CORE CONTENT:
This unit covers different aspects of technical illustration. It is comprised of four lessons and covers a span of about six days. Students will discover the process of making a simple object by documenting it through a technical illustration.

GOALS:

Art History: Students will learn about the conflict existing in Renaissance life between the pursuit of knowledge and typical ideals.

Aesthetics: The students will form aesthetic opinions about different technical illustrations.

Art Criticism: Students will create a rubric for critiquing technical illustration.

Production: The students will create a technical illustration focusing on the process involved behind a finished product.
RESOURCES:
- Images of Leonardo’s technical illustrations
- Leonardo technical worksheet (included)
- Topics worksheet for Leonardo discussion (included)
- Images of technical illustrations
- Art criticism worksheet (included)
- Technical illustration rubric worksheet (included)
- Photos of simple objects (such as golf balls, baseballs, braided hair, etc), placed in a box, one per student

MATERIALS:
- labeled cards for the Leonardo images
- drawing paper
- pencils
- set of tokens for each child (included)
- calligraphy pens
- ink for pens
- newspaper
- 4” x 6” drawing paper
- colored paper for mats
- glue sticks
- paint shirts
- drying rack

PREPARATION:
1. Create an example of the process illustration production piece.
2. Gather resources.

VOCABULARY:
- technical illustration
- Renaissance
- anatomy
- invention
- token
- rubric
- brainstorm
- process
- * elements and principles (advance knowledge of the elements and principles is necessary for the AC lesson)
Lesson One: Art History

CORE CONTENT:
Illustrations from Leonardo da Vinci’s sketchbook and how they relate to the life and times of the Italian Renaissance.

OBJECTIVE:
Based upon role play experiences, students will develop and express their opinion on the Renaissance artist’s dilemma between the pursuit of knowledge and religious idealism.

PREPARATION:
1. Photocopy and display numbered examples of technical drawings from Leonardo da Vinci’s sketchbooks, as well as an image of the artist himself. Be sure to include both anatomy studies and inventions.

Fig. 15 Vitaive Man c. 1487
2. Prepare labels for the illustrations including the object illustrated, its purpose, and its date, if known.

3. Make one copy of the Leonardo technical illustration worksheet for each child in class (see attached sheet).

4. Gather paper and pencils for each student’s illustration.

PROCEDURE:

1. Explain to students that they are going to be studying illustrations from the Italian Renaissance. In order to that, they must do a little investigating. Give each student a worksheet with numbers and blanks corresponding to the displayed illustrations. Explain that on each blank, upon viewing the corresponding illustration, students should write down what they think each illustration is a picture of, and what its purpose might be.

2. Give students time to examine each picture and to record their responses on the worksheet.
3. Once everyone is finished, the teacher will formally label the illustrations with a card.

4. After revealing the identity of each illustration, the teacher will ask the students to share what they wrote. Upon hearing the responses, the teacher should be able to verbally explain to the students how each particular drawing related to life in the Renaissance (see attached sheet).

5. When finished, explain that all the illustrations displayed (except for the picture of the artist) are all technical illustrations. Define technical illustration.

6. Tell students that they are going to draw their own technical illustrations of their very own inventions, just like Leonardo did. Pass out paper and pencils to each student and let them start working.

7. Go around the room and make sure each student has started drawing their invention. After everyone has had the chance to work for a couple of minutes, ask each student to stop drawing. Explain that the illustrations they have been working on are illegal. Explain that the class as a whole has three options. They can continue to work on their inventions openly, in secret, or not at all.

8. Have the class make a group decision by weighing out the three options. Be sure to point out that artist from the Renaissance dealt with dilemma all the time.

9. Tell the students that next class they are going to be looking at different examples of technical illustrations and deciding which belong in a museum setting.
EVALUATION:

Did the students make an effort to distinguish the objects and their purposes from Leonardo's sketchbooks by refuting their answers?

Were students able to apply their knowledge of Leonardo's work in order to make an educated decision about the fate of their own inventions?

EXTENSIONS

CONTINUATION: If students want to work on their inventions, let them actually create their inventions.

GRADE UP: Include more background info on life in the Italian Renaissance.

GRADE DOWN: Work through the entire activity with the class as a whole.
**Leonardo da Vinci’s technical illustrations**

Each of the numbered blanks below corresponds to a numbered sketch from Leonardo’s sketchbook. On the appropriate blanks, write down what you think each illustration is a picture of, and what the purpose of each object is. If you don’t know for sure, be creative and use your imagination. What could it be? What could it do?

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Technical Illustration: Lesson One
Sample Topics for Renaissance Technical Illustration Discussion

Keep in mind that every class discussion will be very different depending upon the images chosen by you. Here are just a few topics to get you started.


・ Leonardo da Vinci (1452-1519) was the prototype of the true Renaissance man.

・ Leonardo was fascinated by flight.

・ He hoped to work miracles through his inventions.

・ By stressing the intellectual aspects of art and creativity. Leonardo transformed the artist’s public image from craftsman to “a Lord and a God”.

・ Leonardo’s one main flaw was that he rarely finished artwork. He was constantly distracted by new projects.

・ Leonardo dissected over 30 bodies illegally to create his now-famous anatomy studies. Because the Roman Catholic church thought that it was a sin to study the deceased, Leonardo conducted his dissections in secret at night.

・ Leonardo thought of the human body as the ultimate machine.
Lesson Two: Aesthetics
Technical illustration

CORE CONTENT:
Consideration of technical illustration in the context of art.

OBJECTIVE:
The students will form aesthetic opinions about different technical illustrations.

PREPARATION:
1. Gather and display images of a wide range of technical illustrations, being sure to include scientific illustration and instructive manuals.
2. Copy and cut out enough token responses for each child in class.

PROCEDURE:
1. Explain to the students that they are going to be doing a token response activity in which they are going to go around the room and assign a token to the technical illustrations hanging in the room.
2. Pass out the tokens to the students. Explain what each one means.

- House: I would hang this in my home!
- Mr. Yuck: I like this one the least!
- Heart: This is my favorite!
- Thumbs Up: This is the best technical illustration!
- Thumbs down: This is the worst technical illustration!

3. Allow students to go around room and assign their tokens to the various illustrations.

4. When everyone is finished, gather the class in front of one artwork. Discuss the variety of responses by asking each student to explain why they chose their particular tokens.

5. Move around the room to each illustration, repeating the process.

6. When finished, have students pick up the tokens and return to their seats.

7. Explain to students that the pictures they assigned values to are all examples of technical illustrations. Explain that people value technical illustrations differently than other illustrations because they are not usually considered fine art. Ask students if they would place any of the examples hanging in the classroom in a fine art gallery or museum. Ask students to defend their responses.

8. Explain to students that artists create art for many reasons. Ask the students why they think artists make technical illustrations. Upon hearing the students’ responses, ask the class whether it is appropriate for technical

**RESOURCES:**
- IMAGES OF TECHNICAL ILLUSTRATIONS

**MATERIALS:**
- A SET OF TOKENS FOR EACH MEMBER OF THE CLASS
illustrations to be hung in fine art galleries. Come to a class decision based on all the facts presented.

**EVALUATION:**
Did students demonstrate an understanding of aesthetic principles through their token choices?

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**EXTENSIONS:**

**CONTINUATION:**
Continue the activity by doing a separate token response on traditional art objects.

**GRADE UP:**
Ask students to record their responses in essay form, being sure to form their own conclusion on the validity of technical illustrations in art.

**GRADE DOWN:**
Include less artworks for the students to respond to.

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![Fig. 18 Growing Corn]

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T - 9
TOKENS

Technical Illustration: Lesson Two
Lesson Three: Art Criticism

CORE CONTENT:
Formal critique of technical illustrations.

OBJECTIVE:
Students will create a rubric for critiquing technical illustration.

PREPARATION:
1. Select four different images of technical illustration.
2. Make a copy of the art criticism worksheet for each student.
3. Make a copy of the technical illustration rubric for each student.
4. Predetermine four groups for the critique activities.

PROCEDURE:
1. Tell students that now that we have determined some aesthetic properties of technical illustrations, we
are going to see if they can be described with the elements and principles of art.

2. Break the class into four groups. Explain that each group is going to critique a different example of a technical illustration using the same worksheet on the elements and principles of art. Pass out a copy of the worksheet to each student and show them how to use the worksheet.

3. Pass out the different images to the groups. Hand out a pencil to each student, and let them work.

4. While students are working, walk around from group to group to make sure that the groups are not too lost and are on task.

5. When groups are done filling in the worksheet, ask each group to hold up their image and discuss their findings with the rest of the class.

6. Once each group shares their findings, ask the class if they found it difficult to critique the illustrations according to the elements and principles of art. Are the four different technical illustrations the class critiqued good or bad examples of the elements and principles of art?

7. Ask the class if the bad examples of the elements and principles are good or bad technical illustrations. Review the definition of technical illustration.

8. Record student responses on the board. Ask the class to list criteria for judging technical

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**RESOURCES:**

- ART CRITICISM WORKSHEET
- TECHNICAL ILLUSTRATION RUBRIC WORKSHEET
- FOUR DIFFERENT IMAGES OF TECHNICAL ILLUSTRATIONS

**MATERIALS:**
9. Pass out a copy of the technical illustration rubric sheet to each student (see attached). Have students write in the class criteria for technical illustration in the blank spots on the worksheet.

10. In the same groups, have the students re-critique the same image using the new class rubric.

11. While student are working, walk around the room from group to group to make sure that the groups are not too lost and are on task.

12. When groups are done filling in the second worksheet, have them share their new results with the class, being sure to have a member of each group display each image again.

13. Collect images and worksheets and tell the students that next class they will begin work on their own technical illustrations.

**EVALUATION:**

Were the students able to critique the illustrations with the new rubric they helped create?

**EXTENSIONS:**

**CONTINUATION:**

Compare and contrast the 4 images. According to the class critique, which is the strongest? Weakest?

**GRADE UP:**

Have groups come up with their own rubric for technical illustrations instead of doing it as a class.

**GRADE DOWN:**

Review elements and principles of art before doing this activity.
Art Criticism Worksheet

Name of Artwork: ___________________  Name: ___________________

Artist: ___________________  Date: ___________________

Place an 'x' in the box that best describes the elements and principles of art in this artwork.

Based on the information in the charts, is this a successful artwork? Why or why not?______________________________

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Technical Illustration Rubric

Name of Artwork: ___________  Name: ___________
Artist: ___________  Date: ___________

This rubric, or grading scale was created in class today to help the processing of critiquing technical illustrations. The criteria the class voted on to critique technical illustrations are as follows:

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<th>Artwork</th>
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<th>Technical Illustration</th>
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Is this a successful artwork?  Yes  No
Why or why not?

Technical Illustration: Lesson Three
Lesson Four: Production

Technical illustration

CORE CONTENT:
Creation of technically illustrated process using pen and ink and heavy-weight paper.

OBJECTIVE:
The students will create a technical illustration focusing on the process involved in creating a finished product.

PREPARATION:
1. Gather materials and set aside.
2. Create exemplar illustration.
3. Take enough photos of simple objects that each student can have a different photo. Place

Fig. 20 Illustration of the process of decorating a Christmas tree
photos in a box.

4. Set up demonstration table with materials needed for the demonstration.

5. List requirements for the technical manual on the board: must be at least four panels, excluding the original photo; must be done in ink; each panel must be 4" x 6"; illustrations must show process of creating the final object depicted in the original photo.

PROCEDURE:

1. Gather students around demonstration table.

2. Explain to the students that they will be completing a technical illustration based on an already finished product. Their job will be to document through illustration the process involved in arriving at the object in a photograph.

3. Show the example, and direct attention to the directions on the board. Go over the directions on the board, while pointing out how the example follows these directions.
Narrative Illustration Unit

This unit covers historical and modern narrative illustrations, mainly through the use of children’s picture books. It is comprised of four lessons and covers a span of about six days.

GOALS:

Art History: Students will learn to distinguish stories told only through illustrations.

Aesthetics: Students will determine what quality illustrations in children’s picture books look like.

Art Criticism: Students will critique picture books using the standards of the Caldecott medal.

Art Production: Students will illustrate a story using printmaking techniques.

PREPARATION:

1. Create a print that illustrates part of a story as an example for the production piece.
2. Gather resources
RESOURCES:

• Three different types of examples of narrative illustrations
• One color copy of four different scenes from William Hogarth’s *Marriage a la Mode* series
• Hogarth discussion topics (included)
• Two different children’s books with literal narrative illustrations
• Two different children’s books with stylistic narrative illustrations
• ‘Determining Quality in Children’s Book Illustrations’ worksheet (included)
• 5-10 examples of Caldecott medal books
• 4 non-Caldecott children’s picture books
• ‘Caldecott Criteria’ worksheet (included)
• Three children’s books with no illustrations for the production piece

VOCABULARY:

• narrative illustration
• prints
• engraving
• satire
• copyright
• quality
• Caldecott medal
• incise

MATERIALS:

• pencils
• scratch paper
• chalkboard or dry-erase board
• chalk or dry-erase markers
• Plexiglas plates, no bigger than 4” x 6”
• 4” x 6” drawing paper
• nails
• printing ink
• small squares of mat board
• cheesecloth or soft cotton cloth
• newspapers
• paint shirts
• heavy weight paper
• flat tray and water
• shammy or stiff cardboard
• rolling pins
• shelf paper
• mineral spirits (teacher use only)
• printing press (or heavy book)
• access to photocopier
• access to a binding machine
• drying rack or a heavy stack of books
Lesson One: Art History

CORE CONTENT:
Introduce narrative illustration.

OBJECTIVE:
Students will be able to identify unique narrative qualities of Hogarth's narrative illustrations.

PREPARATION:
1. Find and display three different examples of narrative illustrations (such as comic strips, children's books, political cartoons, etc)
2. Color copy four different scenes from William Hogarth's Marriage
3. Pre-determine four groups within the class for the activity.
4. Make a copy of the Hogarth discussion topics (see attached sheet).
5. Make a photocopy of a Hogarth
engraving for each student, marking various copies with an 'X' on the back.

**PROCEDURE:**

1. When the students arrive, show them the three different examples of narrative illustration. Have children look at the examples and verbally state what the three have in common. Write down the responses on the board.

2. After students have had time to point out some similarities, point out to them that all three of these illustrations tell a story and are therefore narrative illustrations.

3. Define narrative illustrations as illustrations that tell or explain a story. Explain that from looking at narrative illustrations, one can formulate a story, as well as clues about the life and times of the illustrator.

4. Explain that you are going to pass out four different narrative illustrations. In groups, the students are to write down on scratch paper what they see based on clues within the pictures.

5. Divide the class into four groups. Pass out pencils, scratch paper, and a color copy of one of Hogarth’s *Marriage a la Mode* scenes to each group.

**RESOURCES:**

- THREE DIFFERENT EXAMPLES OF NARRATIVE ILLUSTRATION
- COLOR COPIES OF FOUR SCENES FROM HOGRATH’S MARRIAGE A LA MODE
- PHOTOCOPIES OF A HOGRATH ENGRAVING
- COPY OF HOGARTH DISCUSSION TOPICS (SEE ATTACHED SHEET)

**MATERIALS:**

- PENCILS (ONE PER STUDENT)
- SCRATCH PAPER
6. Walk around from group to group to keep students on task and to offer assistance when necessary.

7. When groups are finished, have them share their predictions based on their pictures. Repeat until all groups have explained their pictures.

8. Tell the students that all these paintings are in fact part of a series called *Marriage a la Mode* by William Hogarth. Compare students’ predictions about the narratives with actual facts about Hogarth and his work (see attached sheet for discussion topics).

9. After discussing *Marriage a la Mode*, explain that Hogarth often made prints out of his most popular artworks to make them more accessible to the public.

10. Pass out a photocopy of one of Hogarth’s prints to each of the students. Explain that one of the benefits of printmaking is that each resulting print is an original artwork. Ask the students how they feel to each have a famous artwork in their possession.

11. Ask students to turn over their copies. Tell them that those prints with an ‘x’ on them were not made by Hogarth, but from plates that were stolen. Ask how they feel knowing that some of them do not have original artwork.

12. Explain that Hogarth had to deal with this situation. Vandals stole his printing plates and made prints from them. They sold them to the public, claiming that they were Hogarth originals. In order to stop this from happening again, Hogarth petitioned Parliament to obtain copyrights for engravers. Because of him, illustrators are able to get credit (and money) for their illustrations.

**EVALUATION:**

Did the students analyze Hogarth’s illustrations for narrative qualities?
Fig. 23 Another Scene from Marriage a la Mode

EXTENSIONS

CONTINUATION: Continue simulation by having counterfeit print owners either pay Hogarth (teacher) for their prints or return the prints to Hogarth. Find out reasoning behind responses.

GRADE UP: Possibly talk more in depth about the subject matter in Hogarth series, depending upon the maturity of your class.

GRADE DOWN: Do example of the activity as a class before breaking into groups.
Sample Topics for William Hogarth
Narrative Illustration Discussion

Keep in mind that every class discussion will be very different depending upon your class dynamics. Here are just a few topics to get you started.


- William Hogarth (1697-1764) was an English artist who specialized in painting and engraving.
- He considered his work to be dramatic storytelling at its finest. “My picture is my stage, my men and women my players.”
- He was trained as an apprentice to a silver-plate engraver.
- Hogarth frequented fairs and taverns, sideshows, dances, and all-night parties for inspiration for his illustrations.
- He observed the comedy of English life in great detail.
- Influenced by contemporary satirists like Fielding and Swift, Hogarth invented a new genre of illustration- the comic strip- or a sequence of anecdotal pictures that poked fun at the foibles of the day.
- In his portraits, he refused to prettify the subject, believing that irregularities revealed character.
- Hogarth’s Marriage a la Mode ridiculed a nouveau riche bride wed to a viscount in a marriage arranged to improve the social standing of the former and bank account of the latter.
- Hogarth kept these paintings in his studio for 6 years; they eventually sold at auction for a measly $500.
- After Hogarth made paintings, he often made engravings of his most popular works to make them more accessible to a large number of people.
CORE CONTENT:
Quality in narrative illustration.

OBJECTIVE:
After viewing examples of stylized and literal narrative illustrations, students will formulate their own conclusions about what determines quality in narrative illustration.

PREPARATION:
1. Gather and display two different examples of children’s books which include literal narrative illustrations, such as The Polar Express by Chris Van Allsburg and Time Flies by Eric Rohmann (it might be a good idea to gather multiple copies of each book if possible).
2. Gather and display two different examples of children's books which include stylized narrative illustration such as *The Snowy Day* by Ezra Jack Keats and *Arrow to the Sun* by Gerald McDermott (again, multiple copies are a plus).

3. Make copies of 'Determining Quality in Children's Book Illustration' worksheet for each child in class (see attached sheet).

4. Make a chart on the board similar to the worksheet, including space for each book's title, author, illustrator, and the three other questions on the worksheet.

**PROCEDURE:**

1. When students arrive, explain to them that today they are going to be examining examples of narrative illustration in children's books. Re-define narrative illustrations as illustrations that tell a story either by themselves or with the help of text.

**RESOURCES:**

- **TWO DIFFERENT CHILDREN'S BOOKS WITH LITERAL NARRATIVE ILLUSTRATIONS.**
- **TWO DIFFERENT CHILDREN'S BOOKS WITH STYLISTIC NARRATIVE ILLUSTRATIONS.**
- 'DETERMINING QUALITY IN CHILDREN'S BOOK ILLUSTRATIONS' WORKSHEET (SEE ATTACHED SHEET)

**MATERIALS:**

- **PENCILS (ONE PER STUDENT)**
- **CHALKBOARD OR DRY-ERASE BOARD**
- **CHALK OR DRY-ERASE MARKERS**

2. Point out the display of children's books to the class. Hand out 'Determining Quality in Children's Book Illustration' worksheet to each student in
class. Go over the worksheet, explaining that the children are to skim through the books, paying attention to the illustrations and answering the questions on the worksheet.

3. Give the children sufficient time to look through the books and fill in the worksheet.

4. Once students are finished answering questions, explain to them that people often disagree about the quality of children’s book illustration. Write the word ‘quality’ on the board and define it as a grade of excellence the term.

5. Ask the students what they think should determine quality in children’s book illustration. Write down all ideas underneath the term.

6. As a class, narrow these suggestions until one clear definition of quality is made.

7. Next, as a class, apply the definition of quality to each of the four books’ illustrations. As a class, decide which have quality illustrations and which do not.

8. Explain to the class that next time they will be examining books using a different standard of quality.

EVALUATION:
Were the students able to categorize fours books based on the class definition of quality?

EXTENSIONS:

CONTINUATION: Students pick illustrated book of their choice, apply quality standards and write short statement about the outcome.

GRADE UP: Include more books in activity.

GRADE DOWN: Do the worksheet as a class instead of individually.
### Determining Quality in Children's Book Illustrations

As you skim through these books, pay particular attention to the illustrations. Based on the illustrations, answer the following questions for each book.

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<th>What do you like in the book?</th>
<th>What do you dislike in the book?</th>
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Lesson Three: Art Criticism
Narrative Illustration

CORE CONTENT:
Judging illustrations based on Caldecott criteria.

OBJECTIVE:
Students will be able to critique narrative illustration in children’s books using the scale decided upon by the Caldecott award committee.

PREPARATION:
1. Find and display 5-10 examples of Caldecott winning books (try to pick different examples than those used in previous lessons).
2. Locate and write the classes’ definition of quality from the aesthetics lesson on the board.

Fig. 25 In the Night Kitchen
3. Make copies of “Caldecott Criteria’ worksheet for each member of the class (see attached sheet).

4. Locate four children’s books that have not won the Caldecott medal or the Caldecott honors award.

5. Pre-determine four groups of students from within the class to be used during the simulation activity.

PROCEDURE:

1. When children arrive, point their attention to the display of Caldecott books. Tell them that today will be a continuation of yesterday’s aesthetic lesson. Have the students come up to the display and thumb through the books, remembering yesterday’s discussion of quality in illustration. Point out the definition of quality written on the board again to refresh the definition for the students.

2. Once students have had sufficient time to look at the books, direct them back to their seats. Pose the question, “Do these books contain quality illustrations?”

3. After verbally coming to a conclusion about the different books’ quality, explain to the class that all of these books have something in common. Have the class discuss which books they think have quality illustrations.

RESOURCES:
- 5-10 EXAMPLES OF CALDECOTT BOOKS
- 4 NON-CALDECOTT BOOKS
- ‘CALDECOTT CRITERIA’ WORKSHEET (SEE ATTACHED SHEET)

MATERIALS:
- SCRATCH PAPER
- PENCILS (ONE PER STUDENT)
- CHALKBOARD OR DRY-ERASE BOARD
- CHALK OR DRY-ERASE MARKERS
students guess what they think the books have in common.

4. Tell the students that these books have all won Caldecott medals. Explain that the Caldecott medal is presented annually by the American Library Association to the children’s book with the best illustrations.

5. Explain to the students that this year, all the people from the American Library Association who were supposed to be judges all got sick and cannot fulfill their duties as judges. Therefore, the class is going to do the judging for this year’s Caldecott award.

6. Divide the class into four groups. Hand out one non-Caldecott book to each group. Also, hand out a copy of the ‘Caldecott Criteria’ worksheet, and a pencil to each student.

7. Go over the worksheet, explaining that each group is to critique their book based on the Caldecott Guidelines provided on the prompt.

8. Give the students time to judge their books. Go around the room to make sure students are on task and not lost.

9. Once all groups are finished, have them present their findings in front of the class. Make sure the groups show off their book and talk about the reasons why or why not it deserves a medal.

10. Of all the books chosen as Caldecott winners from the groups, have the class vote on one book to be the class winner. Voting can be done with paper ballots or by hand raising. The runners-up can be deemed Caldecott honor books.

11. Tell the class that next time they will be creating their own narrative illustrations.
Fig. 26 *Monkeys Steal food, Miss One Turn* from *Jumanji*

EXTENSIONS:

CONTINUATION: Explain the books they critiqued were not winners. Discuss why this is so.

GRADE UP: Give complete list of Caldecott regulations instead of the shortened list.

GRADE DOWN: Simply regulations further in terms of vocabulary.

N - 13
ATTENTION JUDGES!!!!!!!!

The following is a list of regulations set by the American Library Association used for choosing Caldecott award books. Remember, the Caldecott award is given annually to the artist of the most distinguished American picture book for children published in the United States. Please assign a value for your book (1 being the worst, 5 being the best) based on the following guideline:

THE GUIDELINES:

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<th>1. A picture book has a collective unity of story line, theme, or concept, developed through the series of pictures of which the book is comprised.</th>
<th>1 2 3 4 5</th>
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<td>2.</td>
<td>The book displays respect for children's understandings, abilities, and appreciations.</td>
<td>1 2 3 4 5</td>
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<td>3.</td>
<td>In identifying a distinguished picture book for children, judges need to consider excellence of execution in the artistic technique employed (i.e. good painting skills, good drawing skills, etc.).</td>
<td>1 2 3 4 5</td>
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<td>4.</td>
<td>In identifying a distinguished picture book for children, judges need to consider appropriateness of style of illustration to the story, theme, or concept (i.e. if the story is sad, the pictures should reflect that).</td>
<td>1 2 3 4 5</td>
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<td>5.</td>
<td>The judges are to make their decisions on the illustrations, but other components of the book (i.e. the written text, the overall components of the book) are to be considered especially when they make a book less effective as a children's picture book.</td>
<td>1 2 3 4 5</td>
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Based on the above criteria, does this book deserve a Caldecott award? yes no

Thank you very much for your help in choosing the next Caldecott winner!!!!!!!!!!!!!!!!

Narrative Illustration: Lesson Three
Lesson Four: Production
Narrative Illustration

CORE CONTENT:
Creating an original narrative illustration using drypoint techniques.

OBJECTIVE:
Students will re-illustrate a story with no illustrations using simple etching techniques to re-create the story.

PREPARATION:
1. Gather materials and set aside.
2. Create exemplar drypoint print.
3. Set up demonstration table with materials needed for the demonstration.
4. List requirements on the board: must complete sketch on tracing paper; illustration must be narrative in nature and tell the story through the picture; final print must be neat and free of spots and blurring.
5. Set up stations in the room: drawing, etching, inking, and printing.

Fig. 27 Scene from The Watsons Go to Birmingham, 1963
PROCEDURE:

1. Explain to the students that they are going to illustrate a story that does not have illustrations. Show the class three books which you have chosen that do not have illustrations (Note: these books must be long enough so that each child can illustrate a section or a page of the book).

2. Give the students time to look through the three books.

3. Once students have had time to look at the books, take a vote as a class to decide which book the children will illustrate.

4. Once a book is decided upon, take some time to read this book to your class in order to familiarize them with the story. Answer any questions they may have that will help them better understand the story.

5. After reading the story, gather the students around the demonstration table. Explain that they are going to be illustrating this story using the printmaking process of drypoint etching. Explain that etching is a printmaking process where the lines are incised into the printing plate to create an impression that is then printed. Arrange for materials to be available for student use. (Students will need pencils, etching plates, experiements, nails, etching ink, printing ink, materials to print on, and a variety of other printmaking materials.)

RESOURCES:

- THREE CHILDREN’S BOOKS WITHOUT ILLUSTRATIONS
- PHOTOCOPIES OF PRE-DETERMINED PAGES OR SECTIONS OF BOOK THE CLASS WILL ILLUSTRATE
- EXEMPLAR PLATE, PRINT, AND SKETCH

MATERIALS:

- 4" x 6" DRAWING PAPER
- PENCILS (ONE PER STUDENT)
- PLEXIGLAS PLATES (NO BIGGER THAN 4" X 6")
- NAILS FOR ETCHING
- PRINTING INK
- SMALL SQUARES OF MAT BOARD
- CHEESE CLOTH OR SOFT COTTON CLOTH
- PAINT SHIRTS
- HEAVY WEIGHT DRAWING PAPER FOR PRINTS
- FLAT TRAY AND WATER TO SOAK PAPER
- ROLLING PINS
- SHELF PAPER
- NEWSPAPERS
- SHAMMY OR STIFF CARDBOARD
- PRINTING PRESS (OR HEAVY BOOKS AND ROLLING PIN)
- ACCESS TO PHOTOCOPIER
- ACCESS TO BINDING MACHINE (OR STAPLER)
- DRYING RACK OR STACK OF HEAVY BOOKS
- MINERAL SPIRITS (TEACHER USE ONLY)
a plate with a sharp object. Artists then press ink into the grooves made by the sharp object, and in turn, print the plate onto a piece of paper.

6. Show students exemplar and point out the instructions on the board. Show how the exemplar sketches, plate, and print follow the directions. Explain to the students that this entire printing process will probably take a couple of days to complete.

7. In order to get started with the production piece, distribute the sections or pages the students are going to illustrate. Depending upon your class dynamics, either randomly pass out the sections or let the students choose their own sections. Be sure that each student has a section of the book. Caution the students not to loose this sheet, as they will need to turn it in with their final print and sketches. Once students have sections to illustrate, pass out pencils and pieces of drawing paper cut to the size of the Plexiglas plates you will be using. Explain to the students that they need to create a sketch before they can begin their print. Explain that after they finish their sketch, they will trace it their image onto the Plexiglas with a nail.

9. Give the students time to sketch. Walk around the room, giving assistance when needed.

10. The next step is to etch the plate. Have students place their Plexiglas on top of their sketch. Give each student a nail to engrave with. Explain that they are to trace over the lines on the drawing onto their Plexiglas.

11. Monitor students very carefully during this process to make sure they are etching in a safe manner. Explain that the students will have to go over their lines a few times with the nail to make grooves deep
enough for the printing ink to seep into.

12. Once a student is done etching, collect the nail, give him/her a paint shirt and direct the student to place his drawing paper in the tray of water to soak.

13. While soaking paper, the student should ink their plate. This can be done by wiping ink onto the plate with small squares of mat board. Make sure the students press the ink into the etched lines of their plate.

14. After the students ink their plates, have them remove the excess ink by wiping the plate clean with cheesecloth or a soft cotton cloth. Make sure the students wipe the edges of the plate clean.

15. After the students ink their plates, have them wash their hands and then remove their paper from the water tray. Remove the excess water by placing the paper between some shelf paper and rolling on top of it with a rolling pin.

16. After the excess water is removed, the students are ready to print. Have the students place their plate on the press, then place their paper on top of the plate. Put a shammy or piece of thick cardboard on top of this stack. Roll the press on top of this pile.

17. If a printing press is not available, stack a heavy book on top of the plate, paper, and shammy. Apply pressure to the pile with hands and/or a rolling pin. Be sure not to move the paper.

18. Examine the final print. If the student is not satisfied, clean their plate for them using mineral spirits and have them re-etch areas. Depending upon the print, the students may have to re-etch with a nail or simply
print another edition.

19. Once students produce prints they like, place the prints on a drying rack or in pages of a book so that they will dry flat.

20. Once dried, students should turn in their final prints, sketches, and original section of the book for a grade.

21. Teacher should arrange the illustrations and the words from the story in the correct order to formulate the whole story. Teacher should also make photocopies of the new book and present a copy to each of the students.

**EVALUATION:**

Did the students illustrate their section of the book in a complete narrative illustration?

Did the students turn in neat final copies of their prints?

Did students turn in their sketches and their original assigned section of the story as well?

**EXTENSIONS**

**CONTINUATION:**

Class will critique their creation.

**GRADE UP:**

Let students bring in books from with poor illustrations.

Class will re-illustrate the book.

**GRADE DOWN:**

Use Styrofoam instead of Plexiglas for printing plates.
Making Connections
4th-6th grade appropriate

CORE CONTENT:
This activity makes connections between decorative, narrative, and technical illustrations and the many different jobs of an illustrator.

OBJECTIVE:
Through simulation of an illustration job fair, students will be able to match different types of illustrations to different illustrating professions.

PREPARATION:
1. Gather resources and set aside.
2. Pre-determine four groups of students from within the class for the simulation.

RESOURCES:
- NUMEROUS VISUALS OF DECORATIVE, TECHNICAL, AND NARRATIVE ILLUSTRATIONS.
- PHOTOCOPY OF THE JOB DESCRIPTION SHEET CUT INTO SECTIONS (SEE ATTACHED SHEET)

VOCABULARY:
- portfolio
- interview
- editorial illustrators
- medical illustrators
- cartoonists
- technical illustrators
PROCEDURE:

1. Explain to the students that today they are going to do an activity to review the different kinds of illustration: narrative, technical, and decorative.

2. Explain that there are many different types of jobs that illustrators can have because there are different types of illustrations.

3. Tell students that to review the three types of illustration, they are going to be pretending, in groups, to be illustrators looking for jobs. The teacher will be conducting an ‘Illustrator Job Fair’ to help the students find employment.

4. Explain to the students that in order for adults to get hired, they often have to go through an interview where they must show off their portfolio and discuss their credentials. Define portfolio for the students as a sample body of work that demonstrates a range of the best artwork an artist has done.

5. Tell the students that you are to pass out a job description and a stack of illustrations to each group. The job description talks about the illustration job the group will be applying for. As a group, the students must select images for their portfolio that demonstrate how qualified they are for the job. Explain that after each group picks a portfolio they will undergo a mock interview with the teacher and the rest of the class where they must show off their portfolio and explain how each illustration demonstrates their qualifications. The class will decide if the group deserves the job based on their answers.

6. Divide the class into four sections. Hand out a job description and a stack of illustrations from which the students will pick their portfolio.
7. Go around the room while the groups are working to make sure they're on task and understand what it is they're supposed to be doing.

8. Once the groups are finished, arrange the room so that there is a definite presentation space for each group to discuss their portfolio.

9. Conduct the interviews. Start by reading the job descriptions their portfolio. Ask the group members why they included the images they did. Have the group members classify each of the images in their portfolio as decorative, technical, or narrative.

10. Based on the groups' presentations, let the rest of the class decide if the groups should get their respective jobs. Teacher will serve as a tie-breaker.

11. Repeat process until all groups have gone through the process.

EVALUATION:
Were the students able to defend the choices they made in their portfolios?
Were the students able to correctly identify the different types of illustrations (decorative, technical, narrative) in their portfolios?

EXTENSIONS

CONTINUATION:  GRADE UP:  GRADE DOWN:

After all the groups have been interviewed, give students a chance to change the contents of their portfolio and apply for a different job.

Discuss portfolios first. Have students find their own examples for their portfolios, then do the interview activity.

Make sure the images given to each group really correspond to categories to limit the amount of abstract thinking which is beyond this age group's level.
EDITORIAL ILLUSTRATORS are employed by magazines, newspapers, television stations and book publishers. The artist’s style is a factor in determining what kinds of illustrations he or she will create. Editorial illustrators need to be able to make drawings and paintings that complement the written text with a variety of media. Some illustrators specialize in certain media, such as pen and ink, watercolor, or collage, and are called on when an art director knows that a job requires that specialty. Illustrators may also specialize in subjects, such as sports activities, automobiles, animals, or landscapes.

TECHNICAL ILLUSTRATORS produce drawings for assembly of everything from bicycles to the installation of instrument panels in airplanes and cutaway illustrations of car engines. Technical illustrators are employed by every kind of industry to provide drawings that aid in the construction and maintenance of complex machinery and industrial products.

Making Connections: Worksheet One
MEDICAL ILLUSTRATORS create extremely accurate pictures, transparencies, and overlays for medical schools, medical supply companies, publishers of medical journals and books and advertising agencies. In addition to drawing for the public and medical profession, they also prepare charts, graphs, and diagrams for medical researchers. Their work requires patience, attention to detail, knowledge of anatomy and excellent drawing skills.

CARTOONISTS produce drawings for advertisements and stories, gag cartoons, comic strips, cartoon panels, editorial cartoons, adventure comic books, greeting cards, and animated cartoons for TV or movies. Gag cartoons and comic strips are meant to entertain while editorial cartoons aim to influence public opinion and advertising cartoons sell products. They may be employed by newspaper chains, magazines, or a syndicate that sells their work to many different newspapers for publication. The ability to draw well and rapidly in a distinctive style that people recognize is essential for success.