Grade 5: Lesson 2

Title: Linear Perspective - One Point Perspective

Standards Addressed

Artistic Perception
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts
1.3 Use their knowledge of all elements of art to describe similarities and differences in artworks and the environment.

Creative Expression
Creating, Performing, and Participating in the Visual Arts
2.1 Use one-point perspective to create the illusion of space.
2.6 Use perspective in an original work of art to create a real or imaginary scene.

Aesthetic Valuing
Responding to, Analyzing, and Making Judgments About Works in the Visual Arts
4.3 Develop and use specific criteria individually and in groups to assess works of art.
4.4 Assess their own artwork, using specific criteria, and describe what changes they would make to improve it.

Connections, Relationships, Applications
Connecting and Applying What is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers
5.1 Use linear perspective to depict geometric objects in space.

Time: 60 minutes

Floor Plan: Regular classroom setting.

Materials Needed:
- Pencils
- Rulers
- Erasers
- Plastic triangles
- White drawing paper
- Colored pencils
- Blocks (optional)
- Small length of 2” x 4” wood or small boxes (optional)
- Overheads:
  - #1 The Delivery of the Keys (1482), by Pietro Perugino (Per-roo-GEE-no)
  - #2 Perspective lines to place over #1
Purpose:
Artists create an illusion of space on a two-dimensional surface by using linear one-point perspective. A representational drawing can be made by using horizontal lines, vertical lines, and perspective lines that extend to the vanishing point.

Background:
The students will have experience in using rulers and colored pencils. The students will understand geometric shapes and how two-dimensional shapes are transformed into three-dimensional forms.

Key Questions:
How do artists make buildings and streets look like they extend into the distance?
How many sides of a building can we see at once?

Vocabulary:
* **Elements of art**—sensory components used to create and talk about works of art (e.g., line, color, shape/form, texture, value, space).
* **Perspective**—a system for representing three-dimensional objects on a two-dimensional surface: deep picture space.
* **Linear Perspective**—a graphic system used by artists to create the illusion of depth and volume on a flat surface. The lines of buildings and other objects in a picture are slanted, making them appear to extend back into space.
* **Two-dimensional**—having height and width but not depth (2-D).
* **Three-dimensional**—having height, width, and depth (3-D).
* **One-point perspective**—a way to show three-dimensional objects on a two-dimensional surface. Lines appear to go away from the viewer meet at a single point on the horizon known as the vanishing point.
* **Vanishing point**—in perspective drawing a point at which receding lines seem to come together.
* **Horizon**—in perspective, a straight horizontal line at the viewer’s eye level.
* **Line direction**—can be horizontal, vertical, and diagonal.
* **Parallel**—straight lines that are equidistant from each other at all points.
* **Trapezoid**—a quadrilateral of which two sides are parallel.
* **Pietro Perugino**—1445-1523, Renaissance artist who was Raphael’s teacher. He painted a fresco in the Sistine Chapel entitled *The Delivery of the Keys* (1482), depicting a scene in an Italian piazza or courtyard.
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<th>Steps of the Lesson</th>
<th>Thoughts for the Teacher</th>
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<tr>
<td>1 Set up purpose/goals</td>
<td>How are you making your purpose clear to the students?</td>
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<tr>
<td>Explain to the students how the concept of one-point perspective helps give the illusion of space on a two-dimensional surface.</td>
<td>Through the use of direct instruction and student experimentation.</td>
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<td>2 Engage students</td>
<td>How can I effectively get the students interested in the content of the lesson?</td>
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<td>Ask the students to draw a square on their paper.</td>
<td>By showing them how to take a square and make it into a box.</td>
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<tr>
<td>Ask the students if that looks like a box (hold up a box as an example). Hold a class discussion on why the square doesn’t accurately represent a box. Add the necessary lines to a square on the board to make it into a cube.</td>
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<tr>
<td>3 Learning Sequence</td>
<td>What are the BIG idea(s) of your presentation? How will students understand/experience the material that you present?</td>
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<tr>
<td>See actual lesson sequence below.</td>
<td>How artists create an illusion of space on a two-dimensional surface by using linear one-point perspective. The students will have experience in showing depth through relative size and overlapping. The students will understand foreground, middle ground, and background and the illusion of space. The students will use their knowledge of all elements of art. The students will have created a landscape or cityscape that shows the illusion of space.</td>
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<tr>
<td>4 Assessment</td>
<td>How will you allow your students to deepen their understanding of content presented? (Reflect, revise, retell, refine, practice)</td>
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<tr>
<td>Have the students use a self-selected rubric to evaluate their drawings.</td>
<td>Allow the students to create a rubric on their one-point drawings.</td>
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**Actual Lesson Sequence**

1. Show overhead #1, Perugino’s *The Delivery of the Keys*, and identify the type of painting. (representational) Discuss the elements of art: line, color, shape/form, texture, value, space. Ask the students to show vertical and horizontal lines with a pointer. Discuss how the color carries your eye through the painting. Show how the value becomes lighter as objects move away from the eye and into the distance. Explain how the texture is strong in the foreground and weaker as the objects move away from the eye.
2. Place overhead #2 on top of #1 and show how lines extend to the vanishing point. Explain that this third set of lines make the two-dimensional shapes appear to be three-dimensional forms though they are on a two-dimensional surface. Explain that this is called perspective and that it was first used during the early 1400s to draw more realistic pictures.
3. (Optional) Distribute blocks or substitute items and instruct the student to hold them in front of their eyes while looking ahead.
a. Ask how many sides of the block/building they see. (one)
b. Move the objects to the left and ask how many sides are seen. (two)
c. Move to the right and ask how many sides are seen. (two)
d. Students hold blocks in front of eyes then straight up. Ask same question. (two)
e. Move straight down. (two)
f. Students move box to the right and up. Ask the question. (three)
g. Repeat in the other three corner positions, to the left and up. (three)
h. Move to the left and down. (three)
i. Move to the right and down. (three)

Ask what is the largest number of sides to be seen (three) and what is the least (one). Check for understanding continuously during manipulation of the blocks. Explain that in the drawing they will make, there will be two sides showing and it will be one point perspective with one vanishing point. Collect the blocks.
4. Distribute paper, rulers, and pencils and instruct the students to do the following while you demonstrate on the overhead:

- a. Fold paper horizontally, unfold and with a ruler and pencil use the fold as the horizon line. This is the viewer's eye level.
- b. Everything from the line up will be the sky and from the line down will be the ground.
- c. With a pencil, place a dot in the center of the line. This is the vanishing point, where the perspective lines come together and where objects seem to vanish.
- d. With pencil and paper, draw a rectangle near, but not on, the edge of the paper. The rectangle must cover the horizon line, extending into the sky and onto the ground. The vertical lines should be parallel with the sides of the paper and the horizontal lines should be parallel with the top and bottom of the paper.
- e. Using a ruler, lightly draw lines from the two corners of the rectangle closest to the vanishing point to the vanishing point. These are the perspective lines. Draw a vertical line between the two perspective lines. This trapezoid shape is the back side of the building. Erase the perspective lines from the vertical line to the vanishing point.
- f. Repeat this process on the opposite side of the vanishing point.
- g. Add another building by drawing a part of a rectangle behind the first building. Draw the perspective lines to the vanishing point, add the vertical line and make erasures. The first building overlaps the others and is closer to the viewer.
- h. Add doors and windows to the rectangular fronts of the buildings by drawing rectangles.
- i. Add doors and windows to the sides of the buildings by drawing lines to the vanishing point and by adding a vertical line between them. Make erasures.
- j. Experiment with different sizes of buildings, signs, streets, etc.
5. The students will work in groups to assess their work according to the criteria they develop. They could use plastic triangles to check horizontal and vertical lines and rulers to make sure that perspective lines slant to the vanishing point. The students will decide how to change their work to improve it according to the specific criteria their group devised. The students make erasures and changes.

6. The students complete the final drawing with colored pencil and add details to create a real or imaginary scene.

**Closure:**
Display cities and group them according to types: real, imaginary, small, large, etc.

**Sources:**