Unit 06: One and Two Point Perspective

Content Area: **Fine Arts**
Course(s):
Time Period: **Marking Period 1**
Length: **18-20**
Status: **Published**

Standards

ELD standards:https://docs.google.com/document/d/1wdmsiGOdCHlrjU-WPvAtENnEgi0EStZXo0uiFYv1Nu4/edit

1.5.12prof.Cr	Creating
1.5.12prof.Cr1	Generating and conceptualizing ideas.
1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
1.5.12prof.Cr1b	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
1.5.12prof.Cr2	Organizing and developing ideas.
1.5.12prof.Cr2a	Engage in making a work of art or design without having a preconceived plan.
1.5.12prof.Cr2b	Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.
1.5.12prof.Cr2c	Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.
1.5.12prof.Cr3	Refining and completing products.
1.5.12prof.Cr3a	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
1.5.12prof.Pr	Presenting
1.5.12prof.Pr4	Selecting, analyzing, and interpreting work.
1.5.12prof.Pr4a	Analyze, select and curate artifacts and/or artworks for presentation and preservation.
1.5.12prof.Pr5	Developing and refining techniques and models or steps needed to create products.
1.5.12prof.Pr6	Conveying meaning through art.
1.5.12prof.Pr6a	Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings.
1.5.12prof.Re	Responding
1.5.12prof.Re7	Perceiving and analyzing products.
1.5.12prof.Re7a	Hypothesize ways in which art influences perception and understanding of human experiences.
1.5.12prof.Re7b	Analyze how one's understanding of the world is affected by experiencing visual arts.
1.5.12prof.Re8	Interpreting intent and meaning.
1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.5.12prof.Re9	Applying criteria to evaluate products.
1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
1.5.12prof.Cn	Connecting

1.5.12prof.Cn10	Synthesizing and relating knowledge and personal experiences to create products.
1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
1.5.12prof.Cn11	Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.
1.5.12prof.Cn11a	Describe how knowledge of culture, traditions and history may influence personal responses to art.
1.5.12prof.Cn11b	Describe how knowledge of global issues, including climate change, may influence personal responses to art.

Brief Summary of Unit

Students will discover that by learning the technical methods of drawing in one and two point perspective, and through the use of a grid, they will be successful at representing landscapes, architecture and interiors.

Essential Questions/Enduring Understandings

Essential Questions:

- How have artists throughout the ages used one and two point perspective in their artwork?
- How does knowledge and understanding of one and two point perspective relate to creating architecture, interior design and landscapes?
- How can the ability to successfully utilize one and two point perspective in drawing aid in the pursuit of a career in architecture, interior design or fine arts
- perspective drawing was developed during the Renaissance and is still being used by artists today.
- one and two point perspective is used to create the illusion of depth and three dimensionality on a two dimensional surface
- the knowledge and understanding of one and two point perspective is essential in the creation of architecture, interiors and landscapes.
- How can art students increase their ability to draw what is truly seen by drawing from observation?
- How do the unique properties and aesthetics of various drawing media influence the artist's design?
- How does one grow artistically by using one and two point perspective?
- How can students create the illusion of three dimensions on a two dimensional plane?
- How do students create the illusion of three dimensions using graphite or other media?

Enduring Understandings:

- Observational drawing will improve their ability to draw a realistic composition.
- Drawing is a developmental skill that improves with practice, commitment, and concentration.
- Using various drawing media will influence the artwork.
- The ability to draw is related to the ability to make sensitive and accurate observations.

Students Will Know/ Students Will Be Skilled At

- that there are rules associated with one and two point perspective
- vocabulary terms specific to one and two point perspective including but not limited to: vanishing point, lines of perspective, horizon line, parallel, perpendicular, etc.
- how to create drawings using one and two point perspective
- how to use a "T" square and a triangle
- how to apply their knowledge and understanding of the principles of drawing one and

two point perspective
- how to use value to create a realistic three dimensional drawing on a two dimensional plane
- how to apply previously learned observational, value rendering, composition, and other aesthetic, drawing, and design knowledge and understandings to drawing one and two point perspective.
- how to use two point perspective to create a building
- how to use the teacher chosen material for this drawing

Learning Plan

• Visual aids of drawings and paintings done in perspective.

• Students continue to review classroom material safety.

• Walking tour of the outer school grounds and inside hallways. Visual evidence of converging lines.

• Vocabulary terms.

• Use of basic perspective exercises in preparation for major projects.

• The use of grid technique in the creation of projects.

• Large and small group instruction.

• Student to student instruction. Peer mentoring and critiquing.

• Individualized instruction.

• Use of technology and videos as a resource.

• Rubric for self evaluation and teacher assessment

• Group critique.

• Student and teacher collaborate on artwork installation.

• Students analyze and reflect on their final creative works and the works of their peers.

Evidence/Performance Tasks

Fine Arts students demonstrate differentiated proficiency according to their ability to answer the essential questions through formative and summative assessments. Evidence of progression may be demonstrated in

divergent ways through the Artistic Process of Creating, Presenting/Producing, Connecting, and Responding.

Tasks will include:

• creating one and two point perspective drawings.

. choosing a building to draw from a photograph.

• correctly and consistently utilizing the specific vocabulary associated with perspective drawing.

• engaging in active and meaningful participation in classroom discussions and activities.

• meaningfully participating in individual and group critiques based on elements and principles of design.

• experimenting with a wide variety of drawing supplies and drawing pencils

• creating exercises consisting of one and two point perspective.

• preparing a drawing surface.

• comprehending and applying drawing terminology and media.

• participating in small and large group discussion of use and understanding of the elements and principles of design.

• participating in group and individual critique sessions.

• self assessing via rubric.

• answering the essential questions.

Materials

The materials used in this course allow for integration of a variety of instructional, supplemental, and intervention materials that support student learners at all levels in the school and home environments. Associated web content and media sources are infused into the unit as applicable and available.

Easels, Various Pencils, Various Papers, Various Erasers, Mirrors, Blending Sticks, Charcoal, Graphite, Sharpeners, Sanding Blocks, Colored Pencils, Oil Pastel, Chalk Pastels, Rubber Facial Features, Skulls, "T" squares and triangles, Book and Workbook, *Drawing on the Right Side of the Brain,* Computer, YouTube Videos, Value Scales, Research Books and Magazines.

Suggested Modifications

This link includes content specific accommodations and modifications for all populations:
Fine Arts Accommodations & Modifications