a way to create a positive change. Throughout this process, the idea of how and where this would take place changed, but its goal always stayed the same. Inspired by the Empty Bowls Project and the work of Stephen Carpenter, I wanted to create a unit that taught students about empathy and their ability to change the struggles people face everyday. In the end I was able to create art with students in an afterschool setting. There was an object created, but the larger ideas of empathy and social justice were hopefully addressed. The time spent on my applied project taught me how to create lessons that are subject and not object based.

There was a lot I learned about myself as a teacher in this process as well as the challenges of working in an afterschool program. There are completely different challenges when working with students in an afterschool setting as opposed to a school setting. In my experiences with school, there are rules regarding behavior as well as routines that occur inside classrooms. Younger students in my art classrooms come in and sit on the art rug. From there, we would look at an artwork, read a story, and discuss, and I demonstrated how to create the work. With older students, there would be an art journal entry of some kind. Most of the time, we would look at works, and I would demonstrate a certain technique and review what we previously worked on. Many times with third, fourth and fifth graders there are opportunities to have lessons that last more than two class periods, and they are given the opportunity to create works that have many layers. Generally, no matter what age the students are, they will be in

school each day. In both of my teaching experiences, there were not a large percentage of the students who were absent.

From the very beginning, I began to realize that there would not be this type of routine at an afterschool program. I had worked and volunteered in them before, but had dealt strictly with homework or sports time, not with free activity time. It was challenging for me to establish a type of teacher-student relationship. One reason, in my opinion, is because a volunteer was always required to be in the art room with me since there was already an established relationship with the children. However since the volunteers maintained a friendship role with the students, it seemed like a constant struggle for me to maintain any sort of authority with them. Even on Fridays where the volunteers were not present, I observed that no matter who was involved in the afterschool program in general, it was a lot more of a relaxed setting. I learned to adapt and work in that environment, but having a friendship relationship with student makes learning hard. I recognized that I had to be okay with students coming in late and leaving early if their work was done. Some days they were tired and were not interested in doing anything but hanging out with their tutor and playing games on the computer. I realized that in this environment, these were things I could not control. When I tried to have more control, the mugs they made on those days were often not as successful and could not be used. The students had been in school all day and like everyone else they needed a break; sometimes being at Stone Center was theirs, and I had to be okay with that.

One of the biggest challenges I seemed to face working with the afterschool program was the lack of time with the students. As I stated previously, many of students would miss on Wednesday's to go to church or Bible study. The volunteers from UGA also provided a lot of activities that did not have to do with homework, and the upcoming holidays were also a

distraction. Days near Halloween and Thanksgiving had to be skipped for activities and arts and crafts planned by the volunteers. If I had known this in advance I could have built in make-up days, so there wasn't such a sense of rush at the end. This was another one of those things I had to be okay with. Towards the end of the fall, two of the older girls joined the step team. One already missed every Wednesday to hang out with her mentor at a different location and now she would miss Thursday as well. I was uncomfortable allowing the volunteers to be in the art room when I wasn't there to supervise student work. A number of leather hard pieces were broken during the holiday art and craft activities. As Dr. Costantino constantly reminded me, we weren't trying to create a pottery factory or raise tons of money. The goal was for the students to learn empathy, learn that even as children they can make a difference, and they can use art to change current struggles humans face in their daily lives. The small things I could not control were not going to change the final result.

One of the ideas behind this project was to work with a group of students over a period of sixteen classes, and I wanted to have the same group of students. I believed that having the same students would help reach our end goal as well as not waste supplies. For example, all the kids in the afterschool program knew that the students in Cups For A Cause were allowed to take a mug home. Many students asked to join just to make a mug to take home, but were not interested in helping out our cause. I believed consistency would give the students the opportunity to grow in their art practice and allow for more engaged conversations. I wouldn't allow students to join in the middle of the week or a day we were glazing, but on other days did allow them to join in and make a mug. However, those students never seemed to come back. I don't look back and wish I had let everyone join, because then it would have been chaos with 20 plus students, one volunteer and me. However, there were a few days when a few random

students would pop in and make a mug. The core group of kids knew so much, they were able to scaffold the process, and I could help monitor. I was so afraid of the drop-in kids demanding their one mug they made, which never happened, that I missed out on an opportunity to let other students learn from each other and be a part of a wonderful project.

Although we continually talked about water, ways to make it relevant to the mugs, and design elements; the first round of glazing as I said before did not go well. They mostly painted the mugs the brighter colors: red, yellow, and orange. This seemed to be a disconnect from our original plan, so for the future glazing sessions I put out “water” themed colors. In many of my lesson plans (see Appendix A), I wrote about having the student sketch mug shapes, mug patterns and designs they wanted to use; however, this never happened. I’m somewhat torn on how I should feel about this. If this was a classroom setting, students would need to create a sketch; however, I really struggled with the balance of influence that comes in a more casual setting. Now having stepped away from the project, I am impressed with how the mugs turned out and the work that was put into various designs. Nevertheless, I wished that I had encouraged more exploration with glazing, carving and writing on the mugs. I fear that people who bought the mugs as well as the students may forget the mugs’ greater purpose.

I had hoped to add the additional element of the kids making tea bags with informative tags about the website and ways to stay involved. Since a few days were canceled, this idea had to be scrapped. I should have either started earlier or added days that could have been used as makeup sessions. Having to scrape this idea was very upsetting to me. Although I wasn’t allowed to provide hot water to make tea at the Farmers Market, I loved the idea of those who purchased the mugs going home and sitting down with hot tea in their new mug and a small additional bit of information. It was a further layer of reflection. Leaving this activity until the

end was a reminder of students what we have done and why. I wanted everyone involved reflecting on tragedies that occurred previously and will occur again. I chose Haiti because when disaster strikes another one never seems to be far behind and then the previous disaster is forgotten. I wanted to remind others and myself of, how fortunate we are to live in a place that has the ability to rebuild and the people, tools and funds to do so after a tragedy has occurred. Many people are not so lucky as to have this structural support. The supplies to help these families in Haiti did not cost a lot of money up front. Additionally FilterPure Filters helps rebuild communities by providing jobs for local Haitians. It is important that the students knew they were helping families have access to clean water as well as helping people obtain jobs. The tea bags would be that final step in the reflective process and a positive reminder of ways we can help.

What I Hope my Students Learned

As a teacher, I always plan a lesson and have an idea of what I hope the students learn. It was a challenge for me to teach in such a relaxed situation when I am very used to the structure of a traditional school setting. Lessons in a school setting have certain standards that have to be met. In an afterschool setting, standards are not mandated, and there is almost too much freedom for how lessons are formulated. However, I was still able to create opportunities for the students to learn about empathy and use art as a tool for social justice. Throughout our time together, we constantly discussed why we were making these mugs, but the larger picture was for these students to learn that anyone can make a difference. I had a lot of anxiety throughout this whole process, but in the end, my beliefs about working with young students were reaffirmed. Although there were times that I thought I could have tweaked certain things or had the students work more on sketches, the open dialogue created by the group helped the students explore new

ideas. Students came in with little to no knowledge of Haiti or the worldwide struggle for water. They left class having an understanding of these problems as well as how to empathize and a knowledge of the things they could do to change daily struggles in our world (social injustices). As Caleb said, “We need to make these mugs beautiful to help people and remind people that we can help.”

Chapter 5

Bringing It All Together

For the past few years, I have begun to pay closer and closer attention to CNN's *Hero's*. A few years ago my mom recorded it and we watched it on Christmas day. *Hero's* introduces viewers to people from all over the world who have little to no resources, some with education less than mine, whose work embodies the ideas of empathy and social justice. I am someone who has made personal choices to help the world become a better place, but it was something that I wasn't sharing. I was always afraid to share for fear of being judged. No one being honored on CNN's *Hero's* was afraid to show that they cared or to face the dangers they encountered while trying to make a change. They did what they did because they knew they could make a difference. Every year, no matter if I have to watch it four months after the original airing, watching CNN's *Hero's* has become a habit of mine. I find continued inspiration in those braver than me, those who have created opportunities and who have lived lives that make a great difference to those around them.

I was placing the last box in the back of my car, inside lay the folded up tablecloth. Throughout the day coffee spilt on it, pens drew lines on it, and crumbs from treats were pressed into it. My boyfriend was shutting the trunk of my car when he noticed something, "There is one mug in this box. How did we forget about it? You didn't sell them all, I'm sorry." It was my favorite one, Caleb had made it; it was painted with blue strips, there was a foot on the bottom, the handle was sturdy and felt right in about everyone's hand. I told him I had saved it for my sister. She always watches CNN's *Hero's* with me. She always knew I was a bit different and even though I annoyed her, she always told me that I made an impact on people. When I was a teenager, she said I was quite annoying about it. Now, however, I made the impact quietly. I

cared so much for the students I worked with and the world I lived in. I saved her a mug because I remember when I told her about this project she replied, “That sounds like something they would feature on the CNN’s *Hero’s*.” Perhaps she said this because she knew how much that would mean to me or perhaps she said that because she believed it.

Looking back on this project and my time researching, writing, learning and creating, I feel as though there were a million things I could have written and said differently. However, I believe they all led me to this point. I created a project that was true to my authentic teaching self. Along the way, there were those close to me who did not understand and did not really support what I wanted to do. However, I knew that in the end that truly didn’t matter. What was most important to me was creating an opportunity to teach children how to look at the world in a different way. Perhaps those students I worked with at Stone Community Center will remember what they accomplished, and that they used art as a means to help those in a troubled situation. Perhaps they will look back on it and just remember making mugs. It is my belief that our time together probably meant a bit more to them. Watching them paint letters for the signs, color flyers, print bags, and build mugs showed that they did in fact care. Every single coil rolled or strip painted on a mug was them transferring the care in themselves to someone who was about to purchase that mug. They cared because they used their hands to create something, but also what they created was going to help someone their own age and with their own family. They wanted to create a beautiful object, but what they realized was their ability to use this time to create a mug that could lessen the problems many face in the world.

I hope that this project continues to be an inspiration to those students at Stone Community Center, to myself and to future students, teachers, and learners. It is an awesome responsibility that we have as teachers. We are those who have the ability to inspire and engage

students in learning. I believe as teachers we should encourage students to care about themselves, those they encounter and the world that surrounds them. It is through the ideas of care and empathy that they are able to make connections between their life and the difficulties that lie ahead in the world. I hope I can continue to model those principles of care and empathy so that my students can carry those forward and try to change the injustices that plague our beautiful planet.

Moving Forward

Spring is beginning to approach. I see it almost daily when I run with my dog. The sun is beginning to stay up later, the temperature is slowly rising, and I see small buds forming on the end of branches. Now that graduate school is coming to a close, I am trying to figure out the next step in my journey, for me that is based around the hope that I work in an elementary school. Through this project I learned for me that working with elementary school children is the right place for me, I have also learned that I have the ability to construct a classroom that reflects my true self. I no longer need to create a classroom around theories that do not serve my purpose as an art teacher. Working in public schools, I understand the need to create curriculums that follow standards and values of the school, but also that I can use those as a basis for creating subject based lessons that confront the social injustices of the world. Art should be a process not a product based class, and like all artists children will have work that they consider beautiful and perhaps work that they don't. Along my entire journey, I have had the words from Dr. Seuss's *Lorax* (1971) floating in my head, "Unless someone like you cares a whole awful lot, Nothing is going to get better. It's not." It is with these words that I will go into the next step and hopefully continue Cups for a Cause and similar projects. I understand that as an art teacher I may not always have the time or the funds to create such incredible learning experiences. My goal is to

create a yearly large-scale lesson similar to Cups for a Cause; one that engages the students with learning about empathy and social justice. I hope to always create projects that excite me and change the lens through which my students view the world. With this new view, hopefully, they can go on and have a part in changing their world.

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APPENDIX A:
CUPS FOR A CAUSE LESSON PLANS

Cultivating Empathy Through Ceramics

I have been lucky enough to have many teaching experiences with children. It is through this experience that I have observed a disconnection that children seem to have with the world around them. I believe it is my responsibility as an art teacher to introduce them to the amazing and challenging things in the world around us. An art classroom is a place that has space for exploration, creativity and imagination.

Maxine Greene is the main theorist I look to for inspiration. Greene (1995) believes:

Learning to look through multiple perspectives, young people may be helped to build bridges among themselves; attending to a range of human stories, they may be provoked to heal and to transform. Of course there will be difficulties in at once affirming plurality and difference and working to create community (p. 167).

I believe that engagement with art and the fundraising opportunity will not only cultivate a sense of empathy for others, but for the environment as well. I want to create learning opportunities for these children at Rocksprings, and for my future students, that is larger than our classroom and the media at hand.

I have prior knowledge of the Empty Bowls Project and wanted to create a applied project that included a fundraiser, but was lost as to what. I saw the visiting artist speech by Stephen Carpenter and decided that FilterPure would be a great organization to work with. My goal is to give children a chance to create something that will have a positive effect on the lives of fellow beings. This is an opportunity for them to have a say, design, put their stamp on every aspect of the fundraiser.

Essential Questions:

What can artists do to help the world around us?
 What is a fundraiser?
 Who is FilterPure Haiti?
 What is functional art?
 What is a print?

Objectives: Students will be able to

- Discuss the importance of access to clean water, and the different between needs versus wants.
- Brainstorm ways that help people get access to clean water.
- Learn about FilterPure Haiti.
- Learn how to create pinch pots or coil mugs.
- Create designs that will help people reflect on the need for clean water worldwide.
- Create fliers to be distributed on UGA campus as well as throughout Athens.
- Design and create posters that will be displayed at the fundraiser
- Make tea bags to be given with the mug.
- Learn simple printmaking techniques to create design on gift bags.

Vocabulary:

Coil- rolled piece of clay, the thickness of a finger, used for building a larger pot or vessel.

Pinch pot- ceramic pot made from pinching clay with hands.

Functional art- objects used for another purpose other than art.

Glaze- paint for finished ceramic pieces, allows them to become waterproof and usable.

Kiln- structure used to fire (bake) clay.

Fundraiser- raise money for a cause or project

Farmers' market- a food market at which local farmers sell fruit and vegetables and often meat, cheese, and bakery products directly to consumers.

Relief print- a stamp created from a surface.

Materials

Clay and clay tools

Glazes and brushes

Sketchbooks

Pencils, pens, markers, paint

Paper, poster board

Stickers

Stencils

Images from FilterPure

Images students working

Styrofoam

Acrylic paint

Brown paper bags

Resources

Empty Bowls website: <http://www.emptybowls.net>

FilterPure website: <http://www.filterpurefilters.org/>

Clean Water: Water.org

Methods

Week 1 (October 2-4)

Day 1: Introductions

1. Hellllooooo

Play dancing name game so that I learn everyone's name and the students can learn mine.

Name Game- each child says their name and matches a dance move to it. We would all repeat their name and dance move and then I said all of the names at the end.

Give students a piece of clay for them to get used to working with it. *Since no students show up the first day, I allow students to make any shapes with the clay. I do tell insttuct the students not to press the clay into the table as it will stick. Also that anything we make will be wedged to make mugs.*

2. Group Discussion

Lead a group discussion. Ask students what they do when they get thirsty? Go to the water fountain? Grab a drink from the fridge or the store? What would they do if they couldn't do that? Explain to students that there are places in the world and in America

where children just like them have NO clean water. Talk about how different their lives would be without clean water. Introduce them to FilterPure and our fundraiser. Begin to think of names for our fundraiser.

3. Show them works of contemporary ceramicists.- See Appendix B for PowerPoint
Ask students- if design can convey meaning? How does color and texture create a mood about a piece? What designs would they use to create their own mugs?
4. Have students sketch out ideas for their mugs, 3-4 ideas. *Originally I was hoping students would sketch out ideas they were having about designs whether with glaze, or with clay additions/carvings. However, I soon realized that after being school all day they were somewhat tired and were not interested in this step.*

Days 2-9: Create Mugs

1. Review project goals. Mugs we will be making will be sold at the Farmer's Market. The money raised will help FilterPure and families in Haiti have access to clean water.
2. Demonstrate Construction
Teach students about the coil method and the pinch pot method. I show them the steps (Appendix B) and stress the importance of slipping and scoring. Additionally I roll out coils for the students to see the proper size and technique. I show the students how to smooth out the sides of coil methods emphasizing to never pinch as it will make sides to thin.
Explain that the clay will shrink a bit so we should aim to make mugs (I'll bring some in) a bit bigger than what we drink hot chocolate out of.
3. If older students finish early, I will teach them how to add handles and then they could show younger students.

Days 10,11, 12: Flyers and Posters

1. Review the ideas of fundraising and our project goals.
2. Have students brainstorm names for the fundraiser. Have a group vote and decide the name we prefer.
3. Students will spend time designing flyers to be displayed around Athens and posters to be shown at the farmers market. Will pair older students with younger ones.
4. Complete flyers so I will be able to copy them and hang them around town. Students can take some home/ to school and make announcements there.

Week 6 (November 6-7) Glazing

Day 1

1. We will review the sketches the students made previously. Using under-glazes the students will turn their attention to creating designs on the mugs to remind the buyer of the need

for access to clean water. This can also be a time to brainstorm designs if students need help.

2. Demonstrate glazing techniques. Show students how to paint the colors on one coat at a time. Once the original coat is dry, it will look chalky, they can add another layer to make sure no clay shows through or they can add different details with other colors. I will emphasize the importance for students to wash their brushes out when using different colors, however there is no need to use water with these colors.

3. Students glaze.

Day 2

1. Continue to work on glaze. Remind students that we need to try and finish today if not I will come November 8th. I will wipe the bottom of the mugs as a lot of times students get glaze on the bottom. I will also select older students to help me with clear glaze.

Week 8 (December 3,4 ,5) FINALIZE/Printmaking

Days 1 and 2

Students will spend today finalizing all glazing in order to make sure all mugs are ready to go to the farmers market or home.

Day 3

1. Introduce students to printmaking. Lead a discussion- What is a print? How do we create a relief print? What are the proper steps to making an image on the "gift" bags?
2. Demonstrate how to create a print and neatly transfer it to the bag.
3. Students will draw a clay mug (can sketch it out first) on a piece of Styrofoam.
4. Students will roll either acrylic paint or ink onto their Styrofoam plate.
5. Students will then make their print on the paper bag.

DECEMBER 7- Farmers Market

1. Create a PowerPoint that show images of students working. This way if students do not show up those buying the mugs will be able to see the students who were involved.

I will visit Rocksprings the following week and tell students about how much money they raised and discuss with them if they enjoyed it, would they do it again, follow up questions so that if I did this as a teacher I could improve it.

In the end the lesson plan became more of a guide to make sure that I didn't miss any lessons. The structure of when we would build, bisque, and glaze became more fluid. I learned to let go a bit. The students were extremely excited to work with glazes. It seemed more important to let

them complete the cycle of a mug before starting a new one. I believed completing the cycle would allow them to have time to reflect about why we were creating these mugs, as well as time to reflect on what they would do different with their next mug. Additionally the cycle process broke up the repetition of making mugs day after day without seeing a finished product.

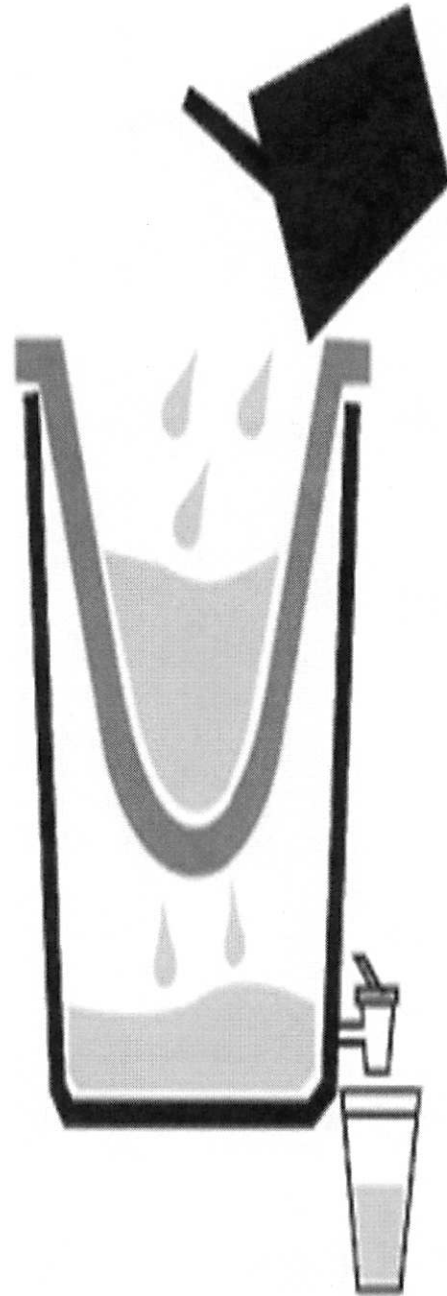
APPENDIX B:
POWERPOINTS
CLASSROOM AND FARMER'S MARKET

FilterPure Filters

Art Making for a Cause

Learning Together

- As a group we will learn about FilterPure Filters:
 - What do they make?
 - How do they make them?
 - Why do they make them?
 - How can we help?



Helping Families

- What we will do:
 - Create art to sell and raise money.
 - Brainstorm a name for the fundraiser.
 - Build both coil and pinch pot mugs.
 - Learn about printmaking and make gift bags.

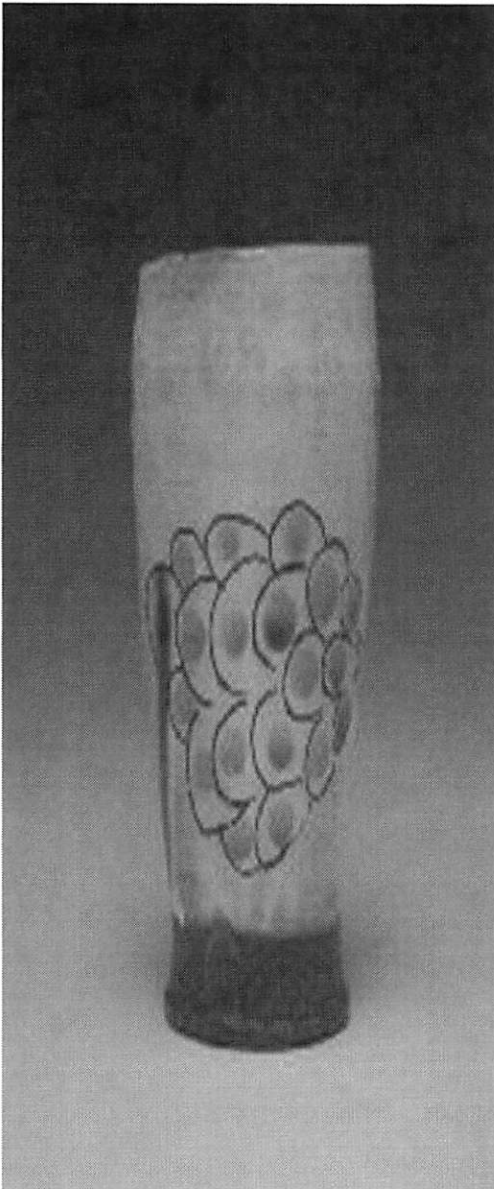
Inspiration

- <https://www.youtube.com/watch?v=lwoJwwhE-88>

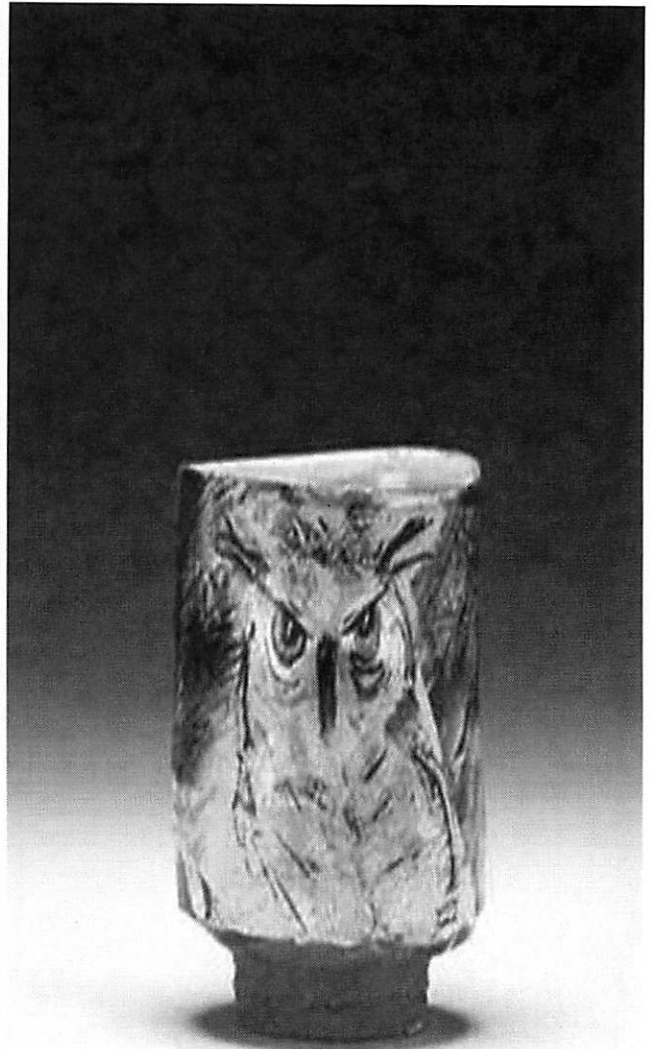
Artists from Athens

Maria Dondero

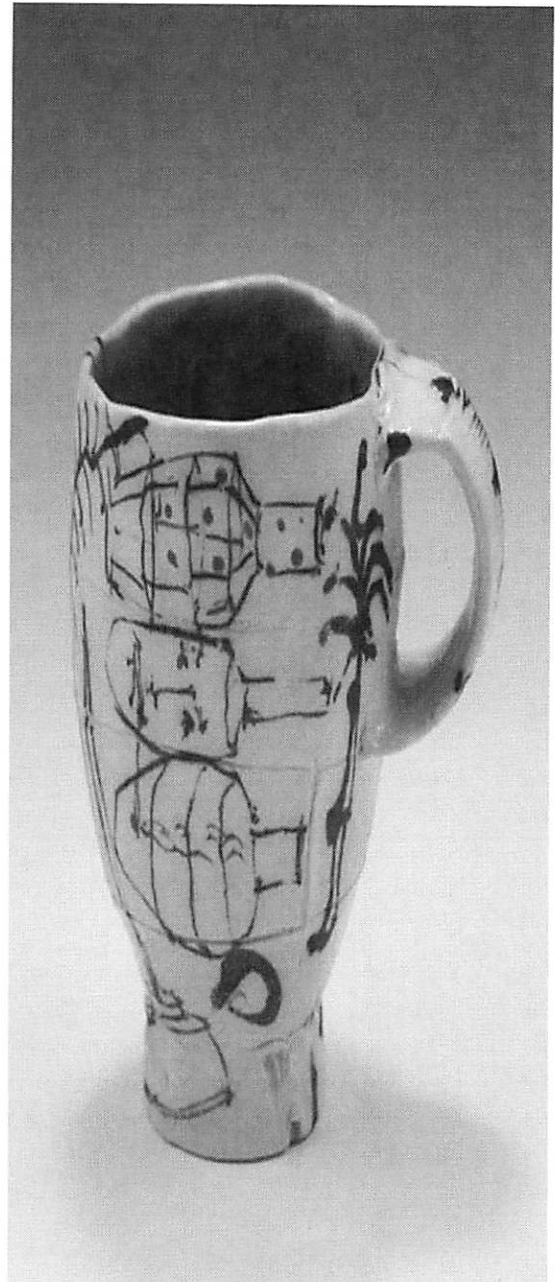
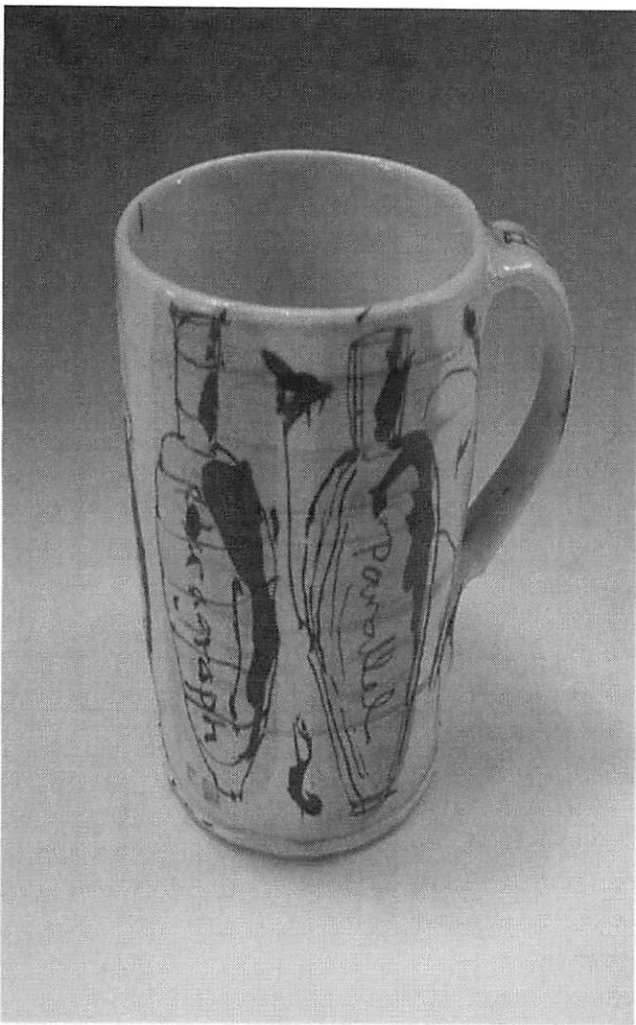
- Maria Dondero



Ron Meyers



Ted Saupe

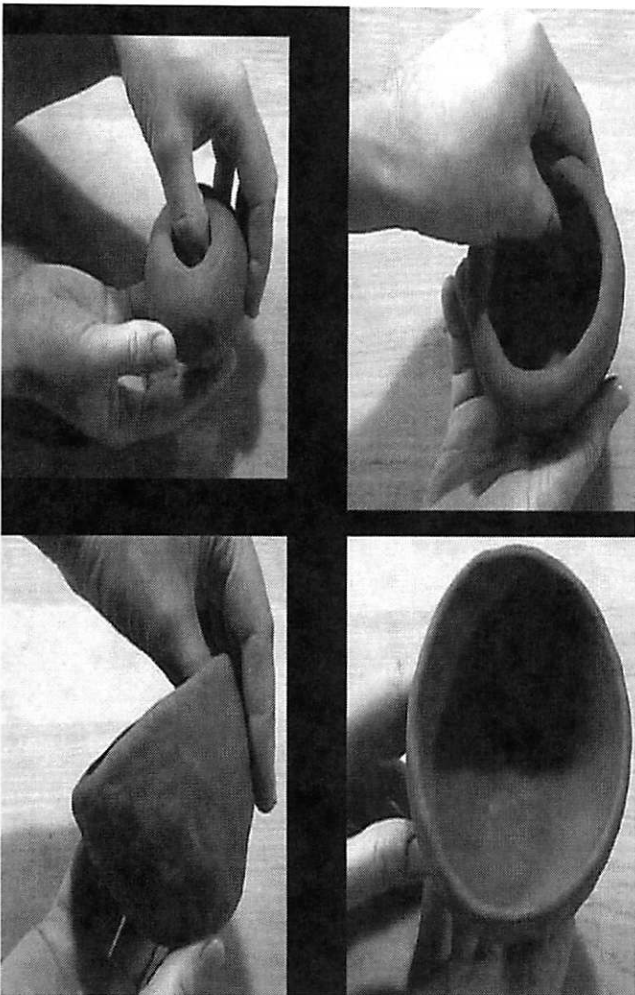


Coil Method



- Roll a ball, gently flatten to create a base (cookie shaped) to begin to add coils.
- Roll coils. Move hands over all parts of clay so areas don't thin out, should be thickness of you pointer finger.
- SCORE! Draw lots of lines on both base and coil.
- SLIP! Use "clay glue" to add coil to base.
- Use pointer finger to gently smooth the inside.
- Score and slip coils and continue to build.
- Let harden and then smooth with finger. Don't pinch and thin it out!

Pinch Pot Method



- Push your thumb in middle of clay to create an opening.
- Using pressure from you thumb and fingers slowly TURN and PINCH the clay.
- Once you have a rounded mug shape, gently press on to the table to create a flat bottom.

Cups For A Cause

Ceramic vessels made by
children from Rocksprings
After School Program



