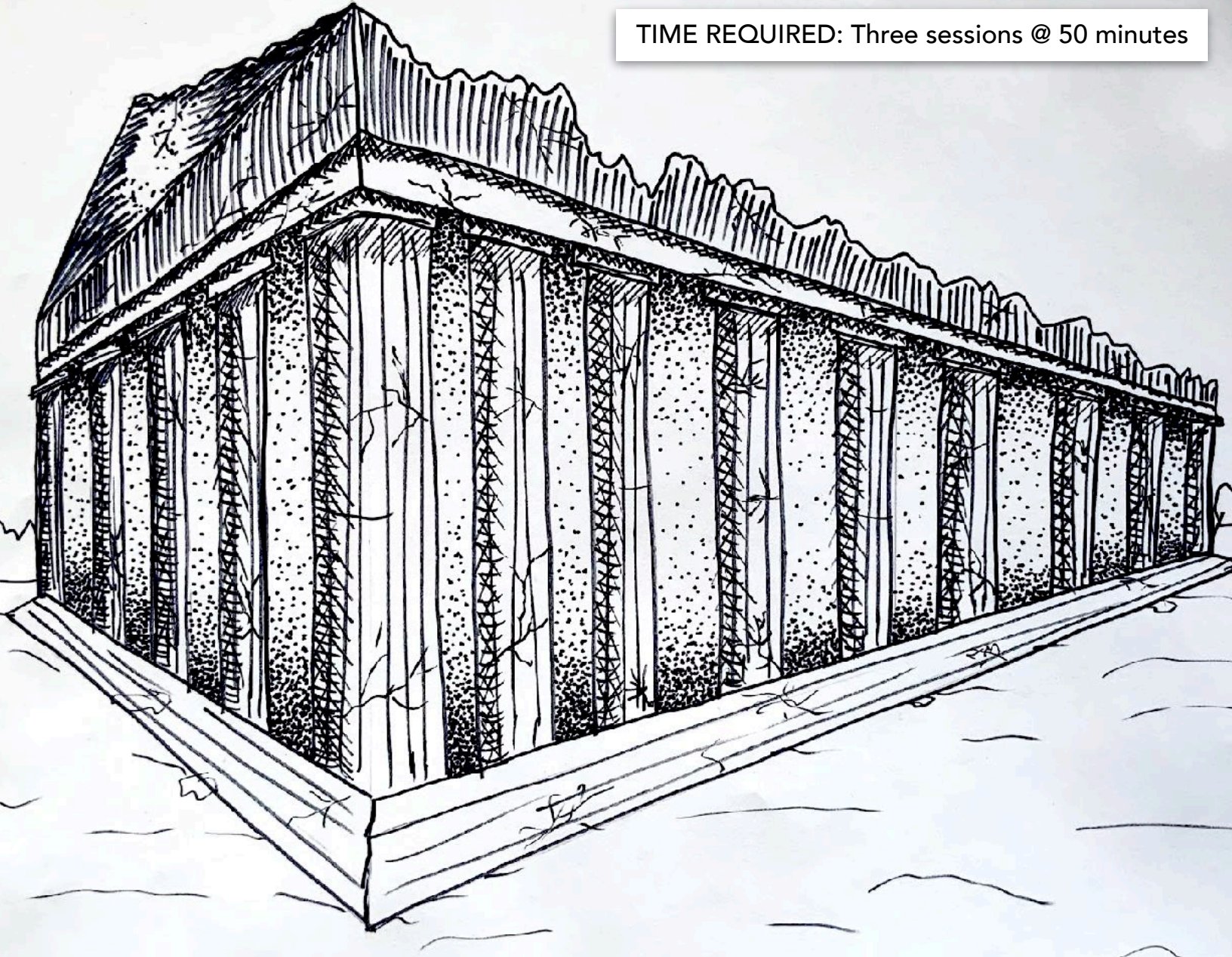


DEEP SPACE SPARKLE

ART THROUGH THE *ages*



TIME REQUIRED: Three sessions @ 50 minutes



PARTHENON DRAWING

SPACE, VALUE & 2-POINT PERSPECTIVE

PARTHENON DRAWING



Parthenon. Athens, Greece. Photo from: wikipedia.org





If your students have worked with one-point perspective, I encourage you to try two-point perspective with them in this low-prep, pencil and paper lesson that features the Parthenon. Students should exclusively draw horizontal and vertical lines along with lines to the vanishing points. Perspective always looks harder to do than it is.

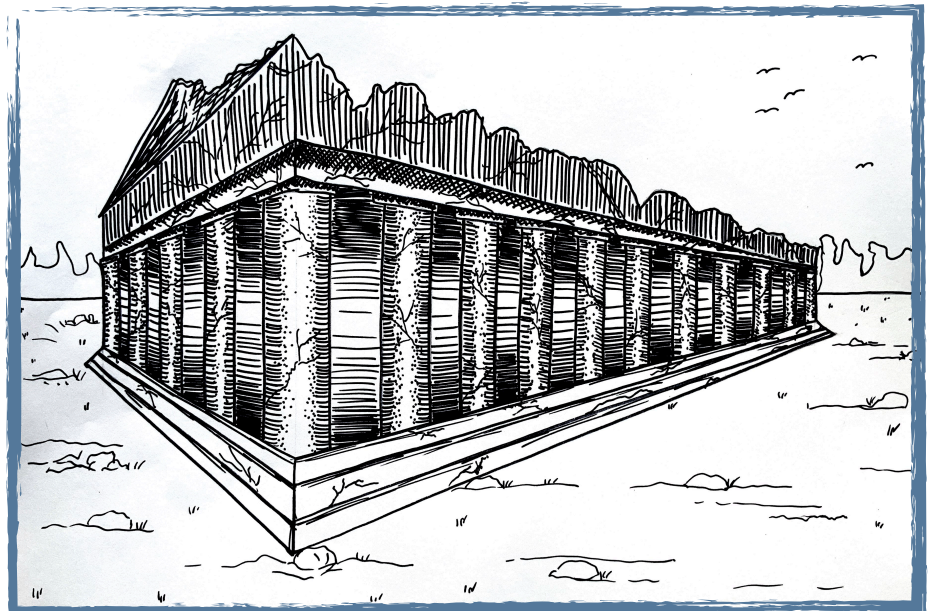
ABOUT THE PARTHENON

The Ancient Greeks built the Parthenon as a temple to the Greek goddess Athena. It was built between 447 and 432 B.C on a tall hill that overlooks the city of Athens, Greece. Unfortunately, the Parthenon was partially destroyed in 1687 from an explosion. The Ottoman Turks were using the Parthenon to store gunpowder which started a fire and caused a massive explosion. Efforts continue to be made to restore this amazing historical structure.



WHAT YOU'LL NEED:

-  12" x 18" white sulphite paper
-  Pencil
-  Ruler
-  Black permanent marker



PARTHENON DRAWING

Planning Activities

Use the slide deck in the Resources section of this bundle (or your own visual) to discuss the historical importance of the Parthenon.

Possible Discussion

Points:

- Take some time to study this structure. Why do you think this famous building is thought to be one of the most perfect buildings ever created?
- Does this style of architecture look similar to any buildings around us today? If so, what do they have in common?



MAKING CONNECTIONS:

After learning about the historical significance of the Parthenon, have students analyze how their responses to the structure are influenced by their understanding of the time and place of the people at that time in history.



What impact does the cultural use of the Parthenon have on your response to this building?

Formative Assessment:

Use as a TICKET OUT THE DOOR or writing component

SKETCHBOOK OR PRACTICE ACTIVITIES:

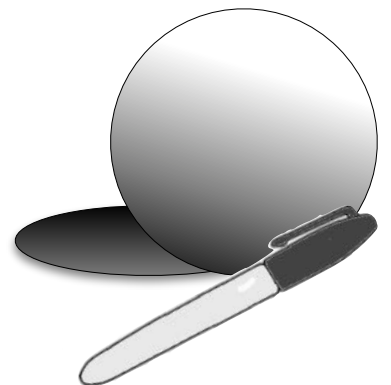
1

After walking students through the process of two-point perspective, allow them to practice the steps with pencil in their sketchbooks to get an understanding of the process before jumping into the project.

2

Since students have practiced basic value scales using hatching and cross-hatching (Mammoth Watercolor), encourage them to practice shading a simple sphere using hatching, cross-hatching and STIPPLING with an identified light source. This will help them practice creating value and the illusion of form for their Parthenon.

Light Source:



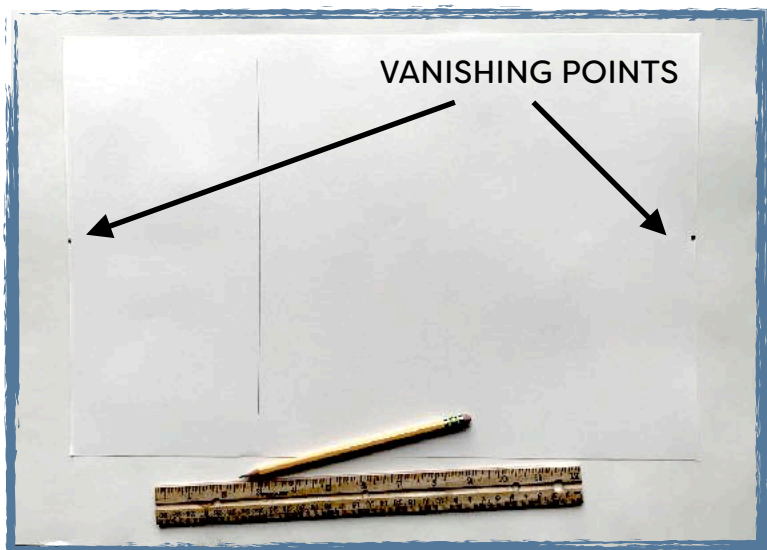
TWO VANISHING POINTS



This lesson begins with a drawing two vanishing points.

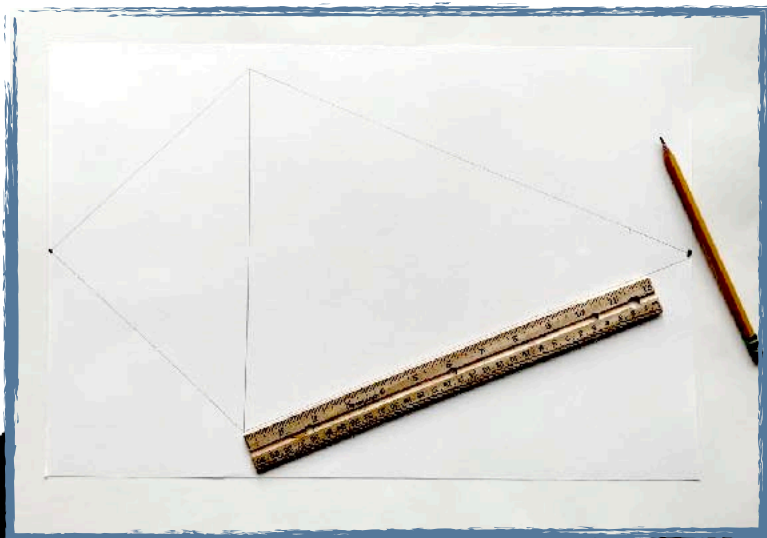
Discuss how this drawing project will only contain lines that are vertical, horizontal or drawn to the vanishing point. There are no reasons to draw wonky lines that don't fit into these three criteria. No wonky lines!

In the center of the left and right sides of the paper, draw a dot.



Use a ruler to draw a vertical line somewhere on the left side of the paper. This vertical line will represent the corner of the Parthenon that is closest to us.

Next, use a ruler to draw a line from the top of the line to the vanishing point on the left side. Then, draw a line from the bottom of the vertical line to the left vanishing point.

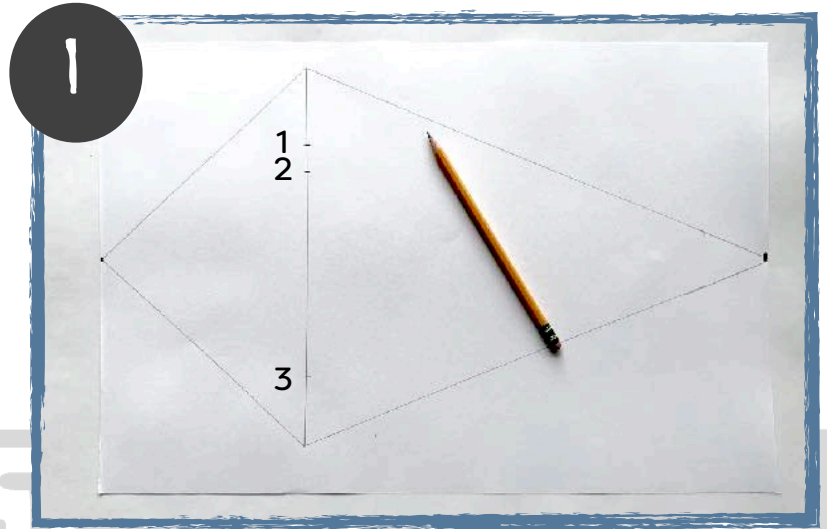


Repeat by drawing lines to the right vanishing point.

You may find that the ruler is too short to reach all the way to the right vanishing point. That's okay. Approximate the angle the ruler needs to be at and free draw the rest of the line.

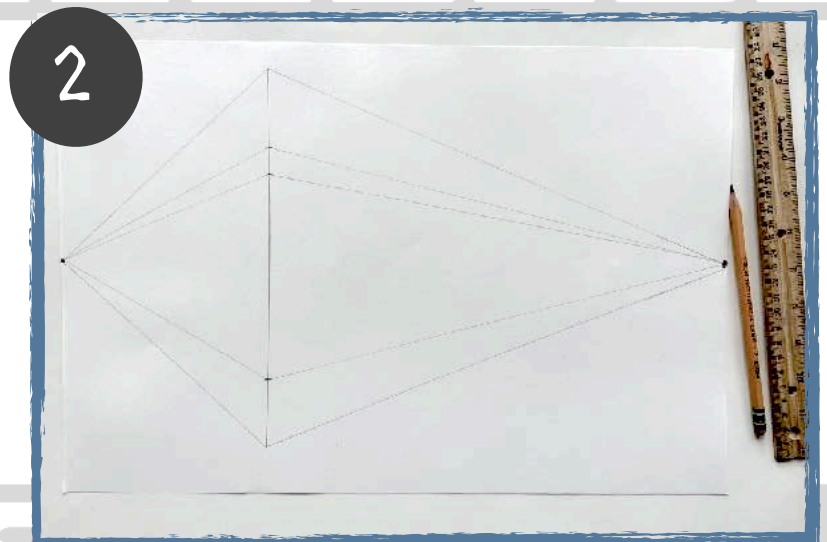
DRAWING THE OUTLINE

Next, draw three dots on the vertical line. The first dot is three finger-widths down from the top corner of the building. The next is four finger-widths down from the top corner of the building. The last dot is three finger-widths up from the bottom corner of the building.

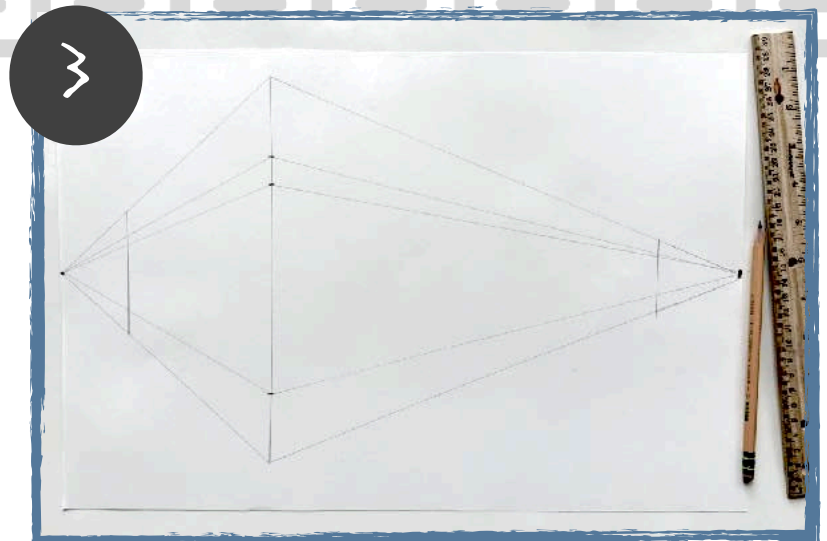


Connect each of these dots to the vanishing point on the left side. Next, connect each of these dots to the vanishing point on the right side.

Do you see the building appearing?

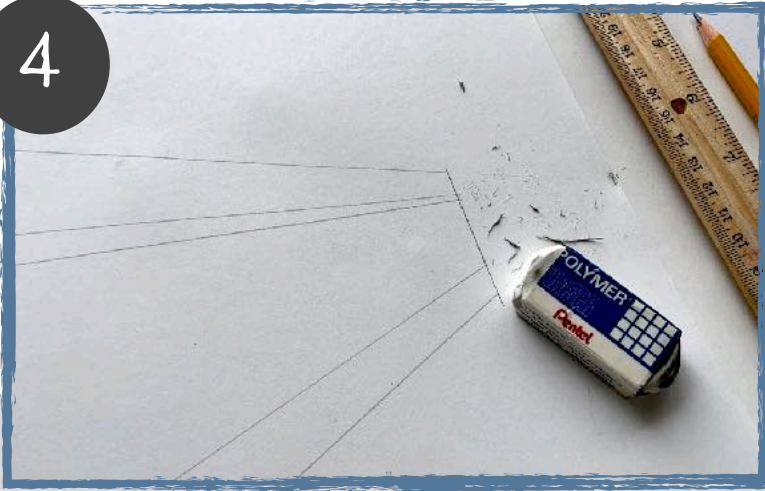


Four finger-widths in from each side, draw a vertical line from the top to the bottom of the building. This cuts the building off from going all the way to the vanishing points and gives your building an end.



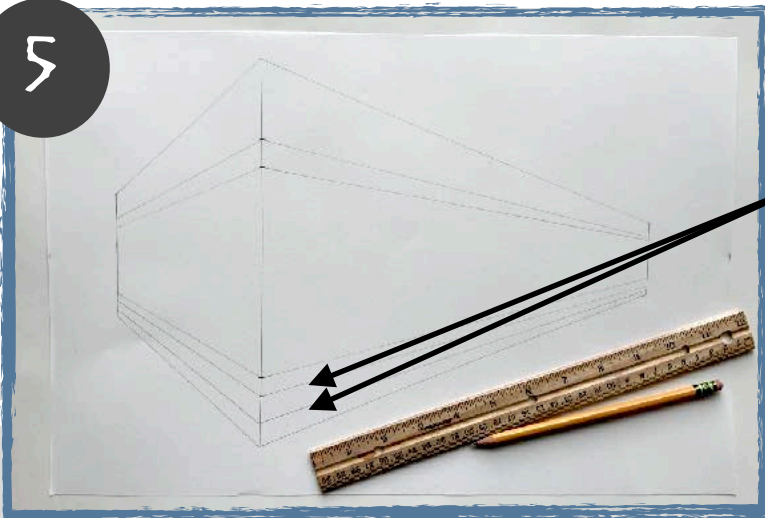
ADDING PERSPECTIVE

4



Erase the lines that extend beyond your building to the vanishing points.

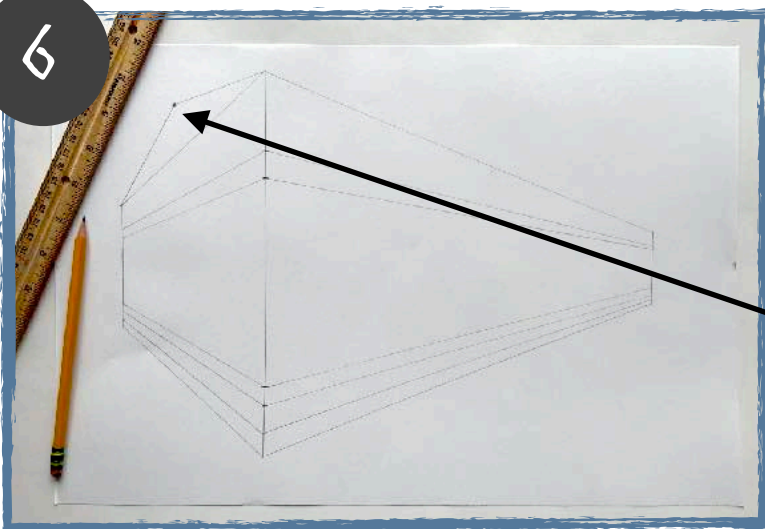
5



Making the Front Stairs:

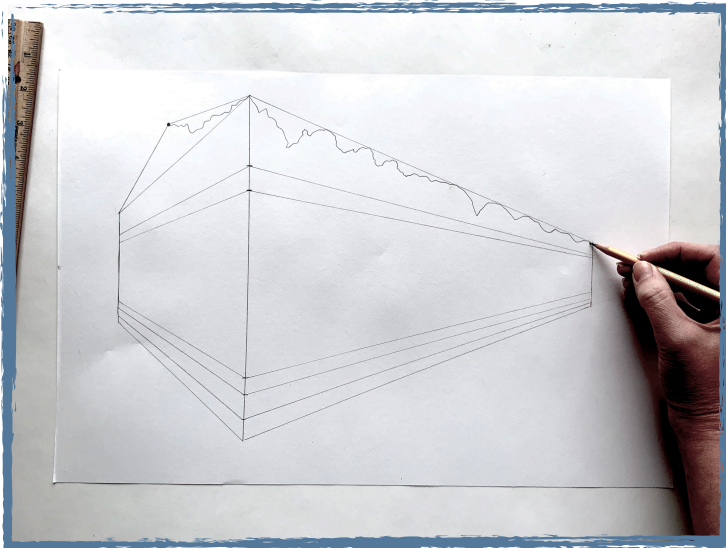
Draw two lines that go to the vanishing point in between the bottom section of the building. Stop these lines when they reach the end of the building.

6



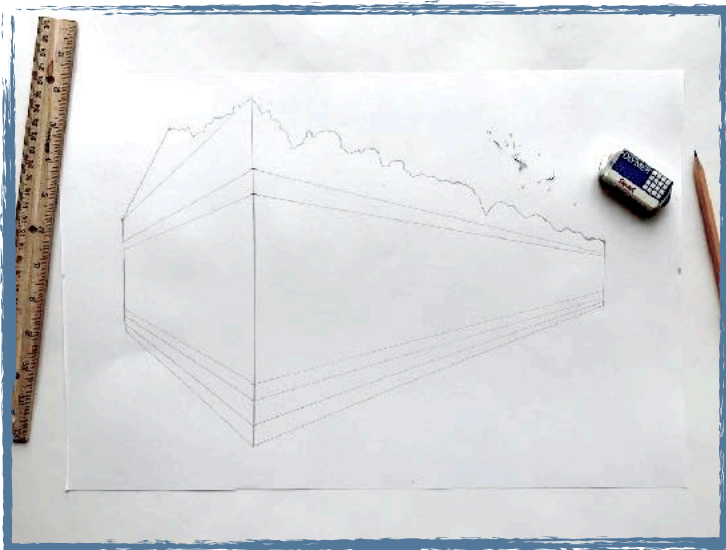
Above the front of the building or the SHORT SIDE, draw a dot. This dot will represent the peak of the building's pediment. Draw a line from the top corners of the building to this dot. It will create a triangle.

DRAWING THE ROOFLINE



It's up to you if you want to draw the Parthenon in its original intact state, or draw it in its partially destroyed state.

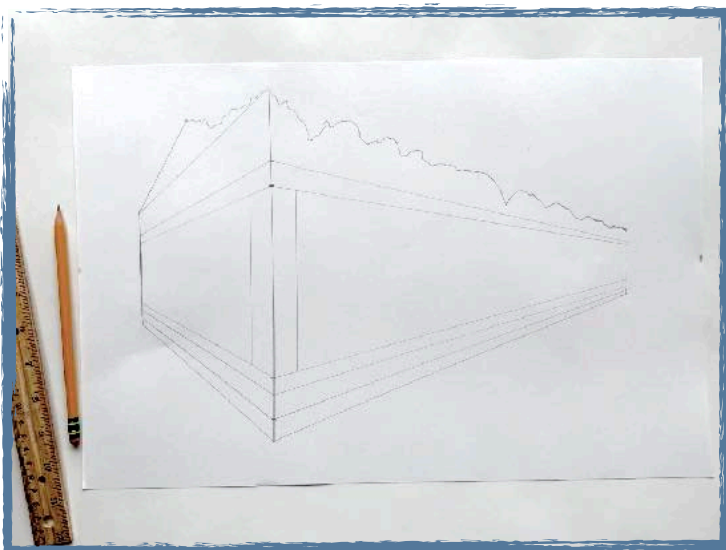
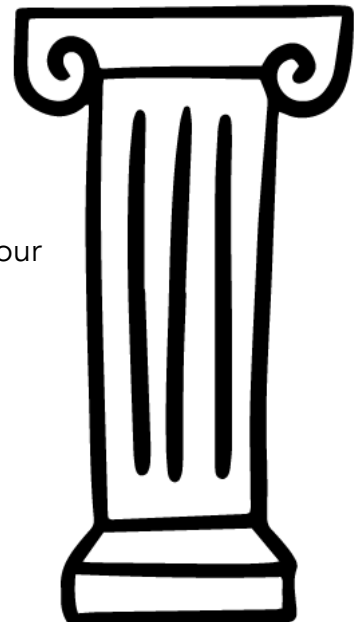
If you want to draw it in its partially destroyed state, add a rough line at and below the roofline.



Erase your original roofline.

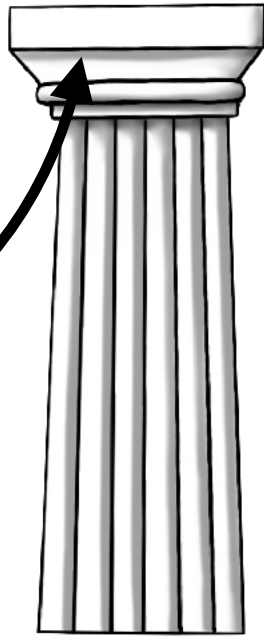
Next, add the columns. Start with the very corner column. On each side of your corner line, draw a vertical line.

This is your first column.



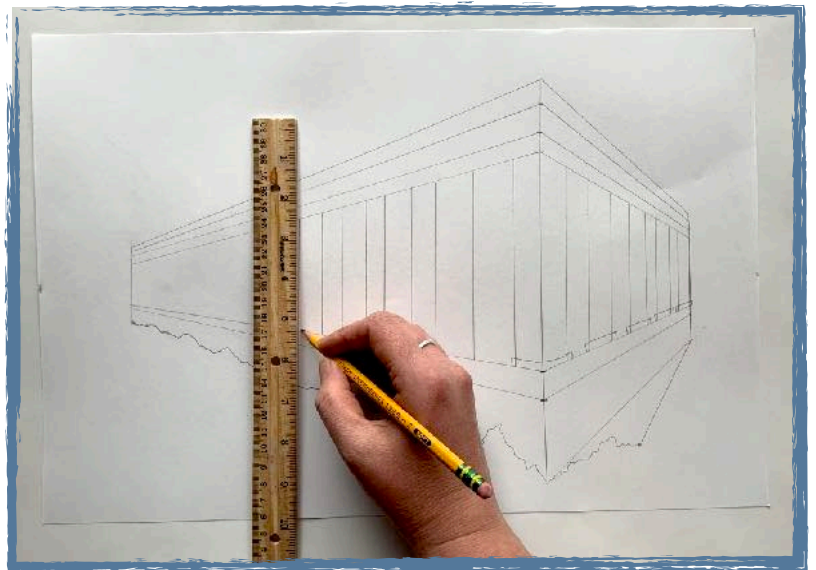
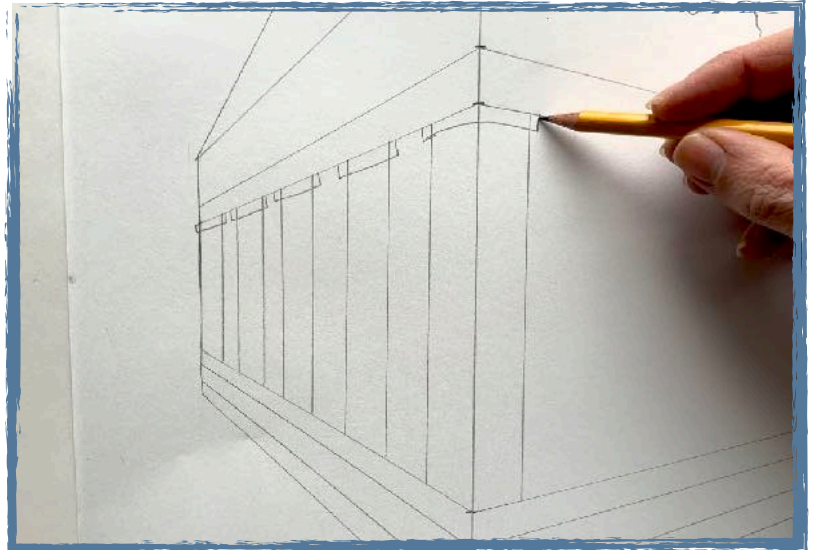
DRAWING THE COLUMNS

Continue drawing vertical lines to the back corner of each side of the Parthenon. Add the top of each column (also called the "capital") with a simple rectangle.

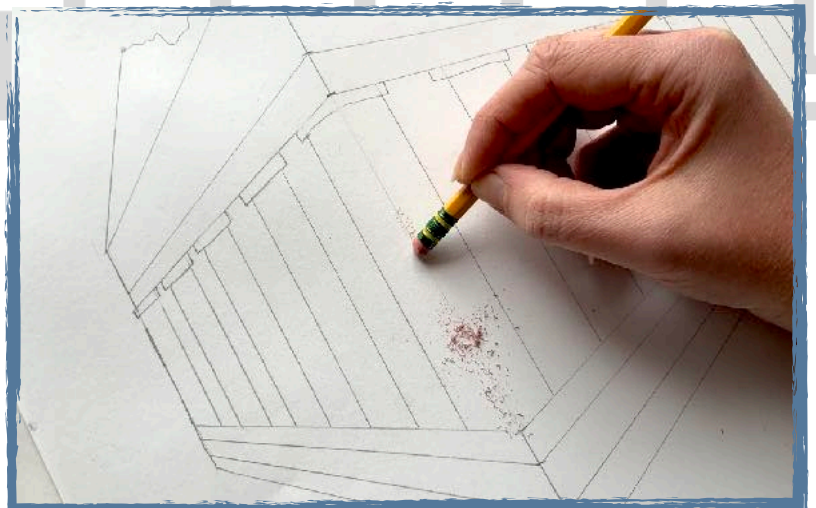


TIP:

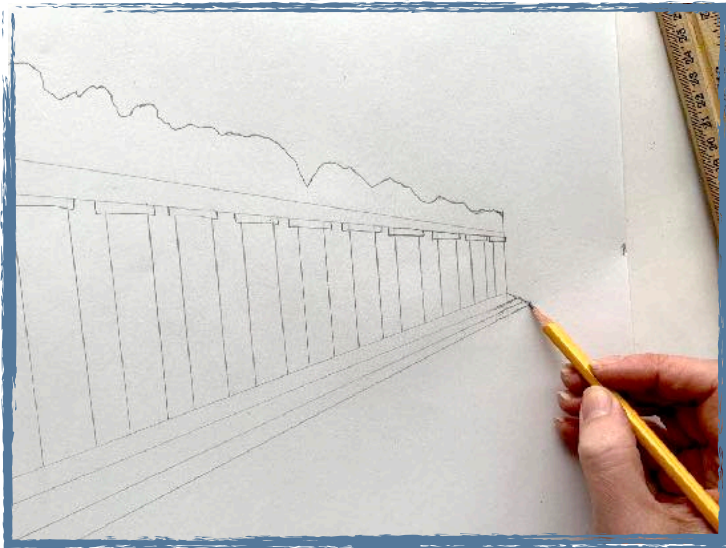
When drawing the columns with a ruler, it might be helpful to turn the paper upside-down, based on the direction you are moving the ruler and if you are left or right-handed.



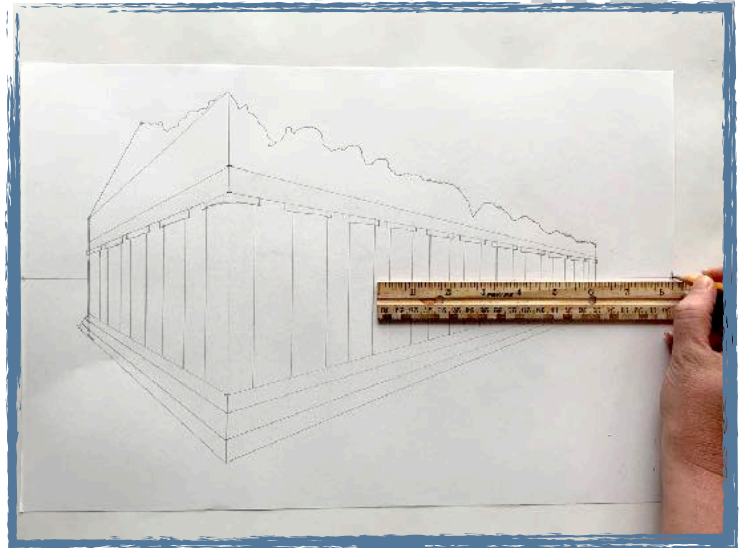
Erase the line that travels vertically through your corner column.



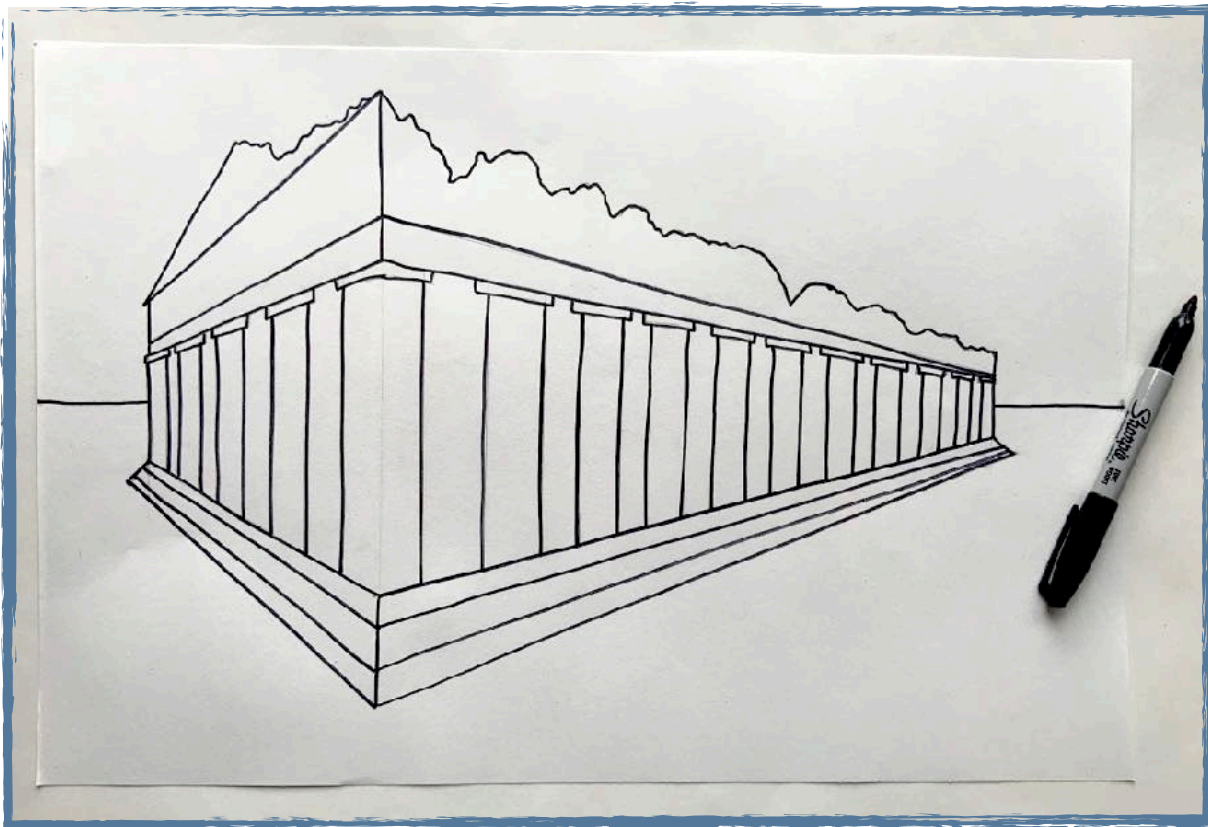
OUTLINING WITH MARKER



Add an angled line to the ends of your steps.



Draw a horizon line on each side of the Parthenon.



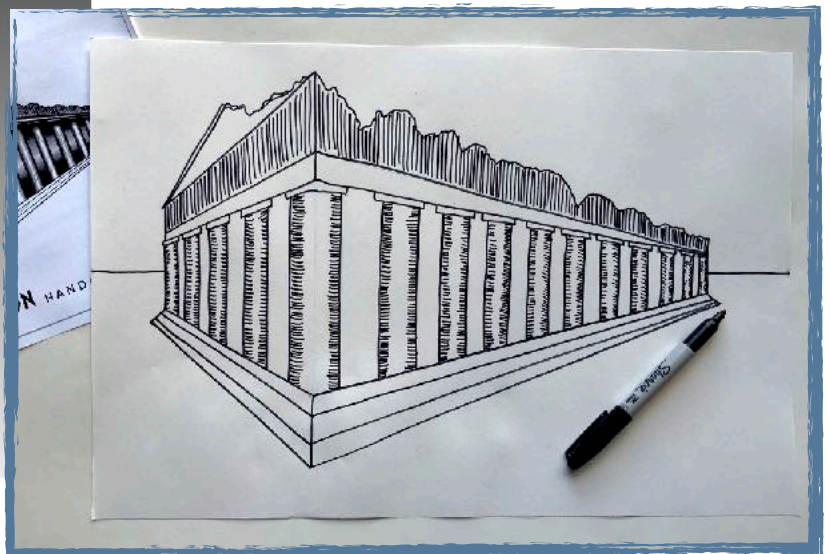
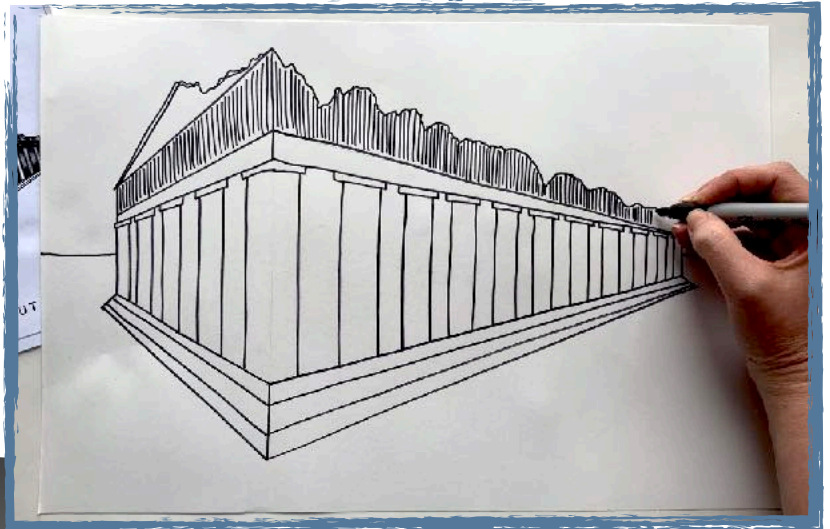
Now that the basic structure of the building is done, carefully trace over all of the lines with a black permanent marker.

ADDING VALUE

Next, use a photo of the Parthenon or the handout on page 11 to add VALUE. Value will give your building depth and interest. Imagine that the sun is shining down on your building. Where is the light hitting the structure? Where are the shadows?

Add shadows using:

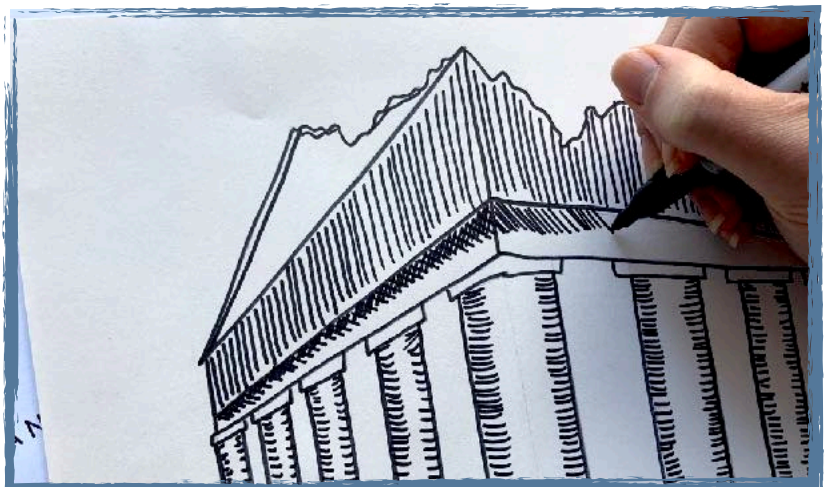
HATCHING CROSS-HATCHING STIPPLING



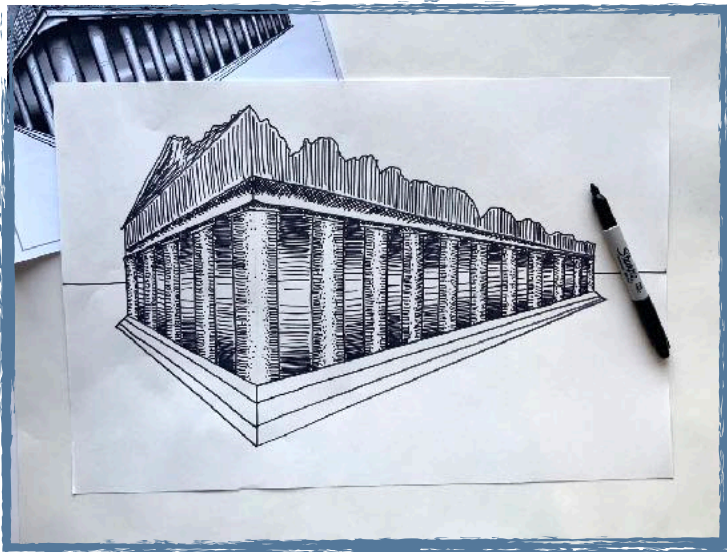
Try and use all three methods when you add value to your Parthenon.

Start by adding vertical lines to the top section of your building.

Then, decide how you want the shading to look on the columns. Does the light come from the left or right? Or is the light direct which creates shadows on the left and right sides of the columns?

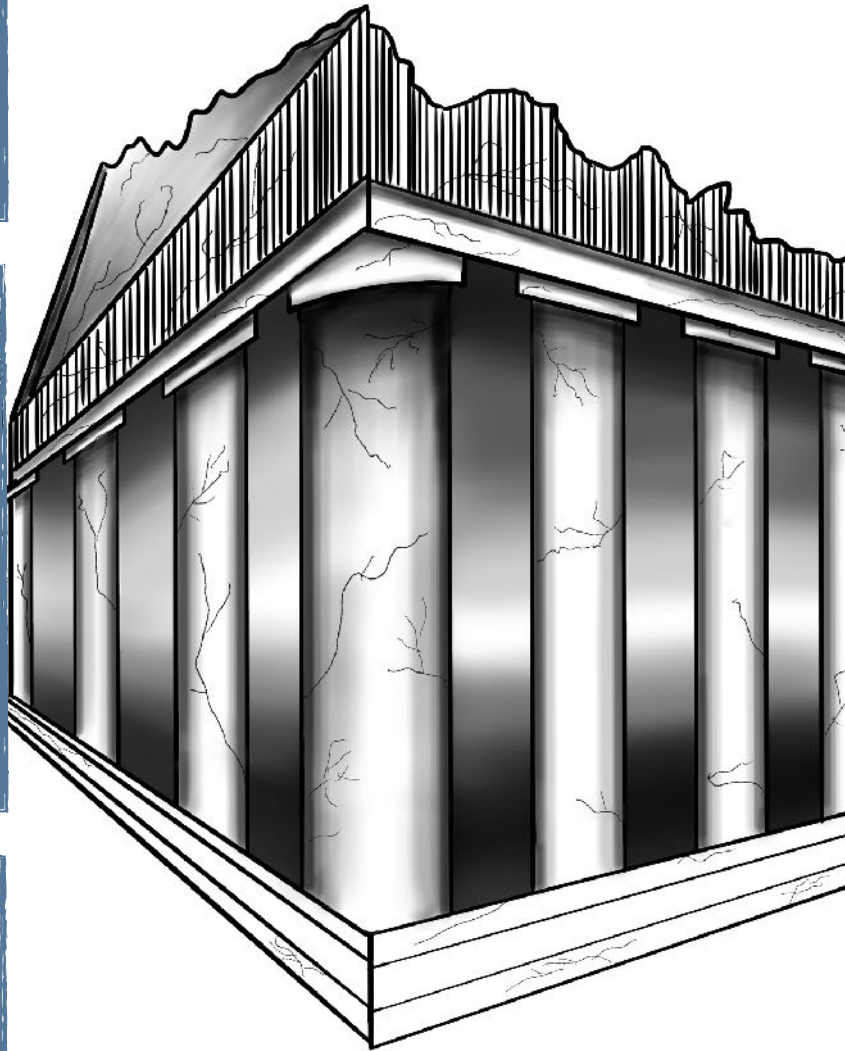
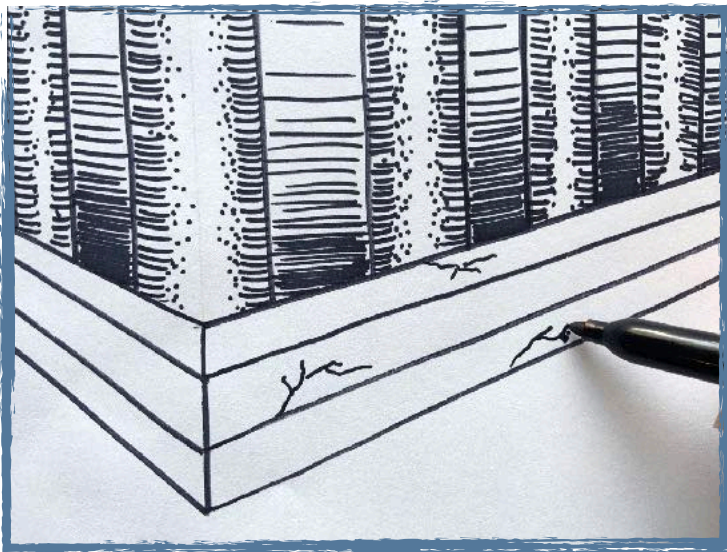


FINISHING DETAILS

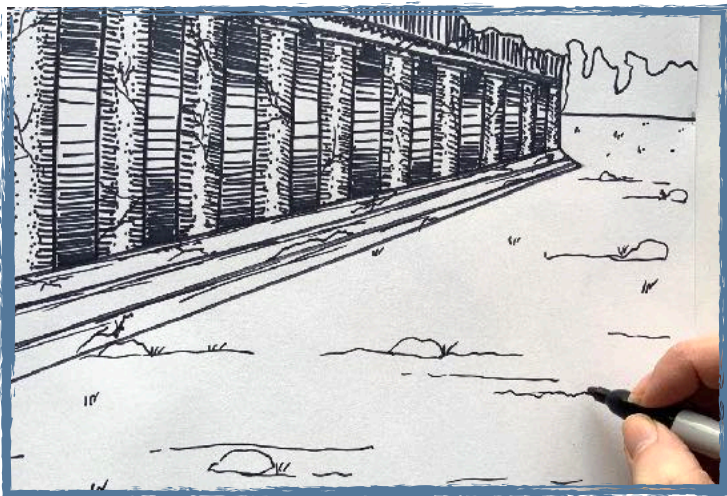


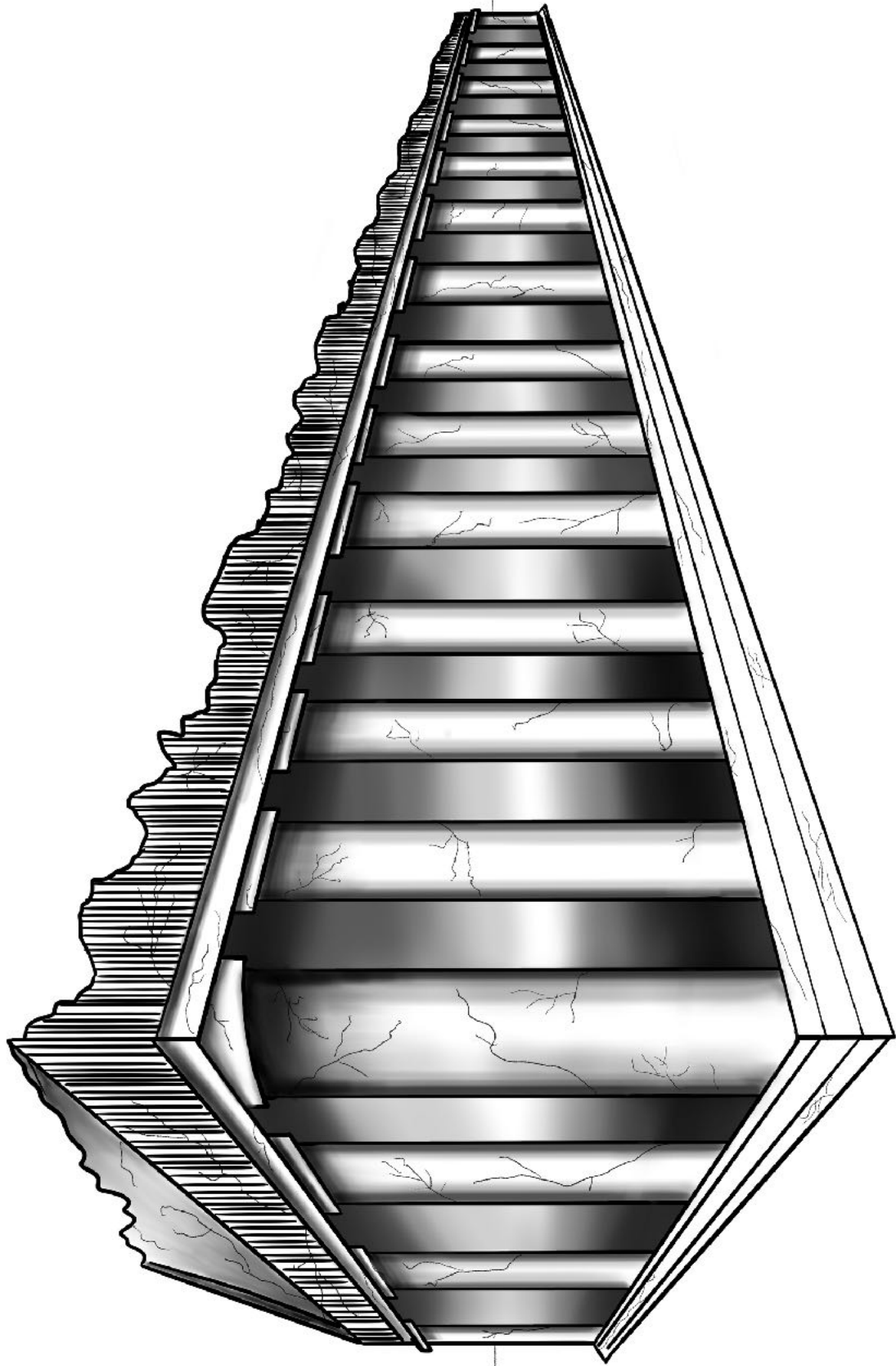
Add shadows between the columns. This really makes the columns stand out.

Add squiggly line cracks to the building to give it an authentic marble-look.



Finally, add trees above the horizon line and rocks and grass to the ground.





PARTHENON HANDOUT

ANCIENT GREEK &
ROMAN ART
BUNDLE

PARTHENON DRAWING *Student Reflection*

NAME: _____

CLASS: _____



FOCUS: What were the skills you practiced in this lesson?



ELEMENTS & PRINCIPLES: How did you use the elements and principles in this project?

PRAISE, PONDER & POLISH *Your Art*



PRAISE: What was successful?



POLISH: What could be improved?



PONDER: How does this lesson help you appreciate ancient Greek architecture?

NATIONAL CORE ARTS STANDARDS - 7TH GRADE

CREATING

- Generate and conceptualize artistic ideas and work** — Apply methods to overcome creative blocks
- Organize and develop artistic ideas and work** — Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design—Apply visual organizational strategies to design and produce art.
- Refine and complete artistic work**— Reflect on and explain important information about personal artwork in an artist statement or another format.

PRESENTING/PRODUCING

- Analyze, interpret and select artistic work for presentation**— Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.
- Develop and refine artistic work for presentation** — Based on criteria, analyze and evaluate methods for preparing and presenting art.
- Convey meaning through the presentation of artistic work** — Compare and contrast viewing and experiencing collections and exhibitions in different venues.

RESPONDING

- Perceive and analyze artistic work**— Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued—Analyze multiple ways that images influence specific audiences.
- Interpret intent and meaning in artistic work** — Interpret art by analyzing art- making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.
- Apply criteria to evaluate artistic work**— Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.

CONNECTING

- Synthesize and relate knowledge and personal experiences to make art**— Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.
- Relate artistic ideas and works with societal, cultural and historical context to deepen understanding** — Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.

I CAN STATEMENTS FOR PARTHENON DRAWING

- Today I will learn about ANCIENT GREECE, so that I CAN create a detailed drawing of the PARTHENON.
- Today I will learn about SPACE, so that I CAN achieve TWO-POINT PERSPECTIVE in my drawing.
- Today I will learn about VALUE, so that I CAN use HATCHING, CROSS-HATCHING, and STIPPLING for light and dark areas.

COMMON CORE STANDARDS FOR PARTHENON DRAWING

CCSS.Math.Content.7.G.A.2

Draw (freehand, with ruler and protractor, and with technology) geometric shapes with given conditions. Focus on constructing triangles from three measures of angles or sides, noticing when the conditions determine a unique triangle, more than one triangle, or no triangle.

When drawing the columns and other shapes in two-point perspective, students use rulers and specific conditions for accomplishing this illusion of space. All lines must go back to the vanishing points in order to draw their geometric shapes correctly.

CCSS.ELA-Literacy.W.7.3

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

After their artwork is complete, you can have students write a creative narrative about their drawing, such as what it would be like to be transported back into ancient Greek times and actually see the Parthenon before it was partially destroyed. Remind them to include descriptive details and engage their reader through a logical and interesting series of events.

CCSS.ELA-Literacy.SL.7.2

Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study. After introducing the students to Ancient Greek architecture via posters, slide deck, etc., students can be asked to answer questions orally to summarize what they have learned about the style, use of the elements of art, principles of design and its impact on society today.

ASSESSMENT CHECKLIST

MAIN IDEAS FROM:

PARTHENON DRAWING

STUDENT NAME: _____

Did the student use two-point perspective in their Parthenon drawing?

Did the student achieve VALUE with hatching, cross-hatching and stippling?

Did the student carefully trace their drawing with black marker?