

Visual Arts Lesson Plan 2

Year level: Year 3 (AusVELS Level 3)	Lesson duration (mins.): 4 x 40 minute sessions
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My Favourite Room: One-Point Perspective Drawing

Learning Outcomes and specific purpose:

Adaption of lesson 'One-Point Perspective' (Duchesne County School District 2013) and "Create a Room Drawing' (Scholastic 2010).

Three-dimensional space

The illusion of spatial depth in a two-dimensional surface is achieved through perspective drawing techniques and shading. Geometric rules are followed rendering objects as they appear to the human eye, such as parallel lines converging in the distance, though actually they do not (J.Paul Getty Museum 2002). According to Lowenfeld (Grenfell 2010), developmentally, children at this age (eight years) are in 'The gang stage: The dawning of realism'; space is being discovered and a horizontal line rather than a base line being used, where they become critical of their work.

Students will

1. Become aware of the use of perspective in 2D-artwork to create the illusion of depth, through analysis of the work of Van Gogh and Pieter Saenredam.
2. Develop vocabulary to describe perspective: vanishing point, horizon and one-point perspective.
3. Learn to draw from a one-point perspective.
4. Create a one-point perspective drawing of their favourite room.
5. Use colour to complement their drawing.

Outcome	AusVELS Standard or Progression Point or Learning Focus
3, 4 & 5	<p>AusVELS The Arts: Progression Point 2.5 (VCAA 2012): <i>Creating and making:</i></p> <ul style="list-style-type: none"> • Awareness, based on investigation of other works, of how effects can be created when selected arts elements, principles and or conventions are used and combined • Awareness in their own work of techniques and or features drawn from other people's work.
1 & 2	<p>AusVELS The Arts: Progression Point 2.5 (VCAA 2012): <i>Exploring and responding:</i></p> <ul style="list-style-type: none"> • Identification, using appropriate arts language, of key

	features of their own and other people's arts works.
3	<p>AusVELS Personal Learning: Learning Focus (VCAA 2013b):</p> <ul style="list-style-type: none"> Students learn to recognise the various positive and negative emotions that may be associated with their learning, and that feelings of uncertainty do not equate with an inability to complete a task.

Prerequisite knowledge and/or links to previous/future lessons:

Prior knowledge:

- Differences in grading of grey-lead pencils (HB through to a 6B) and their effect / use.
- Use of a ruler to draw lines.

Links:

- Lesson is within sequence of 'Elements of Art'; constructing students knowledge to be able to identify and define the elements in other people's art works and to equip the student with techniques to allow them to create their own art works.

Resources required

Art Materials

Cartridge paper – A4 and A3

Grey-lead pencils – 2B, 4B and 6B

Rulers – 30cm and 60cm lengths

Erasers

Water-coloured pencils

Paintbrush

Pots of water

Reflection sheet

Visual art journals

Images / art work / web sites

Image 1: J. Paul Getty Museum Exhibition: Sacred Spaces of Pieter Saenredam: Explore - slide 5 'View across the Choir of the St. Bavokerk Haarlem, from the Brewers' Chapel toward the Christmas Chapel' Pieter Saenredam 1634,

(<http://www.getty.edu/art/exhibitions/saenredam/saenredam.html>)

ON VIEW
APRIL 18 THROUGH
JULY 7, 2012

THE SACRED SPACES OF PETER SARRUDAM

In many of Sarrudam's drawings you can see a little dot in the background. This is the vanishing point, where all lines perpendicular to the picture plane converge. He established the vanishing point based on where he was standing and the height of his gaze. The vanishing point, which the Dutch referred to as the *oog* (eye) established the perspective rendering of the interior. Perspective is the key to Sarrudam's ability to create a focused sense of depth with these expansive church interiors.

Click here to view the vanishing point in drawing.

For an in-depth investigation of perspective, see the current exhibition at the Getty Research Institute, *The Geometry of Seeing: Perspective and the Renaissance*. *The Geometry of Seeing* is on view April 18 through July 7.

View across the Choir of the St. Simeon's, Hartford, from the Brown's Chapel toward the Choir's Chancel.
Peter J. Paul Getty Trust
Creating Perspective

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Image 2: J.Paul Getty Museum Exhibitions: *The Geometry of Seeing: Perspective and the Dawn of Virtual Space: Show me more pop-up 'What is Linear Perspective?'*, (<http://www.getty.edu/art/exhibitions/geometry/>)

The Geometry of Seeing (Getty Exhibitions)

What is Linear Perspective?

The invention of linear perspective dates to the early 1400s, with Filippo Brunelleschi's experiments in perspective painting and Leon Battista Alberti's treatise on perspective theory. Linear perspective arose as a result of the desire of artists to create a more convincing illusion of three-dimensional space. It is done by drawing convergent parallel lines for vanishing points as they appear to the horizon eye. For instance, we see parallel lines as converging in the distance, although in reality they do not.

This example comes from Rodin's German publication of 1570. Click the terms to reveal the underlying geometry of the image.

Orthogonals: Straight lines that appear to converge as they enter or leave the scene, meeting at vanishing points on the horizon line.

Vanishing point: The point on the horizon line where parallel lines appear to converge.

Horizon: The vanishing point on the horizon line, which corresponds to the eye level of the viewer.

Author: Giovanni de Witt van Houten with ...
View the site on 11/11/12
12/12/12
Genre: 1570
1570
From *Iconographia* Rodin, *Der erben* Johann Baptist
and *Iconographia* Rodin, *Der erben* Johann Baptist
Getty Research Institute, 1200 Getty Center Drive, Los Angeles, CA 90047

Image 3: *'Van Gogh's Bedroom in Arles'*, Vincent Van Gogh 1889 (Musée d'Orsay, Paris, France) (http://www.musee-orsay.fr/en/collections/index-of-works/resultat-collection.html?no_cache=1&zoom=1&tx_damzoom_pi1%5Bzoom%5D=0&tx_damzoom_pi1%5BxmlId%5D=000746&tx_damzoom_pi1%5Bback%5D=en%2Fcollections%2Findex-of-works%2Fresultat-collection.html%3Fno_cache%3D1%26zsz%3D9)



Photos displaying a vanishing point – for example roads or rooms
Image 4 (Champs Elysees, Paris)



Image 5 (Inside Notre Dame Cathedral, Paris)



(source: E.Kennedy)

Equipment required:

Interactive whiteboard or projector
Computer
Internet access

Assessment

Formative assessment: monitor progress to inform guidance / teaching moments

Summative: Assessment rubric

Reflection: develop awareness of own understand and ability of the task
(Churchill et al 2011, p402)

Actual Lesson Plans**Lesson Introduction (whole class focus)**

Learning activities, key questions and teacher explanations: 10 - 15 minutes

Session One: Introducing one-point perspective drawing

Introduction: Discussion to ascertain prior knowledge on perspectives, vanishing points and horizons through use of photographs

1. Show students Image 4 and ask them to describe what they see?

Guiding Questions:

- Focus on the road; can you describe what is happening to it?
- Is this what happens in reality?
- Why do you think this might be happening?
- What is happening to the buildings and trees?

(Anecdotal: This is the Champs Elysees Avenue in Paris from the Arc de Triomphe, a road about 1.9km)

2. Show the students Image 5 (together with the road if possible)

Guiding questions

- Can you see any similarities between the two photographs?
- What's happening to the columns at the side of the room? How about the people or pews or the floor tiles? Where do you think the photographer was standing?

3. With the aid of Images 4 & 5 introduce or emphasise terminology and

definition (if not already raised) of:

- Vanishing point
- Horizon
- Foreshortening
- Spatial depth

4. Show students Image 1

Guiding questions

- Can you describe what you see in this image?
- Where do you think the vanishing point will be? (Use the interactive link to highlight the vanishing point), How did you go?
- How would you describe what is happening in the picture now using the terminology we just discussed?

5. Discuss with students about how artists are able to draw what they see using the technique of *one-point perspective*. Use Image 2 interactive to highlight the vanishing point and the underlying geometry.

Main Component of Lesson

Learning activities, key questions and teacher explanations:

1. Modelling a Road (5 minutes): Model the technique as well as ask students questions on what they are observing:
 - Find the centre of your paper, this can be done by folding it evenly into four, and place a dot there: the vanishing point
 - From each corner of the paper draw (with a ruler) lines receding to the dot.
 - Draw in the horizon.
 - Draw in a road with lines going to the vanishing point. What is happening to the road? What is happening to our drawing?
 - Draw in parallel vertical lines – what is happening to them? We can turn these lines into buildings: How do you think I might do that? This is a good time to look at parallel lines again
 - Offer some tips; such as don't press too hard with the pencil, as you may need to rub out lines as we fill in the picture, or how to hold the ruler to obtain parallel lines.
 - Leave the drawing on display as a reference for the students.
2. Creating A Road (20 minutes): Students to complete the task themselves
 - Instruct students that it is now their turn to try a one-point perspective of a road with buildings. Explain that this is an introductory activity and that we are making a drawing that we will call our 'study on perspective'. Answer any questions that the students may have.
 - Distribute A4 cartridge paper and grey-lead pencils (2B) and

erasers if not already set out on desks.

- Observe students and offer assistance as required. Ask questions of students to gauge their understanding of perspective in drawings: Can you see the three-dimensional effect yet? What do you think would happen if the lines remained parallel and didn't converge at the vanishing point?
3. Review (5 minutes): What did you think?
- Bring the students together and reflect on the activity. Allow the students to direct the discussion as much as possible. Prompting questions: What did you find a challenge? Could you have done something different? What did you think of the effect and the way to achieve it?

Session 2: Creating a room

1. Creating a room (10 minutes). Have the students look at Vincent Van Gogh's '*Van Gogh's Bedroom in Arles*' (Image 3). Introduce the painting, giving the students some background.

Teaching Note: Van Gogh a Dutch painter produced three almost identical paintings of his bedroom (this version is exhibited in the Musée d'Orsay Paris) in Arles in France. Van Gogh wrote to his brother Theo of his desire to express the tranquillity and simplicity of his bedroom through colour. (Musée d'Orsay 2006).

2. Ask them to recall last session's discussion on perspective and apply it to this painting.

Guiding Questions:

- Do you think we can use the same technique to draw a room like in this painting? Why do you think this?
- Where do you think the vanishing point would be? Why do you think that?
- Where do you think we might draw the horizon?
- Have a look at the bed, what do you notice about it? Discuss foreshortening again.
- Is there anything about the other furniture that you find odd?
- Have a look at the rear wall, what can you tell me about it?

Teaching Note: Van Gogh wanted this effect as he wanted the painting to resemble a Japanese print. The rear wall seems angled and in fact it was; the house itself was slightly skewed (Van Gogh Museum 2013).

3. Modelling a room (5 minutes): My favourite room
- Tell the students your favourite room (and perhaps why) and one object in there that makes it special, for example your bed or toy.
 - Like last session, draw the vanishing point and four lines from each corner receding to the dot.
 - Make the back wall of the room by drawing a rectangle around the dot, with the corners at each converging line.
 - Show the students how to make windows and doors (draw two lines

out from the vanishing point, and then two parallel vertical lines to make a rectangle). Point out how these are guiding lines and it is best to do them lightly. Erase lines in the back wall and around the window.

- Draw in the object that makes it special in the foreground.
 - Darken the lines of the walls and windows with a 6B grey-lead pencil by re-drawing the lines.
4. Instruct the students that they will make a one-point perspective drawing of their favourite room. Ask students to share their thoughts of what is their favourite room. To draw the object they might like to bring it in next session, or find an image of it on the computer.
 5. Creating a Room (25 minutes)
 - Distribute A3 paper and pencils (2B and 6B), rulers and erasers and previous lessons work as reference.
 - Observe students and offer assistance as required.

Sessions 3 and 4

1. Have the students continue with their work. When all the drawing is complete, have them colour in the walls of the room with watercolour pencils (model their use if required). Remind them of Van Gogh's painting and his use of colour on the walls.

Extension: If students finish early, have them revisit their study and add in buildings, trees, cars and finish off with colour

Adaption:

Assist students by holding the ruler while the student draws the line.

Have an annotated drawing or images to use as reference.

Lesson Conclusion

Learning activities, key questions and teacher explanations:

To conclude the lesson, have the students show you their finished work and get them to talk about it: what do you like about it? Comment on aspects of the drawing yourself, offering feedback or what you like about it and why (modelling critiquing).

Ask students to complete their reflection sheet on the activity.

Display all the artwork of rooms in the classroom, before adding to their folios. Add the 'study of a road' artwork into their visual art journal.

Assessment of students' learning:

Student Reflections

Complete sheet and attach to back of art work or in visual art journals

Teacher Assessment Rubric

Complete and attach to artwork.

Student Reflection

One-point perspective drawing

1. Circle the part of the activity you enjoyed doing the most

Drawing the one-point perspective to make the room

Drawing in windows or doors

Drawing your favourite object

Using the watercolour pencils

2. Why did you like doing this the most?

3. I am proud of this piece of work because

Teacher's Assessment Rubric

Name:

Visual Arts: One-Point Perspective drawing: A Room					
The Arts: Creating and Making	1	2	3	4	5
Creates a one-point perspective drawing					
Able to portray objects or features maintaining perspective					
Use of colour to create to complement drawing					
The Arts: Exploring and responding	1	2	3	4	5
Able to identify and talk about perspectives in other people's art work					
Able to critique own artwork, using appropriate language					
Personal Learning	1	2	3	4	5
Able to persist on their artwork over a series of sessions					

1 Experiencing difficulties; 2. Developing; 3. Satisfactory; 4. Very good; 5. Excellent

Comments: