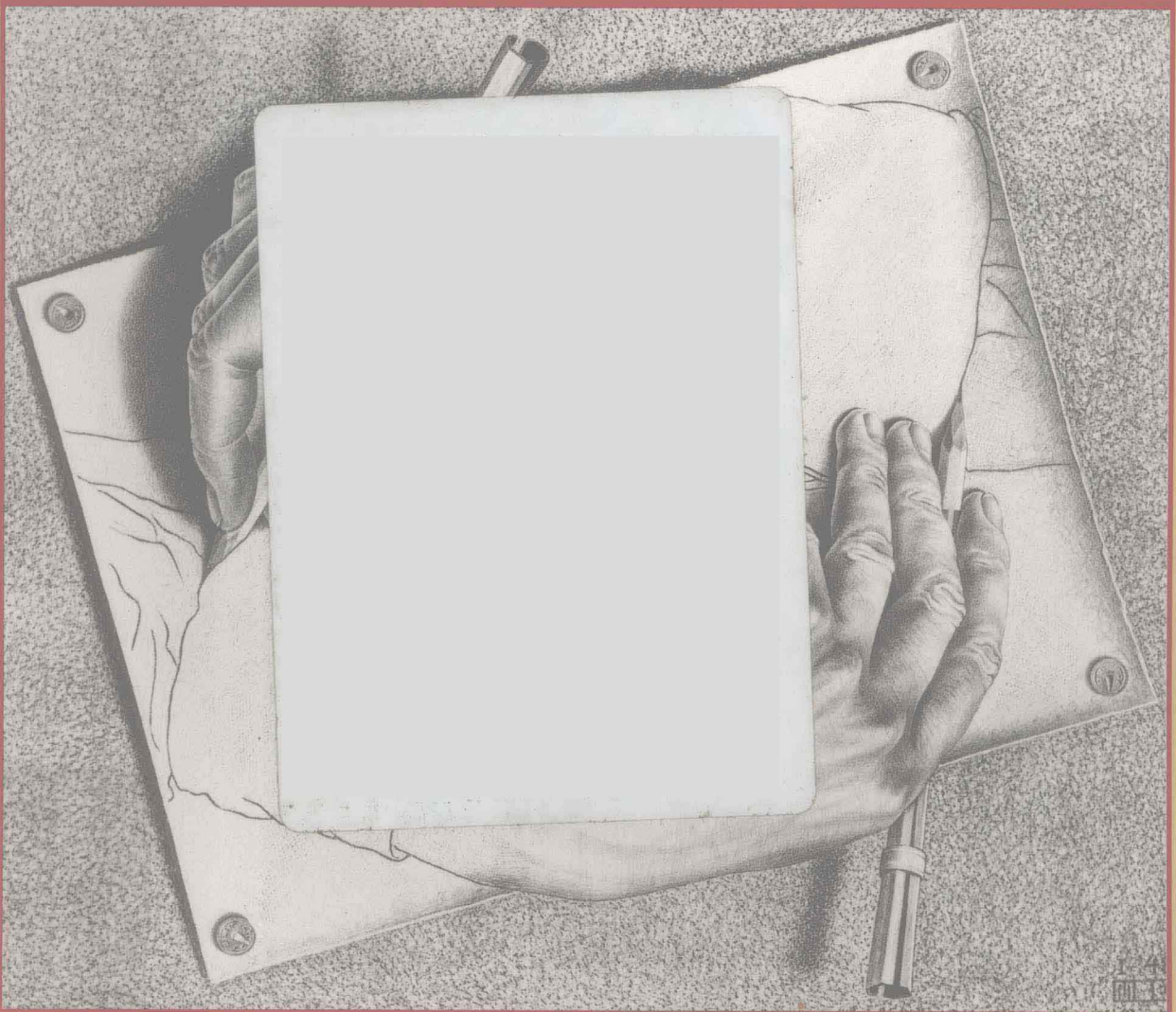


INSTRUCTOR'S GUIDE AND TEACHER'S RESOURCE BOOK

# Creating & Understanding Drawings

STUDIO • AESTHETICS • CRITICISM • HISTORY



GENE A. MITTLER

JAMES HOWZE

# Creating & Understanding Drawings

Instructor's Guide and Teacher's Resource Book

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**GLENCOE**

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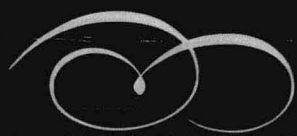
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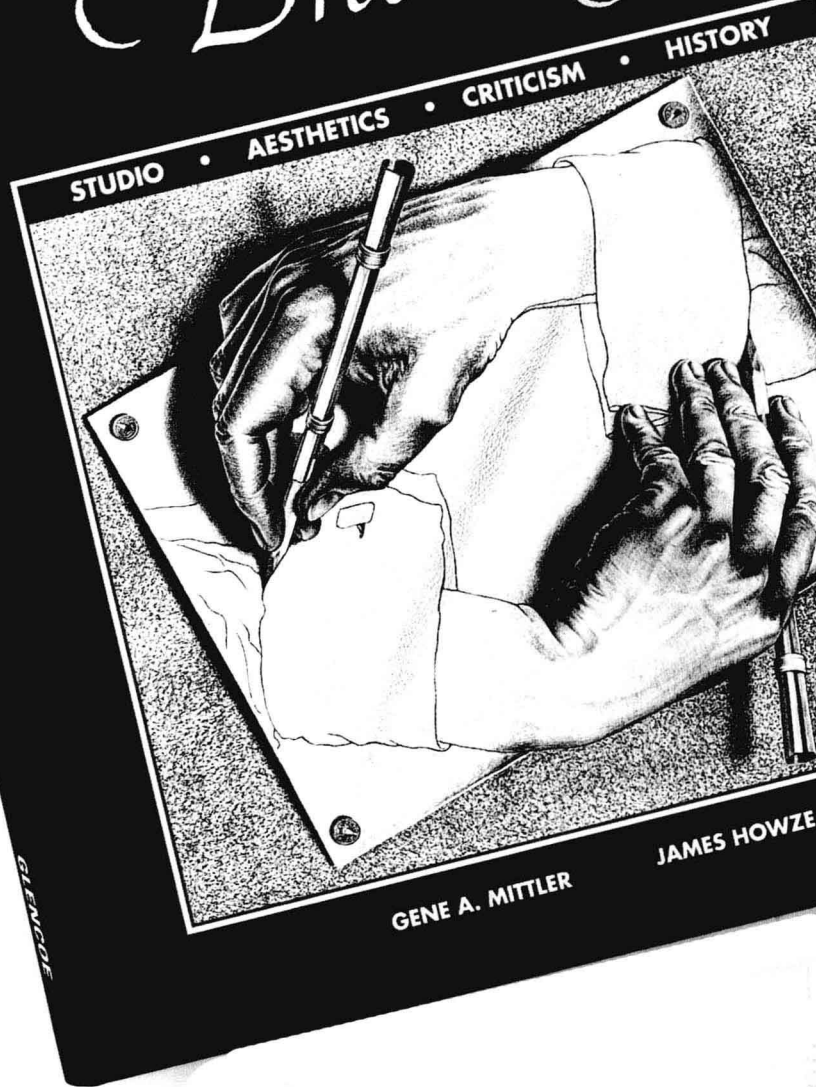
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Glencoe's  
approach  
to drawing  
is a work  
of art!



A DISCIPLINE-BASED  
ART TEXT FOR  
DRAWING

# Creating & Understanding Drawings



**GLENCOE**

# Introduce your students to the world of drawing with the most comprehensive, discipline-based text available.

*Creating and Understanding Drawings* is designed to increase students' understanding and appreciation of drawings created by others, while helping them gain the knowledge, skills, and confidence needed to improve their own drawing efforts.

The text creatively integrates aesthetics, art history, and art criticism with studio techniques to

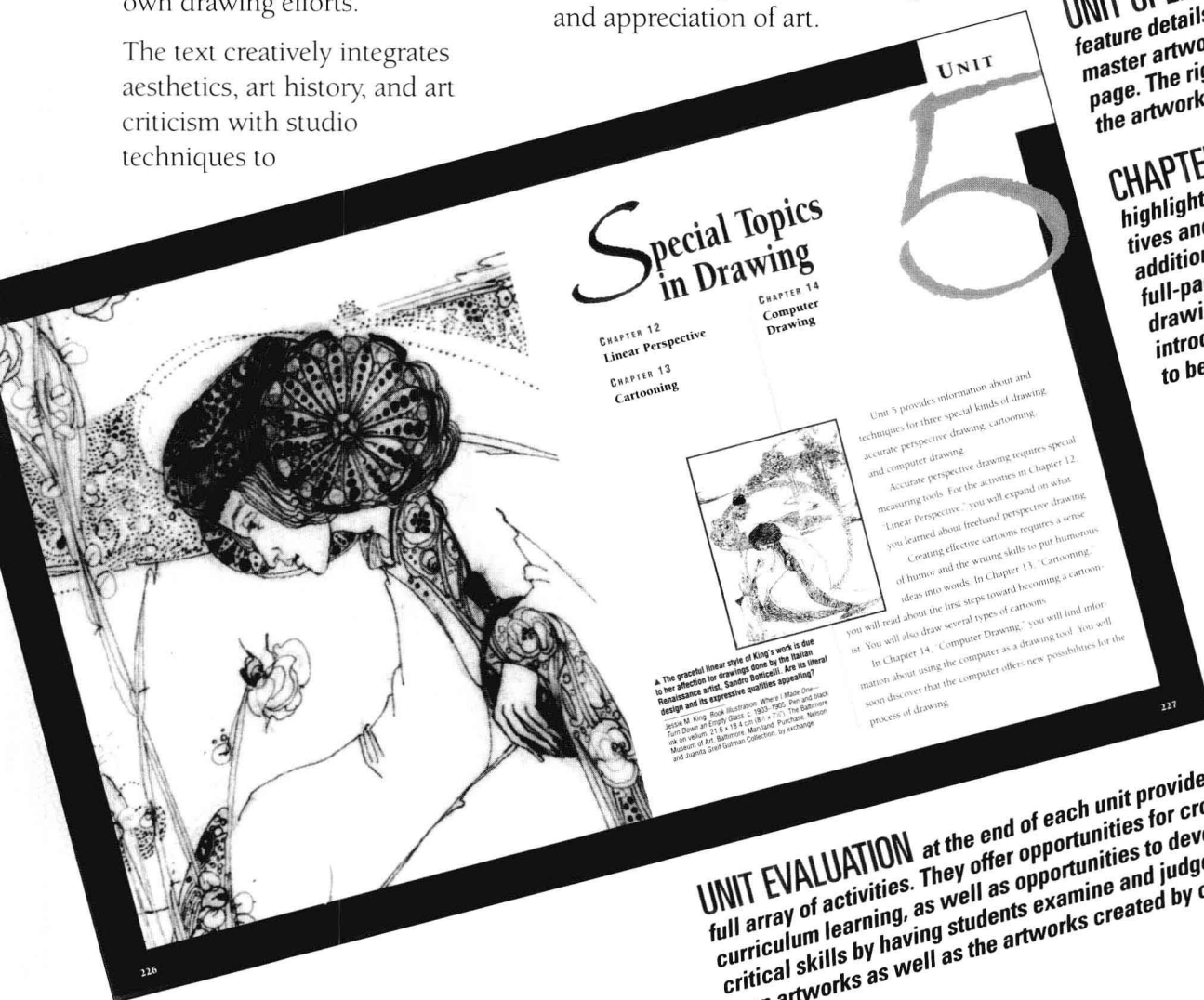
emphasize a comprehensive approach to the study of drawing.

The program is effective for students desiring to further develop their studio skills, as well as for students who wish to expand their knowledge, understanding, and appreciation of art.

With *Creating and Understanding Drawings*, you'll be able to offer your students the most complete introduction to drawing available.

**UNIT OPENERS**  
feature details from a master artwork on the left page. The right page shows the artwork in its entirety.

**CHAPTER OPENERS**  
highlight learning objectives and new terms, in addition to featuring full-page, intriguing drawing that helps introduce concepts to be covered.



**UNIT EVALUATION** at the end of each unit provides a full array of activities. They offer opportunities for cross-curriculum learning, as well as opportunities to develop critical skills by having students examine and judge their own artworks as well as the artworks created by others.





▲ How does the expression of the woman at the far left suggest that the grandfather is only pretending to be angry? Does this make her an important part of this drawing? If your answer is yes, why do you think the artist did not emphasize her more?

**Figure 6.7** Jean-Henri Fragonard, *Grandfather's Repentance*, c. 1770-1780. Gilt-bronze wash over black chalk on laid paper, 34.9 x 44.8 cm (13 7/8 x 17 5/8). National Gallery of Art, Washington. © C. The Armand Hammer Collection

#### SHARPENING YOUR SKILLS

##### What Do You Perceive?

Before reading further, describe and judge the drawing in Figure 6.7. Share your description with classmates. In what ways are your descriptions similar and different?

#### CHAPTER 6 REVIEW

1. How do illustrators judge drawings?
2. What are the literal qualities?
3. What clues in the drawing *Self-Portrait at the Age of Twenty-Two* (Figure 8.6, page 161) would lead you to believe that this artwork was completed while the artist was studying his own reflection?
4. Name three skills required of an interior designer.

**SHARPENING YOUR SKILLS** activities are provided throughout the chapter and are intended to be used as quick, focused studio experiences. Each activity emphasizes the material just introduced, providing students with hands-on practice of what they've just learned.

**CAPTIONS AND CREDIT INFORMATION** offer more than biographical information and facts about the artist and artwork, they also include a variety of questions that students are asked to consider and answer.

**STUDIO LESSONS** give your students a hands-on opportunity to apply ideas introduced in each chapter. The studio lessons present various aspects of the drawing process, and involve students in a variety of media and techniques.

**ARTISTS AT WORK** features an artist who uses drawing on the job, giving students an indication as to whether or not they might want to further explore a particular career. People's careers highlighted include fashion design, civil engineering, landscape architecture, and many more.

#### STUDIO 1

##### Formal Drawing of an Object or Animal

#### SUPPLIES

- Pen and ink
- Drawing paper

1. For your first formal drawing make one similar to Figure 9.14. Use a familiar animal with a distinctive outline for your subject. Choose the element you want to emphasize (line, shape, form, value, texture, or space). Then decide which principles of art to use

in emphasizing this element (balance, harmony, variety, gradation, movement, rhythm, proportion, or space).

2. The subject matter will express something to the viewer. The main purpose of the drawing, however, is to create a visual experience using the elements and principles of art. Do a series of thumbnail sketches to help you design your drawing

3. Art student Judi Eudy decided to emphasize line in her drawing of a kangaroo in Figure 9.14. Knowing that the kinds of line are limited only by the imagination, she developed cross-contour lines made up of different patterns. These lines gave her drawing variety. Repetition—of the lines themselves, within each line, and of the directions of the lines—creates harmony and makes her drawing unified.

#### Computer Option

Choose a subject similar to the one shown in Figure 9.14. Using a freehand drawing tool, such as the Pen or Brush tool, sketch the contour of your subject. Do not be concerned if your sketch contains imperfections. Decide which element of art you would like to emphasize, and select a tool that will help you achieve your result. For example, the Paint Roller or Fill tool for form and value, the Line, Pencil, Rectangle, and/or Ellipse tools for line and shape. You can also use patterned fills for texture. Choose a principle of art to organize the work. When you have completed your illustration, consider deleting the outline or setting its color to white.



▲ **Figure 9.14** Student Judi Eudy's kangaroo can be classified as a pen line patterned drawing.



## Artists at Work

### AEROSPACE ENGINEER

#### Designing with Computers

"I'm into computers and outer space. How is learning to draw going to help me?"

The use of computer graphics has revolutionized many areas of graphic design. Computer-aided design (CAD) programs are used by engineers and industrial designers to draw and analyze a wide variety of products, including some destined for use in space. Imagine yourself as a project engineer working for a company that has contracted to define and model the space station assembly sequence for NASA (National Aeronautics and Space Administration). Your office might be at the Langley Research Center in Hampton, Virginia. It would be packed with state-of-the-art computerized work stations, graphics terminals, and laser printers.

On a typical day you might work at a computer terminal assembling the space of the current design. Part of your job might be to update the model of the space station as new information is provided. A change in the design of one part affects the entire space station. These changes can be monitored by using the computers to create a sequence of graphic designs that simulate actual processes. Pictures obtained from these

models can help engineers understand the physical properties of the spacecraft and analyze the structure for control requirements, orbit lifetimes, and steady-state microgravity volumes.

In addition to a solid background in math and science, you will need a strong desire and ability to work with computers and a firm foundation in graphic design. Patience, curiosity and insight into both design and computer programming are important attributes for an aerospace engineer.

A degree in mechanical, aeronautical, or aerospace engineering is essential for someone who wants to become an aerospace engineer. In addition, you will need to take as many courses as possible in computer science and programming. You should select a school that has computer graphics classes as part of its graphic design curriculum. Some aerospace firms hire engineering students for summer work as part of

co-op programs with colleges.

Part-time work in any drafting office or architectural firm that uses computers will help you get started. Take all the drafting and mechanical drawing classes you can, as well as design, drawing, and sculpture.

Opportunities for alternative careers can be found in all areas of computer programming, design and use. Industrial designers use computers to design everything from electric shavers and hair dryers to automobiles and high-speed rail systems.

If you do choose to become an engineer in the space program, not only will you have the appreciation of the engineers who use the drawings you have created on the computer, but you will

have the satisfaction of knowing that your work contributes to the important mission of learning more about space and the distant reaches of the universe. ■



# Save valuable lesson preparation time with our Instructor's Guide and Teacher's Resource Book!

The *Creating and Understanding Drawings* program includes a comprehensive *Instructor's Guide and Teacher's Resource Book* that includes detailed suggestions and examples for developing lesson plans for your own discipline-based program.

The *Instructor's Guide and Teacher's Resource Book* is divided into three parts to offer techniques for working with every aspect of the student text.

**PART ONE** introduces you to the organization of the text material and the elements contained in each chapter, as well as valuable assistance in course planning and classroom management.

**PART TWO** provides detailed lesson plans for each chapter which follows a consistent cycle of **FOCUS, TEACH, ASSESS, and CLOSE**.

**PART THREE** consists of reproducible handout sheets for use with the *Instructor's Guide*. Supplementary studio lessons are presented to enhance the students' learning process as they work through the text.

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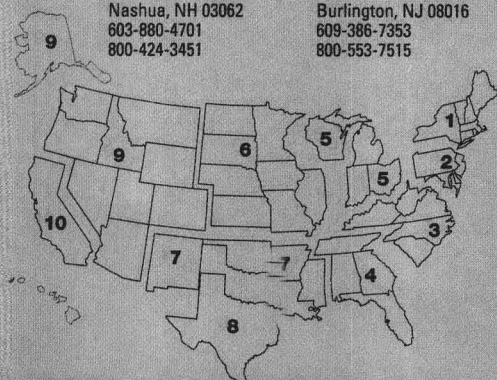
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# Introduction

Of all the art skills, drawing has always been regarded as the most fundamental. The lively images of animals found on prehistoric cave walls and ceilings testify to its origins at the dawn of civilization. Since then, artists in every part of the world have continued to use drawing as a way of recording their ideas and feelings about every conceivable topic and experience. Drawing activities, however, are not restricted to artists alone. Children make marks that represent their thoughts long before they learn to express these thoughts in writing. This urge to draw continues into adulthood and is demonstrated in a variety of ways. For example, what adult, when talking on the telephone, fails to pick up a pencil and make drawings on any available surface—drawings that suggest figures, buildings, or animals? Similar doodles are found on the notepads of executives and on the desk blotters of politicians. It seems as if the impulse to give visible form to ideas and feelings is irresistible.

*Creating and Understanding Drawings* is intended to achieve two important objectives pertaining to drawing: (1) to increase students' understanding and appreciation of drawings created by others; and (2) to help students gain the knowledge, skill, and confidence needed to improve their own drawing efforts. Obviously, it was impossible to include everything we would have liked to see between the covers of this book. It had to be limited in length—but not in scope. Because of its importance, aesthetics, criticism, and history content was combined with studio experiences to produce a book that emphasizes a comprehensive approach to the study of drawing.

## Using the Student Text

From the outset, the authors sought to integrate all four art components, or disciplines: aesthetics, art criticism, art history, and studio. In this book the studio emphasis is on drawing. Consequently, the comprehensive approach to teaching and learning from and about art focuses on the art of drawing.

An important feature of this comprehensive approach to teaching and learning drawing is its sequential nature. The sequence: (1) begins with aesthetics and art criticism as a way of showing students what to look for (aesthetic qualities) and how to look for it (art-criticism operations) during their encounters with drawings of diverse styles; (2) continues by demonstrating the importance of continuous reference to art history as a way of gaining valuable information about drawings and the artists who created them; and (3) culminates in the presentation of in-depth studio experiences that acquaint students with the media and techniques of drawing, while taking into account and reinforcing the knowledge and understanding derived from a study of aesthetics, art criticism, and art history.

## Overview of the Student Text

*Creating and Understanding Drawings* is divided into five units that adhere to the sequence outlined in the scope and sequence chart. These units are as follows:

- Unit One      An Introduction to Drawing (Chapters 1–5)
- Unit Two      Realistic Drawing (Chapters 6 and 7)
- Unit Three     Structural Drawing (Chapters 8 and 9)
- Unit Four      Expressive Drawing (Chapters 10 and 11)
- Unit Five      Special Topics in Drawing (Chapters 12–14)

The material covered in each chapter is outlined below.

**Chapter 1 *Drawing and the Visual Vocabulary.*** This chapter explains to students the importance of learning and using a visual vocabulary consisting of the elements and principles of art. Each element and principle is defined and references are made to the manner in which artists have used these elements and principles in their drawings. In addition, this chapter sets the stage for subsequent learning in the following chapters. It does this by: (1) introducing the design qualities (the elements and principles of art) valued by a theory on the nature of art (Chapters 2, 6, 8 and 10); and (2) pointing out how references to art history (Chapter 3) can show them how artists at different times and in different places have used the elements and principles. Moreover, a knowledge of the visual vocabulary is indispensable if teachers and students are to conduct meaningful dialogue about art in the classroom.

**Chapter 2 *Aesthetic Qualities and Art Criticism.*** This chapter introduces students to three theories of art—imitationalism, formalism, and emotionalism—as guides to various aesthetic qualities found in artworks. These aesthetic qualities are what students are to look for during critical encounters with art. Students then learn to use the art-criticism operations—description, analysis, interpretation, and judgment—to find those aesthetic qualities in drawings. Once students are equipped with a knowledge of what to look for and how to look for it they are prepared to: (1) examine and evaluate the drawings created by artists throughout history (Chapter 3); and (2) examine and evaluate their own drawings (Chapters 5, 7, 9, and 11).

**Chapter 3 *Drawings and the History of Art.*** The importance of art history is emphasized in this chapter. Students learn that art history: (1) adds to their knowledge about drawings rendered in different artistic styles, and (2) helps them create and improve upon their own drawings (Chapters 5, 7, 9, and 11).

**Chapter 4 *The Media of Drawing.*** This chapter serves to introduce students to the various drawing media they will use throughout the text. Particular emphasis is placed upon the importance of selecting the most effective medium with which to express an idea, image, or feeling. The chapter also stresses the need for continuous experimentation as a way for students to familiarize themselves with different drawing media and determine what they can and cannot do with each.

**Chapter 5 *Entering the Studio.*** This chapter explains in greater detail the basic drawing techniques. Students' efforts at drawing are enhanced as they apply what they

have learned about the visual vocabulary (Chapter 1), aesthetic qualities and art criticism (Chapter 2), art history (Chapter 3), and art media (Chapter 4).

**Chapter 6 Understanding and Judging Literal Qualities.** This chapter reviews and emphasizes the importance of the literal qualities first discussed in Chapter 2. It also offers students opportunities to describe and evaluate drawings by focusing on the literal qualities perceived in those drawings. Finally, the chapter prepares students for the studio experiences to be provided in Chapter 7. Those studio experiences focus on the creation of drawings in a realistic style.

**Chapter 7 Making Imitational Drawings.** This chapter involves students in a series of studio activities in which concern centers on the accurate representation of diverse subject matter (the literal qualities, Chapter 6).

**Chapter 8 Understanding and Judging Design Qualities.** This chapter reviews and emphasizes the importance of the design qualities first discussed in Chapter 2. It also offers students opportunities to analyze and evaluate drawings by focusing on the literal qualities perceived in those drawings. Finally, the chapter prepares students for the studio experiences to be provided in Chapter 9. Those studio experiences focus on the creation of drawings in a structural or formal style.

**Chapter 9 Making Formal Drawings.** This chapter involves students in a series of studio activities in which concern centers on the use of the elements and principles of art to achieve an overall wholeness or unity (the design qualities, Chapter 8, and the visual vocabulary, Chapter 1).

**Chapter 10 Understanding and Judging Expressive Qualities.** This chapter reviews and emphasizes the importance of the expressive qualities first discussed in Chapter 2. It also offers students opportunities to analyze and evaluate drawings by focusing on the expressive qualities perceived in those drawings. Finally, the chapter prepares students for the studio experiences to be provided in Chapter 11. Those studio experiences focus on the creation of drawings in an emotional style.

**Chapter 11 Making Emotional Drawings.** This chapter involves students in a series of studio activities in which concern centers on the expression of ideas, moods, and feelings (the expressive qualities, Chapter 10).

**Unit Five Special Topics in Drawing.** The final unit in the text consists of three independent, self-contained chapters. These chapters may be introduced to students at the teacher's discretion. Chapter 12 might well be added to Unit Two, since a more complete understanding of linear perspective could aid students' efforts at creating more realistic drawings. Chapter 13 could effectively supplement Unit Four since cartooning represents another way of giving visual form to ideas, moods, and feelings. The growing number of art classrooms equipped with computers led to the decision to include a chapter outlining the computer's application as an art medium. Its increasing importance in the visual arts cannot be denied and many teachers now consider it imperative to acquaint students with its potential for making art. A brief overview of each of the chapters included in the final unit follows.

**Chapter 12 Linear Perspective.** This chapter provides a series of drawing activities designed to aid students in the acquisition of skills needed to create the illusion of space or distance on a two-dimensional surface with correct scale and some optical accuracy. This chapter will be of particular interest to students with career goals in architecture, design, and illustration.

**Chapter 13 Cartooning.** In this chapter students learn about and create their own cartoons, caricatures, and comic strips. They also learn about the business of cartooning and the kind of professional attitude required.

**Chapter 14 Computer Drawing.** Students are introduced to the computer and learn that it can be used as a versatile medium in the creation of art forms representing a range of artistic styles.

## Elements of Each Chapter

Certain features and organizational principles are common to all chapters in the text. A listing and description of these features and principles follows.

### Objectives

Each chapter in the text begins with a section devoted to listing the chapter objectives. These objectives are derived from the goals of art education discussed in this guide. The objectives specify what students are expected to learn while reading the chapter and completing the various activities. We urge you to underscore the importance of these objectives. Instruct your students to consider the objectives carefully before and during their reading of the chapter. This is especially important since the chapter review questions and evaluation activities at the end of each unit are directly related to these objectives.

### Terms to Know

The drawing-related terms students are expected to learn are listed at the beginning of each chapter. Definitions are provided within the chapter and in the Glossary on page 278.

### Chapter Review Questions

At the end of each chapter there are four to eight review questions requiring students to demonstrate their comprehension of the information presented within the chapter.

### Chapter Content

The chapters are designed to encourage students to engage in independent decision making and problem solving pertaining to all four art disciplines. Ample opportunity is provided for students to critically analyze works of art by other artists (aesthetics and criticism); learn about art and artists (history); and express their own ideas and feelings in drawings (studio).

You will discover that there is a great deal of instructional content included in each of the chapters of this text. You may even question how the instructional content in all 14 chapters could possibly be covered in a single year. Without question, the breadth and depth of art content included in *Creating and Understanding Drawings* is extensive. This was done to give you a chance to pick and choose from the various response and production activities to suit the interests, needs, and capabilities of your students.

## ***Sharpening Your Skills***

Sharpening Your Skills activities are provided throughout the chapter and are intended to be used as quick, focused studio experiences. Each activity will emphasize what has just been covered in the text material and will provide hands-on practice for students to experiment with what they have learned.

## ***Captions and Credit Information***

Illustration captions and credit lines include a great deal more than biographical information about the artist or facts about the artwork. Most of these captions include a variety of questions that students are asked to consider and answer. These questions include inquiries concerning the visual vocabulary, theories of art, aesthetic qualities, art-criticism operations, and types of media and techniques.

## ***Artists at Work***

In response to requests for art-related career information, sections describing the work of people involved in different art and art-related careers have been included in most of the chapters in the text. These sections were developed with people actually working in the careers, and the stories should give students an indication as to whether or not they might want to explore a particular career further.

## ***Did You Know? Sections***

The Did You Know sections located throughout the book are provided to arouse student curiosity and to add further information related directly or indirectly to topics discussed. These sections are intended to focus student attention on a wide array of art subjects, from little-known facts about a particular artist . . . to a brief introduction to gestalt psychology . . . to an explanation of binocular vision and holograms.

## ***Technique Tips***

The studio chapters include suggestions concerning techniques that should prove helpful. Many of these notes are in the form of hints learned over years of teaching drawing at all academic levels. The notes are included in the hope that they will reduce the amount of class time you must devote to such topics as “Caring for Brushes,” “Sharpening Pencils for Drawing,” and “Using Spray Fixative.” The time saved could then be applied to attending to individual student needs.

## ***Studio Lessons***

The studio lessons are directly tied to the content of the chapter and provide you with an assortment of meaningful studio opportunities as you teach the lesson. The studio lessons present various aspects of the drawing process, and involve the students in a variety of media and techniques.

## ***Unit Evaluation***

The evaluation sections at the end of each unit provide a range of activities intended to aid the student in reviewing and reinforcing the learning specified by the chapter objectives. You may find that this material, combined with your knowledge of the particular students in your class, will trigger additional evaluation questions and activities. The Evaluation section also includes activities that enable students to tie art learning to instructional content in other subject areas such as language arts, history, geography, science, and mathematics.



# Using the Instructor's Guide and TRB

The Instructor's Guide and Teacher's Resource Book (IG and TRB) is provided as a component of *Creating and Understanding Drawings*. This book offers you specific, consistent teaching suggestions and techniques to complement the material covered in the student text. The Instructor's Guide and TRB is divided into three parts to offer techniques for working with every aspect of the student text.

## Part One

Part One introduces you to the organization of the text material and the elements contained in each chapter, as well as valuable assistance in course planning and classroom management. The section on designing lesson plans explains the goals and objectives for art education and identifies the core lesson cycle, including reference to charts and tables to make the most of your planning process.

## Part Two

Part Two provides detailed lesson plans for each chapter which follow a consistent cycle of FOCUS, TEACH, ASSESS, and CLOSE. Within each cycle, you will find the following items:

**Focus.** Chapter objectives list predicted learning outcomes and a motivator provides a teaching strategy to spark students' interest in the section.

**Teach.** The teaching strategies assist you in providing students with practice in exploring aesthetics, using art criticism, understanding art history, developing studio skills, and using critical thinking. The interdisciplinary activities link students to other subject areas such as social studies, music, literature, math, science, and so forth.

**Studio Lesson.** The studio lesson section offers an overview of the objectives to be met in the studio activities within the chapter and teaching suggestions to be used to enhance the lesson.

**Assess.** Answers to chapter review questions enable you to quickly assess students' understanding of the section content and enrichment provides teachers with supplementary information to add to the experience of the student. Extension activities suggest techniques for extending the learning beyond the classroom.

**Close.** This is a cumulative teaching strategy that brings closure to the lesson and enables students to articulate the key learning objectives of the lesson.

## Part Three

Part Three consists of reproducible handout sheets. Tables and charts are provided for your use in course planning and for the students to use in the evaluation process. Supplementary studio lessons are presented to enhance the students' learning process as they work through the text. You may photocopy and distribute any of the reproducible handouts for use in your classes.

# Course Planning

In order to assist you in the planning and presentation of the course material, information on safety and general classroom management is presented here. This is followed by the Scope and Sequence chart, which identifies topics and art curriculum and objectives as they are presented in the text.

## Safety in the Classroom

Safety Notes are inserted where appropriate in the student text to caution students working with materials and tools that could prove harmful. You are probably very conscious of the hidden dangers associated with students working with paints, inks, solvents, thinners, and paint removers. While the danger is less in a drawing class than in other studio courses, you must still maintain constant vigilance.

You probably already realize that the art materials students work with are often poorly labeled. This problem is compounded since exposure to toxic materials may not be readily recognized and the illness that results may be misdiagnosed. A word or two concerning labeling practices should be noted regarding safety in the art studio. Ingredients that cause laboratory animals to die within two weeks after a single dose are called “acutely toxic” and must bear a warning label. However, if fewer than half the animals die, the product may be labeled “nontoxic.” In addition, when the products are imported or repackaged, the hazards may not be listed or properly described on the label.

In addition to the more specific suggestions provided in the text, you are advised to heed the following general safety precautions in all art classes, including the comparatively hazard-free drawing class.

1. **Know your materials**—Most teachers are familiar with the Arts and Crafts Materials Institute safety labels—*AP* indicates an Approved Product and *CP* identifies a Certified Product. Products bearing these labels have been found by the art materials industry to contain no ingredients in sufficient quantities to be harmful to users. Moreover, products with a *CP* label have had to adhere to certain quality standards concerning such things as workmanship, working qualities, and color. The *AP/CP* label applies to art products for younger students while a Certified Label (*CL*) designates products used by older students and adults. This label indicates that the product's ingredients have been examined by a toxicologist. The label lists any safety precautions required by law and by a labeling standard recently developed by the American Society of Testing and Materials.
2. **Clean up thoroughly and often**—Make certain to clean up spills immediately to prevent accidents. If dust results, use a wet mop or vacuum rather than a broom. Sweeping stirs up dust that could prove harmful to some students, particularly those who are asthmatic.
3. **Know your students**—At the beginning of each term, teachers should determine if any of the students in their art class are asthmatic, visually or hearing impaired, or on prescribed medication. If asthmatic students are enrolled in the art class, they should not be exposed to dusts, fumes, or vapors because of their breathing difficulties.

Visually impaired students typically work close to their art and, as a result, are more likely to inhale dusts, fumes, or vapors. Students with hearing impairments may not hear warning shouts in emergency situations. If students are on medication, the teacher should consult a physician regarding the possible harmful interactions between the prescribed medicine and art materials used in the art class.

4. **Always supervise students carefully**—Adequate supervision of students is required for both safety and liability reasons. Safety rules should be posted and explained at the start of each term—and these rules should be rigidly enforced. At no time should students be allowed to work in the classroom without direct supervision. You should also make it a rule that students not bring to class and use their own art materials. It is possible that these art materials could contain unknown hazards.
5. **Be prepared for emergencies**—Written emergency procedures should be prominently displayed in the classroom, and students should be instructed in their use. This should include fire drill instructions as well as what to do in case of an accident.
6. **Always report accidents and illnesses**—All accidents, even minor ones, should be reported in writing to the school principal (or other designated person) as soon as possible. The same procedure should be followed in case of illnesses, particularly if it is suspected that the illness may be related to the use of art materials. Reporting accidents and illnesses assures that the proper authorities have been informed and correct action can be taken.

Written and telephoned inquiries concerning health hazards in the arts will be answered by the Information Center of the Center for Occupational Hazards. The Information Center also has a variety of written materials on this topic. Teachers can obtain answers to their questions and secure safety information by contacting:

The Center for Occupational Hazards (COH)  
5 Beekman Street  
New York, New York 10038  
(212) 227-6220

## Classroom Management

As with any other school subject, the quality of art instruction depends in great measure on effective class organization and management. It is important that you establish and maintain a classroom environment that will stimulate and support positive learning in art. Consequently, it is surprising to discover that so little information on this vital topic can be found in the art education literature. Due to this lack of information, we have made an effort to offer some suggestions about classroom management and control.

1. Experience and research reveals that if you can keep students interested and engaged in learning activities you will prevent so-called discipline problems from arising. This is the key to successful classroom management. You should always be well prepared for each day's teaching by having more activities ready than can be used. In this way, academic behavior is strengthened at the same time that disruptive behavior is controlled.

2. You should seek to create an atmosphere of respect and cooperation in the classroom. You should replace the “obey or else” approach by encouraging a feeling of mutual respect. Keep in mind that students tend to respect teachers who (a) know their subject; (b) approach their classes with a serious (but not humorless) purpose; (c) conduct their classes in an organized, efficient manner; (d) plan their lessons thoroughly; (e) set reasonable, clearly understood standards of performance and behavior (these include goals and objectives for learning as well as rules for in-class behavior); and (f) respect themselves and recognize their importance as teachers of art.
3. Rules for in-class behavior should be established. These rules are easier for students to comprehend and remember if they are as few in number as possible. Be sure that students understand the rules and that you can and will enforce them. Clearly specify (a) who may enter and leave the room and under what circumstances; (b) how much noise is acceptable; (c) how to respect the privacy of others in a crowded classroom setting; (d) what to do if work is completed early; and (e) what general standards of social etiquette will prevail.
4. Make every effort to know your students. The more you know about the background of your students, the better prepared you will be to (a) develop a relevant and stimulating learning program; and (b) handle emergency discipline problems should they arise. Therefore, you should make a point of learning your students’ names as quickly as possible and then using them. You should also learn something about your students that you can discuss with them. (“How do you like your new job?” “Making any progress restoring that old car?”) While this may or may not have an impact on student achievement, it is clear that students exhibit a more favorable attitude toward teachers who take the time to gather this background information.
5. Make every effort to catch students exhibiting appropriate behavior. Praise and approval are more effective in promoting desirable behavior than are censure, blame, and punishment. Frequent censure has negative effects, not only on the student to whom it is directed, but to class morale as well.
6. If you impose rules, you can expect them to be broken at times. This means you must be prepared to deal with the offenders. You should always act in a fair and consistent manner. All students must be treated alike and they must learn that you will react to undesirable class conduct.
7. There is no substitute for teacher enthusiasm. It is not likely that students will react enthusiastically to an art lesson delivered in a lack-lustre way. Encourage the interest of your students by letting them see your own interest and enjoyment in the art process as you present each lesson.