The first part of my presentation outlines the scope and sequence of the Illusion of Depth unit. I also included studio time expectations, projects, and a sample of my classroom rubric.

The focus of my unit is to teach students how to render from life in order to show depth.

The second part of my presentation is an sample of my daily goals presented to the class.
Illusion of Depth
Drawing Unit

Student Objectives:
1. Be able to use the drawing vocabulary for rendering depth
2. Be able to identify examples of illusions of depth in famous works of art
3. Be able to problem solve and use rendering techniques to create four final works of art (still life drawing using pen, three plein air drawing using conte and charcoal)

Drawing and Painting I
Grades: 10th, 11th, 12th
Schedule: 1st Quarter Drawing Unit
## Scope and Sequence

**Class Schedule:** This class meets five days a week for a duration of 54 minutes. This unit will last one quarter.

### National Goals

- Understanding visual arts in relation to history and cultures
- Using knowledge of structures and functions to improve communication of their ideas
- Intentionally take advantage of the qualities and characteristics of art media, techniques and processes to enhance communication of their experiences and ideas

### Lessons

- Artists of the past defined; Brunelleschi, Giocometti, Degas, Theibaud
- Drawing terms defined: linear perspective, Atmospheric perspective, parallel lines, horizon line, cube, vanishing point, converging lines, eye level, below eye level, above eye level, picture plane, plane, overlapping, placement, sighting
- Drawing techniques defined and demonstrated: Mass gesture drawing, shading, hatching, cross-hatching, new ideas in linear perspective, overlapping, placement, diminishing size, contrast
- Media defined and applied: ink pen, conte crayon/pencil, charcoal, graphite dust, Never Dull
- Drawing media terms defined: structure/organizational lines, hatching, cross-hatching, soft edges, free flowing lines, line weight
Studio Expectations

• Studio time will be broken up as follows
  • Teacher modeling new drawing techniques for approximately 10-15 minutes per class. Students will then have in class studio time to practice the new techniques while I check for understanding. New techniques include mass gesture drawing, values studies using ink pens, charcoal, and conte crayon.
  • Beginning studio work will be short, lasting just a few days and give students a chance to develop illusion of depth techniques including converging lines, placement, overlapping, atmospheric perspective and diminishing size. The media will be simple so the students can focus on the techniques rather than the media. Students will draw along with the teacher and have reference for their independent work.
  • Media practice projects will be short and give the students a chance to practice before a final project. Students will get a chance to work with never dull using magazines to get their color and then staining the paper. The ink pens will be used in combinations with the never dull. Students will also get experience working with conte crayon, graphite dust, and charcoal. Students will learn to tone the background and work toward the foreground.
  • Final projects will have prompts with the students demonstrating their skill level, curiosity, personal investment, and cooperative interactions with classmates.
Project One: Still life

Still life: Organizational line extended drawings
• Three still life displays will be set up around the room with objects associated with literature. (The Hunger Games, Les Miserables, Fahrenheit 451)
• Students will develop their mass gesture drawing technique on several teacher modeled sketches as well as some independent sketches
• Students will learn how to make a view finder and proportional sketch paper.
• Students will create three thumbnail sketches using organizational lines from different points of view.
• Students will apply drawing techniques sighting, overlapping, placement, converging lines to show depth
• Students will select one of their samples to use as the composition for an extended drawing.
• Students will work with ink pens and never dull on the final.

Expectations:
• Use a view finder and select a part of the still life with at least three objects. Make sure the drawing paper is proportional to the view finder.
• You will need never dull, magazines, blue and black ink pens,
• Utilize sighting, overlapping, placement, and parallel/converging lines when possible
• focus on drawing the shape without outlining!!!
  – Do this in a single, continuous series of strokes without raising your charcoal from the paper except between objects. Draw as if the objects are transparent, it will help ensure that the objects you are drawing will be recorded accurately.
Project Two: Plein Air Drawing

Goals for Three Plein Air extended drawings

• Students will visit three locations for the different drawings including downtown Rolla, the houses next to the high school, and the caboose at the grand stand. (These are all within one block of the high school)

• Students will use a view finder and proportional drawing paper.

• Students will select their own point of view looking for opportunities to use converging lines, overlapping, and placement.

• Students will apply drawing techniques sighting, overlapping, placement, atmospheric perspective and converging lines to show depth
Prompt: The Caboose

Focus on a horizontal composition that exaggerates the elongated format. Consider the special visual qualities of your subject.

Expectations:

• Use a view finder and select a part of the scene with at least three objects. Make sure the drawing paper is proportional to the view finder.
• You will need conte pencil/crayon, and charcoal tools, eraser
• Create a ground on your drawing paper. Flood the drawing paper with horizontal and vertical lines before going outside. Draw on top of this background.
• Utilize sighting, overlapping, placement, atmospheric perspective and parallel/converging lines when possible
• Focus on drawing the shape without outlining!!!
  — Do this in a single, continuous series of strokes without raising your charcoal from the paper except between objects. Draw as if the objects are transparent, it will help ensure that the objects you are drawing will be recorded accurately.
Plein Air Drawing #2: Rolla Homes

Prompt: Rolla Homes
Illusion of depth techniques will be emphasized by taking into consideration issues with perspective. Provide visual examples of the following techniques; converging lines, placement, overlapping, and aerial perspective.

Expectations:
• Use a view finder and select a part of the scene with at least three objects. Make sure the drawing paper is proportional to the view finder.
• You will need conte pencil/crayon, and charcoal tools, eraser
• Create a ground on your drawing paper. Flood the drawing paper with horizontal and vertical lines before going outside. Draw on top of this background.
• Utilize sighting, overlapping, placement, atmospheric perspective and parallel/converging lines when possible
• Focus on drawing the shape without outlining!!!
  – Do this in a single, continuous series of strokes without raising your charcoal from the paper except between objects. Draw as if the objects are transparent, it will help ensure that the objects you are drawing will be recorded accurately.
Plein Air Drawing #3: Downtown Rolla

Prompt: Downtown Rolla
Focus on visual emphasis. After organizing the entire scene, consciously emphasize and play down various visual features of the composition. Create a very expressive work by selectively focusing on specific features that enhance the mood of the art.

Expectations:
• Use a view finder and select a part of the scene with at least three objects. Make sure the drawing paper is proportional to the view finder.
• You will need conte pencil/crayon, and charcoal tools, eraser
• Create a ground on your drawing paper. Flood the drawing paper with horizontal and vertical lines before going outside. Draw on top of this background.
• Utilize sighting, overlapping, placement, atmospheric perspective and parallel/converging lines when possible
• Focus on drawing the shape without outlining!!!
  – Do this in a single, continuous series of strokes without raising your charcoal from the paper except between objects. Draw as if the objects are transparent, it will help ensure that the objects you are drawing will be recorded accurately.
<table>
<thead>
<tr>
<th>Artist:</th>
<th>Title:</th>
<th>Media:</th>
<th>Grade level:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ROLLA HIGH SCHOOL VISUAL ARTS RUBRIC</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The HAND</strong></td>
<td><strong>EXCEEDS</strong> 4</td>
<td><strong>MEETS</strong> 3</td>
<td><strong>PARTIALLY MEETS</strong> 2</td>
</tr>
<tr>
<td>Craftsmanship or Skill – Building</td>
<td>Seeks to refine and improve skills to create work that actualizes student’s highest potential. Seeks clarity and finds “voice.”</td>
<td>Seeks assistance when needed and appropriate. Implements instruction and accepts feedback. Makes honest attempt to create works of high quality</td>
<td>Requires prompts and directives. Attempts result in awkward works exhibiting crude workmanship. Dependent on step-by-step “how-to” directions</td>
</tr>
<tr>
<td><strong>The BRAIN</strong></td>
<td><strong>EXCEEDS</strong> 4</td>
<td><strong>MEETS</strong> 3</td>
<td><strong>PARTIALLY MEETS</strong> 2</td>
</tr>
<tr>
<td><strong>The SPIRIT</strong></td>
<td><strong>EXCEEDS</strong> 4</td>
<td><strong>MEETS</strong> 3</td>
<td><strong>PARTIALLY MEETS</strong> 2</td>
</tr>
<tr>
<td>Personal Investment / Exploration of Self</td>
<td>Works produced are truly acts of self-expression. Work exhibits significant personal meaning, relevance, quality and purpose (authenticity/integrity).</td>
<td>Learns about self. Begins to explore ones values to reveal personal identity (ideas, attitudes, etc.) as an individual.</td>
<td>Goes through the motions with little personal investment. Responds only to external prompting and structure</td>
</tr>
<tr>
<td><strong>PRACTICE</strong></td>
<td><strong>EXCEEDS</strong> 4</td>
<td><strong>MEETS</strong> 3</td>
<td><strong>PARTIALLY MEETS</strong> 2</td>
</tr>
<tr>
<td>Cooperative Functioning w/Others in Shared Space</td>
<td>Seeks to become part of a positive environment of excellence. Respectful, mutually supportive and encouraging. Conscientious. Shows positive leadership.</td>
<td>Complies with rules and directions. Makes consistent effort to respect others, facilities, tools, property and safety in the studio.</td>
<td>Requires prompting and external structure to abide by rules that guide safety and behavior in the studio. Dependent on being redirected by teacher.</td>
</tr>
</tbody>
</table>

16=100  15=96  14=92  13=88  12=84  11=80  10=76  9=72  8=68  7=64  6=60  5=56  4=52
References for contemporary artists and terminology

• Art work
  – I referenced “Drawing A Contemporary Approach” looking for artists that I could research for this assignment.
  – I took some of those names and then found this site with some amazing drawings. [http://drawingowu.wordpress.com/](http://drawingowu.wordpress.com/)
  – Slides 13-26 in this presentation will be used in a class discussion.

• Terms
  – My definitions for the terms in this presentation came from “Drawing A Contemporary Approach” and my online quiz generator, Quizlet [http://quizlet.com/dvpcb](http://quizlet.com/dvpcb)
Part Two: Presentation

• The next part of this power point is a demonstration of the daily activities.
• The power point will be projected daily on the Smartboard. Students are required to write the daily goals and vocabulary in their sketchbooks.
• Scoring guides will be projected on the Smartboard during studio time for each project. Students will also write down the expectations for each drawing on the back of their art work.
• Art will be put on display for class critiques and art displays at the end of the project.
Day one: Daily Goals

• View images of artist’s drawings and discuss techniques for showing depth
• Notes: Illusion of depth vocabulary
• Sketchbook: Draw along with Mrs. Engelbrecht
  – Parts of the picture plane
  – Mark making techniques
Dine uses contrast of values to create the illusion the tool is placed on a table top.
• The placement of the objects indicates the scissors are closer to us than the fork. The scissors are lower on the picture plane. The fork is higher on the picture plane.
- This is a still life drawing. The objects placed lower on the picture plane are in sharper detail than the objects higher on the picture plane. Detail is another technique for showing depth.
The objects are shaded with a very soft edge set at a diagonal. Using a diagonal in this case can help give energy to a quiet space.

The artist also using other ways to show depth. Can you name some?
Do you see busy streets like this very often? When would you see a street like this? Think about the types of streets you see every day. How does this artist show depth?
• Look at the amazing use of linear perspective. Linear perspective is a tool for drawing depth using parallels lines that seem to converge on a single vanishing point. What could Leonardo have been doing with this sketch?
Giocometti

The sketches show the structure lines used to build the scene. The structure lines are like 2” x 4” boards that frame a house. The boards connect all the parts so the house won’t fall down. Without structure lines, your drawing might fall flat!
Claude Monet

- Sketches are created before an artist creates a final painting. How fast is the speed of his pencil? Can you draw this fast and still be accurate? Do you need to be accurate?
Monet’s final painting
Edward Hopper

• Is this house taller than you? How do you know?
Edward Hopper
Where are you viewing this scene from? How do you know?
Harry Stooshinoff
What do you see? Describe the type of line in this sketch. What is good about using this type of line? Does it look like a finished drawing? What would you do to finish it?
Rackstraw Downes
What do you see? Where are we standing? Does it show depth?
Wayne Thiebaud

What do you see? Does it have depth? These are good examples of thumbnail sketches.
Wayne Theibaud final painting
Day one: New Ideas

• Linear perspective is a formula for creating the illusion of converging lines on a flat sheet of paper
• Does it always work?
  – In reality, our view of the world does not always work using the linear perspective formula. Let's learn more about linear perspective in order to find our limitations.
• Tips
  – No rulers so your drawings look natural not engineered.
  – Vanishing points might be off the page
Linear Perspective History

• Renaissance: Late 1300’s- early 1500’s
  – Filippo Brunelleschi: He developed a scientific perspective, a way of accurately showing three-dimensional buildings or objects on a flat sheet of paper
Day one: Notes

- **Converging lines**: Parallel lines that come together towards a single vanishing point.
- **Picture plane**: the flat, two-dimensional surface of a work of art, the "window"
- **Overlap**: a sensation of depth is created when one object partially blocks another
- **Placement on the page**: way of showing depth by placing smaller objects higher up on the picture plane
8/16/13: Drawing Goals

Draw along with the teacher
  – Holding the pencil to create line weight adjustments
  – Mark making techniques:
    • Hatching
    • Cross-hatching
    • scribble line gesture

Great day!
8/19/13: Daily Goals

- Review vocabulary & images
- Review mark making techniques with quick 5 minutes warm ups
- Add new vocabulary
- Identify how placement on the picture plan creates the illusion of depth
Warm up for 5 minutes

• Use a blue ink pen
• Make a row of vertical lines that change gradually from dark to light
• Place the lines close but not touching
• Benefit: develop hand control
Edward Hopper

- Hatching
- Cross hatching
Harry Stooshinoff
scribble line gesture drawing
Wayne Thiebaud
Placement
Converging lines/parallel lines
These lines indicate the shadow is cast on a table top. The direction of the shadows travels to a vanishing point that is off the page. The lipstick is so close to the observer so the shadows seem to be parallel.
The lipstick is set up so the front row overlaps the second row. Which lipsticks are overlapping? How does Wayne Theibaud use placement on the page and converging lines as well?
The lipsticks are closer to eye level. That means we are looking almost straight ahead at the lipsticks. What other techniques has Wayne Thiebaud used to create the illusion of depth?
8/19/13: Notes

• **Value**: value is the gradation from light to dark across a form; it is determined by both the lightness and darkness of the object and by the amount and direction of light that strikes it.

• **Hatching**: Drawing technique in which parallel lines are placed close together to create tonal areas that model three-dimensional form.

• **Cross-hatching**: Closely spaced lines that intersect one another and create modulated tonal effects.

• **Scribble line gesture**: tighter network of lines, outside of the form will be somewhat fuzzy; negative space is an appropriate place to begin.
Day Two: Drawing Goals

• Drawing Expectations
  – Draw along with the teacher demonstration
    • View the art of Giorgio Morandi applying his ideas in your drawings
    • overlapping and placement techniques
    • Hatching and cross hatching methods
  – Supplies:
    • Sketchbook
    • Pen
  – Technique
    • Develop methods of using an ink pen
    • Draw lightly, hold your pen in the middle or higher
  – On your own
    • Start a new sketch page
    • Draw 3 vases on your own
      – Use overlapping, and placement to give the sensation of depth
      – Use hatching/cross-hatching to develop values
Giorgio Morandi
Daily Goals

– Warm up develops muscle memories. That’s a good thing!
– Studio time to complete the still life drawing
  • Ink pen drawing
• Drawing notes
• Linear perspective
• View famous art examples
• View/sketch from Linear Perspective powerpoint
• Draw cubes using images from the smartboard
• Making a viewfinder
• Drawing boxes
Masaccio: *The Holy Trinity* is a first for utilizing linear perspective
Master of Flemalle 1400’s

- Northern Renaissance: 1400’s-1500’s
  - The Master of Flemalle (Robert Campin) *Merode Altarpiece*
Jan van Eyck 1400’s

- Jan van Eyck: *The Annunciation* provides example of the Northern European use of linear perspective
• Never dull/sharpiie drawing
Day Four: Daily Goals

• Warm ups
• Drawing boxes
• Notes
  – First part of aerial powerpoint
• Show first night powerpoint (frame 26 has the instructions)
• Draw house from “draw from this” powerpoint
  – charcoal
Day four: Notes

- **Plane**: flat surface

- **One point perspective**: A method of realistic drawing in which the part of an object closest to the viewer is a plane face, and all the lines describing sides perpendicular to that face can be extended back to converge at one point, the vanishing point.

- **Two point perspective**: Two sets of parallel lines appear to converge at two points on the horizon line.

- **Vanishing point**: A point in space, usually located on the horizon, where parallel edges of an object appear to converge.

- **Horizon line**: In linear perspective, the line on which all vanishing points are positioned. More accurately described as the eye line or eye level.
Day four: Drawing Boxes

- Supplies
  - Newsprint paper
  - Two small pieces of scrap paper to extend the vanishing points off the paper
  - Viewfinder
  - Rubberbands
  - Ruler
  - charcoal

- Draw rectangular prisms
  - Linear Perspective--Converging lines
  - Stacked
  - Cast shadows
  - Hatching, cross-hatching
Day Five: Daily Goals

• Warm ups:
  – Sketch book
  – Cup of water
  – chalk pastels (your color choice)
  – Paper towels
  – Paint brushes

• Notes
  – First part of aerial powerpoint

• Show first night powerpoint (frame 26 has the instructions)

• Plein air powerpoint

• Outside if time
Day four: Drawing trees
Day Six: Daily Goals

• Warm up: aerial perspective
  – Charcoal/pastel supplies
  – Tone page in sketchbook
  – Lighter and more blue/gray farther away
  – More contrast and darker close up

• Landscape of trees
  – Use your tools to make draw with
  – Use aerial perspective to show depth
  – Use the 5th line to connect with the bottom of the page

• Draw house from “draw from this” powerpoint
  – Load the page with vertical lines using a ruler and conte

• Outside to draw the field again
9/17/13 Daily Goals

• Check your grade and missing assignments
• Personalize your sketchbook with collage/sharpies
• Use chiaroscuro (shading with a range of values to show volume) to shade the projected mountains
Warm up

• Pick a spot in the room and draw for 15 minutes
  – At least two chairs in the picture
Sketch book

- Now you see me,
  Now you don’t
  Draw eyes
Painting Project: Cubism

- Subject: landscape, buildings, portrait, collage
- Mix of colors
- Texture
- Shapes=planes
- Change values
- Outline planes
  - b/w
Wayne Thiebaud
What do you see? Does it have depth? These are good examples of thumbnail sketches.
Wayne Theibaud final painting
Painting: Roads to get us there

• Inspiration: Wayne Thiebaud
• Subject: roads from country or city
• Roads (lines)
  – connect opposite sides of the page
  – Create illusion of depth
    • Overlapping
    • Diminishing size
    • Value changes
The objects are shaded with a very soft edge set at a diagonal. Using a diagonal in this case can help give energy to a quiet space.

The artist also uses other ways to show depth. Can you name some?
Warm up

• Enlarge your still life sketch of the classroom and paint it using tints and shades of one color scheme.

• You may use an undertone painting style
  – The paint is applied in a thin transparent layer.
    • Can even paint using dry brush or
    • Add extra water to make it watered down and transparent