

Sample Visual Art Learning Plan

Big Idea/ Topic

The experience of drawing a structure within a landscape increases perceptual awareness of how we see objects within space and how the atmosphere affects light. Students will gain an understanding of how to draw objects in linear perspective accurately and how to shade objects within an environment to create the illusion of depth on the picture plane.

Standard Alignment

CREATING:

VAHSDR.CR.1 Visualize and generate ideas for creating works of art.

- a. Develop work through open-ended inquiry, consideration of multiple options, weighing consequences, and assessing results.
- b. Investigate and research various themes, interests, materials, and methods.

VAHSDR.CR.2 Choose from a range of materials and methods of traditional and contemporary artistic practices to plan and create works of art.

- a. Use a sketchbook/journal to research, explore, and invent artistic approaches to connect and express visual ideas.
- b. Critique in-process works individually and collaboratively.
- c. Experiment with papers, grounds, and other drawing surfaces and/or technologies.
- d. Develop mastery of media (e.g., graphite, colored pencil, charcoal, Conte, soft pastel, oil pastel, pen, and brush, found mark-making tools).
- e. Use mixed-media approaches (e.g., traditional, contemporary, digital, alternative media, video, installation, performance).
- f. Practice safe and appropriate use and care of drawing media and tools.

VAHSDR.CR.3 Engage in an array of processes, media, techniques, and technology through experimentation, practice, and persistence.

- a. Create and investigate mark-making methods (e.g., gesture, contour, cross-contour, calligraphic, emotive line).
- b. Use value to create a form by incorporating a variety of approaches (e.g., rendering, hatching, cross-hatching, stippling).
- c. Apply and develop color theory approaches (e.g., high key, low key, full range of value to create specific effect and mood).
- d. Apply approaches to develop space (e.g., linear perspective atmospheric perspective, relative scale, overlapping).

VAHSDR.CR.4 Incorporate formal and informal components to create works of art.

- a. Use planning approaches (e.g., thumbnail sketches, viewfinders, sighting methods to develop compositions for drawing).
- b. Apply compositional design concepts (e.g., elements and principles, activating negative space, visual weight, rule of thirds, color theories).

VAHSDR.CR.5 Reflect on, revise, and refine works of art considering relevant traditional and contemporary practices as well as artistic ideation.

- a. Explore ideas and methods reflected in the way current culture(s) defines and uses art.
- b. Document processes that support works of art through personal research, reflection, and collaboration.

VAHSDR.CR.6 Keep an ongoing visual and verbal record to explore and develop works of art.

- a. Self-assess and write reflections on work, idea generation, and skills progress.
- b. Reflect and analyze work through self-assessment and critique.
- c. Practice techniques (e.g., direct observation, compositional development, investigation of artistic research).

RESPONDING:

VAHSDR.RE.1 Reflect on the context of personal works of art in relation to community, culture, and the world.

- a. Consider the influences on works of art from a wide range of contemporary and traditional art through discussion and/or written response.
- b. Investigate and discuss how the issues of time, place, and/or culture are reflected in works of art.

VAHSDR.RE.2 Critique personal works of art and the artwork of others, individually and collaboratively, using a variety of approaches.

- a. Reflect on the artistic process of works of art through a variety of approaches (e.g., portfolio review, formal and informal in-progress critique, art criticism).
- b. Consider peer feedback on in-progress work to inform decision making, analyze specific strengths and weaknesses, and analyze techniques and methods in support of artistic intention.

VAHSDR.RE.3 Engage in the process of art criticism to make meaning and increase visual literacy.

- a. Formulate written and/or oral response to works of art through various approaches.

CONNECTING:

VAHSDR.CN.1 Develop personal artistic voice through connecting uses of art within a variety of cultural, historical, and contemporary contexts.

- a. Discuss the intent of works of art in context to historical events.
- b. Examine universal themes that appear in works of art throughout various times and cultures.
- c. Analyze how personal experiences affect one's understanding and appreciation of works of art.
- d. Investigate the role of art as a visual record keeper.
- e. Identify specific knowledge and skills from other disciplines that inform the planning and execution of works of art.
- f. Identify artistic voice in a range of contemporary and traditional artists.

VAHSDR.CN.2 Develop life skills through the study and production of art (e.g. collaboration, creativity, critical thinking, communication).

- a. Collaborate in large and small groups with peers and community to examine, discuss, and plan projects.
- b. Use creativity and imagination in the planning and development of products.
- c. Use critical thinking and problem-solving strategies to conceive and develop ideas.
- d. Communicate meaning and ideas through a variety of means, including visual representations, technology, and performance.

VAHSDR.CN.3 Utilize a variety of resources to understand how artistic learning extends beyond the walls of the classroom.



- a. Access resources to research art (e.g., museums, internet, visiting artists, galleries, community arts organizations, visual culture).
- b. Identify various art-related careers and post-secondary options.

Instructional Design



*This lesson has a flexible timeline and will cross over several days.

This lesson is intended to reach students in a virtual setting, whether plugged or unplugged. See the bottom of the lesson for a list of unplugged supplies.

FOUNDATIONAL INFORMATION:

Basic understanding of one- and two-point perspective.

Basic understanding of the use of varied drawing pencils/erasers for specific purposes.

CONCEPTS:

- Students will be able to accurately draw structures and details in one- and two-point perspective.
- Students will be able to shade the drawing illustrating atmospheric perspective showing how the landscape lightens and becomes less detailed as it recedes into space.
- Students will be able to draw a variety of textures related to landscapes, buildings, etc.

VOCABULARY:

Linear Perspective- creates an illusion of depth on a flat surface by having all parallel lines recede into the distance and drawn to converge at one or more vanishing pts.

Atmospheric Perspective- The phenomena where a landscapes value and details fade as the viewer looks through the atmosphere

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Vanishing point- the place where converging lines meet on the horizon

Converging lines- edges of structures and lines receding towards the VP

Ways to Imply Depth: overlapping, linear perspective, atmospheric perspective, placement on the picture plane, change in scale

Horizon line-A level line where water or land seems to end and the sky begins. Vanishing points are usually located on this line.

LINKS:

[Visual Art: Drawing and Painting I: Unit 2: Creating Space on the Picture Plane](#)

[Visual Art: Drawing and Painting I: Unit 2: Lesson Plan 2: Linear and Atmospheric Perspective](#)

[Visual Art: Drawing and Painting I: Unit 2: Lesson Plan 2: Linear and Atmospheric Perspective PowerPoint](#)

[Visual Art: Drawing and Painting I: Unit 2: Assessments](#)

TEACHER SUPPLIES:

- PPT on Linear and Atmospheric Perspective
- Student Instruction Handouts
- Teacher created example
- Student examples

STUDENT SUPPLIES:

- Sketchbook or copy paper for practice perspective lessons
- Photo reference of a structure in one or two-point perspective. Ideally, this photo needs to be taken by the student, but if that isn't practical, students may select images from the internet or use teacher-provided images.
- 12x18 drawing paper (students without access to larger drawing paper can attach two pieces of sketchbook paper with tape to create a larger picture plane)
- Long rulers or long strips of poster board to be used as a straight edge
- Erasers: kneaded, white vinyl, cap (based on student access)
- Graphite pencils: 4B, 2B, HB, 2H, 4H (based on student access)
- Device to take photos/record video

UNPLUGGED STUDENT SUPPLIES:

- The instructional packet with printed PowerPoint, journal prompts, handouts, rubric, etc.
- Sketchbook journal or loose paper
- Photo reference of a structure in one or two-point perspective (Ideally, this photo needs to be taken by the student, but if that isn't practical, students may select images from the internet or use teacher-provided images).
- 12x18 drawing paper (students without access to larger drawing paper can attach two pieces of sketchbook/printer paper with tape to create a larger picture plane)
- Pencil(s) and eraser(s)

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- Ruler or another item to use as a straight edge
- Device to take photos/record video

OPENING

Before beginning the lesson, establish remote learning norms for both digital and unplugged scenarios. For students with access to technology who will be expected to participate in live class meetings, platforms that are provided by your school/county can be useful and familiar to students. If you don't currently have a platform provided, there are free apps you may choose. If students only have access to online communication through the use of a cellphone, you may want to integrate both digital and unplugged options. Expectations about participation, online classroom etiquette, and safe/responsible use of technology should be outlined for students. When using online resources that are not provided by your district, make sure you get approval from your administration before using it with students. Click the link below for helpful information about digital teaching.

[Digital Teaching & the Arts](#)

In a live or recorded session, discuss the assignment with students so they have a clear understanding of what the focus standards of this lesson will be. This can be reinforced in the diagnostic assessment when students critique student exemplars, through review of a standards-based rubric prior to starting the lesson and by referencing specific standards during various stages of the lesson. Creating a clear picture of what the expected outcome of the lesson will look like prior to learning will guide student performance.

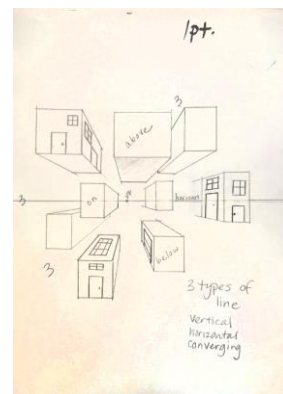
Synchronously through screen sharing or asynchronously, students watch PowerPoint presentation: Linear and Atmospheric Perspective. Students may be required to take notes digitally or directly into their journals. Students are provided with pertinent vocabulary. In a live or recorded session, discuss how artists create the illusion of depth on a two-dimensional surface with examples. Have students identify items in their environment that may be drawn in one- and/or two-point perspective (boxes, furniture, room interior, closet/cabinet interior, etc.).

WORK SESSION

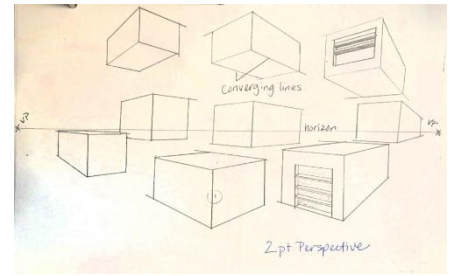
STUDENT AND TEACHER PROCEDURES:

Minilabs:

- Review the basics of one- and two-point perspective and how to identify the horizon line, vanishing points, and converging lines.
- Have students practice by drawing nine boxes for each one- and two-point perspective, three below the horizon, three on the horizon, and three above the horizon. There should be one page for one-point boxes and a separate page for two-point boxes. Students should label vanishing point(s)-VP, horizon line-HL, and at least one converging line-CL.
- Students can also practice drawing doors, windows, etc. on their practice boxes.
- When boxes are finished, students will select one of the box drawings and practice atmospheric perspective, by placing a background behind the boxes.



- Students can plan their picture by collecting ideas about location, drawings, and/or images of structures/objects they may choose to draw. Students can draw sketches based on their collected research. Students can use a photo reference for this project. If possible, the photo should be taken by the student, but as they may be limited due to access, they may need to rely on the internet or teacher-provided images. The main object for the drawing needs to be a structure in perspective. It can be a building, house, boat, train, car, or imagined structure in perspective.
- Have students practice their picture by identifying the location of their vanishing points.
- Students should post or share practice boxes using a predetermined platform so the instructor can check for understanding.

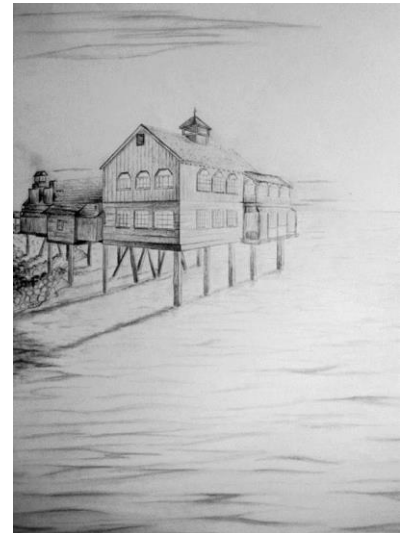


Project instructions:

Part 1: Critique of student examples

Students observe project examples and complete a critique. This can be formal or informal. Through critique, students should identify characteristics that demonstrate exemplary work. See the example below as one possible approach.

Examine the drawings and address the following:



Identify which perspective is used in each drawing (one- or two-point)

Select which composition you think is most successful and explain how the composition is successful.

Describe at least three principles of design are evident.

Identify where atmospheric perspective is used in each drawing.

What do you think good craftsmanship means in perspective drawing?

Part 3: Production

- Once students have practiced perspective and can demonstrate correct technique, they will need to choose what they will draw. Students may opt to take pictures of a structure or select an image from the

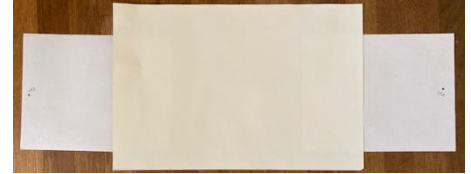
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internet or teacher-provided images. Try to avoid using iconic buildings, but if that isn't possible, have the students reimagine the environment in which the structure is placed or change some of the details of the building using correct perspective.

- Through discussion, review of the rubric, or by other means, make sure students are aware of the qualities of good composition as per the criteria of the assignment-using the main structure as emphasis, activating the borders, effective use of the Principles of Design and object placement.
- Drawings can be from multiple photos (which are not previously published), from observation and/ or from your imagination (tip-it's helpful for students who want to work from their imagination to create a small drawing first in their sketchbook to reference it while working on the large drawing).
- Students may need to extend their vanishing points off the page. This can be done by lightly taping strips of paper to the back of their drawing along the horizon. Points can be established on the strip then the strip can be taken off the paper when the drawing is complete.
- In class, go over techniques for creating atmospheric perspective showing a fade of value and detail as it gets closer to the horizon. Remind students to shade slowly from light to dark.



*Optional: depending on which platform or apps you are using, you may have students upload or post images of their work for assessment, critique, digital exhibition, etc. See an example of a student presenting work using Flipgrid on the Digital Teaching & the Arts link.

Visual Verbal Journal assignments:

1. In visual/verbal journal, collect ideas and sketches for perspective drawing, reflections, and unit information.
2. Pretend you are an ant or mouse and create a scene from that perspective showing some linear and atmospheric perspective.
3. Research 6 examples of works that demonstrate each of the six ways artists create the illusion of depth on a two-dimensional surface.
4. Set up food boxes to create a "skyline" and draw them using one- and two-point perspective.
5. Draw the interior of a closet or cabinet, including its contents and practice using atmospheric perspective on the objects inside.
6. Reflect on personal artwork, post-production.

CLOSING

REVIEW:

Students reflect on the quality of their work compared to the criteria of the assignment.

Students reflect on the study of art-making and how it can be beneficial in other areas (curiosity, empathy, emotional intelligence, abstract thinking, creative problem solving).

Completion of summative assessment of the project by instructor and/or student.

UNPLUGGED OPENING

Before beginning the lesson, establish unplugged remote learning norms. For students with little or no access to technology, establish a means of communication through email, phone calls, regular check-ins with counselors or other school personnel, etc. Expectations about participation and safe/responsible use of technology should be outlined for students. When using online resources that are not provided by your district, make sure you get approval from your administration prior to using it with students. Click the link below for

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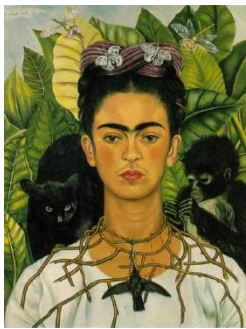


helpful information about digital teaching (there is a link for unplugged teaching). For this lesson, the majority of the support for unplugged learning will come in the form of visual aids and examples to clarify project criteria, concepts, and techniques.

[Digital Teaching & the Arts](#)

Make sure students have a clear understanding of what the focus standards of this lesson will be. This can be reinforced in the diagnostic assessment when students critique student exemplars, through review of a standards-based rubric prior to starting the lesson and by referencing specific standards during various stages of the lesson. Creating a clear picture of what the expected outcome of the lesson will look like prior to learning will guide student performance.

Students access PowerPoint presentation: Linear and Atmospheric Perspective information in hardcopy form via student packet. Students may be required to take notes digitally or directly into their journals. Provide information about how artists create the illusion of depth on a two-dimensional surface with examples- overlapping, linear perspective, atmospheric perspective, placement on the picture plane, change in scale. Have students identify items in their environment that may be drawn in one- and/or two-point perspective (boxes, furniture, room interior, closet/cabinet interior, etc.).



The figure overlaps the objects in the background indicating that the figure is what is closest to the viewer.



The lines of the buildings demonstrate linear one-point perspective. Receding lines converge on a central vanishing point.



As objects move farther from the viewer, they become less defined and detailed.



Objects closest to the viewer are near the bottom of the picture plane and objects that are farthest are towards the top.



Objects that are closer to the viewer are larger in scale than objects that are farther away.



UNPLUGGED WORK SESSION

UNPLUGGED STUDENT AND TEACHER PROCEDURES:

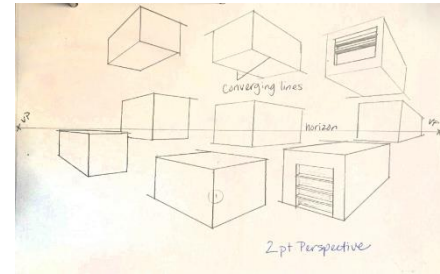
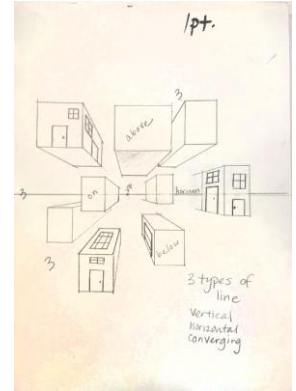
Minilabs:

- From the PPT slides and step by step instructions (see below), review the basics of one- and two-point perspective and the how to identify the horizon line, vanishing points, and converging lines.
- Students practice by drawing nine boxes for each one- and two-point perspective, three below the horizon, three on the horizon, and three above the horizon. There should be one page for one-point boxes and a separate page for two-point boxes. Students should label vanishing point(s)-VP, horizon line-HL, and at least one converging line-CL.
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- When boxes are finished, students will select one of the box drawings and practice atmospheric perspective by placing a background behind the boxes.
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- Have students practice their picture by identifying the location of their vanishing points.
- Students photograph and email images of one- and two-point boxes to the instructor to check for understanding.



Linear
Perspective

The illusion of depth or distance on a two-dimensional surface; linear perspective is identified by the number of vanishing points. In other words, 1-point perspective, 2-point, etc.

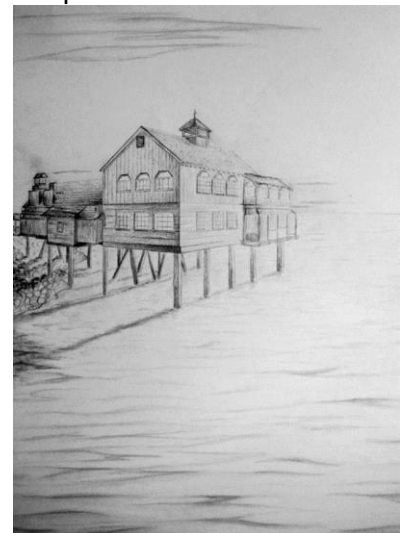


Project instructions:

Part 1: Critique of student examples

Students observe project examples and complete a critique. This can be formal or informal. Through critique, students should identify characteristics that demonstrate exemplary work. See the example below as one possible approach.

Examine the drawings and address the following:



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Identify which perspective is used in each drawing (one- or two-point)

Select which composition you think is most successful and explain how the composition is successful.

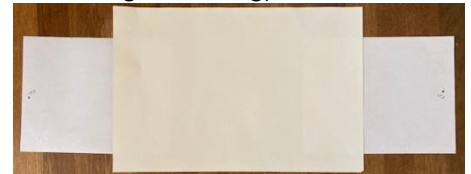
Describe at least three principles of design are evident.

Identify where atmospheric perspective is used in each drawing.

What do you think good craftsmanship means in perspective drawing?

Part 3: Production

- Once students have practiced perspective and can demonstrate correct technique, they will need to choose what they will draw. If possible, students can opt to take pictures of a structure or select an image from teacher-provided images. Try to avoid using iconic buildings, but if that isn't possible, have the students reimagine the environment in which the structure is placed or change some of the details of the building using correct perspective.
- Students review rubric to understand the qualities of good composition as per the criteria of the assignment-using the main structure as emphasis, activating the borders, effective use of the Principles of Design, and object placement.
- Drawings can be from multiple photos (which are not previously published), from observation and/ or from your imagination (tip-it's helpful for students who want to work from their imagination to create a small drawing first in their sketchbook to reference it while working on the large drawing).
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- Provide information for creating atmospheric perspective showing a fade of value and detail as it gets closer to the horizon. Remind students to shade slowly from light to dark.



Visual Verbal Journal assignments:

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6. Reflect on personal artwork, post-production.

UNPLUGGED CLOSING

REVIEW:



Students reflect on the quality of their work compared to the criteria of the assignment.
 Students reflect on the study of art-making and how it can be beneficial in other areas (curiosity, empathy, emotional intelligence, abstract thinking, creative problem solving).
 Completion of the summative assessment of the project by the instructor and/or student
 Completion of the Rubric by the instructor and/or student.

Unplugged Student Assignment Checklist

PRE-LEARNING ASSIGNMENT:

- I have picked up my Unplugged Student Packet.
- I have looked over the lesson information and have no more questions for my teacher about the assignment. If I still have questions, it is my responsibility to set up a time to call the teacher during “digital office hours.”

RESEARCH AND PLANNING

- I have viewed all PowerPoints and studied vocabulary.
- I have completed all the necessary research to supplement the understanding of the project, materials, etc.
- I have completed practice drawings
- I have planned my drawing using resource images

PRODUCTION

- I have completed a one- or two-point perspective drawing with the main structure as emphasis
- I have created a quality composition following the guidelines on the rubric
- I have included a background utilizing atmospheric perspective
- If possible, I have photographed work and emailed it to the instructor.
- I have completed reflection and rubric

Linear and Atmospheric Perspective

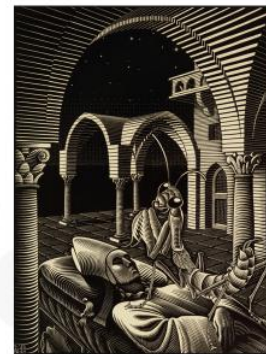
Our association with place feeds our identity and sense of belonging.
 Creating a work that you have personal connection to develop stronger work.



MC Escher



Miradouro, Maurits Cornelis Escher, 1958
 Lithograph
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High Museum of Art, Atlanta
 Maurits Cornelis Escher, Dutch, 1898-1972
Dream, 1935
 Woodcut paper
 Gift of Sheldon Wittner in memory of David E. Malone, 1982.142



Camille Pissarro



High Museum of Art, Atlanta
 Camille Pissarro
 French, 1830-1903
Road to Marly, ca. 1870
 Oil on canvas
 Purchase with High Museum of Art Enhancement Fund, funds from the Livingston Foundation, Hambrick Bequest, Alfred Austell Thornton in memory of Leila Austell Thornton and Albert Edward Thornton, Sr., and Sarah Miller Venable and William Hoyt Venable, the Phoenix Society, Mr. and Mrs. Jerome Dobson, and Joan N. Whitcomb, 2001.1

Richard Estes



High Museum of Art, Atlanta
 Richard Estes
 American, born 1932
Supreme Hardware, 1974
 Oil and acrylic on canvas
 Gift of Virginia Carroll Crawford 1978.119
 © Richard Estes, courtesy Marlborough Gallery, New York

8/2/2020 (photo courtesy of the High Museum permanent collection) 3

Sandra Reed



Orange Roof Morning, Sandra Reed, Oil on Panel, 13x15

Jerry Uelsmann



Tree House, Jerry Uelsmann, Silverprint, 1982

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VOCABULARY REVIEW



Linear Perspective-creates an illusion of depth on a flat surface by having all parallel lines recede into the distance and drawn to converge at one or more vanishing pts.

Atmospheric Perspective-The phenomena where a landscapes value and details fade as the viewer looks through the atmosphere.

Vanishing point- the place where converging lines meet on the horizon

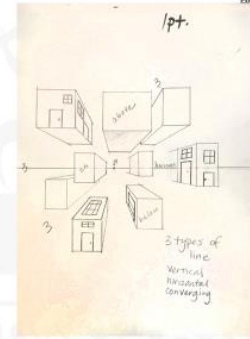
Converging lines-edges of structures and lines receding towards the VP

Ways to Imply Depth- 1. overlapping 2. linear perspective 3. atmospheric perspective 4. placement on picture plane 5. aerial perspective 6. change in scale

Practice One- Point



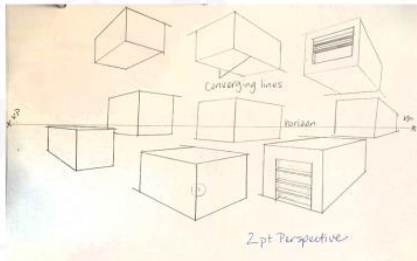
- Draw 3 boxes below, on, and above the horizon
- Label the Horizon, Vanishing Point, and Converging Lines



Practice Two- Point Perspective



- Draw 3 boxes below, on, and above the horizon
- Label the Horizon, Vanishing Point, and Converging Lines



ATMOSPHERIC PERSPECTIVE- VALUES FADE AS THEY REACH THE HORIZON



- Practice Natural Features
- Pay attention to your sources
- Don't draw "symbol" trees or "zigzag" grass
- Draw with variation
- Don't make natural elements too straight or perfect
- Keep land and water shading basically horizontal

LINEAR PERSPECTIVE- ONE POINT student examples



- When using photos, they need to be taken by the artist or viewed from life.
- If you are drawing from your imagination, I suggest drawing a small version in your sketchbook first. Then, you can use your sketch as a reference for the larger drawing.





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LINEAR PERSPECTIVE- 2 POINT student examples



- When using photos, they need to be taken by the artist or viewed from life.
- If you are drawing from your imagination, I suggest drawing a small version in your sketchbook first. Then, you can use your sketch as a reference for the larger drawing.



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Richard Woods,
Georgia's School Superintendent
"Educating Georgia's Future"
gaDOE.org



Richard Woods,
Georgia's School Superintendent
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Richard Woods,
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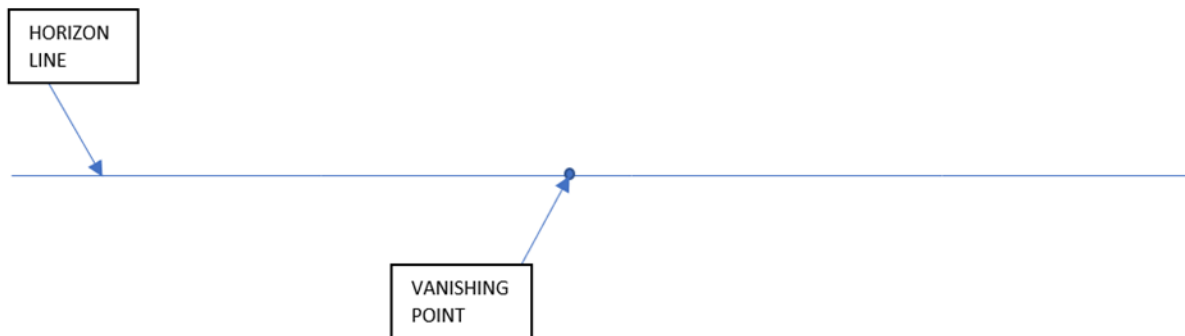
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ONE POINT PERSPECTIVE STEP BY STEP INSTRUCTIONS

One-point perspective

Start with a HORIZON LINE. Place a VANISHING POINT in the center of the HORIZON LINE.

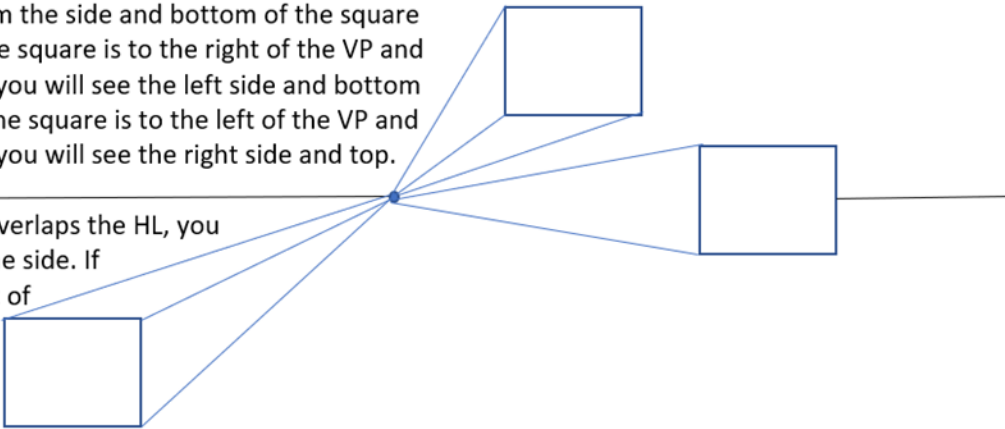


One-point perspective

Next, draw a square or a rectangle.

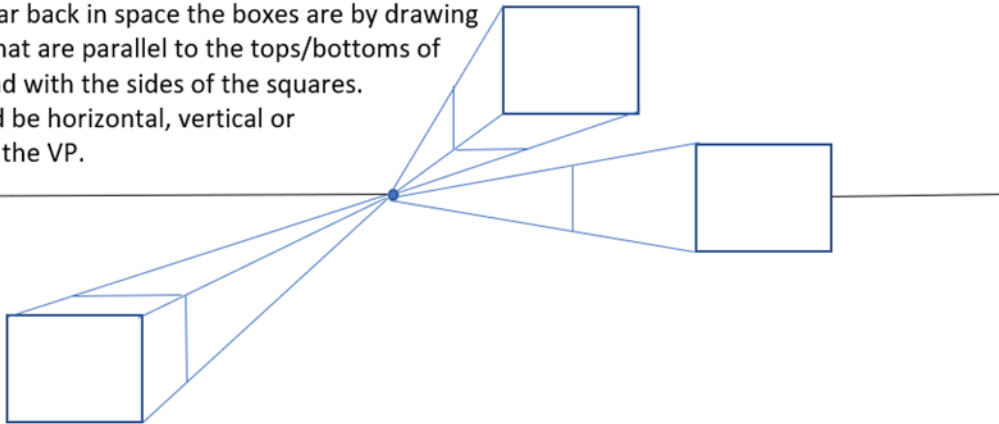
Draw lines from the side and bottom of the square to the VP. If the square is to the right of the VP and above the HL, you will see the left side and bottom of the box. If the square is to the left of the VP and below the HL, you will see the right side and top.

If the square overlaps the HL, you will only see the side. If it's to the right of the VP, you see the left side.



One-point perspective

After all the converging lines are drawn to the VP, indicate how far back in space the boxes are by drawing vertical lines that are parallel to the tops/bottoms of the squares and with the sides of the squares. All lines should be horizontal, vertical or converging on the VP.

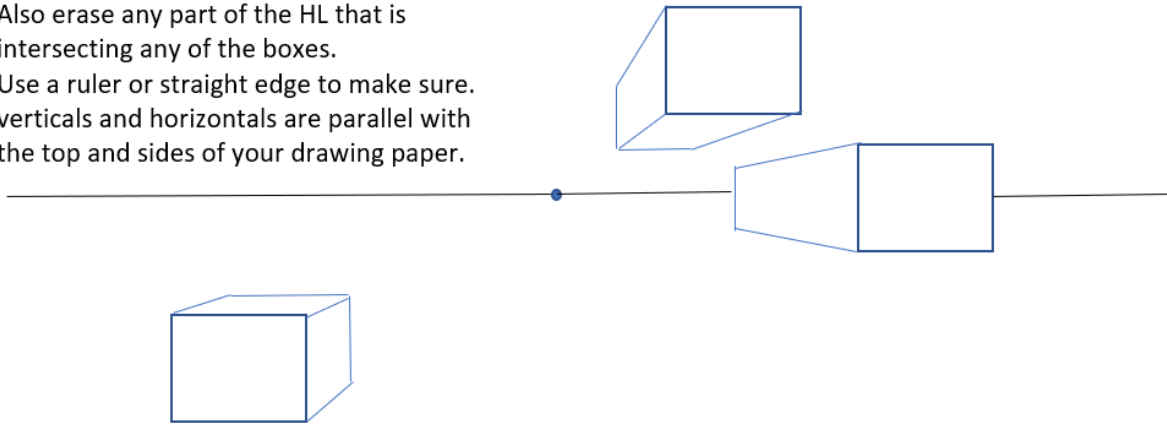


One-point perspective

Erase any lines that go beyond the boxes to the VP.

Also erase any part of the HL that is intersecting any of the boxes.

Use a ruler or straight edge to make sure verticals and horizontals are parallel with the top and sides of your drawing paper.

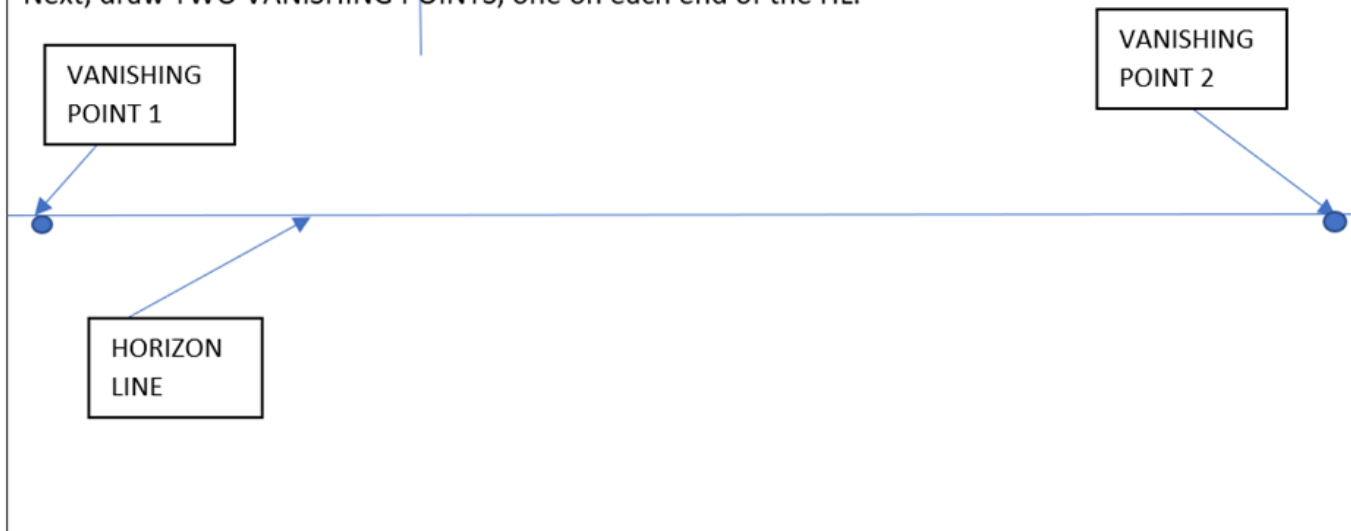


TWO POINT PERSPECTIVE STEP BY STEP INSTRUCTIONS

Two-Point Perspective

Begin by drawing a HORIZON LINE.

Next, draw TWO VANISHING POINTS, one on each end of the HL.

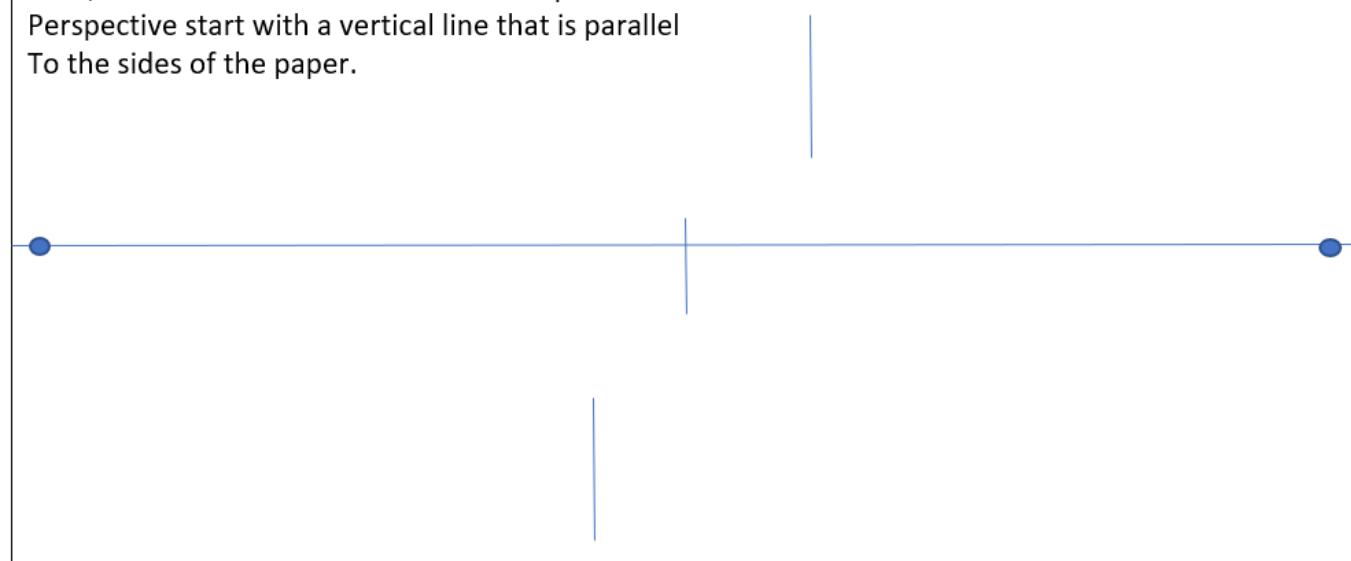


Two-Point Perspective

Next, draw a vertical line. ALL boxes in 2 point

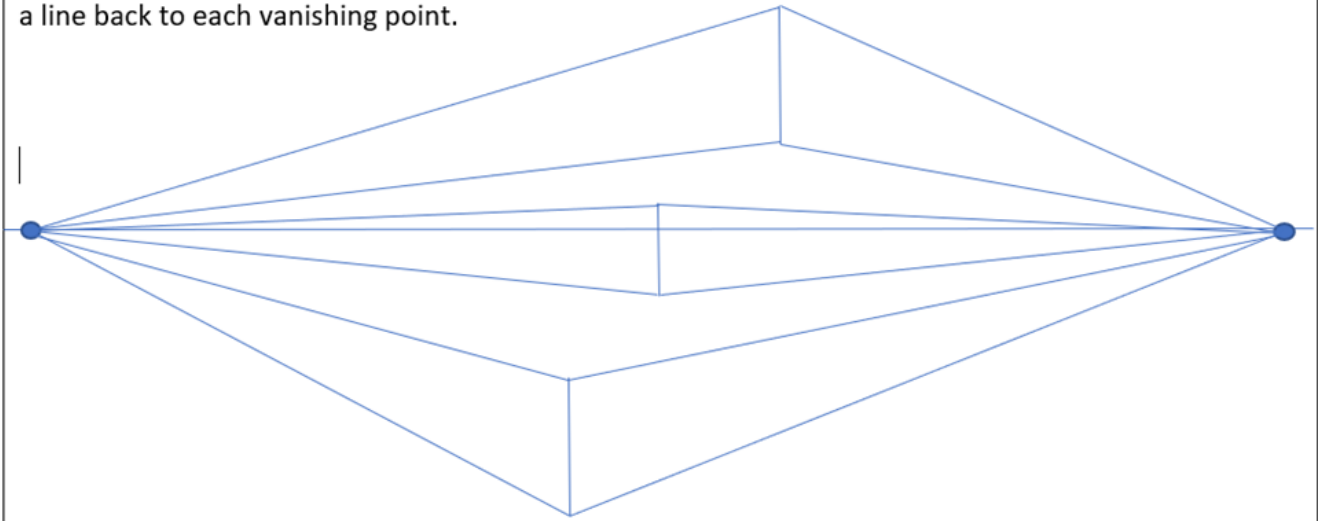
Perspective start with a vertical line that is parallel

To the sides of the paper.



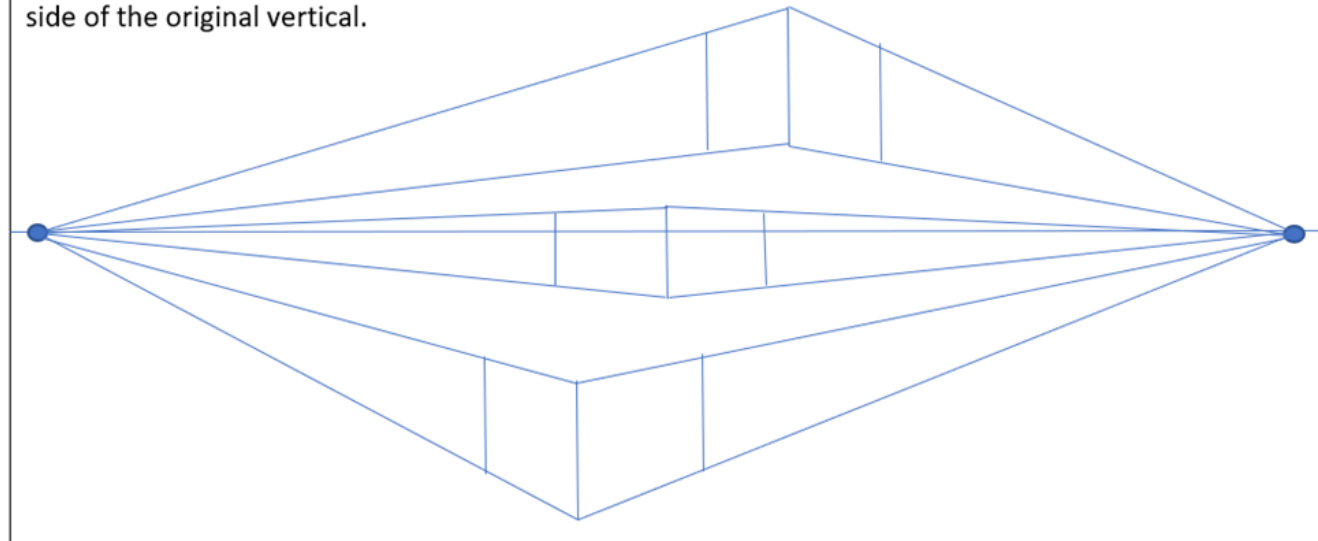
Two-Point Perspective

From the top and bottom of each vertical, draw a line back to each vanishing point.



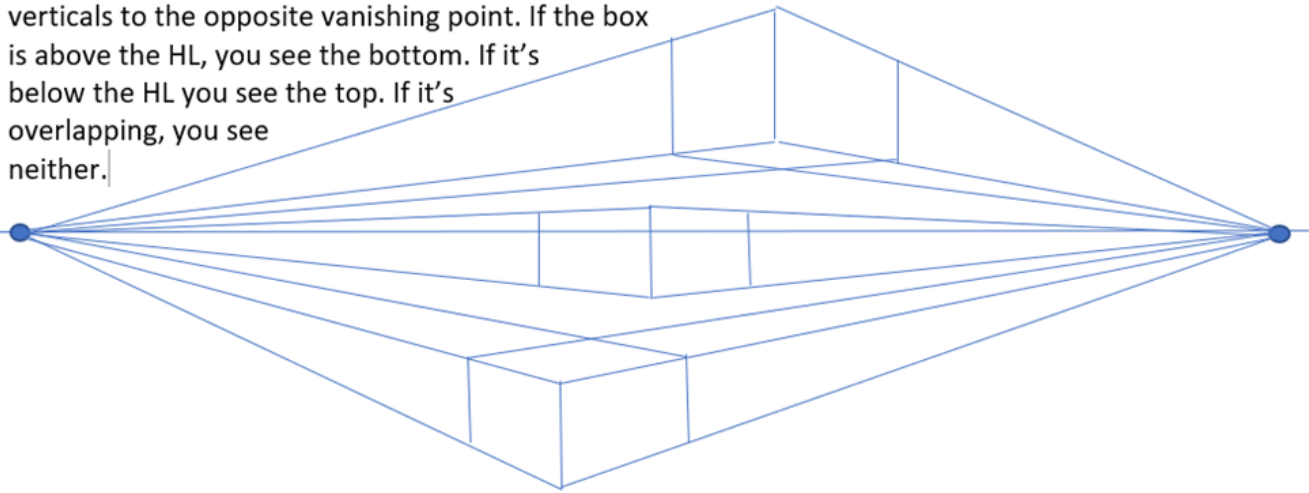
Two-Point Perspective

Indicate how far back in space the box goes by drawing additional vertical lines on either side of the original vertical.



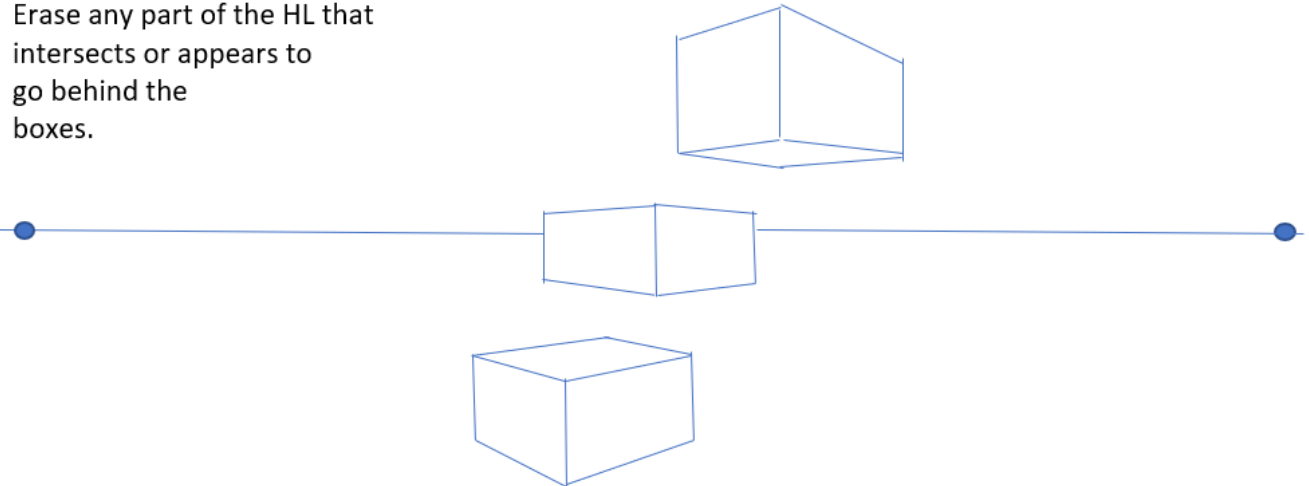
Two-Point Perspective

Indicate the top or bottom of the box by drawing a line from the left and right verticals to the opposite vanishing point. If the box is above the HL, you see the bottom. If it's below the HL you see the top. If it's overlapping, you see neither.



Two-Point Perspective

Erase any lines that go beyond the boxes.
Erase any part of the HL that intersects or appears to go behind the boxes.



LANDSCAPES SHOWING LINEAR AND ATMOSPHERIC PERSPECTIVE

Concept:

Create a drawing showing both atmospheric and linear perspective. You can choose any building or structure that shows linear perspective and place it in any environment that shows atmospheric perspective. Use a photo you've taken, an image from the internet, or teacher-provided images. Avoid using iconic buildings, but if you do, alter them in some way and change their environment.

Process:

1. Practice one- point and two-point.
2. Plan your picture by collecting ideas, drawings, and pictures. Draw sketches based on your collected research.
3. Your composition needs to have the structure as the emphasis. You want it to look like it belongs in the picture or is associated with the landscape in some way.
4. To create a good composition, draw on your composition to extend it beyond the borders. You want to fill the 12x18 paper as much as possible. Your drawings can be from multiple photos, from observation and/or from your imagination.
5. Follow the techniques demonstrated before starting your drawing. Begin slowly and work from light to dark.
6. Make sure you understand the process of one point or two-point perspective and how to create your structure using perspective.

Evaluation:

Do you have at least one structure in one or two-point perspective?

Did you create an effective composition with a strong emphasis?

Did you show accurate linear and atmospheric perspective?

Did you follow the techniques and show good craftsmanship?

NAME: _____

UNIT 2 LINEAR AND ATMOSPHERIC PERSPECTIVE	Comments	Teacher Evaluation
<p><u>CONCEPT/ PLANNING STAGE (1-10)</u></p> <ul style="list-style-type: none"> ➤ Development of idea ➤ Sketches/ practice work ➤ Development of techniques 		
<p><u>COMPOSITION/ CRITERIA (1-40)</u></p> <ul style="list-style-type: none"> ➤ Placement of objects shows depth and creates desired affect ➤ Uses Elements of Art and Principles of Design effectively ➤ Fills the page and activates the edges ➤ Mastery of techniques AND Criteria of project <ul style="list-style-type: none"> ○ Do you have at least one structure in one or two-point perspective? ○ Did you create an effective composition with a strong emphasis? ○ Did you show accurate linear and atmospheric perspective? 		
<p><u>CONDUCT/ WORK ETHIC (1-20)</u></p> <ul style="list-style-type: none"> ➤ Use of class time ➤ Materials management ➤ Follows directions 		
<p><u>CRAFTSMANSHIP/ NEATNESS (1-20)</u></p> <ul style="list-style-type: none"> ➤ Overall neatness of drawing 		
<p><u>CREATIVITY/ PERSONAL VOICE (1-10)</u></p> <ul style="list-style-type: none"> ➤ Style or artistic voice ➤ Personal development as an artist ➤ Shows a thought process and/or intellectual development 		
<p><u>FINAL PROJECT GRADE TOTAL</u></p>		

Reflection:

What did you do well on this project?

What can be improved?



Evidence of Student Success

Diagnostic

- Critique of student exemplars of previous student work to help demonstrate understanding of qualities that create a successful perspective landscape drawing
- Completion of minilab to demonstrate basic technical skill

Formative

- One-on-one or group in-process critiques of student work. This can be done through uploaded photos of student work (completed and/or in process) or using platforms such as Flipgrid that will allow students to discuss and comment on their work and the work of their peers, as well as allow for teacher feedback.

Summative

- Standards based rubric
- Student Reflection which can be written or oral using district/teacher selected platform, email, etc.

Student Learning Supports

INCREASED RIGOR:

Students needing an extra challenge can create additional detail.

ADAPTED ASSIGNMENT:

The structure can be simplified to reduce the amount of details needed to create a successful drawing.

Engaging Families

Materials included to support unplugged learners:

Lesson checklist, Linear and Atmospheric Perspective PowerPoint slides (hard copy), vocabulary, steps for drawing in one- and two-point perspective, student instructions, project rubric outlining project outcomes, salt clay recipe.

Optional materials to support learning not included:

blank paper/sketchbook for note taking and project planning, drawing materials (pencils and erasers), ruler or straight edge, resource images or print outs of structures as subject for drawing.

*****All activities and resources should be previewed prior to student use. Adjustments should be implemented to provide for individual abilities, needs and safety.***

