

# Renaissance Art

**Grade Level or Special Area:** Visual Arts, Sixth Grade

**Written By:** Matthew Brown, Belle Creek Charter School, Henderson, CO

**Length of Unit:** Three lessons (approximately 17 ½ days; one day = 50 minutes)

## I. ABSTRACT

In the sixth grade, students are to review the main features of the Renaissance, which they learned in the fifth grade. Students have already discussed point of view, horizon line, vanishing point and parallel lines, this unit will expand on these concepts and teach the students how to draw in one point perspective. The students will examine perspective in various works of art.

## II. OVERVIEW

### A. Concept Objectives

1. Students recognize visual arts materials, tools, techniques, and processes. (Colorado Model Content Standard 3)
2. Students relate the visual arts to various historical and cultural traditions. (Colorado Model Content Standard 4)

### B. Content from the *Core Knowledge Sequence*

1. 6<sup>th</sup> Grade: Visual Arts: Art History: Periods and Schools (p. 144)
  - a. The Renaissance (ca. 1350 – 1600)
    - i. Briefly review main features of Renaissance art (revival of classical subjects and techniques, emphasis on humanity, discovery of perspective and examine representative works, including:
      - a) Raphael, *The School of Athens*
      - b) Michelangelo, *David* (review from grade 5)

### C. Skill Objectives

1. Students will define vocabulary words that deal with the drawing of perspective:
  - a. Line
  - b. Horizontal
  - c. Vertical
  - d. Horizon Line
  - e. Vanishing Point
  - f. Orthogonal Lines
  - g. Parallel
  - h. Shape versus form
  - i. Planes
2. Students will draw a picture using one point perspective.
3. Students will apply appropriate color pencil techniques.
4. Students will draw an interior picture using one point perspective.
5. Students will demonstrate an understanding of balance and unity through composition and color.
6. Students will blend two colors together, with appropriate color pencil technique.
7. Students will use one point perspective to write their name.
8. Students will use elements of art and principles of design to enhance their drawing.

## III. BACKGROUND KNOWLEDGE

### A. For Teachers

1. *Perspective Made Easy*, by Ernest R. Norling

2. <http://www.painting-workshops.com/school.htm>
  3. <http://www.olejarz.com/arted/perspective/index.html>
- B. For Students
1. Kindergarten: Visual Arts: Color, Line (p. 14)
    - a. Observe how different colors can create different feelings and how certain colors can seem “warm” (red, orange, yellow) or “cool” (blue, green, purple)
    - b. Identify and use different lines: straight, zigzag, curved, wavy, thick, thin
  2. 1<sup>st</sup> Grade: Visual Arts: Color (p. 31)
    - a. Know that red, yellow and blue are commonly referred to as the “primary colors,” and that
      - i. blue + yellow = green
      - ii. blue + red = purple
      - iii. red + yellow = orange
  3. 3<sup>rd</sup> Grade: Visual Arts: Space in Artworks (p. 74)
    - a. Understand the following terms: two-dimensional (height, width) and three dimensional (height, width, depth)
    - b. Observe relationship between two-dimensional and three-dimensional shapes: square to cube, triangle to pyramid, circle to sphere and cylinder
    - c. Observe how artists can make two-dimensional look three-dimensional by creating an illusion of depth, and examine the foreground, middle ground, and background in paintings, including
      - i. Jean Millet *The Gleaners*
      - ii. Peter Bruegel *Peasant Wedding*
  4. 5<sup>th</sup> Grade: Visual Arts: Art of the Renaissance (p.119)
    - a. The shift in world view from medieval to Renaissance art, a new emphasis on humanity and the natural world
    - b. The influence of Greek and Roman art on Renaissance artists (classical subject matter, idealization of human form, balance and proportion)
    - c. The development of linear perspective during the Italian Renaissance
      - i. The vantage point or point-of-view of the viewer
      - ii. Convergence of parallel lines toward a vanishing point, the horizon line
    - d. Observe and discuss works in different genres – such as portrait, fresco, Madonna – by Italian Renaissance artists, including
      - i. Sandro Botticelli *Saint George*
      - ii. Leonardo Da Vinci: *The Proportions of Man, Mona Lisa, The Last Supper*
      - iii. Michelangelo, *Ceiling of the Sistine Chapel*, especially the detail known as *The Creation of Adam*
      - iv. Raphael: *The Marriage of the Virgin*, examples of his Madonnas (such as *Madonna and Child with the Infant St. John, The Alba Madonna, or The Small Cowper Madonna*)
    - e. Become familiar with Renaissance sculpture, including
      - i. Donatello, *Saint George*
      - ii. Michelangelo, *David*
    - f. Become familiar with Renaissance architecture, including
      - i. The Florence Cathedral, dome designed by Filippo Brunelleschi
      - ii. St. Peter’s in Rome
    - g. Observe and discuss paintings of the Northern Renaissance, including
      - i. Pieter Bruegel, *Peasant Wedding*

- ii. Albrecht Durer, *Self Portrait* (such as from 1498 or 1500)
- iii. Jan van Eyck, *Giovani Arnolfini and His Wife* (also known as *Arnolfini Wedding*)

#### IV. RESOURCES

- A. Posters/Overheads of artwork (Lesson One and Two)
  - 1. Raphael, *The School of Athens*
  - 2. Masaccio, *Holy Trinity*
  - 3. Jean Millet, *The Gleaners*
  - 4. Peter Bruegel, *Peasant Wedding*
  - 5. Vincent van Gogh, *Bedroom of the Artist*
  - 6. Duccio's, *Last Supper*
  - 7. M.C. Escher, *Another World*
  - 8. Leonardo da Vinci, *The Last Supper*
  - 9. Michelangelo, *David*
- B. Previous student work, if available, for examples (Lesson One, Two and Three)
- C. Composition checklist, posted on the wall in the classroom (Appendix I) (Unit)

#### V. LESSONS

##### **Lesson One: Introduction to Drawing in One Point Perspective (approximately six and one half, 50 minute class periods)**

- A. *Daily Objectives*
  - 1. Concept Objective(s)
    - a. Students recognize visual arts materials, tools techniques, and processes.
    - b. Students relate the visual arts to various historical and cultural traditions.
  - 2. Lesson Content
    - a. 6<sup>th</sup> Grade: Visual Arts: The Renaissance (ca. 1350 – 1600) (p. 144)
      - i. Briefly review main features of Renaissance art (revival of classical subjects and techniques, emphasis on humanity, discovery of perspective) and examine representative works including
        - a) Raphael, *The School of Athens*
        - b) Michelangelo, *David*
    - b. 5<sup>th</sup> Grade Visual Arts: Art of the Renaissance
      - i. The shift in world view from medieval to Renaissance art, a new emphasis on humanity and the natural world
      - ii. The development of linear perspective during the Italian Renaissance
        - a) The vantage point or point-of-view of the viewer
        - b) Convergence of parallel lines toward a vanishing point, the horizon line
  - 3. Skill Objective(s)
    - a. Students will be able to define vocabulary words that deal with the drawing of perspective:
      - i. Line
      - ii. Horizontal
      - iii. Vertical
      - iv. Horizon Line
      - v. Vanishing Point
      - vi. Orthogonal Lines
      - vii. Parallel

- viii. Shape versus form
    - ix. Planes
    - b. Students will be able to draw a picture using one point perspective.
    - c. Students will be able to apply appropriate color pencil techniques.
- B. *Materials* (for a class of 25 students, adjust numbers for more or less)
  - 1. Posters/Overheads of artwork
    - a. Raphael, *The School of Athens*
    - b. Masaccio, *Holy Trinity*
    - c. Jean Millet, *The Gleaners*
    - d. Peter Bruegel, *Peasant Wedding*
    - e. Vincent van Gogh, *Bedroom of the Artist*
    - f. M.C. Escher, *Another World*
    - g. Michelangelo, *David*
  - 2. Previous student work (or teacher generated example)
  - 3. 25 prints of Appendix A: Rubric
  - 4. One printed overhead of Appendices B and C
  - 5. 25 prints of Appendix D: Line practice
  - 6. Pencils (25)
  - 7. 24 inch rulers (25)
  - 8. Large erasers (six)
  - 9. Color Pencils
  - 10. 12" X 18" paper (25 sheets)
- C. *Key Vocabulary*
  - 1. Line: a thin continuous mark, as that made by a pen, pencil, or brush applied to a surface
  - 2. Horizontal: of, relating to, or near the horizon
  - 3. Vertical: being or situated at right angles to the horizon; upright
  - 4. Horizon Line: a horizontal line that represents the viewer's eye level, or where the ground and the sky appear to meet
  - 5. Vanishing Point: a point on the horizon line where parallel lines appear to connect
  - 6. Orthogonal Lines: receding parallel lines, lines that go to the vanishing point
  - 7. Parallel: two lines Being an equal distance apart everywhere
  - 8. Planes: a surface as it relates to a form (surfaces on a cube)
- D. *Procedures/Activities*
  - 1. **Day One:** Warm-Up: Students are shown the paintings listed in the Materials section, and asked to determine which painting looks the most life-like, and why. They are given a few minutes to make their decision, at which point a class discussion on responses will be initiated. This warm-up tests several things:
    - a. What the students remember from the previous year, about the Renaissance.
    - b. How much they already know about perspective.
  - 2. Have posters displaying perspective hung around the room.
  - 3. Review with students what the Italian Renaissance was all about:
    - a. Advancements in the arts and sciences as well as society and government
    - b. The quest for scientific precision and greater realism
    - c. The influence of Humanism is reflected in the increase of secular subjects
  - 4. From these scientific inquires, and desire to understand the secular world (earth), came the discovery of perspective. Several important artists played a role in this discovery:

- a. Brunelleschi discovered that by standing in one single spot, a painting would dissolve into reality. Concluding that there is only one view point, and not necessarily only one vanishing point (two point perspective)
  - b. *Della Pittura* by Leone Battista Alberti wrote down the first steps of linear perspective, or artificial perspective.
  - c. In 1425, Massacio painted the first painting using artificial perspective (one point perspective), *Holy Trinity*.
5. Show the students real photographs that demonstrate one point perspective, and then compare this to the paintings displayed. By placing a piece of acetate, or transparency, over the photograph and tracing the building edges. This way they can see true, real world, perspective (Appendices B and C).
6. Have the students participate in step-by-step instructions on how to draw a one-point perspective “cube.”
- a. During this time vocabulary words will be reviewed/ introduced.
    - i. Line
    - ii. Horizontal
    - iii. Vertical
    - iv. Horizontal Line
    - v. Vanishing Point
    - vi. Orthogonal Lines
    - vii. Parallel
    - viii. Planes
  - b. Students begin by drawing a “horizon line.”
    - i. The students are told that this is their eye level.
  - c. Next, they are to draw an X in the middle of the page on the horizon line, this is the vanishing point.
  - d. They are then instructed to draw a square, either above or below the line, we will be calling this the “front plane.”
    - i. Here the students are reminded that a square is a two-dimensional shape, because they only have height and width.
    - ii. The students are also told that from now on all vertical and horizontal lines are to be parallel, or their perspective drawings will look wrong.
  - d. Once this is complete, the students will connect the corners of the square to the vanishing point, “orthogonal lines.”
  - e. After this, the students are shown how to “end” the box, or create the “back plane”. They begin by drawing a horizontal line, on the horizontal side, and a vertical line on the vertical side. This step is finished off by erasing the extra orthogonal lines, which are located beyond the horizontal and vertical lines just added.
    - i. Horizontal/Vertical lines must be parallel to each other in order for this to work.
    - ii. The students are also reminded that this drawing is now a form, called a cube, because it now has depth in addition to height and width.
  - f. To round out this experience, students are instructed to draw four more cubes, one on the same side of the horizon line, two on the other side of the horizon line and one in the middle (on the horizon line).
  - g. If students finish early, suggest that they try more challenging forms.
  - h. Class is dismissed using a verbal quiz on vocabulary learned that day. At this time the students’ practice sheets are gathered for use at a later time.

- i. What is the definition for:
  - i. Line: a thin continuous mark, as that made by a pen, pencil, or brush applied to a surface
  - ii. Horizontal: of, relating to, or near the horizon
  - iii. Vertical: being or situated at right angles to the horizon; upright
  - iv. Horizon Line: a horizontal line that represents the viewer's eye level, or where the ground and the sky appear to meet
  - v. Vanishing Point: a point on the horizon line where parallel lines appear to connect
  - vi. Orthogonal Lines: receding parallel lines, lines that go to the vanishing point
  - vii. Parallel: two lines being an equal distance apart everywhere
  - viii. Planes (surfaces on the cubes): a surface as it relates to a form
7. **Day Two:** Warm-Up: Students are given a 5.5 X 8.5 sheet with hash marks drawn on each side (Appendix D), a ruler and a pencil. They are then shown an appropriate technique on lining up for accurate measurements, as well as drawing light lines.
  - a. The students are shown the difference between light pencil lines, and what happens when you press too hard. This helps to alleviate issues later on in the assignment, showing how easily these light lines erase helps to drive home the point.
  - b. A technique that has been useful for extremely light pencil lines is to have the students hold the pencil by the eraser. This eliminates the excessive pressure that some children cannot stop themselves.
8. When this is complete, students are shown examples of previous student work, for the assignment (if none are available, a teacher generated example will work also). Students are told how they will be creating a series of interconnected boxes.
  - a. Step one is to draw out a horizon line and vanishing point, either on the horizontal or vertical. Students are reminded to use extremely light pencil lines, referring back to the days warm up.
  - b. The next step is to draw out no less than ten cubes, no smaller than 2 inches by 2 inches, around the paper. At this point, an example of a poor composition will be shown. (This relates to the composition section within the rubric)
    - i. Pointing out large areas of empty space
    - ii. Cubes that are grouped too close together
  - c. The composition checklist (Appendix I) is pointed out and the students are instructed to follow/ check-off this list as they arrange their drawing.
  - d. The students' creativity is now challenged, by having them connect the boxes in a creative fashion. Some of the examples show a rose growing through holes in all the different boxes, or an animal with an extremely long neck that twists and curves around and through boxes. The students are pushed to use an object or idea that relates to them. The drawing section of the rubric is introduced here.
  - e. They are finally told that they will be adding color, via color pencil.
    - i. The demonstration on coloring with the pencils will be shown another day.
  - f. Student questions are answered, and student understanding is checked by having students restate criteria/ process of the drawing. Key points include:

- i. Start by drawing a horizon line and vanishing point
  - ii. Ten cubes, no smaller than 2 X 2 inches
  - iii. Following the guidelines for a good composition (referring to the composition checklist, located on the wall in the classroom)
  - iv. Connecting the cubes by drawing an object or animal that touches on/goes through all the cubes
  - v. Color will be added using color pencil
9. Students will then be called up to help pass out the materials. At this point the students will begin the drawing process.
  - a. Again the use of light pencil lines is stressed, and an example of what happens when color pencil is applied over hard pressed lines is shown. This relates to the craftsmanship section of the rubric.
10. Class is dismissed by using a verbal quiz of information learned on Brunelleschi, Massacio and Alberti.
  - a. How did Brunelleschi help develop one-point perspective?
    - i. Brunelleschi discovered that by standing in one single spot, a painting would dissolve into reality. Concluding that there is only one view point, and not necessarily only one vanishing point (two point perspective).
  - b. How did Massacio help develop one-point perspective?
    - i. *Della Pittura* by Leone Battista Alberti wrote down the first steps of linear perspective, or artificial perspective.
  - c. How did Alberti help develop one-point perspective?
    - i. In 1425, Massacio painted the first painting using artificial perspective (one point perspective), *Holy Trinity*
11. **Day Three:** Work Day: Warm Up: A picture of *David*, by Michelangelo is displayed. The students are asked how the sculpture shows perspective.
  - a. Perspective being the way we see things, and the sculpture demonstrating a view of the body.
  - b. Greek history is then briefly reviewed in that the artists during that time studied the human body (natural world) and made discoveries on how things appeared, much the way Brunelleschi did with one point perspective.
12. Make sure to reiterate the use of light pencil lines. Class is dismissed by using a verbal quiz of the vocabulary words learned on the previous day. (See Lesson One, end of Day One, for questions.)
13. **Day Four:** Warm Up: Students come into class and are handed their practice cubes from Day One, color pencils, and are instructed to color in one cube so that someone can still tell that it is drawn in perspective.
  - a. This will check color pencil technique as well as creativity in color application (variety in colors).
14. Students are then gathered up, at which time a demonstration is given on appropriate color pencil application.
  - a. Color pencils are to be worked up in layers, not pressing so hard that they become shiny. Intense color can be created, without pressing to hard.
    - i. This allows for colors to be blended and mixed
  - b. Shadows and highlights can be used to separate the different planes of a cube.
    - i. Determine whether the tops/bottoms, fronts or sides will have the highlights/shadows

- ii. Students are then shown how highlights/shadows can be colored without using white and black. Cool colors for shadows and warm colors with highlights. This will help to motivate students to mix different colors together.
  - c. The objects/animals connecting the cubes must be colored in a realistic fashion (realistic colors, we are not working on abstracting color at this point in time). The background must also be colored in.
    - i. The background can be colored in a creative fashion.
    - ii. The students are shown how coloring two different colors on either side of the horizon line creates a sky/ground relationship.
  - d. The rubric is pointed out, focusing in on the color section. Where, at this point, the students are told about the requirements for coloring.
    - i. Coloring in layers, no shiny build-up
    - ii. Creating separation in cubes through use of shadows/highlights
    - iii. Shadows and highlights consistent
    - iv. Realistic coloring in object/animal
    - v. Background colored in creatively
  - e. Questions are answered, and student understanding is checked by having students restate criteria/ process of coloring. These key points include:
    - i. Coloring in layers
    - ii. Planes on the cubes are kept separated, to show perspective
    - iii. Shadows and highlights should be added, this can be done with colors other than black and white (cool colors for shadows and warm colors for highlights).
    - iv. Location of the shadows/highlights should be kept consistent (ex. all top planes may be in highlight and all sides in shadow).
    - v. Object/Animal must be colored realistically
    - vi. Background should be colored creatively
- 15. Students return to work, reiterating the use of light pencil lines.
  - a. Students who are still drawing should be finished by the end of the day, while students who are ready to color may begin.
- 16. Class is dismissed by using a verbal quiz of information learned on Brunelleschi, Massacio and Alberti. (See lesson one, end of day two, for questions)
- 17. **Day Five:** Warm Up: Students color in two more cubes on their practice sheets, making sure to use appropriate color pencil technique. This technique/criteria is quickly reviewed with the students, before they are sent to work
  - a. Coloring in layers
  - b. Shadows/Highlights used to keep perspective showing
  - c. Object/Animal colored realistic
  - d. Background colored creatively
- 18. All students should be coloring at this time.
  - a. Students are told that they only have one more full day of class for coloring
- 19. Class is dismissed by using a verbal quiz of the vocabulary words learned/studied on the previous days. (See Lesson One, end of Day One, for questions)
- 20. **Day Six:** Final Work Day: Students get right to work, and any students who do not fish during class will be expected to complete this project outside of class time.

E. *Assessment/Evaluation*

- 1. Daily verbal quizzes
- 2. Rubric to grade project (Appendix A)

**Lesson Two: Drawing in One Point Perspective, Interior (approximately six, 50 minute class periods)**

A. *Daily Objectives*

1. Concept Objective(s)
  - a. Students recognize visual arts materials, tools techniques, and processes.
  - b. Students relate the visual arts to various historical and cultural traditions.
2. Lesson Content
  - a. 6<sup>th</sup> Grade: Visual Arts: The Renaissance (ca. 1350 – 1600) (p. 144)
    - i. Briefly review main features of Renaissance art (revival of classical subjects and techniques, emphasis on humanity, discovery of perspective) and examine representative works including
      - a) Raphael, *The School of Athens*
      - b) Michelangelo, *David*
    - b. 5<sup>th</sup> Grade Visual Arts: Art of the Renaissance
      - i. The shift in world view from medieval to Renaissance art, a new emphasis on humanity and the natural world
      - ii. The development of linear perspective during the Italian Renaissance
        - a) The vantage point or point-of-view of the viewer
        - b) Convergence of parallel lines toward a vanishing point, the horizon line
  3. Skill Objective(s)
    - a. Students will draw an interior picture using one point perspective.
    - b. Students will demonstrate an understanding of balance and unity through composition and color.
    - c. Students will blend two colors together, with appropriate color pencil technique.

B. *Materials* (for a class of 25 students, adjust numbers for more or less)

1. Posters/Overheads of artwork
  - a. Van Gogh, *Bedroom of the Artist*
  - b. Duccio's, *Last Supper*
  - c. Leonard da Vinci, *The Last Supper*
2. Previous student work (or teacher generated example)
3. 25 prints of Appendix E: Rubric
4. One Overhead print of Appendix F
5. 12" X 18" paper (25 sheets)
6. Pencils (25)
7. 24 inch rulers (25)
8. Large erasers (six)
9. Color Pencils
10. Variety of magazines for cutting
11. Scissors (25)
12. Glue Sticks (10)
13. Manila envelopes, for storing cut materials (six)

C. *Key Vocabulary*

1. Unity: the combination or arrangement of parts into a whole
2. Balance: a harmonious or satisfying arrangement or proportion of parts or elements, as in a design
3. Gradient: a rate of inclination or change
4. Planes: a surface as it relates to a form (surfaces on a cube)

5. Orthogonal Lines: receding parallel lines, lines that go to the vanishing point
6. Vanishing Point: a point on the horizon line where parallel lines appear to connect
7. Horizon Line: a horizontal line that represents the viewer's eye level, or where the ground and the sky appear to meet
8. Line: a thin continuous mark, as that made by a pen, pencil, or brush applied to a surface

D. *Procedures/Activities*

1. **Day One:** Warm Up: Students come in and are asked to draw several cubes in one point perspective, one above the horizon line, one below the horizon line and one on the horizon line.
2. Paintings are pointed out to the students, in which one point perspective is used for the interior of a room. These paintings include:
  - a. Masaccio, *Holy Trinity*
  - b. Leonardo da Vinci, *The Last Supper*
  - c. M.C. Escher, *Other World (Another World)*
  - d. Some examples are shown that lack the use of one point perspective as well. These paintings include:
    - i. Duccio's, *Last Supper*
    - ii. Van Gogh, *Bedroom of the Artist*
3. We talk about several things within the paintings:
  - a. Decorations/Windows/Doors on ceilings, walls and floors (interior planes of a cube) are drawn in one point perspective, using the same vanishing point as the walls. This causes the decorations to appear "on" the interior planes, rather than floating.
    - i. Van Gogh versus Masaccio
  - b. Objects located in the room are drawn in one point perspective as well; a bed, file cabinet, a rug and couch are all examples of objects located in a room.
    - i. Duccio's *Last Supper*
    - ii. Leonardo da Vinci, *The Last Supper*
4. The assignment is introduced, in the form of a demonstration, so students are gathered up around the teacher.
  - a. The students are shown examples of previous student work (or teacher generated work if no student work is available).
    - i. This assignment includes one point perspective and Surrealism (which the students have already covered, and are reminded that this is where fantasy meats reality).
    - ii. Vocabulary is reviewed during the demonstration.
  - b. The students are shown how to draw the room in one point perspective, stressing the use of light pencil lines (referring to the grading rubric).
    - i. Beginning with the horizon line through the middle of the page (this is approximate and does not need to be exact). Stressing the use of light pencil lines (referring back to the first assignment).
    - ii. The next step is to establish a vanishing point along the horizon line.
    - iii. The students are then shown how to draw in the walls, connecting the corners of the page to the vanishing point which are the orthogonal lines (using light pencil lines).

- iv. Create a back wall by drawing in lines that are parallel to the edge of the paper, this back wall should have no side longer than 6 inches.
- c. Next, the students are shown how to draw in the windows and doors
  - i. Draw in the vertical line that is closest to the edge of the paper, or closest to the viewer. A line for the door will start at the orthogonal line the separates the wall from the floor and a line for the window will be up higher.
  - ii. Next, the students will draw an orthogonal line from the top, and bottom if necessary, of the vertical line to the vanishing point. Point out to the students that the orthogonal lines appear really close to each other towards the vanishing point.
  - iii. Add in the vertical line that is closest to the vanishing point, finishing off the door/window.
    - a) Remind the students that all horizontal and vertical lines must be parallel.
  - iv. Student check, have a student repeat the steps
  - v. I show the students that a rug, picture on the wall or sky light would be drawn in the same way
- d. The students are then shown how to draw in a wood floor and tile ceiling.
  - i. The first step is to measure out equal spaces on the back horizontal line, so the boards/tiles are spaced out equally.
  - ii. Connect the vanishing point to the edge of the paper, through the marks made on the horizontal line. This first orthogonal line establishes the first plank. This step is repeated through the rest of the floor.
  - iii. Student check, have a student repeat the steps
  - iv. What types of pencil line are we using?
    - a) Light pencil lines
  - v. A tile ceiling/floor is done the same way. Once the orthogonal lines are drawn in, and it is time to add in the horizontal lines that will finish off the tiles there is a special step.
  - vi. Once the orthogonal lines are drawn in, and it is time to add in the horizontal lines that will finish off the tiles there is a special step.
  - vii. Connect a corner on the back wall, of the side that you are adding the tile onto, to the opposite corner of the paper, also on the side that you are adding the tile to (figure. 1, Appendix H).
  - viii. The first horizontal line goes through the intersecting point, where the orthogonal line and diagonal line meet.
  - ix. This is repeated all the way down (figure 2, Appendix H).
  - x. Student check, have a student repeat the steps.
- e. Now the assignment process/criteria is given, refer to the drawing section of the rubric.
  - i. Draw out a room.
  - ii. Each wall, the floor and ceiling must have different designs on them (ex. wood floor, tile or creative solution).
  - iii. You may include a window, door, skylight, rug and/or trap door.
  - iv. The student must include a minimum of three pictures, from a magazine, onto their drawing. This is the Surrealist aspect, so

- the pictures they choose should “appear” to be interacting with the room.
- v. Color will be discussed later.
  - vi. Have students restate the criteria, checking for understanding.
5. Students return to their seats, and volunteers are called to help pass out the materials. Students are reminded one last time to use light pencil lines, and are then instructed to begin their drawing.
  6. Class is dismissed by reviewing vocabulary words:
    - a. See Lesson One, end of Day One for old vocabulary words
    - b. Gradient: a rate of inclination or change
    - c. Balance: a harmonious or satisfying arrangement or proportion of parts or elements, as in a design
    - d. Unity: the combination or arrangement of parts into a whole
  7. **Day Two:** Work Day: Make sure to reiterate the use of light pencil lines. Class is dismissed by using a verbal quiz of information learned on Brunelleschi, Massacio and Alberti. (See Lesson One, end of Day Two, for questions).
  8. **Day Three:** Warm Up: An overhead is displayed as students enter the room (Appendix F). On the overhead are cubes and cylinders drawn in one point perspective, some of which are wrong. The class is led in a discussion on which ones are right, which ones are wrong and why.
  9. Students are gathered up for a demonstration/review of Surrealist style collage and coloring technique.
    - a. Review Surrealism, where fantasy meets reality.
      - i. Students are shown examples of pictures that are too big for this assignment, as well as the appropriate way to attach the pictures so that they appear to be in the room. Making sure that students are not cutting off figures at the neck and gluing them in the middle of the page, students are warned about cutting off feet and hands as well.
      - ii. The Craftsmanship section is pointed out in the rubric, emphasizing care taken when cutting.
      - iii. Balance is reviewed, equal distribution of visual weight, and how the collage images should keep the picture balanced. This means that not all the collage images should be in one area on the page.
      - iv. Students are also told that they will not be gluing on their images until they are completely done coloring. This means they are to store all their cut images in the manila envelope provided.
    - b. Review coloring in layers, avoiding a shiny/waxy build up.
    - c. Introduce blending colors to the students.
      - i. Show the students how to create a gradient with a single color, continuous transition from dark to light using a single color
      - ii. The students are then shown how to blend that color with another, by overlapping a reverse gradient on top of the previous.
      - iii. A negative example is shown, pressing extremely hard. This shows how colors do not overlap very well, when there is a waxy build up. Justifying the layering technique.
    - d. Review Unity, aspects of the artwork that are arranged to appear as one. In this case tying together the collage pieces and one point perspective drawing, through the use of color.

- i. The students are shown how they may choose colors that are in their collage pieces, and recreate these in the drawing areas. For example, a red rose in one corner could be unified by adding reds, pinks and purples in the area around it.
      - ii. Blending colors together is shown as a possibility for matching colors within a collage piece.
    - e. Students restate the vocabulary, balance and unity, as well as appropriate technique (checking for understanding).
  - 10. Students return to their seats, and volunteers are called to help pass out the materials. Students are reminded to avoid building up a shiny/waxy finish, coloring in layers.
  - 11. Before students begin their coloring, they are required to practice blending colors. There is to be a minimum of ten tries.
  - 12. Class is dismissed by reviewing vocabulary words. (See Lesson Two, end of Day One.)
  - 13. **Day Four:** Warm Up: Students are called up to the board and asked to draw different shapes in one point perspective. Those who choose to can compete against another student, to see who gets it right the quickest.
  - 14. Students are reminded to color using layers, not building up a waxy/shiny finish. Balance and unity are reviewed, as well as how this applies to the artwork at hand.
  - 15. Volunteers are called to help pass out the materials, and then students get right to work. They are told that they have one more day of coloring, in class.
  - 16. Class is dismissed by using a verbal quiz of information learned on Brunelleschi, Massacio and Alberti. (See Lesson One, end of Day Two.)
  - 17. **Day Five:** (Possibly onto a 6<sup>th</sup> day): Final Work Day: Students get right to work, and any students who do not fish during class will be expected to complete this project outside of class time. Class is dismissed by reviewing vocabulary words that relate to one point perspective. (See Lesson Two, end of Day One.)
- E. *Assessment/Evaluation*
- 1. Daily verbal quizzes
  - 2. Rubric to grade project (Appendix E)
  - 3. Class critique, with rubric as guidelines

**Lesson Three: Drawing the Students' Names in One Point Perspective (approximately five, 50 minute class periods)**

- A. *Daily Objectives*
- 1. Concept Objective(s)
    - a. Students recognize visual arts materials, tools, techniques, and processes.
    - b. Students relate the visual arts to various historical and cultural traditions.
  - 2. Lesson Content
    - a. 6<sup>th</sup> Grade: Visual Arts: The Renaissance (ca. 1350 – 1600) (p. 144)
      - i. Briefly review main features of Renaissance art (revival of classical subjects and techniques, emphasis on humanity, discovery of perspective) and examine representative works including
        - a) Raphael, *The School of Athens*
        - b) Michelangelo, *David*
    - b. 5<sup>th</sup> Grade Visual Arts: Art of the Renaissance
      - i. The shift in world view from medieval to Renaissance art, a new emphasis on humanity and the natural world

- ii. The development of linear perspective during the Italian Renaissance
        - a) The vantage point or point-of-view of the viewer
        - b) Convergence of parallel lines toward a vanishing point, the horizon line
  - 3. Skill Objective(s)
    - a. Students will use one point perspective to write their name.
    - b. Students will use elements of art and principles of design to enhance their drawing.
- B. *Materials* (for a class of 25 students, adjust numbers for more or less)
1. Previous student work (or teacher generated example)
  2. 25 prints of Appendix G: Rubric
  3. 12" X 18" paper (25 sheets)
  4. Pencils (25)
  5. 24 inch rulers (25)
  6. Large erasers (six)
  7. Color pencils
- C. *Key Vocabulary*
1. Unity: the combination or arrangement of parts into a whole
  2. Balance: a harmonious or satisfying arrangement or proportion of parts or elements, as in a design
  3. Gradient: a rate of inclination or change
  4. Planes: a surface as it relates to a form (surfaces on a cube)
  5. Orthogonal Lines: receding parallel lines, lines that go to the vanishing point.
  6. Vanishing Point: a point on the horizon line where parallel lines appear to connect
  7. Horizon Line: a horizontal line that represents the viewer's eye level, or where the ground and the sky appear to meet
  8. Line: a thin continuous mark, as that made by a pen, pencil, or brush applied to a surface
- D. *Procedures/Activities*
1. **Day One:** Warm Up: Students are to color three gradients, which blend together evenly.
  2. Students are shown previous student examples, to gain their attention.
  3. The demonstration begins when the students are gathered around the table.
    - a. The demonstration begins with a quick review of the one point perspective drawing process, and vocabulary words. This cube is begun as a rectangle, which will be shown to be an "I" when completed.
    - b. The next letter demonstrated is an "H."
      - i. The process is begun by drawing an "H" from a directly frontal view.
      - ii. Next, all points on the "H" are connected to the vanishing point using orthogonal lines (if students are ready, lines that will not be seen do not need to be drawn in). At this point, stress using light pencil lines because most lines will be erased.
      - iii. Once the orthogonal lines are in, students will need to create the back side to the letter. Here, I remind the students that they must match the lines from the front to the back, keeping all horizontal and vertical line parallel. Sometimes, relating back to the previously drawn cube helps students to understand better.

- iv. Now all unnecessary lines are erased, showing the benefit to light pencil lines.
  - c. An “A” is demonstrated next, because of the diagonal lines.
    - i. The process begins the same, but stress the diagonal side. Show the students that the diagonal line at the back side of the “A” needs to be parallel to the diagonal line at the front.
  - d. Next comes the “O.”
    - i. The important points to make here are where the orthogonal lines meet the top/bottom of the “O.”
    - ii. Show the students how to line up the vanishing point with the “O” by making a big arc, where the ruler first touches the “O,” on either top or bottom, is where you connect the orthogonal line.
    - iii. Students are then shown that the back of the “O” is finished with an arc that is the same as the arc in the front, both being convex or concave depending how you look at it. You don’t want one that is convex and the other that is concave.
  - e. The final letter shown is the “S,” which seems to be one of the most difficult letters for students.
    - i. The students are shown this letter, connecting the letter to the vanishing point using the same principles as the “O.” Connecting the orthogonal lines to the curves in the same ways
    - ii. Point out to the students that there might be angles that need connecting as well, depending on how they draw their “S”
    - iii. Curves on the front side must match curves on the back side.
4. Student questions are answered, they are then told the assignment criteria. This is based on the rubric, but in general includes:
- a. Draw your name in one point perspective, filling up a large majority of the page. If the students name is short and does not take up enough room, they may add in a few shapes or designs that connect to the vanishing point.
    - i. Examples could include clouds, one of the suits from a deck of cards, or any symbol that might have meaning to the student.
    - ii. Students are reminded of the composition checklist, focusing on the following:
      - a) Have you used the whole space?
      - b) Are shapes balanced throughout the format?
      - c) Are there a variety of sizes and shapes? (positive and negative)
      - d) Does your eye move throughout the entire composition?
      - e) Is movement created through overlap and touching?
  - b. Using color pencil, add color to create separation between the front of the letter and the sides that go to the vanishing point.
    - i. Remind the students of the first lesson, with the cubes, and how they kept separation there.
  - c. Background color added with thought and intent, going beyond one single color.
    - i. Evidence of thought is demonstrated in the coloring of the entire picture. Students will be using knowledge of complimentary/ analogous colors or warm/cool colors (review from previous grades).

5. Students are called on to restate the assignment criteria, verbal check of understanding.
  6. The students then return to their seats, and volunteers are called up to help pass out materials. The rest of class is work time.
    - a. Remind the students one more time about light pencil lines.
  7. Class is dismissed by using a verbal quiz of information learned on Brunelleschi, Massacio and Alberti. (See Lesson One, end of Day Two.)
  8. **Day Two:** Work Day: Warm Up: Students are called up to run through a demonstration on drawing random shapes, which are a combination of angles and curves.
  9. Then students are called on to restate assignment criteria, based on the rubric.
  10. Students are reminded to use light pencil lines, and color with layers to avoid a waxy build up. Then students get right to work, they should finish the drawing of their names by the end of class.
  11. Student volunteers are called up to help pass out materials.
  12. Class is dismissed with a verbal quiz on vocabulary, one point perspective, words from the previous lessons. (See Lesson Two, end of Day One.)
  13. **Day Three:** Work Day: Students enter and are set right to work, reminded to color with layers and avoid waxy build-up.
    - a. Class is dismissed by using a verbal quiz of information learned on Brunelleschi, Massacio and Alberti. (See lesson one, end of day two)
  14. **Day Four:** (Possibly a 5<sup>th</sup> day): Final Work Day: Students enter and are set right to work, reminded to color with layers and avoid waxy build-up.
    - a. Class is dismissed with a verbal quiz on vocabulary, one point perspective, and words from the previous lessons (see Lesson Two, end of Day One).
- E. *Assessment/Evaluation*
1. Daily verbal quizzes
  2. Rubric to grade project (Appendix G)

## VI. CULMINATING ACTIVITY

- A. Student work is put on display, to promote pride in work and to show that every one interprets assignments differently.
- B. Students are taken out and walked through their “exhibit,” to give them time to really reflect on their work and work of others.
- C. A culminating critique could also be run; I found a great plan at:  
<http://www.goshen.edu/art/ed/critique1.html>.

## VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Rubric: One Point Perspective Cubes (Lesson One)
- B. Appendix B: Picture of buildings demonstrating perspective (Lesson One)
- C. Appendix C: Picture of buildings with perspective traced (Lesson One)
- D. Appendix D: Worksheet for light pencil lines (Lesson One)
- E. Appendix E: Rubric: One Point Perspective Room (Lesson Two)
- F. Appendix F: Overhead for warm-up (Lesson Two)
- G. Appendix G: Rubric: One Point Perspective Name (Lesson Three)
- H. Appendix H: Figures 1 and 2 (Lesson Two)
- I. Appendix I: Composition Checklist (Unit)

## **VIII. BIBLIOGRAPHY**

- A. Olejarz, Harold "Drawing in one point perspective" Available URL:  
<http://www.olejarz.com/arted/perspective/index.html>

Appendix A, page 1  
**One Point Perspective Cubes**

100 points

Name \_\_\_\_\_

**Drawing**

- One point perspective must be used
  - One vanishing point
  - All orthogonal line align with the vanishing point
- Creativity added in connecting cubes
- Minimum of 10 cubes, each must be at least 2X2 inches

**40 points**

/4  
/4  
/4 X2  
/4  
/4

**Coloring**

- Coloring in layers, no shiny build-up
- Creating separation in cubes through use of shadows/highlights
- Shadows and highlights consistent
- Realistic coloring in object/animal
- Background colored in creatively

**40 points**

/4  
/4  
/4 X2  
/4  
/4

**Composition**

- Composition check list
  - Have you used the whole space?
  - Are shapes balanced throughout the format?
  - Is there an emphasis or center of interest that catches your eye?
  - Does your eye move throughout the entire composition?
  - Is movement created through overlap and touching?

**8 points**

/4 X2

**Craftsmanship**

- No tears/wrinkles/creases
- Light pencil lines, eliminates “white streaks”
- No scribbling

**12 points**

/4  
/4 X1  
/4

Scale:

100-91 = A  
90-81 = B  
80-71 = C  
70-61 = D  
60 and below = F

**Score**

**/100**

**Appendix A, page 2**

- 4** Assignment clearly exhibits superior understanding and application of elements, principles and expressive elements required to solve problem.
- 3** Assignment exhibits a good ability to utilize elements, principles and expressive elements required to solve problem.
- 2** Assignment exhibits several errors in regard to understanding the application and understanding of elements, principles or expressive elements required to solve problem.
- 1** Assignment exhibits a large number of errors in application and understanding of elements, principles or expressive elements required to solve problem.
- 0** Assignment exhibits no regard to application and understanding of elements, principles or expressive elements required to solve problems.

## Appendix B



## Appendix C



**Appendix D**

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Appendix E, page 1  
**One Point Perspective Interior**

100 points

Name \_\_\_\_\_

**Drawing**

**36 points**

- Room established in perspective /4
- No side of back wall exceeds 6 inches /4
- Wall 1, unique design in perspective /4 X 1.5
- Wall 2, unique design in perspective /4
- Wall 3, unique design in perspective /4
- Wall 4, unique design in perspective /4

**Coloring/Surrealist Collage**

**36 points**

- Coloring in layers, no shiny build-up /4
- Balance, in placement of at least 3 pictures (Surrealism) /4
- Pictures appear to be in the room (interacting with the room) /4 X 1.5
- Unity, colors relate to Surrealist collage (magazine pictures) /4
- Colors add to perspective, not hide it /4
- Blending done in at least 3 areas /4

**Composition**

**12 points**

- Composition check list /4 X3
  - Have you used the whole space?
  - Are shapes balanced throughout the format?
  - Are there a variety of sizes and shapes? (positive and negative)
  - Is repetition used?
  - Is there an emphasis or center of interest that catches your eye?
  - Does your eye move throughout the entire composition?

**Craftsmanship**

**16 points**

- No tears/wrinkles/creases /4
- Light pencil lines, eliminate “white streaks” /4 X1
- No scribbling /4
- Care taken with cutting/gluing /4

Scale:

- 100-91 = A
- 90-81 = B
- 80-71 = C
- 70-61 = D
- 60 and below = F

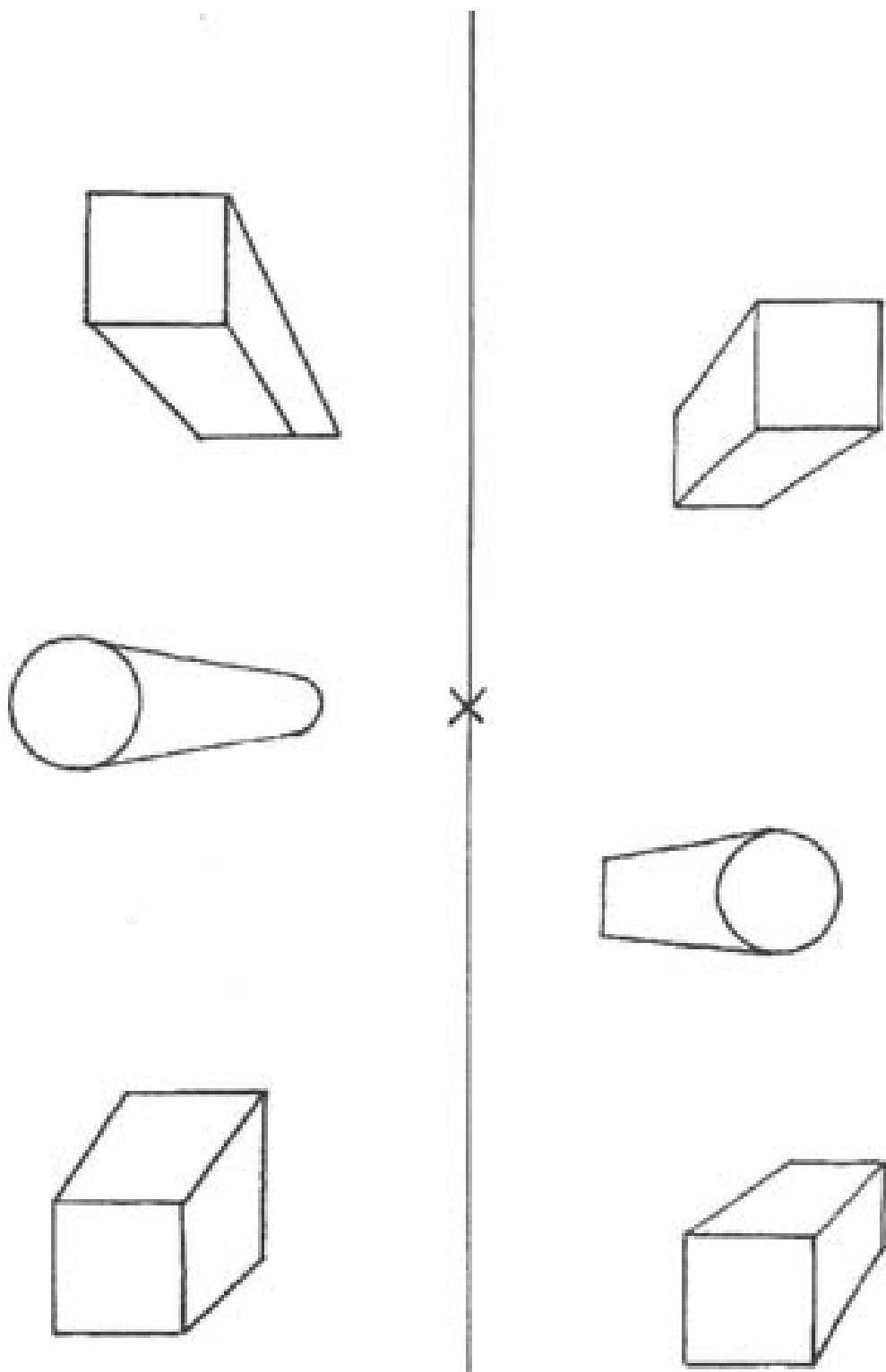
**Score**

**/100**

**Appendix E, page 2**

- 4** Assignment clearly exhibits superior understanding and application of elements, principles and expressive elements required to solve problem.
- 3** Assignment exhibits a good ability to utilize elements, principles and expressive elements required to solve problem.
- 2** Assignment exhibits several errors in regard to understanding the application and understanding of elements, principles or expressive elements required to solve problem.
- 1** Assignment exhibits a large number of errors in application and understanding of elements, principles or expressive elements required to solve problem.
- 0** Assignment exhibits no regard to application and understanding of elements, principles or expressive elements required to solve problems.

Appendix F



Appendix G, page 1  
**One Point Perspective Name**

100 points

Name \_\_\_\_\_

**Drawing**

**40 points**

- One point perspective must be used /4
- One vanishing point /4
- All orthogonal line align with the vanishing point /4 X2
- Short names, 4 letters or less, use objects to help fill up space /4
- Majority of page should be filled up /4

**Coloring**

**32 points**

- Coloring in layers, no shiny build-up /4
- Creating separation between the front of the letter and the sides /4
- Evidence of thought behind color choice, warm/cool or complimentary/analogous /4 X2
- Background colored in creatively, going beyond a single color /4

**Composition**

**16 points**

- Composition check list /4 X4
  - Have you used the whole space?
  - Are shapes balanced throughout the format?
  - Are there a variety of sizes and shapes? (positive and negative)
  - Does your eye move throughout the entire composition?
  - Is movement created through overlap and touching?

**Craftsmanship**

**12 points**

- No tears/wrinkles/creases /4
- Light pencil lines, eliminates “white streaks” /4 x1
- No scribbling /4

Scale:

- 100-91 = A
- 90-81 = B
- 80-71 = C
- 70-61 = D
- 60 and below = F

**Score**

**/100**

**Appendix G, page 2**

- 4** Assignment clearly exhibits superior understanding and application of elements, principles and expressive elements required to solve problem.
- 3** Assignment exhibits a good ability to utilize elements, principles and expressive elements required to solve problem.
- 2** Assignment exhibits several errors in regard to understanding the application and understanding of elements, principles or expressive elements required to solve problem.
- 1** Assignment exhibits a large number of errors in application and understanding of elements, principles or expressive elements required to solve problem.
- 0** Assignment exhibits no regard to application and understanding of elements, principles or expressive elements required to solve problems.

## Appendix H

FIG.1

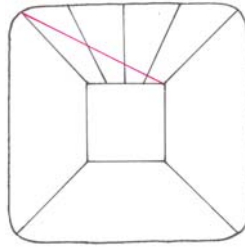
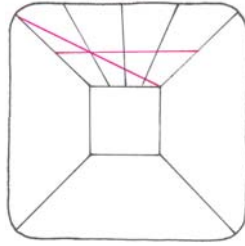


FIG.2



## Appendix I

1. Have you used the whole space?
2. Do lines run off three or more edges of the paper?
3. Are shapes balanced throughout the format?
4. Are there a variety of sizes and shapes? (positive and negative)
5. Is repetition used?
6. Is there an emphasis or center of interest that catches your eye?
7. Does your eye move throughout the entire composition?
8. Is movement created through overlap and touching?