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.

DATE POSTED: JUNE 10, 2014
## Colorado Teacher-Authored Sample Instructional Unit

<table>
<thead>
<tr>
<th>Content Area</th>
<th>Visual Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade Level</td>
<td>High School</td>
</tr>
<tr>
<td>Course Name/Course Code</td>
<td>Drawing</td>
</tr>
</tbody>
</table>

### Grade Level Expectations (GLE)

<table>
<thead>
<tr>
<th>Standard</th>
<th>Comprehend</th>
<th>Reflect</th>
<th>Create</th>
<th>Transfer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Observe and Learn to <strong>Comprehend</strong></td>
<td>1. Visual art has inherent characteristics and expressive features</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Historical and cultural context are found in visual art</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Art and design have purpose and function</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Envision and Critique to <strong>Reflect</strong></td>
<td>1. Reflective strategies are used to understand the creative process</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. A personal philosophy of art is accomplished through use of sophisticated language and studio art processes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Interpretation is a means for understanding and evaluating works of art</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Invent and Discover to <strong>Create</strong></td>
<td>1. Demonstrate competency in traditional and new art media, and apply appropriate and available technology for the expression of ideas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Assess and produce art with various materials and methods</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Make judgments from visual messages</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Relate and Connect to <strong>Transfer</strong></td>
<td>1. The work of art scholars impacts how art is viewed today</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Communication through advanced visual methods is a necessary skill in everyday life</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Art is a lifelong endeavor</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 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.

<table>
<thead>
<tr>
<th>Unit Titles</th>
<th>Length of Unit/Contact Hours</th>
<th>Unit Number/Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing Illusion: Personal Place Perspective</td>
<td>Instructor Choice</td>
<td>Instructor Choice</td>
</tr>
</tbody>
</table>
### Generalizations

#### My students will **Understand** that...

<table>
<thead>
<tr>
<th>Factual</th>
<th>Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Artists use formulas and conventions to accurately render space on a two-dimensional plane to create a visual illusion.</strong> (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)</td>
<td>What is the difference between one, two and threepoint perspective?</td>
</tr>
</tbody>
</table>

| **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? |

<p>| <strong>Approaches to rendering depth and space drawings, influenced by culture, provide insight into when (historical or contemporary) and where the art was created.</strong> (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? |</p>
<table>
<thead>
<tr>
<th>Critical Content:</th>
<th>Key Skills:</th>
</tr>
</thead>
<tbody>
<tr>
<td>My students will Know...</td>
<td>My students will be able to (Do)...</td>
</tr>
<tr>
<td>• 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)</td>
<td>• Use visual expressive features and characteristics to describe and create drawings (VA09-Gr.HS-S.1-GLE.1-EO.a)</td>
</tr>
<tr>
<td>• Perspective drawing terminology (vanishing point, horizon line, linear perspective, aerial perspective) (VA09-Gr.HS-S.2-GLE.1-EO.c)</td>
<td>• 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)</td>
</tr>
<tr>
<td>• 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)</td>
<td>• Identify key artists employing illusionistic drawing approaches (VA09-Gr.HS-S.1-GLE.2-EO.a,b,e,)</td>
</tr>
<tr>
<td>• Compositional elements of drawing (foreshortening; fore/middle/background) (VA09-Gr.HS-S.1-GLE.1-EO.a,b,c)</td>
<td>• Compare and contrast drawing styles across time and cultures (VA09-Gr.HS-S.1-GLE.3-EO.a,c)</td>
</tr>
<tr>
<td>• Expressive Features &amp; 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)</td>
<td>• 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)</td>
</tr>
<tr>
<td>• Techniques to complete one and two-point perspective drawings (VA09-Gr.HS-S.3-GLE.2-EO.a)</td>
<td></td>
</tr>
<tr>
<td>• 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)</td>
<td></td>
</tr>
<tr>
<td>• 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)</td>
<td></td>
</tr>
</tbody>
</table>

**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: “Mark Twain exposes the hypocrisy of slavery through the use of satire.”

A student in ______________ can demonstrate the ability to apply and comprehend critical language through the following statement(s):

**Using the appropriate expressive features and characteristics, perspective drawings are created that demonstrate three-dimensional illusion on a two-dimensional plane.**

**Academic Vocabulary:** Artistic periods, point, historical and cultural traditions.

**Technical Vocabulary:** Expressive features and characteristics of art, linear perspective, aerial perspective, foreshortening, line, plane, volume, composition, fore/middle/background.
# 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:
**The capstone/summative assessment for this unit.**

### 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:
  - 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)
## Texts for independent reading or for class read aloud to support the content

<table>
<thead>
<tr>
<th>Informational/Non-Fiction</th>
<th>Fiction</th>
</tr>
</thead>
</table>
| *Talking About Student Art* – Terry Barrett  
*Making Art: Form and Meaning* – Terry Barrett  
*Everyday Matters: A New York Diary* – Danny Gregory  
*Expressive Drawing: A Practical Guide to Freeing the Artist Within* – Steven Aimone  
*Draw Buildings and Cityscapes* – Hans Schwartz  

## Ongoing Discipline-Specific Learning Experiences

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Teacher Resources</th>
<th>Student Resources</th>
<th>Skills</th>
<th>Assessment</th>
</tr>
</thead>
</table>
| 1 | Think/work like an artist- purposeful uses of expressive features and characteristics of art. | *Making Art: Form and Meaning* – Terry Barrett  
*Talking About Student Art* – Terry Barrett  
*Studio thinking 2: The real benefits of visual arts education* – L. Hetland, E. Winner, S. Veenema, & K. Sheridan | Sketchbooks, journals, process planning and art works, completed art work and critique | Analyze and synthesize ideas, as well as knowledge of materials and process, to conceptualize about and create plans and art works. | Throughout the unit students will use journaling and sketchbooks to critique and evaluate the creative process.  
| 2 | Generate ideas like an artist- Students will develop ideas for and create a work of art. | *Making Art: Form and Meaning* – Terry Barrett  
*Talking About Student Art* – Terry Barrett  
*Studio thinking 2: The real benefits of visual arts education* – L. Hetland, E. Winner, S. Veenema, & K. Sheridan | Sketchbooks, journal, process planning and art works, completed art work and critiques | Analyze and synthesize ideas, as well as knowledge of materials and process, to conceptualize about and create a rendering from observation | Students will create, collect and analyze landscape drawings and paintings (including mixed media) over time.  
## 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.

<table>
<thead>
<tr>
<th>Generalization Connection(s):</th>
<th>Approaches to rendering depth and space drawings, influenced by culture, provide insight into when (historical or contemporary) and where the art was created.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Resources:</td>
<td>Sketchbooks, reference materials, graphic organizer</td>
</tr>
<tr>
<td>Differentiation:</td>
<td>(Multiple means for students to access content and multiple modes for student to express understanding.)</td>
</tr>
<tr>
<td><strong>Access (Resources and/or Process)</strong></td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Expression (Products and/or Performance)</strong></td>
<td>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</td>
</tr>
</tbody>
</table>
### Critical Content:
- 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:
- 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=ROlHybuf7cs](http://www.youtube.com/watch?v=ROlHybuf7cs) (YouTube video: Understanding 1, 2, & 3 point perspective in under 1 minute)
- A box or cube for demonstration.
- 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.

### Differentiation:
(Multiple means for students to access content and multiple modes for student to express understanding.)
- Access (Resources and/or Process)
  - Students may follow a step by step teacher lead demonstration
- Expression (Products and/or Performance)
  - 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)
  - N/A
- Expression (Products and/or Performance)
  - Students may add details to the cubes
## Critical Content:
- 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:
- 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:**
- [http://www.youtube.com/watch?v=zyYDFnaKc7s&list=PLjYKccthsKEIehudpPbpBLSXm_Vfwsgf&index=3](http://www.youtube.com/watch?v=zyYDFnaKc7s&list=PLjYKccthsKEIehudpPbpBLSXm_Vfwsgf&index=3) (Part 1, YouTube video demonstrating drawing a city street in 1 point perspective)
- [http://www.youtube.com/watch?v=kUSBliw2gVs&list=PLjYKccthsKEIehudpPbpBLSXm_Vfwsgf](http://www.youtube.com/watch?v=kUSBliw2gVs&list=PLjYKccthsKEIehudpPbpBLSXm_Vfwsgf) (Part 2, YouTube video demonstrating drawing a city street 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.

**Differentiation:** (Multiple means for students to access content and multiple modes for student to express understanding.)

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>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</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Extensions for depth and complexity:</th>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>Students may add details to the 1-point perspective drawing.</td>
<td></td>
</tr>
</tbody>
</table>
### Critical Content:
- 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:
- 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:
- [http://www.youtube.com/watch?v=ZyDFnaKc7s&list=PLjYKccethsKEIehupdpBpb8LxS_M_Vfwgltindex=3](http://www.youtube.com/watch?v=ZyDFnaKc7s&list=PLjYKccethsKEIehupdpBpb8LxS_M_Vfwgltindex=3) (Part 1, YouTube video demonstrating drawing a city street in 1 point perspective)
- [http://www.youtube.com/watch?v=kUSBliw2gVs&list=PLjYKccethsKEIehupdpBpb8LxS_M_Vfwglt](http://www.youtube.com/watch?v=kUSBliw2gVs&list=PLjYKccethsKEIehupdpBpb8LxS_M_Vfwglt) (Part 2, YouTube video demonstrating drawing a city street 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.

### Differentiation:
(Multiple means for students to access content and multiple modes for student to express understanding.)

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
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</thead>
<tbody>
<tr>
<td>N/A</td>
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<tr>
<th>Extensions for depth and complexity:</th>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>Students may add details to the 2-point perspective drawing.</td>
<td></td>
</tr>
</tbody>
</table>
## Critical Content:

- 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:

- 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.

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### 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=7UKpmzl4PqQ&list=PLjYKccethsKEIehupdpPbp8LXsM_Vfwsgl](http://www.youtube.com/watch?v=7UKpmzl4PqQ&list=PLjYKccethsKEIehupdpPbp8LXsM_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.


#### Differentiation:

(Multiple means for students to access content and multiple modes for student to express understanding.)

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<tbody>
<tr>
<td>N/A</td>
<td>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</td>
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</table>

#### Extensions for depth and complexity:

<table>
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<tr>
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<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>Students may add details to the 3-point perspective drawing.</td>
</tr>
</tbody>
</table>

#### Critical Content:

- 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:
- 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:
- Examples of artwork by Paolo Uccello, Vincent Van Gogh, Mary Nimmo Moran, Toms Eakins, Edward Hopper, MC Escher, Raphael
  - [http://www.paolouccello.org/](http://www.paolouccello.org/) (Complete works of Paolo Uccello)
  - [http://www.raphaelanajo.org/](http://www.raphaelanajo.org/) (complete works of Raphael)
  - [http://www.metmuseum.org/toah/hd/eapa/hd_eapa.htm](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](http://www.metmuseum.org/toah/hd/hopp/hd_hopp.htm) (Metropolitan Museum of Art-Edward Hopper)

### Student Resources:
- Value scales, form examples, sketchbook, pencil previous perspective artworks

### Assessment:
- 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.

### Differentiation:
(Multiple means for students to access content and multiple modes for student to express understanding.)

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
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<tbody>
<tr>
<td>Students may use visual handouts and describe why there are the different values <a href="http://dimensionsofcolor.com/class_handouts/Drawing.pdf">http://dimensionsofcolor.com/class_handouts/Drawing.pdf</a> (Drawing guide with handouts)</td>
<td>Students may create fewer values</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Extensions for depth and complexity:</th>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td></td>
<td>Students may create more values Students may discuss and critique rendered drawings compared to non-rendered drawings</td>
</tr>
</tbody>
</table>
### Critical Content:
- 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:
- 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 Images)
- [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.metmuseum.org/toah/hd/eapa/hd_eapa.htm] (Metropolitan Museum of Art-Thomas Eakins)
- [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.

### Differentiation:
(Multiple means for students to access content and multiple modes for student to express understanding.)

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<tbody>
<tr>
<td>N/A</td>
<td>Students may choose from a medium used previously Students may choose the perspective they feel most comfortable with</td>
</tr>
</tbody>
</table>
## Colorado Teacher-Authored Sample Instructional Unit

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<tbody>
<tr>
<td>N/A</td>
<td>N/A</td>
<td>Students may choose a more challenging medium or a combination of mediums</td>
</tr>
</tbody>
</table>

### Critical Content:
- 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:
- 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

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### 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:
- [http://io9.com/these-futuristic-city-wallpapers-will-take-your-breath-1443370149](http://io9.com/these-futuristic-city-wallpapers-will-take-your-breath-1443370149) (Futuristic City Images)
- Examples of artwork by Paola Uccello, Vincent Van Gogh, Mary Nimmo Moran, Toms Eakins, Edward Hopper, MC Escher, Raphael
  - [http://www.paolouccello.org/](http://www.paolouccello.org/) (Complete works of Paolo Uccello)
  - [http://www.raphaelsanzio.org/](http://www.raphaelsanzio.org/) (complete works of Raphael)
  - [http://www.metmuseum.org/toah/hd/eapa/hd_eapa.htm](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](http://www.metmuseum.org/toah/hd/hopp/hd_hopp.htm) (Metropolitan Museum of Art-Edward Hopper)

### Student Resources:
Sketchbooks, media of choice, ruler,
**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](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.)

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<tr>
<td>N/A</td>
<td>Students may participate in a “group share” with multiple students contributing to sketch and planning process</td>
</tr>
<tr>
<td></td>
<td>Students may develop multiple preparatory sketches/studies and adjust size and visual complexity of project to assist students with development process</td>
</tr>
</tbody>
</table>

**Extensions for depth and complexity:**

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<tbody>
<tr>
<td>N/A</td>
<td>Students may use more detail and complexity in planning sketches</td>
</tr>
</tbody>
</table>

**Critical Content:**
- Preliminary plans and exercises that contribute to finished perspective drawings,
- Compositional elements of drawing (foreshortening, fore/middle/back ground)

**Key Skills:**
- 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

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**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/ltd/cti/middle_school/m_mac/lesson_plans/lp_word/lp_w_a_guide_artists/slm2_h_edit.pdf](http://www.lausd.k12.ca.us/lausd/offices/ltd/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](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:**

**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](http://www.abcteach.com/free/p/port_26pt_line_story.pdf) (Blank, lined paper with room for illustrations/visuals-great for journal entries)
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<tbody>
<tr>
<td>N/A</td>
<td>Students may present their reflections verbally</td>
<td>Students may identify and describe basic characteristics used in their artwork in their reflection</td>
</tr>
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</table>

### Extensions for depth and complexity:

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<tbody>
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<td>N/A</td>
<td>Students may create a presentation for the city planning committee and present to a group</td>
</tr>
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</table>

### Critical Content:

- 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:

- 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