

**VIRGINIA HOFFMAN  
TEACHING PORTFOLIO**



# STATEMENT OF PHILOSOPHY

## APPROACH TO TEACHING

I am an artist because I process and communicate complex thoughts and ideas through various materials. I am an art educator because I believe that art is limitless. No matter the race, religion, gender, neurodiversity, class, ability, or otherness, I firmly believe that every person has the ability to use art as a vehicle to explain their unique understanding of the world. By slowly exploring various materials and art concepts in a guided lesson, I can create a safe environment for material understanding, self expression, and analytical thinking.

Art begins with understanding the individual properties of different media. When beginning a lesson sequence with a new material, I start with a series of explorations then gradually introduce new information, until students are able to successfully accomplish a more complex outcome.

For example, when I introduce students to clay, the objective of the first class is to find different ways of changing the clay with their hands. Sequentially processing through the lessons, time is allowed for individual exploration with guidance. Slow exploration is closer to the way that children discover naturally, and allows different learners to become familiar with the process of working with the material. Students can freely explore the material with creativity under my training that provides a consistent and organized environment.

At the start of each lesson, I prompt discussion through open-ended questions. Inquiry based guidance and clear objectives will promote a wide range of repertoire and encourage independent thinking. This kind of questioning will inspire students to think about an idea from multiple angles and participate without the fear of a wrong answer.

I determine future lessons by evaluating the accomplishments of previous activities. In my experience, students respond well to a strategy called "scaffolding", which can be utilized in lesson sequences to assist a variety of learners in attaining competency levels. Slow exploration, open-ended dialogues, and scaffolding allows for a more developmentally appropriate teaching technique.

I believe that students should become art appreciators as well as creators. Inspired by my work in museums, I add lessons based on observing the art of notable artists who worked or work in the same material. As John Berger wrote, "Seeing comes before words." I encourage students to actively look at objects, comprehend, and describe. Using facts of what they see, they graduate to the level of synthesizing information. Through this process, students independently realize complex contemporary and art historical concepts, and become familiarized with important artistic movements and people. This prepares students for sophisticated thinking.

My goal in teaching art is to facilitate student's ability to explain, analyze, and imagine in their everyday surroundings and lives. With each subsequent lesson that utilizes clear objectives, repetition, and new challenges, new vistas are opened to students to expand their repertoire with the materials. Through this instruction students will learn that art is a medium for self-examination, self-expression, and critical thinking.

# RESUME

## EDUCATION

Teachers College of Columbia University, *New York, New York*  
Master of Art and Art Education with Initial Teacher Certification, May 2014

Wellesley College, *Wellesley, Massachusetts*  
Bachelor of Arts in Studio Art and Art History, June 2009

Cincinnati Country Day School, *Cincinnati, Ohio*  
High School Graduate with Senior Academic Distinction, June 2005

## STUDENT TEACHING

PS122 Mamie Fay School, *Astoria, New York* January – May 2014

Student Teacher, Public Lower School and Gifted Middle School Art

- Teaching traditional lower school students (grades 1- 5) and gifted middle school students (grades 6 - 8) through slow experimentation, focusing on open-ended process and exploration.
- Introducing students to new materials and media (eg. print making, drawing, sculpture, painting, and collage) in order to expand their creative repertoire.
- Developing lesson plans focusing on personal experiences, visual expression, observational analysis, and creative thinking, in order to increase material and art historical knowledge, critical thinking, and motor skills.

United Nations International School, *New York, New York* September – December 2013

Student Teacher, Private Middle and High School Art

- Taught private middle and high school students (grades 6-9) to investigate artistic traditions, focusing on art history, culture, technology, and global perspectives.
- Taught IB Art Program students (grades 11- 12) to develop independent portfolios to be submitted at the end of the year to an international jury. Lessons focused on introducing relevant styles and artists in Art History and Contemporary Art.
- Introduced students to new ways of refining their skills with familiar materials; (eg. drawing, watercolor, sketchbooks, iMovie, and collage) through observation, comparison, and product focused activities.

# CONT.

## CERTIFICATION

Initial Teaching Certification for Visual Arts, *New York State*

The Initial Certificate in Visual Arts is the entry-level teaching certificate for Art Teachers, PreK-12. It is issued after the completion of a NYS Registered Program, a Dignity for All Students Act Workshop, gaining an Institutional Recommendation, and passing the ALST, EAS, CST, edTPA-Visual Arts, and a Fingerprint Clearance. Valid through August 2020.

## PROFESSIONAL EXPERIENCE

Visionaries + Voices, *Cincinnati, Ohio* 2014 – 2016

Educational Coordinator – Part Time, *July 2014 – June 2015*

- Supported the continued growth and development of Visionaries + Voices Artists through increased community involvement and inclusive outreach programs.
- Mentored artist, Aaron Ringeisen, in the Teaching Artist Program (TAP) and facilitated understanding of professional development, art materials, leadership, and lesson design.
- Facilitated organization, support, preparation, and transportation of TAP graduates, who were chosen to teach, lead, or present about their artwork through hands on art activities, in schools, communities, or art organizations.

Educational Coordinator – Full Time, *June 2015 – August 2016*

- Continued to expand teaching repertoires of TAP graduates to include more self-confidence, slow exploration of materials, student-centered techniques, and inquiry-based philosophies, through individualized preparation sessions before their teaching opportunities.
- Managed the design, implementation, and teaching of TAP-led art lesson sequences, to children and teens with special needs, during the 2015 and 2016 Social Skills Summer Camp, organized by Melodic Connections.
- Observed, managed, and co-evaluated the PFAU Artist Residency, which placed two TAP graduates and a part-time educational coordinator, in long-term teaching positions at Mercy Montessori Elementary School and Clark Montessori High School. Organized, co-curated, and installed the culminating PFAU Artist Residency Student Show at Aisle Gallery.

“This natural inclination to listen closely to others will make Virginia a thoughtful educator. It is with great pleasure and without hesitation that I recommend Virginia.”

Ardina Grecco, *Art Education Program Associate*  
*Teachers College of Columbia University*



## CONT.

### PROFESSIONAL EXPERIENCE

Art Academy of Cincinnati, *Cincinnati, Ohio*

February – May 2015

Community Education Instructor

- During Art for Kids Class, ages 5-12, encouraged slow exploration of new art materials, including print making, narrative drawings, weaving, painting, and clay.
- During the Drawing and Painting for Teens Class, ages 12-18, students warmed up with various material exercises, before continuing an extended observational drawing or painting.

Solomon R. Guggenheim Museum, *New York, New York*

June – August 2011

Education and Family Programs, Paid Intern

- Oversaw children between the age 7 and 12, as an assistant art educator for Summerscapes, a two-week experiential and progressive art summer camp for artistically advanced children.
- Created dynamic activities relating to current exhibitions for families with children, ages of 3-12.
- Coordinated and managed the Just Drop In: Hans Peter Feldman exhibition, every Sunday.
- Re-wrote the permanent collection Object Cards, cards that translate important themes of the artist and have entertaining activities for children.

### SKILLS

Materials: Clay, Drawing (pencil, ink, charcoal), Paint (oils, tempera, water color), Paper Mache (celluclay, paper and paste), Photography (analog, digital), Printmaking (mono, collagraphic), Collage, Stop Motion Film.

Technology: Mac and PC. iMovie (2014) and Final Cut (pre 2010), Adobe Photoshop CS3, Microsoft Office 2011, Acrobat XI, Constant Contact, Garage Band, Gmail, Google Drive, Illustrator,

Languages: Conversational French

Interests: Social Justice, Reproductive Rights, Human Rights, Feminism, International Travel, and Eating Adventurously.

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# LESSONS

“SLOW EXPLORATION IS CLOSER TO THE WAY THAT CHILDREN DISCOVER NATURALLY, AND ALLOWS DIFFERENT LEARNERS TO BECOME FAMILIAR WITH THE PROCESS OF WORKING WITH THE MATERIAL.”

VIRGINIA HOFFMAN  
TEACHING PHILOSOPHY

# CELLUCLAY ANIMAL HOMES

## SCULPTURE LESSON SEQUENCE



“Bunny Hole”

**Grade Level:** 1<sup>st</sup> Grade

**Activity:** A five lesson sequence exploring celluclay, a form of pulp paper mache, that will manifest in a 3” x 4” animal home sculpture.

**Lesson 1:** Intro: Changing Celluclay (pulp paper mache) with your hands

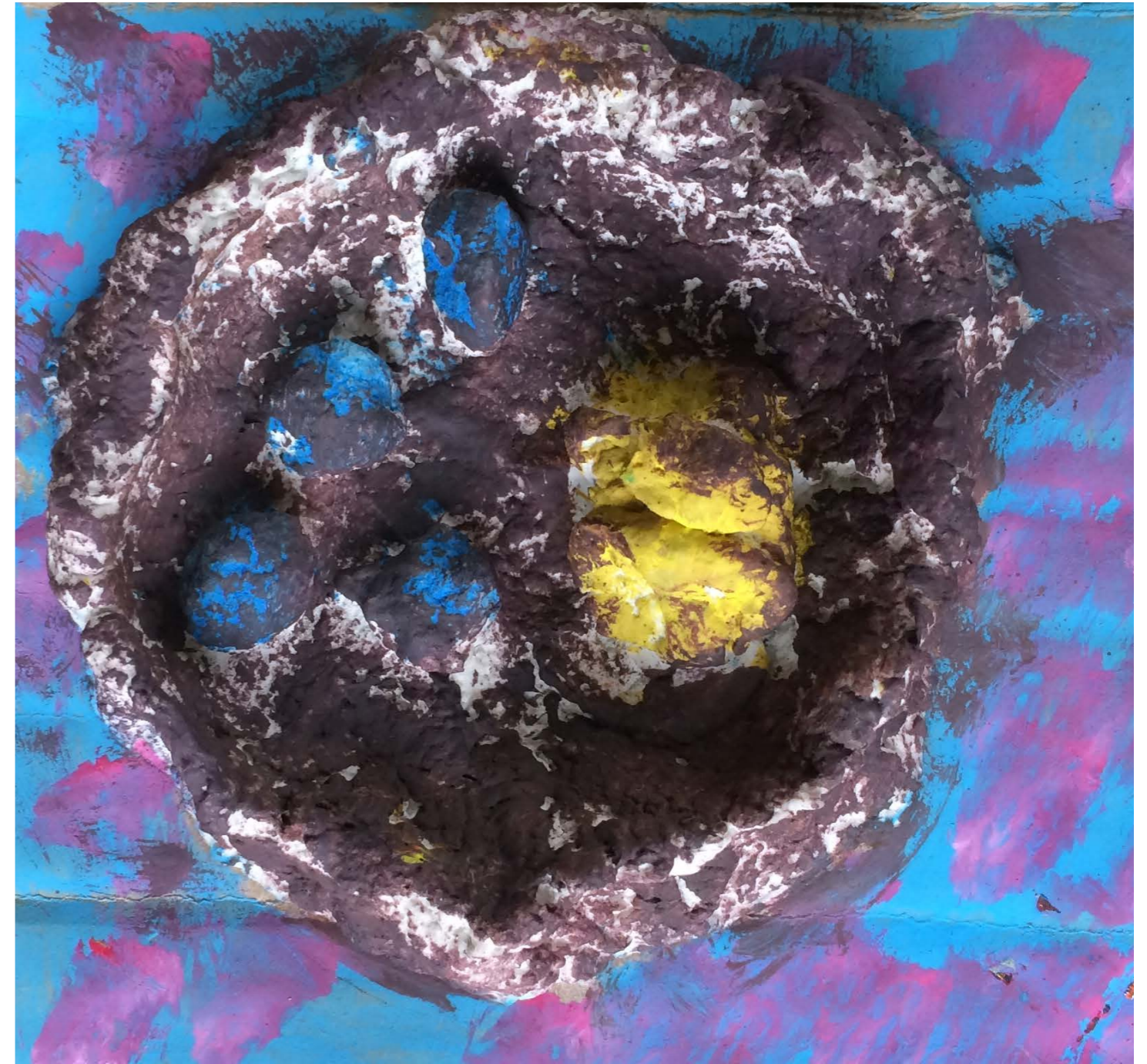
**Lesson 2:** Join Me: Joining Celluclay in a strong way

**Lesson 3:** For the Birds: Building Celluclay Animal Homes

**Lesson 4:** Cave, Bark, and Dirt: Color Brown Exploration

**Lesson 5:** Just right: Painting our Celluclay Homes

**Developmental Rational:** When young children are exposed to different media, they build a set of skills based on what those materials can do. Through introducing celluclay and allowing children to slowly explore, young children will expand their repertoire of controlling and manipulating the material (joining, enclosures, etc.) and represent familiar ideas in 3D.



1<sup>st</sup> Grade

Lesson 5: Painting Celluclay Homes

“Birds Nest”



1<sup>st</sup> Grade.  
Lesson 3:  
Building Celluclay Animal Home  
Title: "Bear Cave with Blueberries"



1<sup>st</sup> Grade  
Lesson 3:  
Building Celluclay Animal Home  
Title: "Birds Nest"

# LESSON THREE

## FOR THE BIRDS: BUILDING CELLUCLAY HOMES



**Materials:** Celluclay, cardboard squares

**Objective:** Through making celluclay animal homes, using celluclay, cardboard bases, and their hands, students will learn that they can represent a familiar idea through manipulating the material in different ways.

**Spark (Association):**

On Sunday, I was so glad to be home. I took off my shoes when I got in the door, put my book bag down, and then sat on my couch to check my email. What makes your home so special? Why do you like those things?

**Visualization:**

Today we will use celluclay to describe where your special animal lives. What kinds of homes do animals have?

Of the many animals that live in (trees, woods, water), where does that animal sleep?

What other different animal homes do you know about?

Why do \_\_\_\_\_, live in \_\_\_\_\_?

**Demo:** Last week we talked about the different ways we might change celluclay. What were some of these ways?

(Joining, pinching, rolling, rubbing, poking, patting, tearing, etc.)

How might you use your hands to make \_\_\_\_\_ where the \_\_\_\_\_ lives?

**Recap:**

Before we begin our activity, I want everyone to use a sharpie to write their names on the back of their cardboard. Just like in the demo, you'll build your special animal homes on that cardboard.

**Transition:**

Before we begin our activity, everyone will write their heading on the back of their cardboard base. Once you receive your celluclay, you may begin making your special animal home!

# PAINTING IN ACTION

## A PAINTING LESSON SEQUENCE

**Grade Level:** 3<sup>rd</sup> Grade

**Activity:** A five lessons sequence which sequentially explores the movement of the body through collage and painting. Students will ultimately create a 12" x 14" tempera and collage painting.

**Lesson 1:** Model Mimicry: No-glue collage to mimic body movements

**Lesson 2:** Partner Action Poses: Gluing down action poses

**Lesson 3:** Diverse Skins: Skin Tone Mixing Exploration

**Lesson 4:** Showing Not Telling: Who are you painting?

**Lesson 5:** Background and Details: Where are you?

**Developmental Rational:** Children are invested in representing their daily lives through their artwork. "In art practice, you are calling upon lived experience, bringing that into the domain of artistry with you. Everything is enlivened. It draws on a large array of life experiences, including how we feel, and the trajectory of our own life worlds." (Burton, Lecture, September 10.) Children expand their repertoire to portraying narratives and actions.

**Objective:** Through painting student action pose collages, students will learn that they can use observation to understand body relationships and movement



# LESSON FOUR

## DIVERSITY OF SKIN: SKIN TONE EXPLORATION



**Grade Level:** 3<sup>rd</sup> Grade

**Materials:** 4½" x 6" Paper and Paint (tempra, paper, water, brushes, sponges, trays)

**Objective:** Through mixing paint to create natural skin tones, using tempera paint and big brushes, students will learn that they can mix their skin tones and the skin tones of others by starting with brown and comparing. This matter of fact mixing lesson will also encourage students to look past stereotypes and realize that every student has a unique shade of skin.

### Spark/Association:

Today, we are going to practice skin tones in preparation (which means getting ready) for painting your action pose collages. How will you use skin color in your painting your action pose collages?

### Visualization:

First, I want to talk to you about the truth about skin tones. In art class, white isn't a skin tone because this is white (hold up paper). And black isn't a human skin color because this is black (hold up paper). No one is exactly these colors.

The truth is that skin tones, you and I have come from the color brown. How can all skin tones come from the color brown?

What do you remember about mixing brown?

Demo: This is brown, I made from blue, red, yellow. How can you change this to match your skin?

As you can see, mixing a skin tone is a lot like cooking. If you want it sweeter, you add a pinch of sugar, and saltier, you add a pinch of salt.

Why do you add a pinch of salt instead of adding a cup of salt? It's the same in art, to make the skin tone of someone you know, you need to keep adding small amounts of colors until it's just right.

How will comparing help you find your skin color?

### Recap:

Today, everyone will make at least 3 real skin colors beginning with the color brown. (One of these colors will be your skin color. We will tweak (which means change) in small amounts until our brown is just right. Please place your heading on the back of your papers, you may begin!



# COLLAGRAPHIC SHELL PRINTS

## A PRINTMAKING LESSON SEQUENCE

**Grade Level:** 3<sup>rd</sup> – 6<sup>th</sup> Grade

**Activity:** A seven lesson sequence which sequentially investigates print making, using brayers, trays, and ink. Paper sizes include 6" x 9" and 10" x 10".

**Lesson 1:** Making the Collagraph

**Lesson 2:** Proof! Intro to Inking

**Lesson 3:** Repetition: Print Twice with Dark Ink

**Lesson 4:** Dark Paper/Light Ink

**Lesson 5:** Composing Multiple Prints

**Lesson 6:** Overprinting

**Lesson 7:** Ghost Printing

**Developmental Rational:** As children develop, they face the problem of how to realistically depict their environment. Pre-adolescent children have begun to understand how objects behave when you flatten a three-dimensional world into a two-dimensional space. By introducing new concepts and materials, young adults will have greater understanding of how to control their environment, create something that wasn't there, and have a greater repertoire of materials.

**Objective:** Through a long and exploratory sequence of printmaking, students will learn that they can build a new repertoire of art making, that emphasizes repetition, copying, and sequence.



5<sup>th</sup> Grade

Lesson 3: Print Twice with Dark Ink

Untitled

# THOROUGHLY CLAY!

## CLAY LESSON SEQUENCE

**Grade Level:** 5<sup>th</sup> - 8<sup>th</sup> Grade

**Activity:** A ten lesson sequence which sequentially investigates Clay, until students have enough material understanding to create a final 1½ lb piece.

**Lesson 1:** Intro to Clay: Changing clay with your hands

**Lesson 2:** Pinch-Me Pots: Creating Vessels with your hands (Pinch Pots)

**Lesson 3:** Slab me: Changing clay with tools (Slab Construction)

**Lesson 4:** Varied Shapes: Clay forms and shapes (Form Follows Function)

**Lesson 5:** Designing Vessels: Drawing sketches of final clay vessels

**Lesson 6:** Testing shapes: problem solving your vessel

**Lesson 7:** New Clay: Finally! Forms Finished

**Lesson 8:** Color Vessels: Coloring drawings to represent Glaze

**Lesson 9:** Clay Glaze Days: Over/Under Glaze

**Lesson 10:** Reflection and Critique

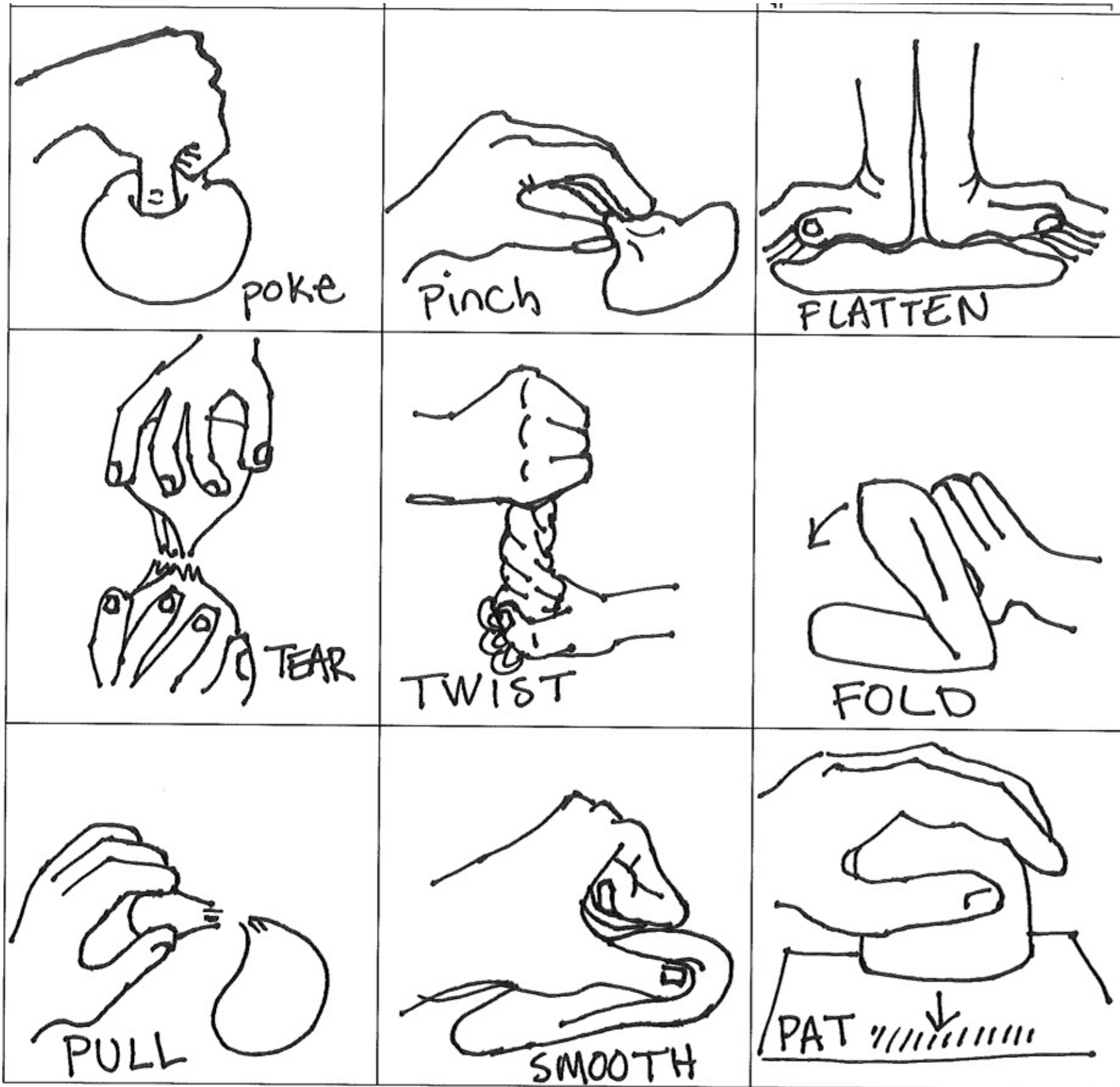
**Developmental Rational:** 5<sup>th</sup> – 8<sup>th</sup> graders are also going through puberty, which causes their bodies to change. This change makes adolescents more sensitive to physical touch and spatial understanding. Clay is an attractive medium for pre-adolescents because it is a physical and tactile medium, allowing students to exert their new bodies in different ways and refine their new motor skills.

**Objective:** Through slowly exploring clay, building a plan, then produce a final vessel, students will learn that slowly building on prior experiences can increase material knowledge and better help students to create a final product.



9<sup>th</sup> Grade

Lesson 3: Exploration of changing Clay with Tools (Slab Construction)



# LESSON ONE

## INTRO TO CLAY: CHANGING CLAY WITH YOUR HANDS

**Materials:** 1lb reusable low fire clay balls and canvas mats

**Objective:** Through exerting control and varying pressure over the the clay using their hands, students will learn that clay is malleable and changeable due it's unique properties of plasticity, water solubility, and durability.

**Spark (Association):**

What kinds of cookies do you make at home?  
 Before you bake Chocolate Chip Cookies, what is the dough like?  
 After you bake them for a long time, (I like my cookies to be really done), how do the cookies change?

**Visualization:**

Today, we are going to be working with 1 pound balls of clay. Clay is mostly made from water and organic materials in this state. How is clay similar to cookies? Properties change depending on the amount of heat and water. When clay dries, it gets brittle and non pliable. That stage is called "bone dry". When this kind of clay is fired at a high temperature (1800 degrees Fahrenheit), it becomes ceramic. Where do we find ceramics?

**Recap:**

Today, we will be working with clay in its wet stage. What makes clay different from other materials you've worked with this year?  
 How might you change the clay using just your hands?  
 How could you join pieces of clay in a strong way?  
 How can you tell it's a strong connection?  
 How else might you change clay with your hands?

Today we're going to investigate how we can change clay using our hands. As we've discussed (pinching, folding, rolling, attaching, building, rubbing, smoothing, poking, flattening, pressing, tearing, fitting). But if you find a new way of changing the clay, please let me know.

**Transition:** Why are punching, banging, and throwing ineffective ways of handling the clay?

**Cleanup:** One you've rolled your clay back into a ball and included all your little pieces on your canvas mats, you may place that ball and your mat in the middle of your table. Then you may wash your hands.

**Closure:** How did the clay change as you were working with it?



Upper Image  
9<sup>th</sup> Grade  
Lesson 7:  
Final Clay Vessels



Lower Image  
9<sup>th</sup> Grade.  
Lesson 5:  
Final Clay  
Vessel Sketches

# LESSON FIVE

## DESIGNING VESSELS: DRAWING FINAL CLAY VESSEL SKETCHES



9<sup>th</sup> Grade  
Lesson 5:  
Final Clay  
Vessel Sketches

**Materials:** Pencils, Paper, Oil Pastels

**Objective:** Through creating a vessel inspired by their sketches using old clay, tools, and their hands, students will learn that practicing making their final pieces can problem solve issues of translating a two dimensional plan into a three dimensional reality.

**Spark/Association:**

Demo: Making a handle for your vessel using a serrated rib.

What is it about this technique that creates a strong handle?

Why do we make grocery lists?

**Visualization:**

Just like a grocery list, artists make sketches and drawings to remember ideas and plan for their final piece.

What are some things we've done or talked about that will inform our vessel drawings?

How will your sketch show all these important components, like shape, detail, and design?

Artists draw designs from birds eye views as well as side views. Why are more views better than one?

Your drawings should show your final clay vessel, but what are some other things you won't want to forget?

**Recap:**

Today, you are going to plan your final clay vessel in a drawing using multiple views and angles. Your overall drawing will show shape, design, and detail. Making notes on process, size, and function will help you remember your idea, and explain to others what you are doing.

**Transition:**

Please write your heading on the back of your sketches. You may reach for your paper and pencils now.



9<sup>th</sup> Grade. Lesson 10 : Final Clay Critique

**"I ENCOURAGE STUDENTS TO ACTIVELY OBSERVE,  
COMPREHEND, AND DESCRIBE. USING FACTS OF  
WHAT THEY SEE, THEY GRADUATE TO THE LEVEL  
OF SYNTHESIZING INFORMATION."**

VIRGINIA HOFFMAN  
TEACHING PHILOSOPHY

# NEAR/FAR MEMORY COLLAGE

## A COLLAGE MAKING LESSON SEQUENCE



**Grade Level:** 5<sup>TH</sup> Grade

**Activity:** A five class lesson sequence that increasingly investigates paper and fiber. After a series of exploratory lesson, students will create a collage of a memory of something both close and far away. Students have a choice of 12" x 12", 6" x 18", blue or yellow paper.

**Lesson 1:** Shaping Paper with Hands

**Lesson 2:** Exploring Fabric Edges

**Lesson 3:** Cut! Collage

**Lesson 4:** Final Details

**Lesson 5:** Artist Statement

**Developmental Rational:** When young people are exposed to different kinds of materials, they build a set of skills based on what those materials can do. Through their own discoveries with the materials, students will form firm concepts of lines, shapes, and textures and how they can relate to one another. This activity will reinforce connections between materials and concepts and allow them to develop their own sense of what is possible.

**Objective:** Through collaging fabric and paper to create a memory of something near and far, students will learn that they can transform a meaningful idea into a tangible work, using limited materials to learn about perspective.



5<sup>th</sup> Grade "The New World Trade Center"

# STOP IT'S MOTION!

## TECHNOLOGY LESSON SEQUENCE

**Grade Level:** 6<sup>th</sup> Grade

**Activity:** A six lesson sequence that investigates Stop Motion Videos.

**Lesson 1:** Material Exploration of Stop Motion

**Lesson 2:** Story Boards and Groups

**Lesson 3:** Creation of Characters and Backgrounds

**Lesson 4:** Photographing Movement with iPads and iMotion

**Lesson 5:** Sound and Video editing in iMovie

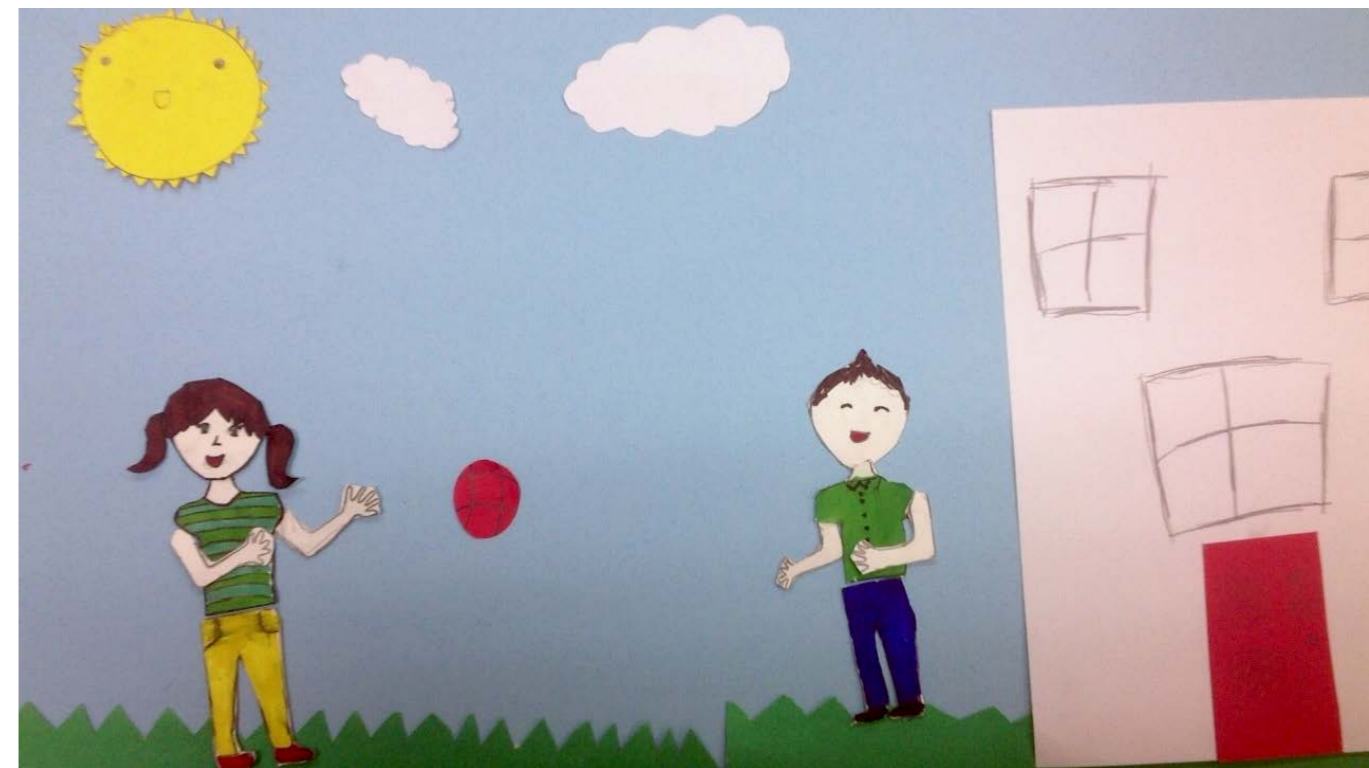
**Lesson 6:** Presentation and Response

**Developmental Rational:** Middle school students are breaking out of old patterns of self-centered thinking and becoming more interested in how their peers think. In addition, they are constantly investigating how they fit into social patterns as well. These middle school students take cues from media images, TV, and video. Using both traditional art activities (collage and drawing) and newer technology (iPads, laptops, iMotion, and iMovie), this lesson sequence investigates how media is created. By working in groups, students will navigate how to collaborate and compromise, while delving into a highly stimulating sequence.

**Objective:** Through exploring photo booth and how to make objects look like they move, using photo booth on their computers, various paper materials, scissors, pens, and markers, students will learn the abilities and limitations of stop motion through open-ended slow experimentation.



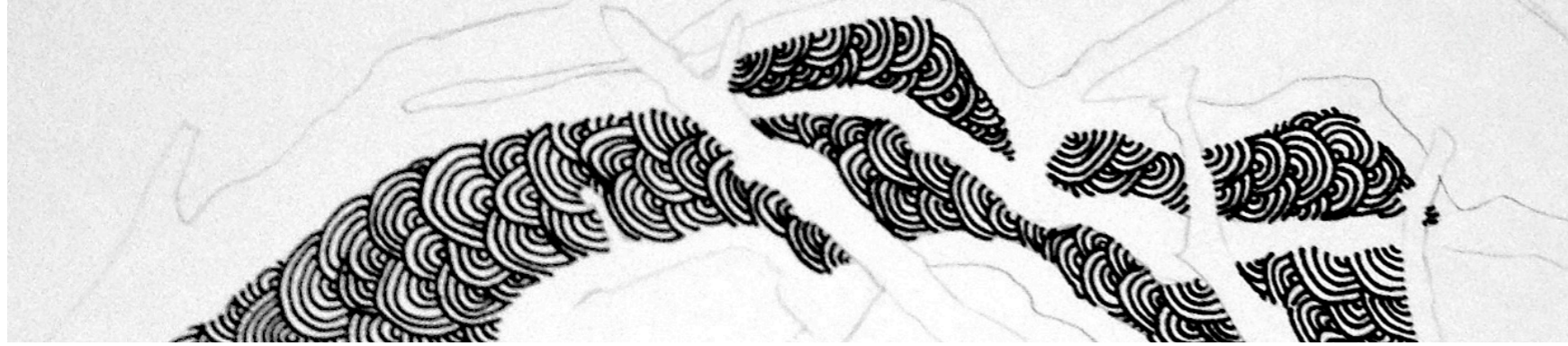
6<sup>th</sup> Grade  
Lesson 4:  
Photographing with iPads



6<sup>th</sup> Grade.  
Lesson 4:  
Photographing with iPads

# BRANCHING OFF

## DRAWING LESSON SEQUENCE



Untitled

**Grade Level:** 8<sup>th</sup> - 10<sup>th</sup> Grade

**Activity:** A three lesson sequence of observational drawing and repetitive designs, using sharpie, ebony pencil, and 18" x 24" paper.

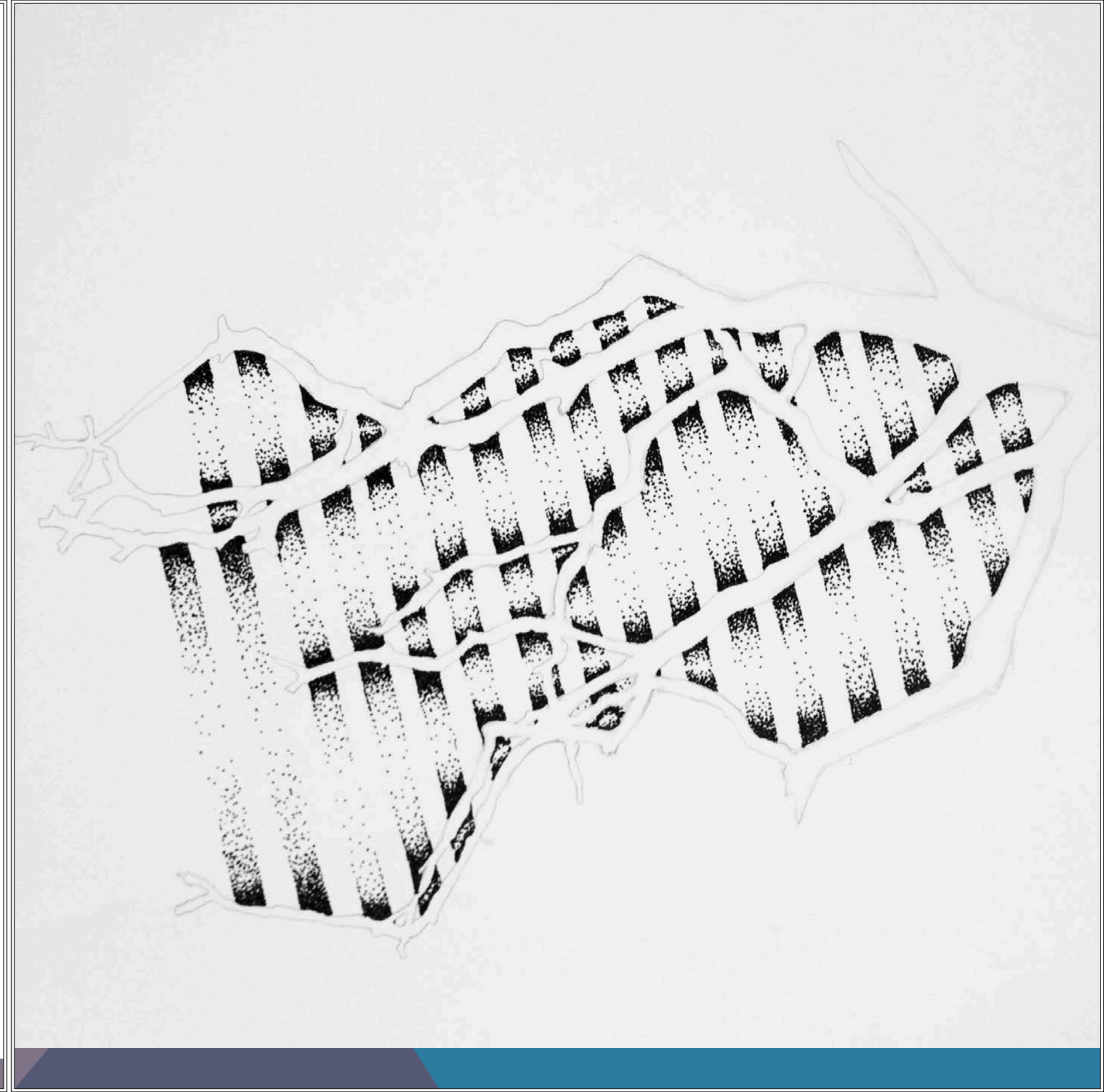
**Lesson 1:** Draw a branch from observation

**Lesson 2:** Create a pattern in the negative space

**Lesson 3:** Use Sharpies to refine the drawing

**Developmental Rational:** Students at this age have become observant about their talents and are interested in becoming proficient in realistic drawing. The student is pushed to observe and see what is there, verses being influenced by how the branch looks in their mind. This lesson requires the student to look at the negative space, and therefore to define the branch through a series of abstract spaces.

**Objective:** Through drawing the negative spaces or counter shapes of dried tree branches and then filling that space with a gradient pattern, using pencil, sharpies, and erasers, students will learn that objects can be defined by their relationships with surrounding objects and spaces.





# HANDY HANDS

## DRAWING AND WATERCOLOR LESSON SEQUENCE

**Grade Level:** 7<sup>th</sup> Grade

**Activity:** A series of three lessons that investigate different ways of looking and representing familiar hand expressions using watercolor, sharpies, and 9" x 12" paper.

**Lesson 1:** Plexiglass "Expressive Hand" Drawings

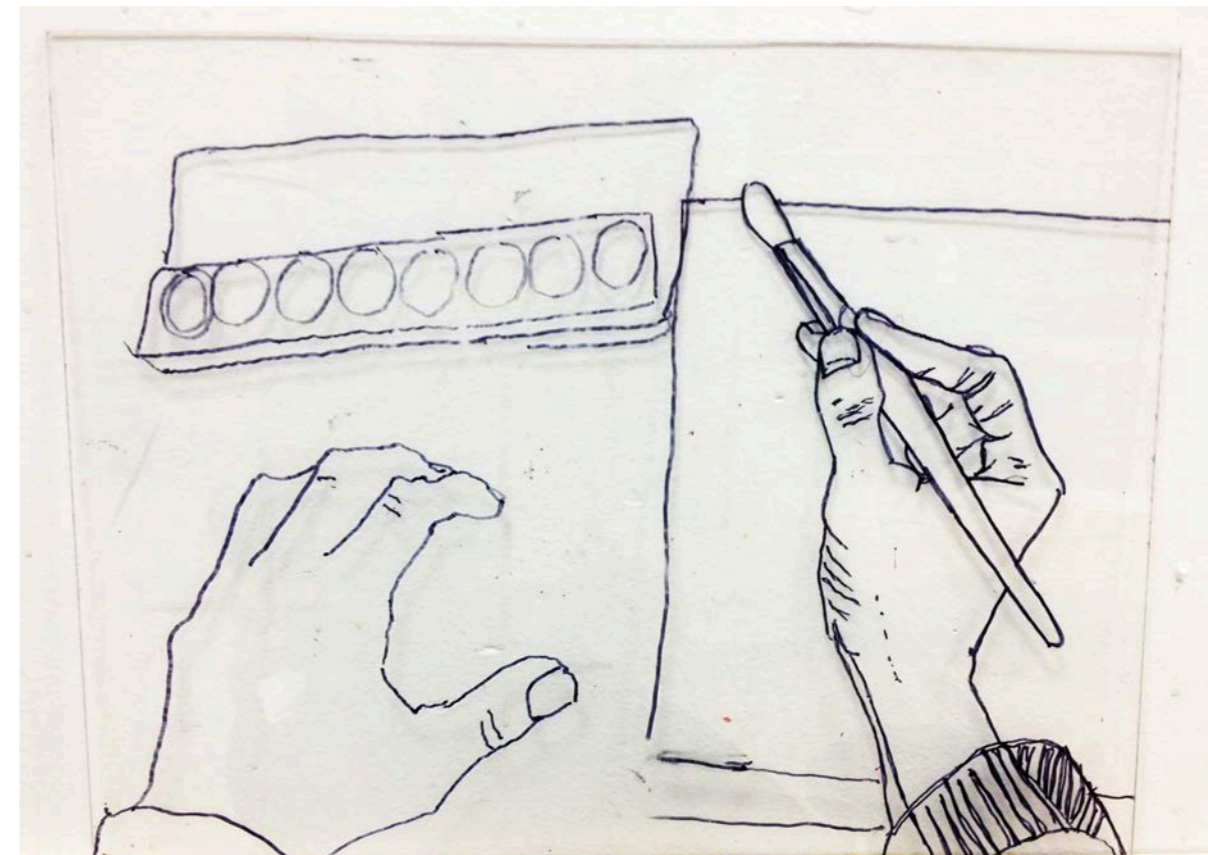
**Lesson 2:** Transferring Drawings to Paper

**Lesson 3:** Mixing your Skin Tone

**Lesson 4:** Watercolors from Observation

**Developmental Rational:** This exercise will allow for students to break away from familiar drawing patterns and stretch their repertoire for observational drawing. Middle school students are in the midst of learning about how they are different from one another, and this exercise enables students to represent their interests through their hands in action.

**Objective:** Through observing and depicting their hands expressing a familiar action, using plexiglass, pencil, sharpies, and water color, students will learn that different ways of looking at the shapes of objects, analysis of line, and slow investigation of color can lead to representational and reflective watercolor paintings.



7<sup>th</sup> Grade  
Lesson 1:  
Plexiglas Expressive Hand  
Drawings



7<sup>th</sup> Grade  
Lesson 4:  
Observational Watercolor

# CONTINUOUS CONTOUR CLASSMATES

## OBSERVATIONAL DRAWINGS FROM STUDENT MODELS

**Grade Level:** 6<sup>th</sup> Grade

**Materials:** Paper and pencil.

**Objective:** Through creating continuous contour observational drawings of their peers, using paper and pencils, students will learn that they can visually emphasize the form, shape, position, detail, and identity of a familiar classmate using only one line.

**Developmental rational:** Students in middle school are just discovering where their talents are. This exercise in observation will allow for students to break away from familiar drawing patterns and stretch their repertoire for observational drawing. This is also an amazing social exercise, because it encourages interaction between different kinds of students. Middle school students are in the midst of learning about how they are different from one another, and this exercise is an opportunity for willing student models to be individually observed, recognized, and noticed.

**NYS Standards:**

Standard 1: Creating, Performing, and Participating in the arts. Standard 2: Using Arts Materials and Resources

**Spark (Association):**

When I am drawing something from real life, there are many ways different kinds of lines that I can use. Some are sketchy, some are bold, what other kinds of lines can you think of?

Today we are going to draw something very familiar... we are going to draw our classmates using continuous contour lines. Can anyone tell me what the words Continuous and Contour mean? If something continues, then it doesn't have an end. If we were going to draw separate parts of a person's face, how might our picture look if we could only use one line to show what the face looks like?

What kinds of things are you going to draw that will show who this person is?



**Visualization:**

Looking at the position of the student, is my paper going to be vertical or horizontal?

If I want to show all of the body, where might I start drawing on this piece of paper?

What kinds of details are you going to include? How might you show that this person is different from all the other students that are in your class?

Am I going quickly or slowly? Why might I go slowly?

Why might it be a good idea to keep looking up at the model?

**Recap:**

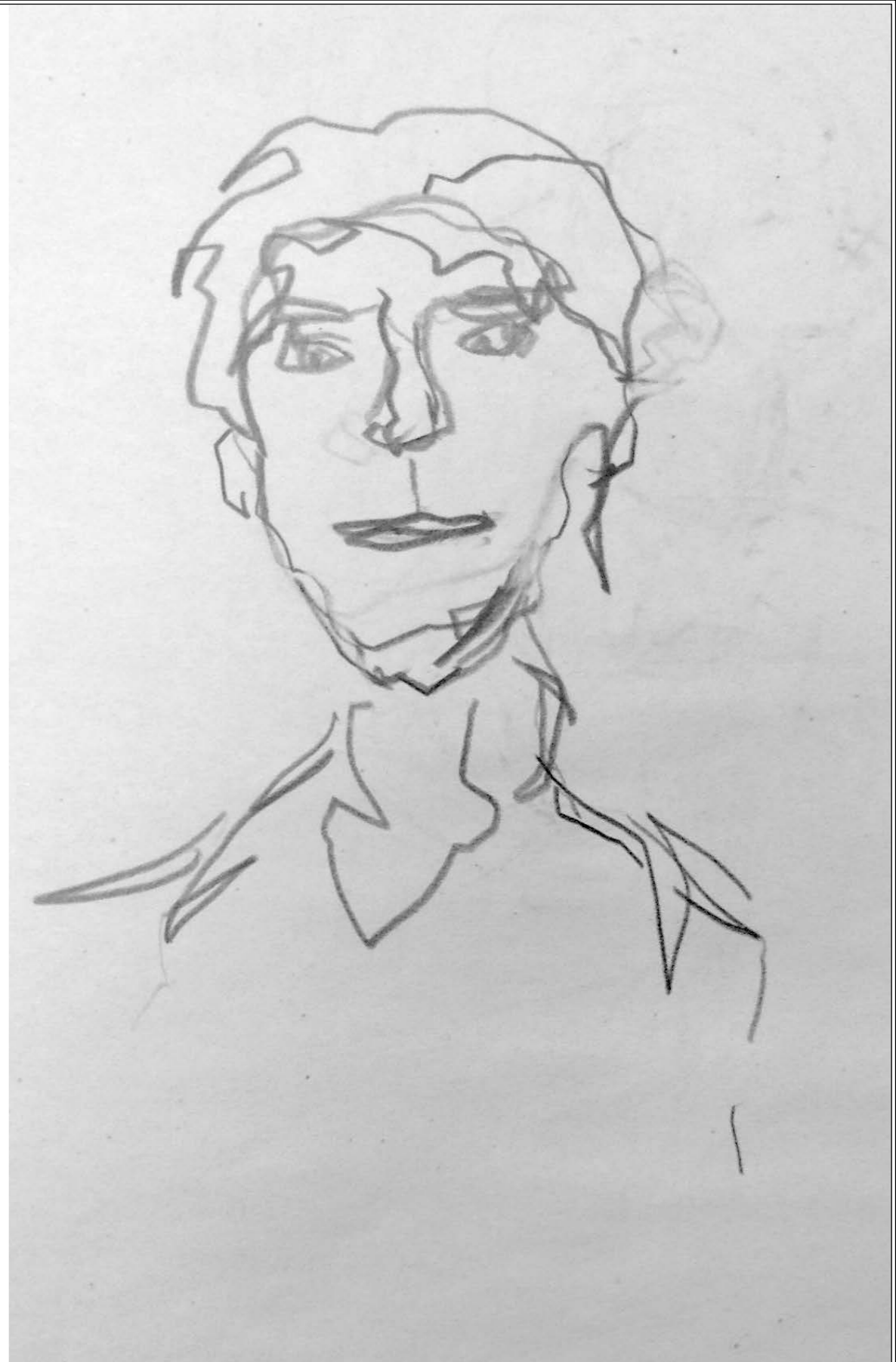
Exactly, so we are going to look at a person, and very slowly, we are going to choose the lines that really define him but we aren't going to pick up our pencils. If you pick up your pencil, then you have to put it back down in the same exact spot where you left it. The drawing should look like we made it out of string.

**Transition:**

We will be alternating between boy models and girl models, so please raise your hand now if you want to be a model. I'll write your name down on the chalk board, and we'll try to get to everyone that wanted to pose.

Now please grab at least 4 sheets of paper and a sharpened pencil in the corner of the room. If you are not facing the model right now, you may need to move your seat to get a better view. May the first model fix a pose, and now those five minutes will begin now!

**Closure:** Who wants to share their contour drawings with the class?



# VISIONARIES + VOICES

**"THE MISSION OF VISIONARIES + VOICES IS TO  
PROVIDE ARTISTIC, CULTURAL, AND PROFESSIONAL  
OPPORTUNITIES FOR ARTISTS WITH DISABILITIES.."**

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# VISIONARIES + VOICES

CINCINNATI ARTIST STUDIO

## ABOUT V+V

Established in 2003, Visionaries + Voices is a non-profit organization that provides exhibition opportunities, studio space, supplies, and support to more than 125 visual artists with disabilities. V+V artists actively contribute to the greater arts community through creative, educational, and strategic partnerships with local and regional artists, schools, and business leaders. Collectively, we are growing a more inclusive arts community in Greater Cincinnati.

## MISSION

The mission of Visionaries + Voices is to provide artistic, cultural, and professional opportunities for artists with disabilities.

## VISION

We create a world in which artists with disabilities not only produce and share works of art, but are also given continuous opportunities to learn, develop professionally, collaborate, exhibit, and celebrate with community members.

## ARTISTS

Over 140 local artists attend the V+V studios. Artists use paint, clay, metal, fabric, colored pencils, ink, paper mache, collage, photography, assemblage, glass, wood, and digital materials. A range of styles of art are created and exhibited, including: wall-size hand-drawn maps of Cincinnati, 3-D portrait dolls made of fabric and found objects, Russian-American New World art, paintings with colorful motifs of fish, birds, and giraffes, ink drawings representing the plots of entire feature films, and imaginative works in clay. Artists support each other in an environment that encourages self-expression and creative growth.

## EXHIBITIONS

We host five exhibitions annually in our Northside Gallery in addition to our annual art auction gala, DOUBLE VISION. Helping to connect broader audiences to the work made in our studios, V+V artists exhibit regularly in galleries, museums, businesses, restaurants, and universities. Similarly, we strive to partner with art educators, artists, and curators within our community as collaborators in making objects, exhibitions, and programs.

## STUDIOS

Each studio is a family within itself. Creative energy draws people in and brings them together. Within these studio walls dreams are painted boldly, inspiration is palpable, and community is among us. At V+V we are all on equal ground. There is a continual sharing of experiences from education, exhibition, and life. The studio staff hold BFAs in print making, ceramics, painting, and drawing. Local artists generously volunteer their time and expertise. In the V+V studios we are resourceful and committed to facilitating the work each artist is driven to make.

## TEACHING ARTIST PROGRAM (TAP)

V+V expands opportunities for artists who have an interest in teaching, speaking, and public leadership positions in the field of visual art. The Teaching Artist Program (TAP) supports those goals, while offering the community the opportunity to learn about art from a unique perspective. V+V artists who complete TAP courses bring lesson plans to classrooms, community centers, and partnering organizations all over greater Cincinnati. Each artist develops their own lesson plans customized to benefit students of all ages and abilities.

## TAP STATS

2014-2015:

- A total of 17 TAP Graduates, and 5 TAP Students, taught in 24 schools in the Greater Cincinnati area.
- 3 TAP Graduate Artists had long-term teaching opportunities at local schools, lasting around 30 weeks, part-time, during the academic school year.
- There was a total of 121 single-class teaching opportunities, with an average of 5 opportunities per artist.
  - First semester: Average of 9 teaching opportunities/month
  - Second semester: Average of 12 teaching opportunities/month.
  - Summer: Average of 20 teaching opportunities/month.

2015-2016:

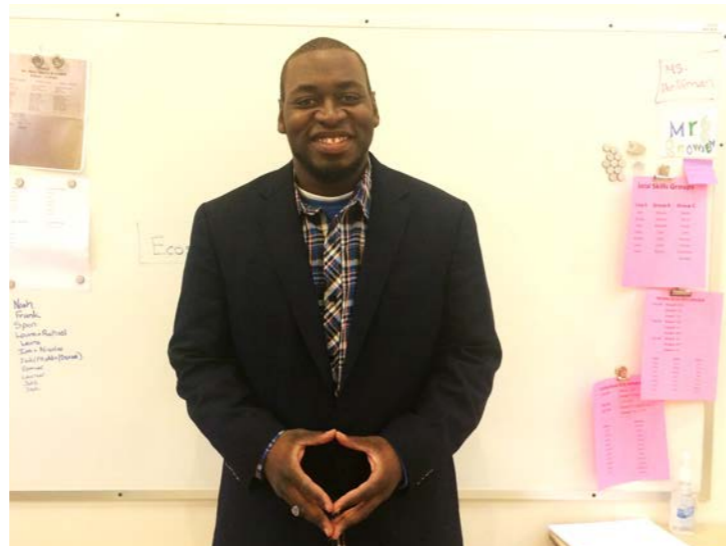
- A total of 21 TAP Graduates, and 5 TAP Students, taught in 36 schools in the Greater Cincinnati area.
- 5 of these artists had long-term teaching positions at local schools, lasting between 20 - 30 weeks, part-time, during the academic school year.
- There was a total of 156 single-class teaching opportunities, with an average of 6 teaching opportunities per artist.
  - First semester: Average of 11 teaching opportunities/month
  - Second semester: Average of 13 teaching opportunities/month.
  - Summer: Average of 20 teaching opportunities/month.

Note: Due to the history of erasure in the disability community, I cannot in good conscience, claim any of the following lessons as my own. It is for this reason, that I chose to depict my time and duties at Visionaries + Voices, through pictures of Artwork, Students, and TAP Artists.

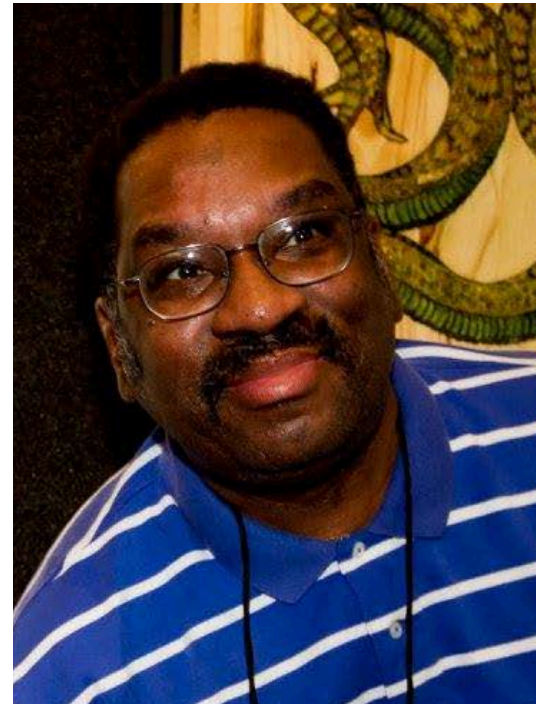


# VISIONARIES + VOICES

TEACHING ARTISTS



Diamond Snowden @ The Children's Home



Braxton Thomas @ Double Vision



Ruth Burton + Sarran Hoffman @ Open Studio



Kathy Brannigan @ 21C Museum Hotel



Neil Dignan @ 21C Museum Hotel



Printmaking w/ Neil Dignan @ Lindengrove School for Autism



Carlos Perez @ Clark Montessori



David Callahan preparing for DePaul Cristo Rey High School



Linda Kunick @ Xavier Lab School

# VISIONARIES + VOICES

TEACHING ARTISTS + STUDENTS



Jennifer Crowe's Print Making Word Collagraphs @ DePaul Cristo Rey High School



Camper @ Social Skills Summer Camp



Students @ Sands Montessori



Rosalind Bush @ District 9 School in Covington KY



Camper @ Social Skills Summer Camp



Candi Branham @ Chase Elementary



JR + JR @ DePaul Cristo Rey High School

# VISIONARIES + VOICES

## STUDENT WORK



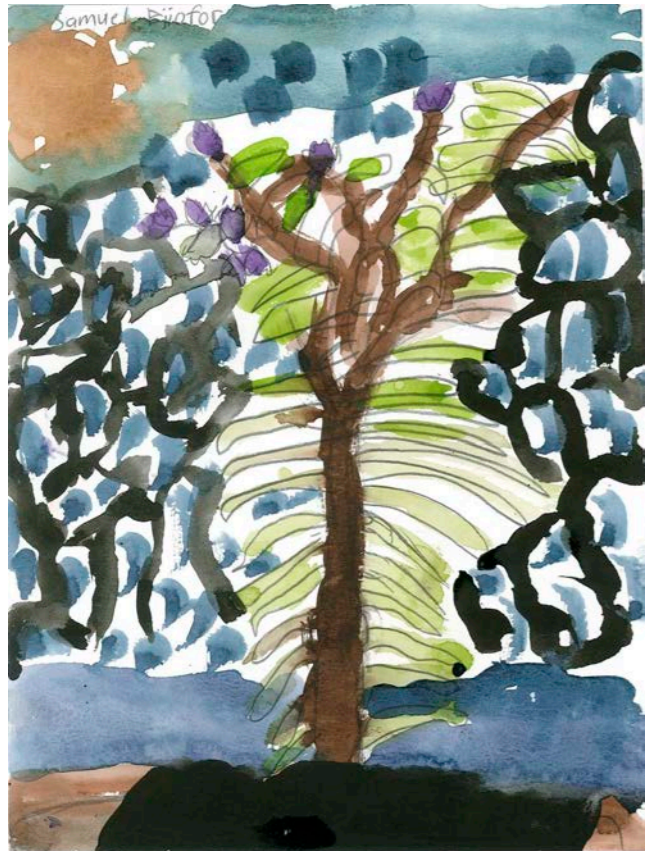
8<sup>th</sup> Grade, Rosalind Bush's Papier Mache Masks



8<sup>th</sup> Grade, Aaron Ringeisen's Animal Lesson



10<sup>th</sup> Grade, Chaz Anderson's Portraits



2<sup>nd</sup> Grade, Ruth Burton's Family Tree Lesson



12<sup>th</sup> Grade, Ruth Burton's Found Object Mobiles



11<sup>th</sup> Grade, Carlos Prez' Standing Golem Lesson



Kathy Brannigan's Student Work displayed @ Visionaries + Voices

# VISIONARIES + VOICES

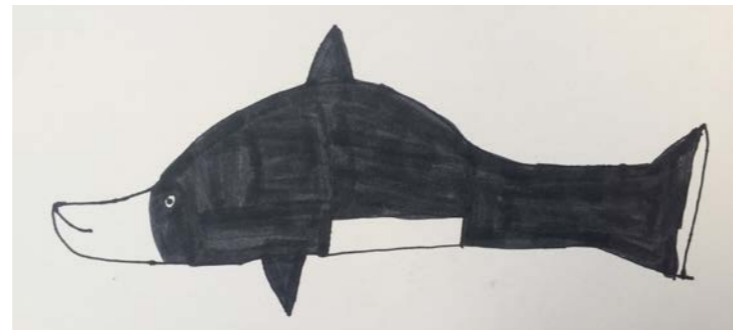
TEACHING ARTIST WORK



Kevin White "Untitled" Painting on Found Objects



Linda Kunick "Unitield" Drawing



Aaron Ringeisen "Porpoise" Drawing



Curtis Davis.

Dates Unknown

"Untitled" and "Beautiful Flowers"



Chaz Anderson. "Mona Lisa" Drawing



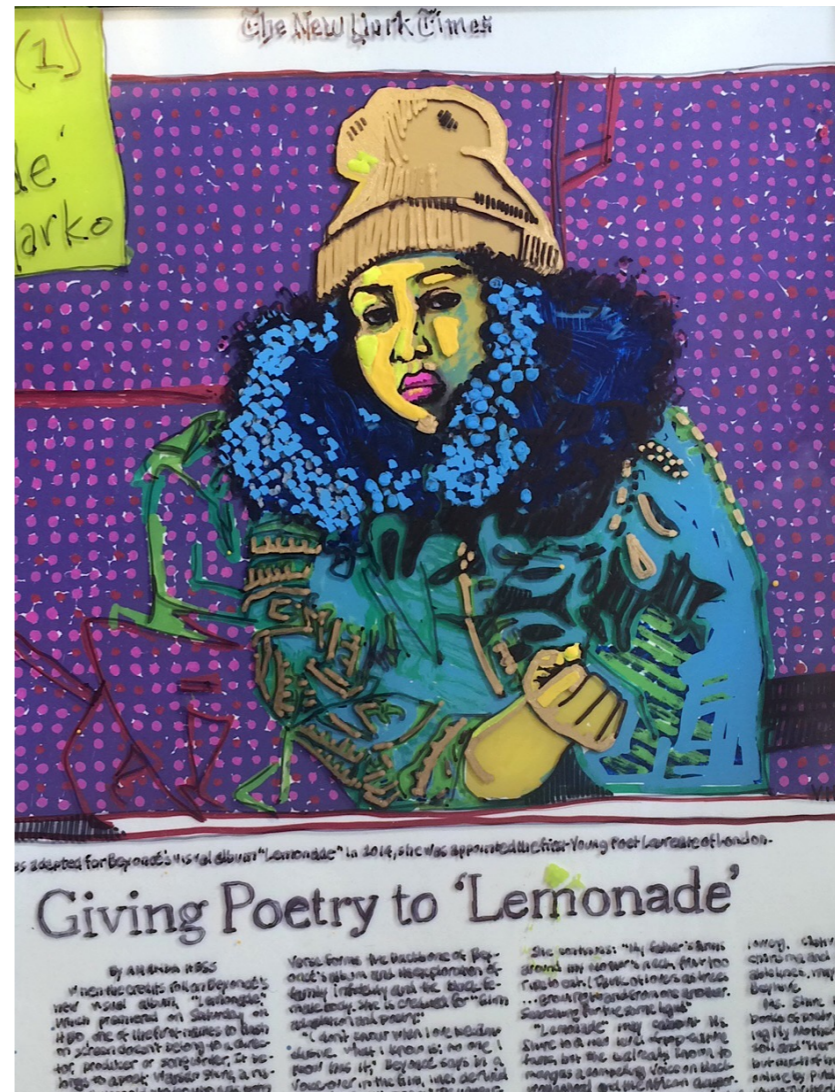
David Callahan "Untitled" Painting



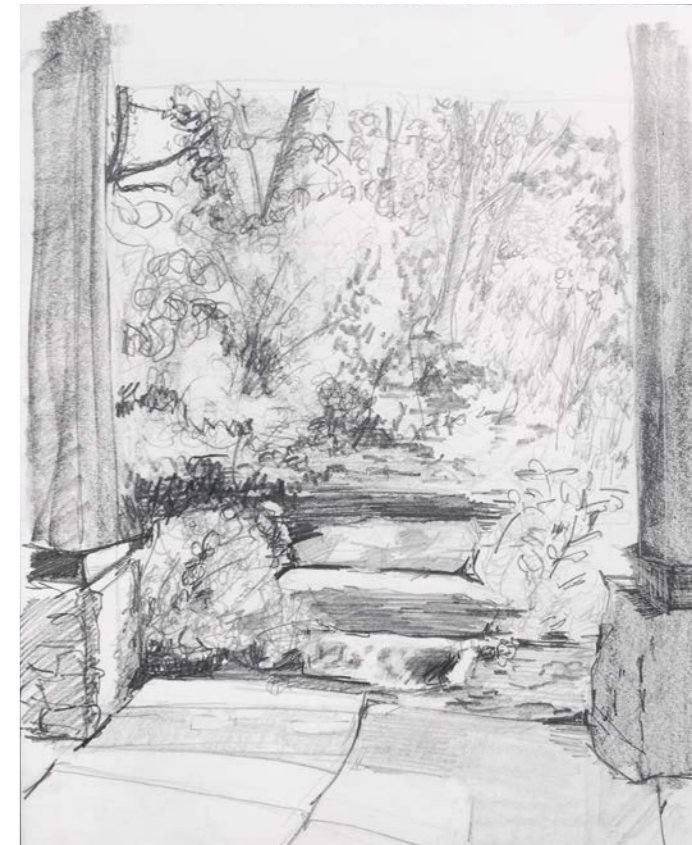
Carlos Perez "Standing Golem" Ceramic



# PERSONAL ART WORK



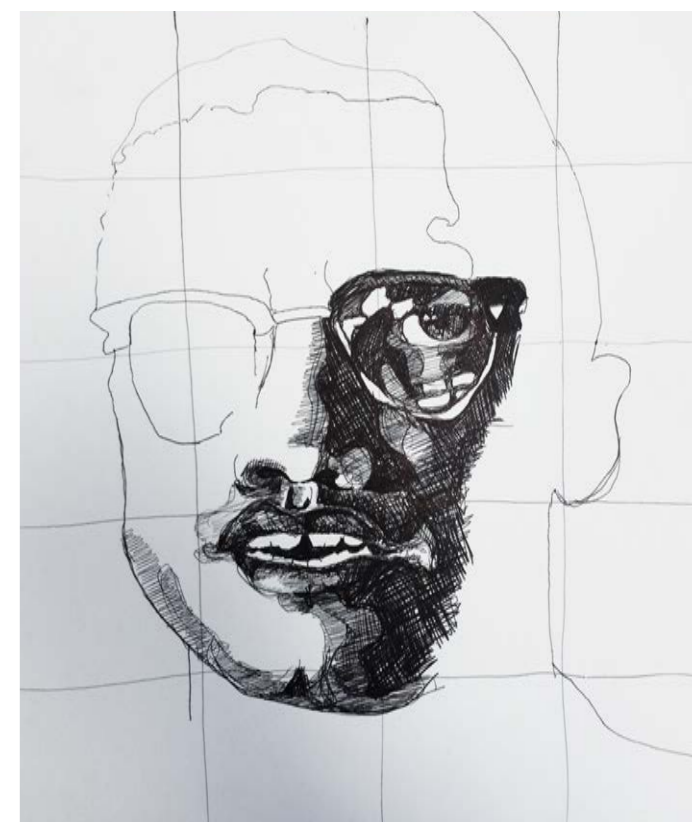
"New York Times Radical" from Ruth Burton's Glass Drawing Lesson



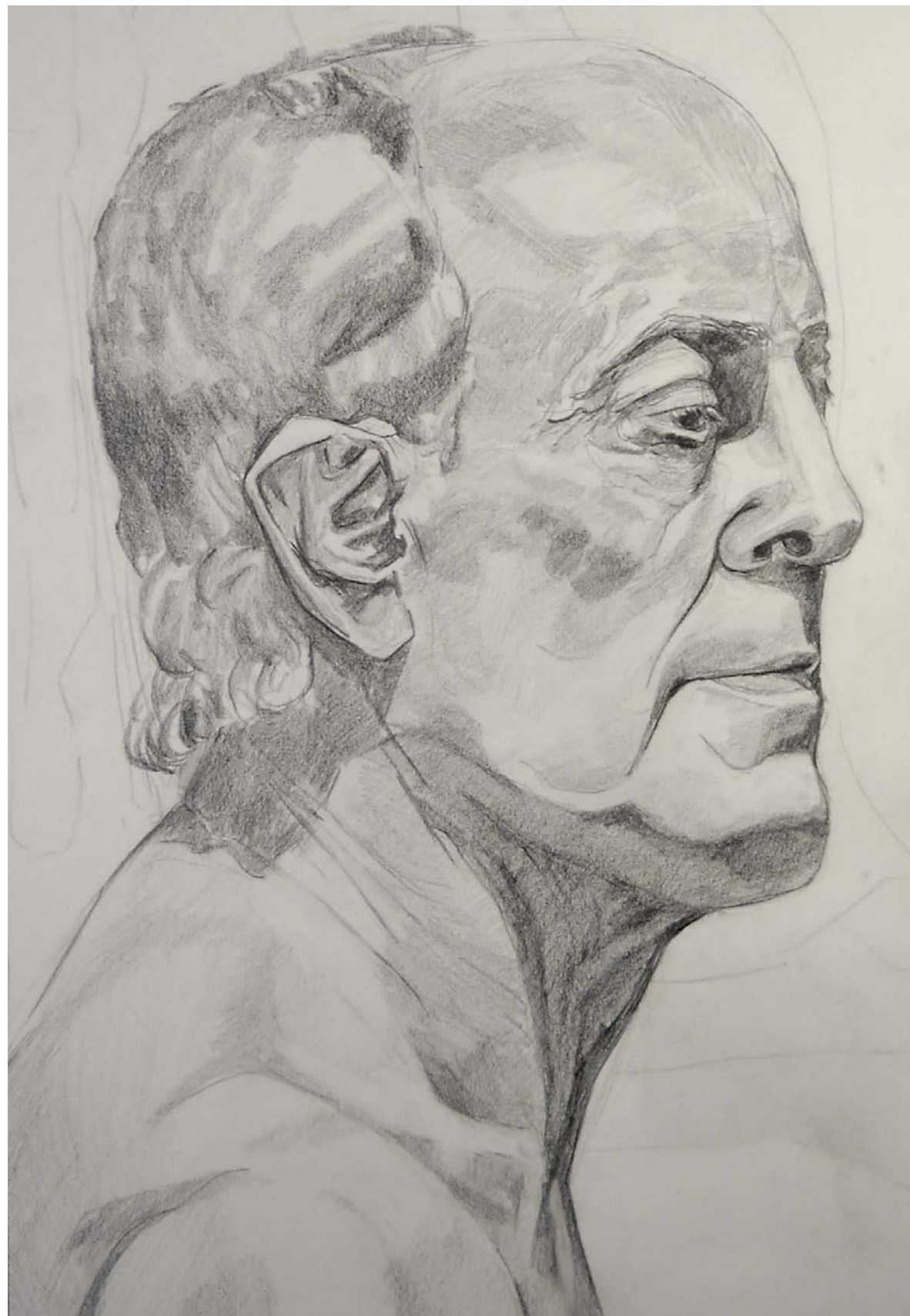
"Landscape Drawing" inspired by Mel Reister



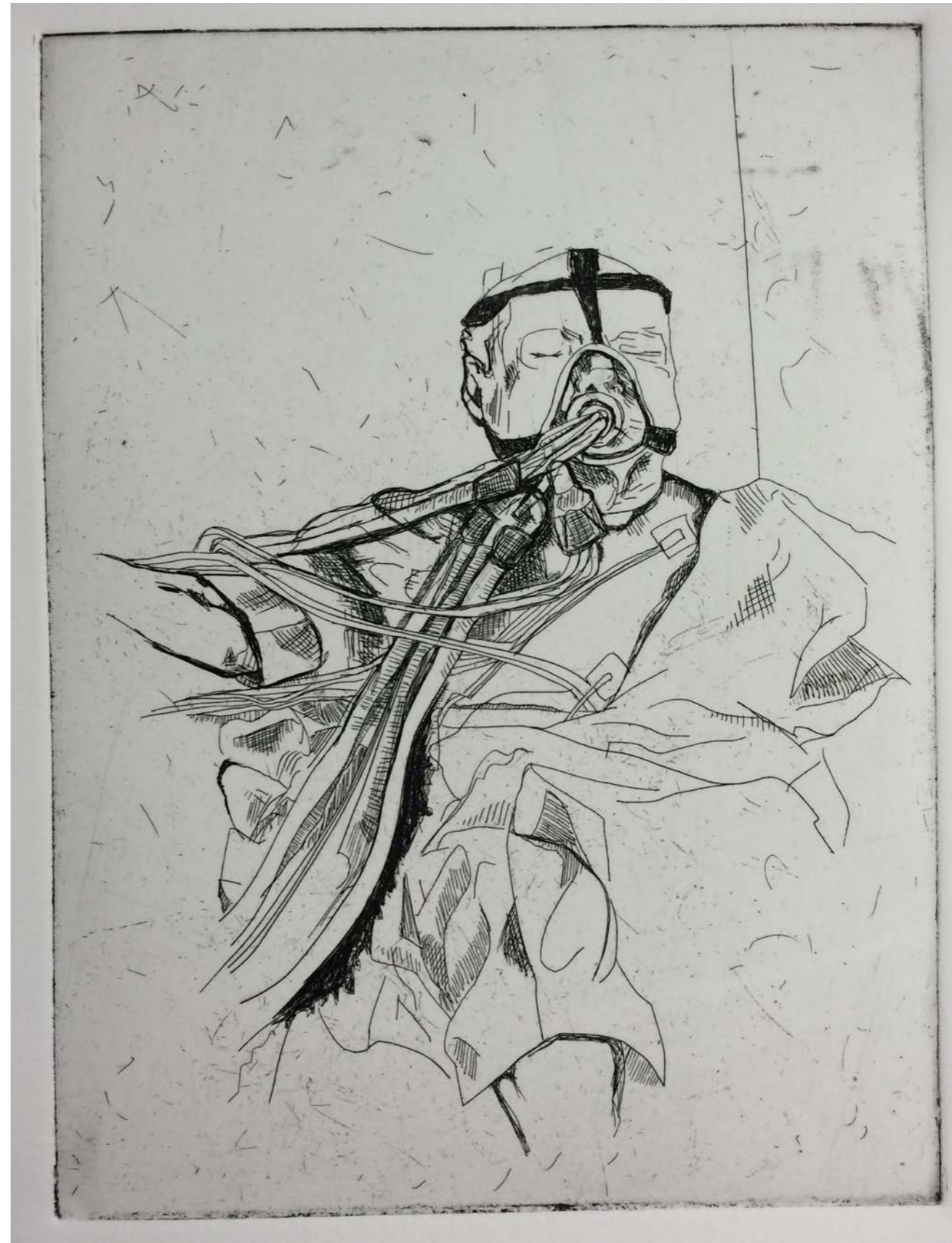
"Felt Ramen" from Candi Branham's Soft Object Lesson



"Malcolm X" from Chaz Anderson's Grid Drawing Lesson



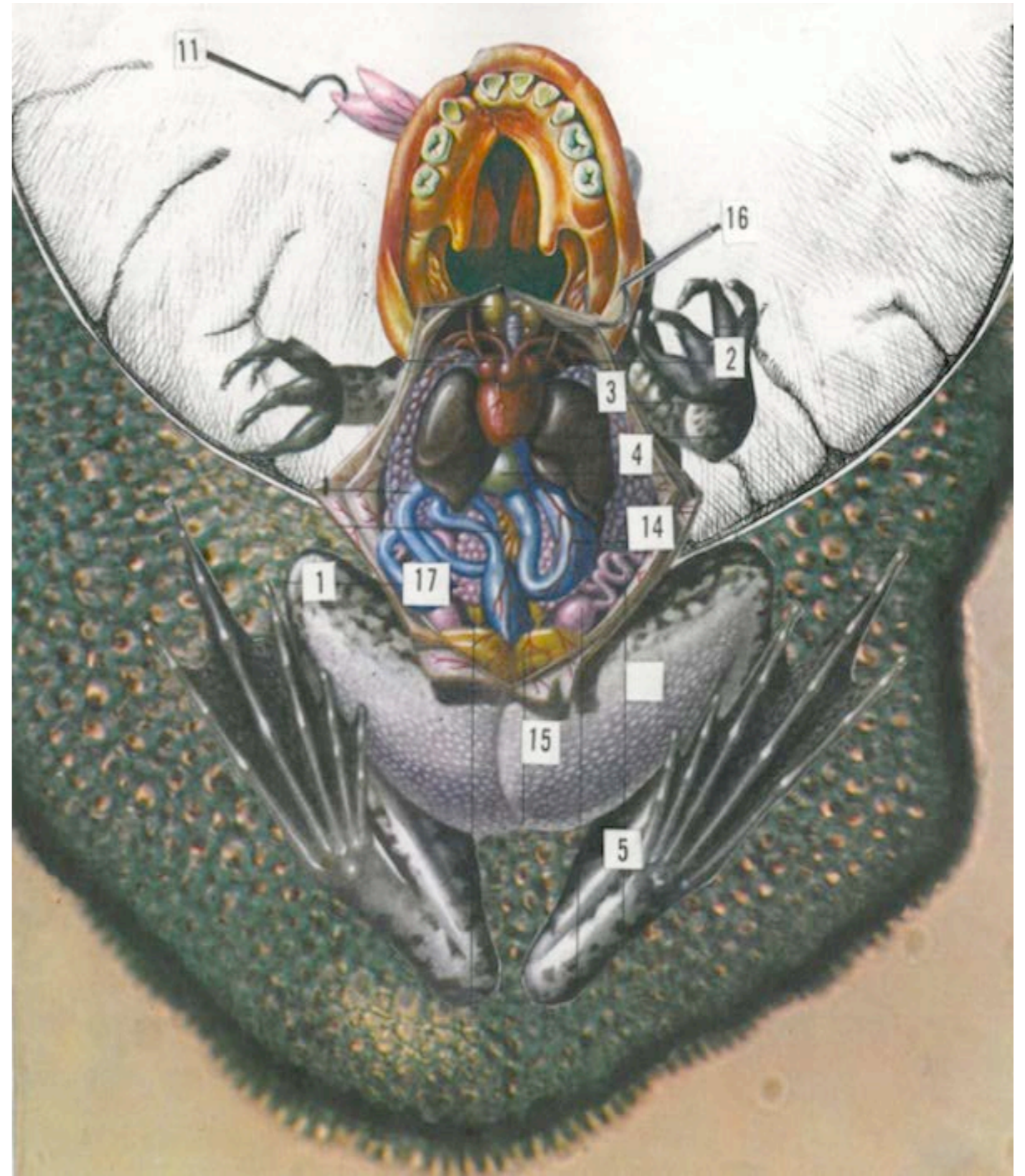
2012 Pencil 18" x 24" "Untitled"



2014 Copper Engraving 8" x 6" "COPD"



2011 Oil Paint on Canvas 42" x 42" "Sarran Hoffman"



2012 Collage 6" x 8" "Untitled"

**“ART BEGINS WITH  
UNDERSTANDING THE  
INDIVIDUAL PROPERTIES  
DIFFERENT MEDIA.”**

VIRGINIA HOFFMAN  
TEACHING PHILOSOPHY