

DRAWING & PAINTING I: UNIT 2 LESSON PLAN 2

Course: Drawing I or
Digital Design I

GRADE: 9-12

Digital
Assignment
Options

LESSON TITLE: LINEAR AND ATMOSPHERIC PERSPECTIVE

ENDURING UNDERSTANDING: The experience of drawing a structure within a landscape increases perceptual awareness of how we see objects within space and how the atmosphere effects light.

TECHNICAL FOCUS: Students will gain an understanding how to accurately draw objects in linear perspective and how to shade objects within an environment to create the illusion of depth on the picture plane. This can be done on an ipad with a drawing program.

VISUAL ARTS GSE TO ADDRESS IN UNIT:

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 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 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).

Student Examples



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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 which 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 technique 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.

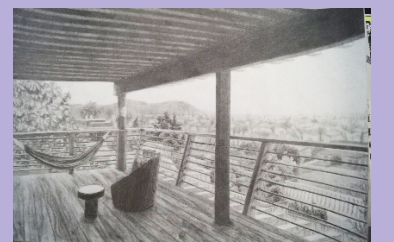
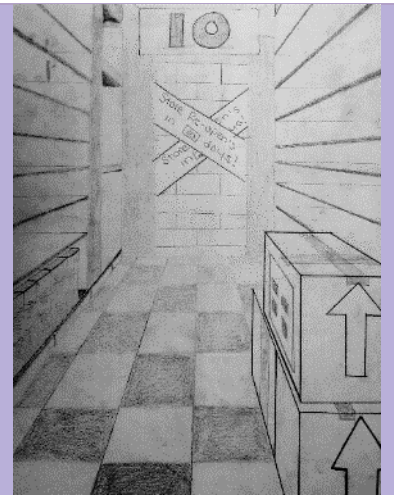
c. Analyze the ways in which personal experiences affect one's understanding and appreciation of works of art.

d. Investigate the role of art as a visual record keeper.

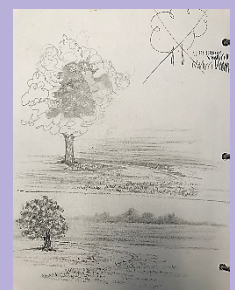
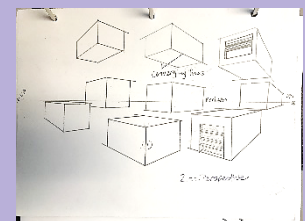
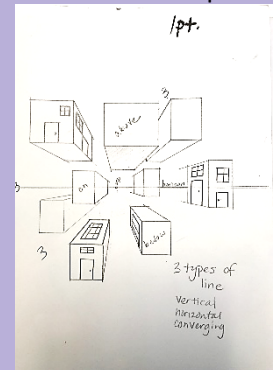
e. Identify specific knowledge and skills from other disciplines that inform the planning and execution of works of art.

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.



Mini Lab Examples



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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 planning and development of products.
- c. Use critical thinking and problem solving strategies to conceive of 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.

ASSESSMENTS: Link to each document with assessment examples with explanations

DIAGNOSTIC	FORMATIVE	SUMMATIVE
Gauge where students are in their learning prior to beginning the lesson.	Gauge student progress/growth through ongoing and periodic observation and/or checks for understanding.	Gauge student mastery of standards.
<ul style="list-style-type: none"> • Have students draw a one- point perspective box prior to instruction on their ipad. Assess their previous knowledge by walking around the room or collecting examples. • Identify topics needing reteaching throughout the unit. 	<ul style="list-style-type: none"> • One-on-one or group in-process critiques 	<ul style="list-style-type: none"> • U3LP1 Rubric • Student Reflection

MAJOR UNIT CONCEPTS AND VOCABULARY

FOUNDATIONAL INFORMATION:

CONCEPTS:

- STUDENTS WILL BE ABLE TO ACCURATELY DRAW STRUCTURES IN ONE- POINT AND TWO- POINT PERSPECTIVE INCLUDING OUTER STRUCTURE, DOORS, WINDOWS, BALCONIES, STAIRS, ROADS, SIGNAGE, ETC.
- 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.
- Students will learn the basic techniques of digital drawing with a tablet and pencil.

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.

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

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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

LINKS

Assessments
PPT
Student Instructions

DIFFERENTIATED LEARNING

INCREASED RIGOR: To increase rigor, students will be able to create a more complicated drawing. Students can also be given the option to draw larger or in three- point perspective.

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

MATERIALS

STUDENT SUPPLIES:

Traditional

- Sketchbook or copy paper for practice perspective lessons
- Photo reference of a structure in one or two- point perspective (This photo needs to be taken by the student. No internet photos should be used.)
- 12x18 drawing paper
- Long rulers or long strips of poster board to be used as rulers
- Kneaded erasers
- White vinyl erasers
- Cap erasers
- Graphite pencils of various types (4B, 2B, HB, 2H, 4H, etc.)

Digital

- Ipad or other tablet
- Procreate application
- Stylus or apple pencil

TEACHER SUPPLIES:

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

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ESSENTIAL QUESTIONS:

- How does one create the illusion of depth on flat surface while drawing a structure and its surrounding environment?

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RESEARCH/INTRODUCTION ACTIVITY:

- During class, we will look at the PowerPoint on Linear and Atmospheric Perspective discussing historical and contemporary uses of perspective.
- Students will identify different ways to create depth.
- We will begin by reviewing perspective techniques and ways to draw a variety of landscapes and details including grass, water, trees, clouds, rocks, etc.
- Students will have the option of completing the project digitally on a tablet with a drawing program.

STUDENT AND TEACHER PROCEDURES:

EXPLORE/ Mini Labs:

- In class, review the basics of one- point and two- point perspective and the how to identify the horizon line, vanishing points, and converging lines.
- Have students practice one- point and two- point by drawing nine boxes for each. 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 perspective. (Examples of these are in the pictures to the right.)
- Students can also practice drawing doors, windows, etc on their practice boxes.
- They can plan their picture by collecting ideas, drawings, and/ or physical locations to draw. Students can draw sketches based on their collected research. Students can use a photo reference for this project. However, the photo should be taken by them. It also needs to be printed. Working off of a screen makes it difficult to find converging lines and vanishing points. The main object for the drawing needs to be a structure in perspective. It can be a building, house, boat, train, car, long row of shoes, shelves, or imagined structure in perspective.
- Have students practice their picture by identifying the location of their vanishing points.
- Students doing the assignment digitally should practice with pressure sensitivity and with a variety of brushes to get the feel for the project.
- Digital students should watch the KSU video mastercall on How to Draw with digital Pen and Ink

CREATE/ Project instructions:

- When students are ready, they will be given 12x18 drawing paper or tablet. They can use pencil for the drawing or an apple pencil or stylus.
- Many students will 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.

CREATING

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- Their composition needs to have the structure as the emphasis. They want to it to look like it belongs in the picture or is associated with the landscape in some way.
- To create a good composition, they need to draw on their composition to extend it beyond the borders.
- Their 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 in order to reference it while working on the large drawing).
- 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.

Visual Verbal Journal assignments:

Your Visual Verbal Journal is your space for essential personal research. It is a vital part of developing engaging work. Use this space to reflect on yourself, your environment and your experiences.

Pretend you are an ant or mouse and create a scene from that perspective showing some linear and atmospheric perspective.

CRITIQUE/ REVIEW/ REVISE:

- Students reflect on the quality of their work compared to 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 project by instructor and/or student.
- Students compare the results of the digitally created drawings opposed to their traditional counterparts. What is similar? What is different?

CLOSING