

California State University, Long Beach



Drawing and Painting: Landscape, Figure and Portrait

Grade 12 - Proficient to Advanced

3-Lesson Unit Plan

Unit 1: The Perfect Imperfect

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Unit Overview: 3 Lesson Plans

Unit Plan Template

Theme/Big Idea: The Perfect Imperfect	Subject: Art Grade level : 12
LESSON #1: One-point Perspective	
<p>Description: Students will learn how to create 1-point perspective drawings of indoor and outdoor spaces.. Teacher will define and explain the lesson vocabulary. Teacher will give students three (3) practice worksheets for drawing a simple landscape using 1-point perspective (see Handouts #1, 2 and 3 in Appendix) and a video demonstration of drawing an indoor room.. Teacher will give visual presentations on the historical development of visual perspective from prehistory until the Renaissance.. Students will learn how to make three (3) different 1-point perspective drawings with shifted vanishing points, higher horizon lines, and indoor/outdoor spaces.. Students will learn of and discuss the relationship between perspective and our view of the natural world. One (1) quiz assessment shall be given during the 1-week period.</p> <p>Rationale: The hands-on knowledge of linear perspective will enable students to (a) create naturalistic representations of the visual world for personal expression or commercial employment, (b) appreciate the historical development of the visual arts, (c) expand visual literacy and engagement with Fine Arts, (d) develop tactile skills and hand-eye coordination, and (e) to have fun making art in a new medium.</p>	
<p>Standards</p> <ul style="list-style-type: none">• VAPA- Acc.VA:Cr2.1: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form. Prof.VA:Re7.1: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Hypothesize ways in which art influences perception and understanding of human experiences. Prof.VA:Re7.2: Visual imagery influences understanding of and responses to the world. PS: Analyze how one's understanding of the world is affected by experiencing visual imagery. Acc.VA:Cn10: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.• Common Core- CCSS.ELA-Literacy.RST.11-12.3: Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text; CCSS.ELA-Literacy.RST.11-12.4: Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to <i>grades 11-12 texts and topics</i>. CCSS.ELA-Literacy.L.11-12.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	
<p>Historical Cultural Context/Mentor(s)/Art Movement(s)</p> <ul style="list-style-type: none">• Art History Connections: Early cave artwork, Mesopotamian hierarchy of scale, Roman villa frescoes, Chinese "atmospheric" perspective, Trecento perspective, Filippo Brunelleschi's "rediscovery" of linear perspective.• Art Movements: Renaissance linear perspective, Impressionism• Mentor Artists: Anonymous Prehistoric and Roman artists, Li Cheng, Brunelleschi, Shen Zhou, Masaccio, Perugino, Leonardo da Vinci, Salvador Dali	

Opportunity for Analysis; Aesthetics and Meaning: Through comparison and discussion, students will examine how artisans solved the problems of visual representation through technologies like atmospheric and linear perspective, and how those methods shape worldview. Students will consider the relevancy of linear perspective within today's world.

Key Concepts: (1) How can we create the illusion of three-dimensional depth on a two-dimensional surface? (2) Why do we as humans represent our world through drawings, paintings and other mediums? (3) Why is art a method of organizing and categorizing our world? (4) How do artists and designers learn from trial and error? (6) How does art help us understand the lives of people of different times, places, and cultures?

Essential Question(s)

- **Create:** How may we create an original work of art using linear perspective and watercolor paints?
 - **Evaluate:** Appraise the use of linear perspective in your own work and that of your peers
 - **Analyze:** How has our use of perspective in the visual arts changed human society and our relationship with the natural world? Consider the Caves of Lascaux, Roman bedroom frescoes.
 - **Analyze:** Compare the differences between Roman fresco, Trecento narrative, High Renaissance and post-modernist uses of perspective in naturalistic or expressionistic representation, church and cathedral narrative artworks, Renaissance linear perspective and contemporary art.
 - **Apply:** Demonstrate the application of linear perspective and watercolor paintings in creating a watercolor painting.
 - **Understand:** Describe how to draw a realistic landscape using linear perspective. Discuss how linear perspective creates an illusion of three-dimensional space on a two-dimensional surface
 - **Remember:** State some important facts, persons and art movements involved in the historical development of visual and linear perspective.
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Vocabulary:

Perspective, vanishing point, horizon line, orthogonal line(s), center line, 1-point perspective, hierarchy of scale, canon of proportions.

Target Technical Development: Students will know how to draw and paint a naturalistic illusion of three-dimensional space on a two-dimensional surface.

Content: Students will know and be able to discuss the history, theory and practice of linear perspective in drawing and visual composition.

Media (medium) Used: Paper, pencil, ruler, inkpen, video, image projection, printed worksheets.

Assessment Descriptions

- **Formative-** The Daily Doodle, worksheets, drawing assignments
 - **Summative-** Drawing assignments and quiz.
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ELL Considerations: Bilingual vocabulary and visual presentations; allow sufficient response time; allow students to provide answers and explain processes instead of you telling them; Provide Word Wall with vocabulary for unit/lessons/chapters; teacher will speak a little more slowly (not louder); use shorter sentences and avoid idioms or slang; correct for language errors by modeling; provide ELL students with a variety of student partners for language skill improvement; Explicitly connect learning to students' knowledge and experience.

SPED Considerations: All students will be given scaffolded worksheets for all levels of creative ability; SPED students will work with general population students, and be given extended personal time to complete assignments per IEP and in coordination with parents and SPED

educator guidance. Teacher will talk with parents to learn the best accommodations needed for their student. Drafting tables/desks shall have sufficient space for wheelchair access per ADA requirements; DHH students shall receive state-mandated sign language interpreters. SPED students with limited physical mobility or hand-eye coordination shall be given accommodations as determined by IEP and in coordination with parents and faculty SPED educators; Braille rulers and other assistive technology for the visually impaired shall be provided.

LESSON #2: Two-Point Perspective

Description: Two-point perspective (demo and activity, 1 week): Students will learn how to create a 2-point perspective drawing. Students will learn through teacher modeling, copying and original creations. Students will learn how to shift the vanishing point(s) and the horizon line to create unique illusionary viewpoints. Lesson ends with class discussion, constructive critique and a two-paragraph written reflection.

Rationale: Learning 2-point perspective greatly increases student aesthetic and employment skill-sets. Students can learn to (a) appreciate the historical development of the visual arts, (b) expand visual literacy and engagement with Fine Arts, (c) develop tactile skills and hand-eye coordination, (d) to have fun making art in a new medium, and (e) expand their personal knowledge of how modern technologies such as CAD, virtual reality and multiplayer video games are possible.

Standards

- **VAPA- [Acc.VA:Cr2.1](#)** :2.1 Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
[Prof.VA:Re7.1](#) : 7.1: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Hypothesize ways in which art influences perception and understanding of human experiences.
[Prof.VA:Re7.2](#) :7.2 Visual imagery influences understanding of and responses to the world. PS: Analyze how one's understanding of the world is affected by experiencing visual imagery.
[Acc.VA:Cn10](#) : 10: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.
- **Common Core- [CCSS.ELA-Literacy.RST.11-12.3](#)**: Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text; [CCSS.ELA-Literacy.RST.11-12.4](#): Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to *grades 11-12 texts and topics*.
[CCSS.ELA-Literacy.L.11-12.2](#): Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing

Historical Cultural Context/Mentor(s)/Art Movement(s): Art History Connections: Filippo Brunelleschi's "rediscovery" of linear perspective, Impressionism, Cubism, German Expressionism, architectural drafting

- **Art Movements:** Chinese landscape painting, Renaissance linear perspective, Japanese woodblock printing, Impressionism, Cubism, German Expressionism, Pop Art, Abstract postmodernism
- **Mentor Artists:** Brunelleschi, Li Cheng, Perugino, Hokusai, Caillebotte, MC Escher, Salvador Dali, Julie Mehretu, <http://www.beginnersschool.com/2015/05/04/two-point-perspective/>

Opportunity for Analysis; Aesthetics and Meaning: Students will examine and compare the

differences between 1-point and 2-point perspective in terms of 3-dimensional representation. Students will examine and discuss the precision of building architecture versus the imperfect representations of landscape and life through time. Students will examine contemporary comic books, video gaming platforms and their application of 1-point, 2-point and 3-point perspective.

Key Concepts: 1) How can we create the illusion of three-dimensional depth on a two-dimensional surface? (2) Does using two vanishing points create a more realistic illusion of space? (3) What role does linear perspective play in our lives today? Find and present some examples.

Essential Question(s)

- Create: How may we create an original work of art using 2-point linear perspective?
 - Evaluate: Appraise the use of linear perspective in your own work and that of your peers
 - Analyze: How is 2-point perspective used in contemporary culture? Find some examples.
 - Apply: Demonstrate the application of 2-point linear perspective in original drawings.
 - Understand: Describe the difference between 1-point and 2-point perspective, and how the vantage point changes depending on our placement of the horizon line.
 - Remember: State some important facts, persons and art movements involved in the historical development of linear perspective.
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Vocabulary

- Vanishing point(s), horizon line, landscape, vantage point, 2-point perspective
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Target Technical Development: Students will be able to draw a naturalistic illusion of three-dimensional space on a two-dimensional surface.

Content: Students will know and be able to discuss the history, theory and practice of linear perspective in drawing and visual composition.

Media Used: Paper, pencil, inkpen, ruler, colored pencil or other mediums; video, image projection, printed worksheets, online research.

Assessment Descriptions

- **Formative-** The Daily Doodle, worksheets, drawing assignments
 - **Summative-** Drawing assignments and quiz.
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ELL Considerations: Bilingual vocabulary and visual presentations; Allow sufficient response time; Allow students to provide answers and explain processes instead of you telling them; Speak a little more slowly (not louder), use shorter sentences, and avoid idioms; Provide correction for language errors by modeling, not overt correction; vary the groupings for ELL skill expansion

SPED Considerations: All students will be given scaffolded worksheets for all levels of creative ability; SPED students will be given accommodations per IEP, parental and SPED educator guidance and curriculum based assessments;; drafting tables/desks shall have sufficient space for wheelchair access per ADA requirements; DHH students shall receive state-mandated sign language interpreters; Braille rulers and other assistive technology for the visually impaired shall be provided.

LESSON #3: Basic Human Proportions in the Landscape

Description/Rationale: Students will learn how to create simple human figures of correct proportions and place the figure in a 1-point or 2-point perspective artwork. This lesson will enable students to expand their natural drawing skill-sets and prepare them for Units 3, 4, 5 and 6.

Standards

- **VAPA-** [Acc.VA:Cr2.1](#) :2.1 Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
- [Adv.VA:Cr2.1](#): Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
- [Acc.VA:Re7.2](#): Evaluate the effectiveness of an image of images to influence ideas, feelings, and behaviors of specific audiences.
- [Prof.VA:Re7.2](#): Analyze how one's understanding of the world is affected by experiencing visual imagery.
- **Common Core-** [CCSS.ELA-Literacy.RST.11-12.3](#): Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text; [CCSS.ELA-Literacy.RST.11-12.4](#): Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to *grades 11-12 texts and topics*.
[CCSS.ELA-Literacy.L.11-12.2](#): Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Historical Cultural Context/Mentor(s)/Art Movement(s):

- **Art History Connections:** Canon of proportions (Doryphoros, "Spear Bearer"), Renaissance figure drawing, superhero comics
- **Art Movements:** Greco-Roman statuary/copies, Renaissance Biblical subject matter and Portraits
- **Mentor Artists:** Polykleitos, Masaccio, Leonardo da Vinci, John Byrne

Opportunity for Analysis; Aesthetics and Meaning: In this short lesson students will have the opportunity to compare various figure drawings, portraits and comics, and examine the Canon of proportions. Students can interrogate popular conceptions of beauty and perfection represented in Greek art and poetry but visually codified during the Renaissance.
<http://www.italianrenaissanceresources.com/units/unit-7/essays/classical-treatment-of-the-body/>

Key Concepts: Drawing the human body, classical proportions based on the Canon of Polykleitos, Leonardo's Vitruvian Man, Western concepts of beauty in art representation

Essential Question(s)

- Create: How may we create basic human figures?
- Analyze: How has bodily representation changed over time? Consider the Caves of Lascaux, Egyptian Art, Renaissance portraiture, Vitruvian Man, and superhero comics.
- Apply: Demonstrate the "eight-head" and "four-head" method of drawing an adult and child figure in proportion.
- Understand: Describe in simple terms how to draw a basic human figure in canonical proportions
- Remember: Remember the number of "heads" for canonical proportions. Give examples of

changes to human representation in art and context.

Vocabulary

- Canon of proportions, *Doryphoros*, contrapposto, foreshortening, *Virtuvian Man*
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Target Technical Development: Students will develop basic skills in drawing human figures of basic proportion.

Content: Students will be able to discuss the development of human proportional representation and consider its social impact through time to the present day.

Media Used: Slide-slow presentation, pencil, ruler, eraser, inkpen, sketch and watercolor paper
https://www.youtube.com/watch?v=85A_F7_N3t0&ab_channel=PaulPriestley

Assessment Descriptions

- **Formative-** Daily doodle, worksheets/assignments
 - **Summative-** Final drawings, quiz
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ELL Considerations: Bilingual vocabulary and visual presentations; allow sufficient response time; allow students to provide answers and explain processes instead of you telling them; Provide Word Wall with vocabulary for unit/lessons/chapters; teacher will speak a little more slowly (not louder); use shorter sentences and avoid idioms or slang; correct for language errors by modeling; provide ELL students with a variety of student partners for language skill improvement; Explicitly connect learning to students' knowledge and experience.

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