

Unit Title: Drawing Illusion: Personal Place

Perspective

Drawing

INSTRUCTIONAL UNIT AUTHORS

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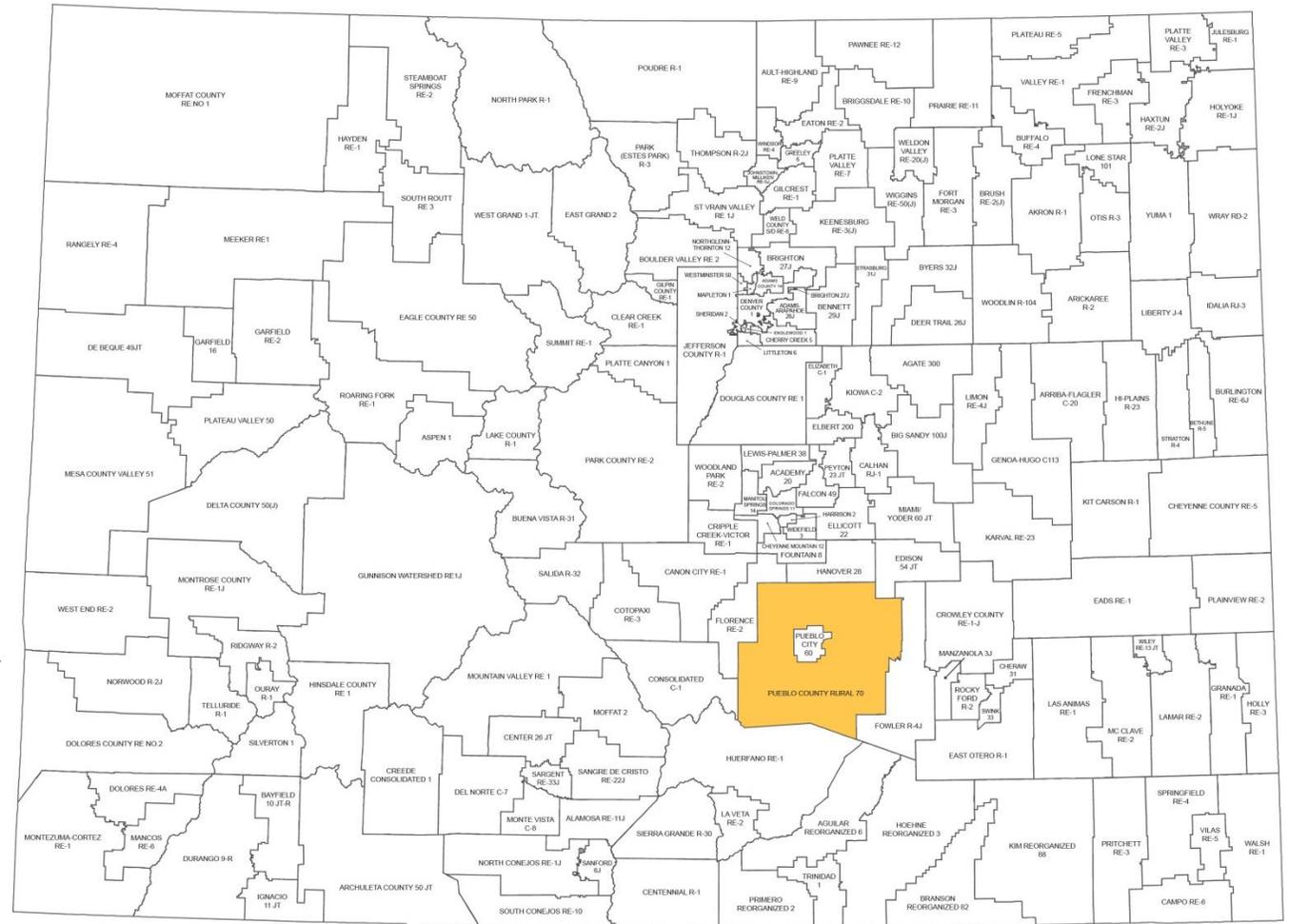
Patrick Fahey, PhD

BASED ON A CURRICULUM

OVERVIEW SAMPLE AUTHORED BY

Colorado State University

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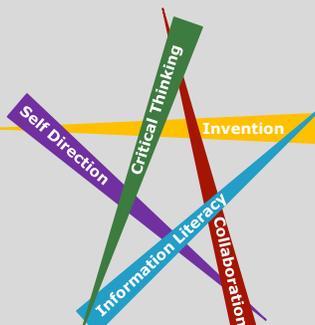


This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

Colorado Teacher-Authored Sample Instructional Unit

Content Area	Visual Arts	Grade Level	High School
Course Name/Course Code	Drawing		
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Observe and Learn to Comprehend	1. Visual art has inherent characteristics and expressive features	VA09-GR.HS-S.1-GLE.1	
	2. Historical and cultural context are found in visual art	VA09-GR.HS-S.1-GLE.2	
	3. Art and design have purpose and function	VA09-GR.HS-S.1-GLE.3	
2. Envision and Critique to Reflect	1. Reflective strategies are used to understand the creative process	VA09-GR.HS-S.2-GLE.1	
	2. A personal philosophy of art is accomplished through use of sophisticated language and studio art processes	VA09-GR.HS-S.2-GLE.2	
	3. Interpretation is a means for understanding and evaluating works of art	VA09-GR.HS-S.2-GLE.3	
3. Invent and Discover to Create	1. Demonstrate competency in traditional and new art media, and apply appropriate and available technology for the expression of ideas	VA09-GR.HS-S.3-GLE.1	
	2. Assess and produce art with various materials and methods	VA09-GR.HS-S.3-GLE.2	
	3. Make judgments from visual messages	VA09-GR.HS-S.3-GLE.3	
4. Relate and Connect to Transfer	1. The work of art scholars impacts how art is viewed today	VA09-GR.HS-S.4-GLE.1	
	2. Communication through advanced visual methods is a necessary skill in everyday life	VA09-GR.HS-S.4-GLE.2	
	3. Art is a lifelong endeavor	VA09-GR.HS-S.4-GLE.3	

Colorado 21st Century Skills



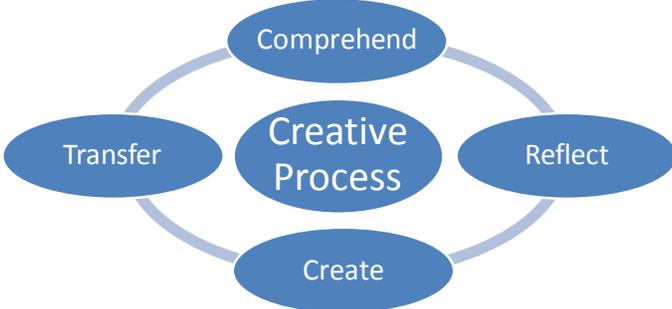
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*



The Colorado Academic Standards for Visual Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four visual arts standards to illustrate this process-based philosophy.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Drawing Illusion: Personal Place Perspective	Instructor Choice	Instructor Choice

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Drawing Illusion: Personal Place Perspective		Length of Unit	Quarter/Semester/Year
Focusing Lens(es)	Relationships	Standards and Grade Level Expectations Addressed in this Unit	VA09-GR.HS-S.1-GLE.1, VA09-GR.HS-S.1-GLE.2, VA09-GR.HS-S.1-GLE.3 VA09-GR.HS-S.2-GLE.1, VA09-GR.HS-S.2-GLE.2, VA09-GR.HS-S.2-GLE.3 VA09-GR.HS-S.3-GLE.1, VA09-GR.HS-S.3-GLE.2, VA09-GR.HS-S.3-GLE.3 VA09-GR.HS-S.4-GLE.1, VA09-GR.HS-S.4-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> Why do various cultures experience and define space differently? (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS-S.2-GLE.1) and (VA09-Gr.HS-S.3-GLE.3) and (VA09-Gr.HS-S.4-GLE.1) How much knowledge is necessary to create art if a formula is provided for its creation? Can art present us with a different way of understanding our environment? What differentiates art-making technologies? 			
Unit Strands	Comprehend/Reflect/Create/Transfer			
Concepts	Expressive Features & Characteristics of Art: Point, Line and Plane; Spatial Depth, Composition: Foreshortening; Fore/Middle/Background, Formula, Hierarchy, Subject Matter, Artist Intent, Cultural and Historical Traditions, Structure/Function, Conventions, Illusion, Dimensional, Perspective, Perception			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Artists use formulas and conventions to accurately render space on a two-dimensional plane to create a visual illusion. (VA09-Gr.HS-S.1-GLE.1) and (VA09-Gr.HS-S.2-GLE.2) and (VA09-Gr.HS-S.3-GLE.1,2) and (S.4-GLE.2-EO.a)	What is the difference between one, two and three-point perspective?	Why would an artist choose to do a perspective drawing by hand rather than use a computer? Can a perspective drawing have personal meaning to the artist and viewer of the work?
Artists compose the characteristics and expressive features (of art) in perspective drawings to engage a viewer to consider an understanding of perceived place. (VA09-Gr.HS-S.1-GLE.1) and (VA09-Gr.HS-S.2-GLE.2) and (VA09-Gr.HS-S.3-GLE.1,2) and (S.4-GLE.2-EO.a)	What expressive features are employed to create form in a perspective drawing? What is the difference between aerial and linear perspective?	Can a perspective drawing accurately record all the visual information an artist intends to represent?
Approaches to rendering depth and space drawings, influenced by culture, provide insight into when (historical or contemporary) and where the art was created. (VA09-Gr.HS-S.1-GLE.2,3) and (VA09-Gr.HS-S.2-GLE.1,3)	How was depth depicted in early works of art?	How might technology impact a perspective drawing by an artist?

Colorado Teacher-Authored Sample Instructional Unit

Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • How early artistic representations used spiritual or thematic importance as a focal point rather than the distance from the viewer (VA09-Gr.HS-S.1-GLE.1,2) and VA09-Gr.HS-S.2-GLE.3) • Perspective drawing terminology (vanishing point, horizon line, linear perspective, aerial perspective) (VA09-Gr.HS-S.2-GLE.1-EO.c) • Preliminary plans and exercises that contribute to finished perspective drawings (VA09-Gr.HS-S.1-GLE.1) and (VA09-Gr.HS-S.3-GLE.1,2) • Compositional elements of drawing (foreshortening; fore/middle/background) (VA09-Gr.HS-S.1-GLE.1-EO.a,b,c) • Expressive Features & Characteristics of Art (point, line and plane; space; volume) (VA09-Gr.HS-S.1-GLE.1) and (VA09-Gr.HS-S.4-GLE.2-EOs.a,b) • Techniques to complete one and two-point perspective drawings (VA09-Gr.HS-S.3-GLE.2-EO.a) • Principles of linear and aerial perspective (objects that are closer appear bigger, parallel lines intersect at the horizon, values appear lighter in the distance (VA09-Gr.HS-S.1-GLE.1-EO.a,b,c) • Stylistic differences of drawing in the work Zhang Zeduan, Guo Xi, Paola, Uccello, Vincent van Gogh, Mary Nimmo Moran, Toms Eakins, Edward Hopper, (VA09-Gr.HS-S.2-GLE.1,GLE.3) 	<ul style="list-style-type: none"> • Use visual expressive features and characteristics to describe and create drawings (VA09-Gr.HS-S.1-GLE.1-EO.a) • Create perspective drawings using materials and techniques necessary to convey an intended meaning/purpose (VA09-Gr.HS-S.3-GLE.1-EO.a,c,d) • Identify key artists employing illusionistic drawing approaches (VA09-Gr.HS-S.1-GLE.2-EO.a,b,e,) • Compare and contrast drawing styles across time and cultures (VA09-Gr.HS-S.1-GLE.3-EO.a,c) • Describe how the intended meaning and purpose for a drawing is reflected in its structure (VA09-Gr.HS-S.4-GLE.2-EO.a,b)

<p>Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>Using the appropriate expressive features and characteristics, perspective drawings are created that demonstrate three-dimensional illusion on a two-dimensional plane.</i></p>
<p>Academic Vocabulary:</p>	<p>Artistic periods, point, historical and cultural traditions.</p>
<p>Technical Vocabulary:</p>	<p>Expressive features and characteristics of art, linear perspective, aerial perspective, foreshortening, line, plane, volume, composition, fore/middle/background</p>

Colorado Teacher-Authored Sample Instructional Unit

Unit Description:	In this unit students will engage in the process of drawing using formulas and conventions to accurately render space on a two-dimensional plane. Students will create a visual illusion of a cityscape by using the characteristics and expressive features of art in perspective drawings. The unit culminates in the creation of an individual artwork of a futuristic cityscape. Students will analyze the relationship between historical and contemporary art pieces to provide insight into approaches to rendering depth and space and when and where art was created.
Considerations:	This unit relies heavily on mathematical thinking and terminology. Additional guidance may be needed for students to understand how to apply mathematical design elements in artwork.
Unit Generalizations	
Key Generalization:	Artists use formulas and conventions to accurately render space on a two-dimensional plane to create a visual illusion
Supporting Generalizations:	Artists compose the characteristics and expressive features (of art) in perspective drawings to engage a viewer to consider an understanding of perceived place.
	Approaches to rendering depth and space drawings, influenced by culture, provide insight into when (historical or contemporary) and where the art was created.

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Artists use formulas and conventions to accurately render space on a two-dimensional plane to create a visual illusion
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You are an artist commissioned by the city planning committee to create a linear perspective drawing of a futuristic vision of their cityscape to be displayed in City Hall. The cityscape should be a full rendering of a 3-dimensional cityscape on a two-dimensional plane including color and value.
Product/Evidence: (Expected product from students)	Students will choose a contemporary city to create a futuristic vision of that city. They should choose between one, two, or three point perspective to create their cityscape. Students will accurately portray the cityscape in their chosen perspective using the relationships of expressive features of art and characteristics of art. Criteria for evaluation will include but may not be limited to; student understanding of 1,2,and 3 point perspective, ability to plan and develop a cityscape using given parameters, rationale for choice of media and perspective choices.
Differentiation: (Multiple modes for student expression)	Students may employ varied choices of final cityscape such as: <ul style="list-style-type: none"> • 1-point/2-point/3-point perspective • Options regarding choice of material/medium (pencil, colored pencil, pen, marker, oil pastel, pastels, charcoal) • Computer generated (If access allows)

Colorado Teacher-Authored Sample Instructional Unit

Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<p><i>Talking About Student Art</i> – Terry Barrett <i>Making Art: Form and Meaning</i> – Terry Barrett <i>Everyday Matters: A New York Diary</i>-Danny Gregory <i>Expressive Drawing: A Practical Guide to Freeing the Artist Within</i>-Steven Aimone <i>The Natural Way to Draw: A Working Plan for Art Study</i>-Kimon Nicolaidis <i>Draw Buildings and Cityscapes</i>- Hans Schwartz <i>How to Draw Buildings: A Step-By-Step Guide for Beginners with 10 Projects</i> - Ian Sidaway</p>	<p>Various comic book series that use perspective in cityscapes</p>

Ongoing Discipline-Specific Learning Experiences				
1.	Description:	Think/work like an artist- purposeful uses of expressive features and characteristics of art.	Teacher Resources:	<p><i>Making Art: Form and Meaning</i> – Terry Barrett <i>Talking About Student Art</i> – Terry Barrett <i>Studio thinking 2: The real benefits of visual arts education</i>- L. Hetland, E. Winner, S. Veenema, & K. Sheridan</p>
			Student Resources:	Sketchbooks, journals, process planning and art works, completed art work and critique
	Skills:	Analyze and synthesize ideas, as well as knowledge of materials and process, to conceptualize about and create plans and art works.	Assessment:	<p>Throughout the unit students will use journaling and sketchbooks to critique and evaluate the creative process. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p>
2.	Description:	Generate ideas like an artist- Students will develop ideas for and create a work of art.	Teacher Resources:	<p><i>Making Art: Form and Meaning</i> – Terry Barrett <i>Talking About Student Art</i> – Terry Barrett <i>Studio thinking 2: The real benefits of visual arts education</i>- L. Hetland, E. Winner, S. Veenema, & K. Sheridan</p>
			Student Resources:	Sketchbooks, journal, process planning and art works, completed art work and critiques
	Skills:	Analyze and synthesize ideas, as well as knowledge of materials and process, to conceptualize about and create a rendering from observation	Assessment:	<p>Students will create, collect and analyze landscape drawings and paintings (including mixed media) over time. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p>

Colorado Teacher-Authored Sample Instructional Unit

Prior Knowledge and Experiences

These learning experiences build upon a presumed (student) understanding and use of the expressive features and characteristics of art as they are used in drawing, painting and mixed media expressions. Additionally, experience with basic drawing and painting materials, techniques and tools is expected. Students will be expected to know how to read and use a ruler. Implement understanding of fractions $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$.

Learning Experiences # 1 – 9
Instructional Timeframe: Teacher’s Discretion

Learning Experience # 1

The teacher may provide students with examples of linear, aerial, and nonlinear perspective so that students can identify similarities and differences in ways artists create depth and perspective.

Generalization Connection(s):	Approaches to rendering depth and space drawings, influenced by culture, provide insight into when (historical or contemporary) and where the art was created.	
Teacher Resources:	Examples of artwork by Paola Uccello, Vincent Van Gogh, Mary Nimmo Moran, Toms Eakins, Edward Hopper, MC Escher, Raphael http://www.paolouccello.org/ (Complete works of Paolo Uccello) http://www.vangoghgallery.com/ (Van Gogh Gallery) http://www.raphaelsanzio.org/ (complete works of Raphael) http://www.nmwa.org/explore/artist-profiles/mary-nimmo-moran (National Museum of Women in the Arts-Mary Nimmo Moran) http://www.metmuseum.org/toah/hd/eapa/hd_eapa.htm (Metropolitan Museum of Art-Thomas Eakins) http://www.metmuseum.org/toah/hd/hopp/hd_hopp.htm (Metropolitan Museum of Art-Edward Hopper) http://www.mcescher.com/ (MC Escher website)	
Student Resources:	Sketchbooks, reference materials, graphic organizer	
Assessment:	Students will begin their journal entries and will use the process of observation, description, analysis, interpretation, and evaluation to identify similarities and differences in use of depth and perspective amongst two different artists (See Teacher Resources) http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/DoubleBubbleMap.pdf (Compare and contrast thinking map) http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may describe and interpret the images separately; not making comparisons between works Students may use a list of guidelines to follow in the critique process Students may write or present orally (or in combination) their analysis of the images compared

Colorado Teacher-Authored Sample Instructional Unit

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • How early artistic representations used spiritual or thematic importance as a focal point rather than the distance from the viewer • Stylistic differences in the work of Paola Uccello, Vincent Van Gogh, Mary Nimmo Moran, Toms Eakins, Edward Hopper, MC Escher, Raphael • Ways to create depth in a piece of artwork, linear, nonlinear, and aerial perspective 	
Key Skills:	<ul style="list-style-type: none"> • Define linear, nonlinear, and aerial perspective • Compare and contrast drawing styles across time and cultures • Describe how to create depth and perspective in an artwork • Identify key artists employing illusionistic drawing approaches • Describe how the intended meaning and purpose for a drawing is reflected in its structure 	
Critical Language:	Linear perspective, nonlinear perspective, aerial perspective, depth, special depth, Cultural and Historical Traditions, Artist Intent, Illusion	

Learning Experience # 2		
The teacher may demonstrate with a visual aide (e.g., 3-dimensional box/cube) 1, 2, and 3-point perspective views so that students may begin to visualize what each perspective offers.		
Generalization Connection(s):	Artists use formulas and conventions to accurately render space on a two-dimensional plane to create a visual illusion	
Teacher Resources:	http://www.youtube.com/watch?v=ROIHybuf7cs (YouTube video: Understanding 1, 2, & 3 point perspective in under 1 minute) A box or cube for demonstration. www.pinterest.com/artgirl90/arted-drawing-perspective/ (Examples of perspective: Donna Staten ArtEd-Drawing Perspective on Pinterest) Free Ipad or mac app such as Sketchbook Express or free drawing app for Microsoft.	
Student Resources:	N/A	
Assessment:	Students will draw and label cubes in 1, 2, and 3 point perspective using their sketchbook/journal. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may follow a step by step teacher lead demonstration	Students may use a template with the steps on it to work from. Students may use technology to create drawing.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may add details to the cubes

Colorado Teacher-Authored Sample Instructional Unit

Critical Content:	<ul style="list-style-type: none"> • Formula and conventions used to draw 1, 2, and 3 point perspective, rendering space on a 2-dimensional plan, visual illusion, • Perspective drawing terminology (vanishing point, horizon line, linear perspective, aerial perspective) • Preliminary plans and exercises that contribute to finished perspective drawings • Expressive Features and Characteristics of art (point, line and plane; space; volume) • Techniques to create one and two-point perspective drawings
Key Skills:	<ul style="list-style-type: none"> • Draw a cube in 1, 2, and 3 point perspective • Label vanishing points, horizon line, orthogonals, front edge, • Use visual expressive features and characteristics to describe and create drawings
Critical Language:	Vanishing point, horizon line, plane, perspective, illusion, spatial depth, formula, orthogonal, front edge

Learning Experience # 3

The teacher may focus on the technique and formula of 1-point perspective so that students can create and understand the visual impact of the 1-point perspective.

Generalization Connection(s):	Artists use formulas and conventions to accurately render space on a two-dimensional plane to create a visual illusion.	
Teacher Resources:	www.pinterest.com/artgirl90/arted-drawing-perspective/ (Donna Staten ArtEd-Drawing Perspective on Pinterest) http://www.youtube.com/watch?v=zrYDFnaKc7s&list=PLjYKccethsKElehupdPbp8LXsM_Vfwsgl&index=3 (Part 1, YouTube video demonstrating drawing a city street in 1 point perspective) http://www.youtube.com/watch?v=kUSBlw2gVs&list=PLjYKccethsKElehupdPbp8LXsM_Vfwsgl (Part 2, YouTube video demonstrating drawing a city street in 1 point perspective) www.instructable.com/id/How-To-Draw-A-Room-Using-One-Point-Perspective/ (11 step process to draw a room in 1 point perspective) Free Ipad or mac app such as Sketchbook Express or free drawing app for Microsoft.	
Student Resources:	Sketchbook, pencil, ruler	
Assessment:	Students will create an accurate 1-point perspective drawing. Students will journal their understanding of 1-point perspective. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may use a template with the steps on it to work from Students may use technology to create drawing Students may follow a step by step teacher lead demonstration
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may add details to the 1-point perspective drawing.

Colorado Teacher-Authored Sample Instructional Unit

Critical Content:	<ul style="list-style-type: none"> • Formula and conventions used to draw 1 point perspective, rendering space on a 2-dimensional plan, visual illusion, • Perspective drawing terminology (vanishing point, horizon line, linear perspective, aerial perspective) • Preliminary plans and exercises that contribute to finished perspective drawings • Expressive Features and Characteristics of art (point, line and plane; space; volume) • Techniques to create one and two-point perspective drawings
Key Skills:	<ul style="list-style-type: none"> • Understand and draw in 1 point perspective from visual information • Use visual expressive features and characteristics to describe and create drawings • Create perspective drawing using material and techniques necessary to convey an intended meaning/purpose
Critical Language:	Vanishing point, horizon line, plane, perspective, illusion, spatial depth, formula, orthogonal, front edge, structure/function, dimensional

Learning Experience # 4		
The teacher may focus on the technique and formula of 2-point perspective so that students can create and understand the visual impact of the 2-point perspective.		
Generalization Connection(s):	Artists use formulas and conventions to accurately render space on a two-dimensional plane to create a visual illusion.	
Teacher Resources:	www.pinterest.com/artgirl90/arted-drawing-perspective/ (Donna Staten ArtEd-Drawing Perspective on Pinterest) http://www.youtube.com/watch?v=zrYDFnaKc7s&list=PLjYKccethsKElehupdPbp8LXsM_Vfwsgl&index=3 (Part 1, YouTube video demonstrating drawing a city street in 1 point perspective) http://www.youtube.com/watch?v=kUSBlw2gVs&list=PLjYKccethsKElehupdPbp8LXsM_Vfwsgl (Part 2, YouTube video demonstrating drawing a city street in 1 point perspective) www.instructable.com/id/How-To-Draw-A-Room-Using-One-Point-Perspective/ (11 step process to draw a room in 1 point perspective) Free Ipad or mac app such as Sketchbook Express or free drawing app for Microsoft.	
Student Resources:	Sketchbook, pencil, ruler	
Assessment:	Students will create an accurate 2-point perspective drawing. Students will journal their understanding of 2-point perspective. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may use a template with the steps on it to work from Students may use technology to create drawing Students may follow a step by step teacher lead demonstration
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may add details to the 2-point perspective drawing.

Colorado Teacher-Authored Sample Instructional Unit

Critical Content:	<ul style="list-style-type: none"> • Formula and conventions used to draw 1 point perspective, rendering space on a 2-dimensional plan, visual illusion, • Perspective drawing terminology (vanishing point, horizon line, linear perspective, aerial perspective) • Preliminary plans and exercises that contribute to finished perspective drawings • Expressive Features and Characteristics of art (point, line and plane; space; volume) • Techniques to create one and two-point perspective drawings
Key Skills:	<ul style="list-style-type: none"> • Understand and draw in 1 point perspective from visual information • Use visual expressive features and characteristics to describe and create drawings • Create perspective drawing using material and techniques necessary to convey an intended meaning/purpose
Critical Language:	Vanishing point, horizon line, plane, perspective, illusion, spatial depth, formula, orthogonal, front edge, structure/function, dimensional

Learning Experience # 5		
The teacher may focus on the technique and formula of 3-point perspective so that students can create and understand the visual impact of the 3-point perspective.		
Generalization Connection(s):	Artists use formulas and conventions to accurately render space on a two-dimensional plane to create a visual illusion.	
Teacher Resources:	http://www.youtube.com/watch?v=7UKpmzI4PqQ&list=PLjYKccethsKElehupdPbp8LXsM_Vfwsgl (YouTube video describing cityscape in 3-point perspective, done on computer) Free Ipad or mac app sketchbook express, or free drawing app for Microsoft.	
Student Resources:	Sketchbook, pencil, ruler	
Assessment:	Students will create an accurate 3-point perspective drawing. Students will journal their understanding of 3-point perspective. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may use a template with the steps on it to work from Students may use technology to create drawing Students may follow a step by step teacher lead demonstration
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may add details to the 3-point perspective drawing.
Critical Content:	<ul style="list-style-type: none"> • Formula and conventions used to draw 1 point perspective, rendering space on a 2-dimensional plan, visual illusion, • Perspective drawing terminology (vanishing point, horizon line, linear perspective, aerial perspective) • Preliminary plans and exercises that contribute to finished perspective drawings • Expressive Features and Characteristics of art (point, line and plane; space; volume) • Techniques to create one and two-point perspective drawings 	

Colorado Teacher-Authored Sample Instructional Unit

Key Skills:	<ul style="list-style-type: none"> • Understand and draw in 1 point perspective from visual information • Use visual expressive features and characteristics to describe and create drawings • Create perspective drawing using material and techniques necessary to convey an intended meaning/purpose
Critical Language:	Vanishing point, horizon line, plane, perspective, illusion, spatial depth, formula, orthogonal, front edge, structure/function, dimensional

Learning Experience # 6

The teacher may demonstrate and model light sources and value in an artwork so that students can begin to understand the strategies employed to create depth.

Generalization Connection(s):	Artists compose the characteristics and expressive features (of art) in perspective drawings to engage a viewer to consider an understanding of perceived place	
Teacher Resources:	<p>Examples of artwork by Paola Uccello, Vincent Van Gogh, Mary Nimmo Moran, Toms Eakins, Edward Hopper, MC Escher, Raphael</p> <p>http://www.paolouccello.org/ (Complete works of Paolo Uccello)</p> <p>http://www.vangoghgallery.com/ (Van Gogh Gallery)</p> <p>http://www.raphaelsanzio.org/ (complete works of Raphael)</p> <p>http://www.nmwa.org/explore/artist-profiles/mary-nimmo-moran (National Museum of Women in the Arts-Mary Nimmo Moran)</p> <p>http://www.metmuseum.org/toah/hd/eapa/hd_eapa.htm (Metropolitan Museum of Art-Thomas Eakins)</p> <p>http://www.metmuseum.org/toah/hd/hopp/hd_hopp.htm (Metropolitan Museum of Art-Edward Hopper)</p> <p>http://www.mcescher.com/ (MC Escher website)</p>	
Student Resources:	Value scales, form examples, sketchbook, pencil previous perspective artworks	
Assessment:	<p>Students will include 8 different values in an artwork to show depth and portray the perceived place. Students will journal their understanding of depth and perceived place.</p> <p>http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<p>Students may use visual handouts and describe why there are the different values</p> <p>http://dimensionsofcolor.com/class_handouts/Drawing.pdf (Drawing guide with handouts)</p>	Students may create fewer values
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	<p>Students may create more values</p> <p>Students may discuss and critique rendered drawings compared to non-rendered drawings</p>

Colorado Teacher-Authored Sample Instructional Unit

Critical Content:	<ul style="list-style-type: none"> • Illusion, value, depth, rendering • Preliminary plans and exercises that contribute to finished perspective drawings • Expressive Features and Characteristics of art (point, line and plane; space; volume) • Techniques to create one and two-point perspective drawings
Key Skills:	<ul style="list-style-type: none"> • Use value to portray perceived depth and light source • Use visual expressive features and characteristics to describe and create drawings • Create perspective drawing using material and techniques necessary to convey an intended meaning/purpose
Critical Language:	Illusion, spatial depth, value, contrast, shading, light source, structure/function,

Learning Experience # 7

The teacher may present examples of cityscapes in each perspective so that students can analyze various pros and cons of each perspective in artistic decision making.

Generalization Connection(s):	Artists use formulas and conventions to accurately render space on a two-dimensional plane to create a visual illusion	
Teacher Resources:	http://www.hongkiat.com/blog/cities-of-future-artworks/ (Futuristic City Scape Images) http://io9.com/these-futuristic-city-wallpapers-will-take-your-breath-1443370149 (Futuristic City Images) http://blog.zeemp.com/40-awesome-futuristic-city-illustrations/ (Futuristic City Animations) Examples of artwork by Paola Uccello, Vincent Van Gogh, Mary Nimmo Moran, Toms Eakins, Edward Hopper, MC Escher, Raphael http://www.paolouccello.org/ (Complete works of Paolo Uccello) http://www.vangoghgallery.com/ (Van Gogh Gallery) http://www.raphaelsanzio.org/ (complete works of Raphael) http://www.nmwa.org/explore/artist-profiles/mary-nimmo-moran (National Museum of Women in the Arts-Mary Nimmo Moran) http://www.metmuseum.org/toah/hd/eapa/hd_eapa.htm (Metropolitan Museum of Art-Thomas Eakins) http://www.metmuseum.org/toah/hd/hopp/hd_hopp.htm (Metropolitan Museum of Art-Edward Hopper) http://www.mcescher.com/ (MC Escher website)	
Student Resources:	Sketchbook, pencil, previous perspective artworks,	
Assessment:	Students will choose the perspective and media they will use in their final piece and journal their rationales for their choices. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may choose from a medium used previously Students may choose the perspective they feel most comfortable with

Colorado Teacher-Authored Sample Instructional Unit

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may choose a more challenging medium or a combination of mediums
Critical Content:	<ul style="list-style-type: none"> • Different medium outcomes, the differences of 1, 2, and 3-point perspective • Perspective drawing terminology (vanishing point, horizon line, linear perspective, aerial perspective) • Preliminary plans and exercises that contribute to finished perspective drawings • Expressive Features and Characteristics of art (point, line and plane; space; volume) • Techniques to create one and two-point perspective drawings 	
Key Skills:	<ul style="list-style-type: none"> • Analyze different mediums to create different effects and details • Analyze the different perspectives to decide which view best depicts their idea • Use visual expressive features and characteristics to describe and create drawings • Create perspective drawing using material and techniques necessary to convey an intended meaning/purpose • Describe how the intended meaning and purpose for a drawing is reflected in its structure 	
Critical Language:	Medium, 1, 2, and 3-point perspective, line quality, artist intent	

Learning Experience # 8	
The teacher may present artistic planning strategies so that students can understand the role and importance of planning in the creative process.	
Generalization Connection(s):	Artists compose the characteristics and expressive features (of art) in perspective drawings to engage a viewer to consider an understanding of perceived place.
Teacher Resources:	<p>http://www.hongkiat.com/blog/cities-of-future-artworks/ (Futuristic City Scape Images)</p> <p>http://io9.com/these-futuristic-city-wallpapers-will-take-your-breath-1443370149 (Futuristic City Images)</p> <p>http://blog.zeemp.com/40-awesome-futuristic-city-illustrations/ (Futuristic City Animations)</p> <p>Examples of artwork by Paola Uccello, Vincent Van Gogh, Mary Nimmo Moran, Toms Eakins, Edward Hopper, MC Escher, Raphael</p> <p>http://www.paolouccello.org/ (Complete works of Paolo Uccello)</p> <p>http://www.vangoghgallery.com/ (Van Gogh Gallery)</p> <p>http://www.raphaelsanzio.org/ (complete works of Raphael)</p> <p>http://www.nmwa.org/explore/artist-profiles/mary-nimmo-moran (National Museum of Women in the Arts-Mary Nimmo Moran)</p> <p>http://www.metmuseum.org/toah/hd/eapa/hd_eapa.htm (Metropolitan Museum of Art-Thomas Eakins)</p> <p>http://www.metmuseum.org/toah/hd/hopp/hd_hopp.htm (Metropolitan Museum of Art-Edward Hopper)</p> <p>http://www.mcescher.com/ (MC Escher website)</p>
Student Resources:	Sketchbooks, media of choice, ruler,

Colorado Teacher-Authored Sample Instructional Unit

Assessment:	Students will brainstorm, discuss, plan and create sketches of their cityscape in their chosen perspective and present their plan and rationale before finalizing their final art piece. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may participate in a “group share” with multiple students contributing to sketch and planning process Students may develop multiple preparatory sketches/studies and adjust size and visual complexity of project to assist students with development process
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may use more detail and complexity in planning sketches
Critical Content:	<ul style="list-style-type: none"> • Preliminary plans and exercises that contribute to finished perspective drawings, • Compositional elements of drawing (foreshortening, fore/middle/back ground) 	
Key Skills:	<ul style="list-style-type: none"> • Use visual expressive features and characteristics to create drawings • Create perspective sketches using materials and techniques necessary to convey an intended meaning/purpose 	
Critical Language:	Composition, fore/middle/back ground, foreshortening	

Learning Experience # 9	
(Post-Performance Task)The teacher may present reflection questions so that students may understand the importance of reflection in the creative process.	
Generalization Connection(s):	Artists use formulas and conventions to accurately render space on a two-dimensional plane to create a visual illusion
Teacher Resources:	http://www.lausd.k12.ca.us/lausd/offices/itd/cti/middle_school/m_mac/lesson_plans/lp_word/lp_w_a_guide_artists/slm2_h_edit.pdf (general handout reflection questions) http://www.wikihow.com/Write-an-Artist-Statement (How to write an artist statement) Possible student reflection questions: Why did you choose the perspective that you used? What expressive features did you employ to create form in your cityscape? Did you accurately depict your artist intent? Why should the city planning committee choose your artwork?
Student Resources:	http://www.artstudy.org/art-and-design-careers/sample-artist-statement.php (Sample artist statements) http://www.artstudy.org/art-and-design-careers/artist-statement.php (Art Study.org)
Assessment:	The student will write a reflection paragraph based on reflection questions about their cityscape. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)

Colorado Teacher-Authored Sample Instructional Unit

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may present their reflections verbally Students may identify and describe basic characteristics used in their artwork in their reflection
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may create a presentation for the city planning committee and present to a group
Critical Content:	<ul style="list-style-type: none"> • Perspective drawing terminology (vanishing point, horizon line, linear perspective, aerial perspective) • Expressive Features and Characteristics of art (point, line and plane; space; volume) • Principles of linear and aerial perspective (objects that are closer appear bigger, parallel lines intersect at the horizon, values appear lighter in the distance) 	
Key Skills:	<ul style="list-style-type: none"> • Descriptive Paragraph writing • Describe how the intended meaning and purpose for a drawing is reflected in its structure • Use visual expressive features and characteristics to describe and create drawings 	
Critical Language:	Expressive features and characteristics of art, linear perspective, aerial perspective, foreshortening, line, plane, volume, composition, fore/middle/background	