

Perspective lesson

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Start Date: 9-27

Due Date: TBA

Title of Lesson: Perspective lesson

Grade level / Age: High School, Grades 9-12

Goals / Objectives:

The students will be able to discuss the artist George de Chirico.

The students will be able to draw using correct 1 point perspective.

The students will be able to apply marker techniques to help create the sense of depth in a perspective drawing.

The students will be able to apply a warm or cool color palette using chalk pastels to achieve value and blend colors.

Materials Needed:

- [Pastel Paper](#)
- Chalk [Pastels](#)
- [Pencils](#)
- [Rulers](#)
- [Erasers](#)
- [Sharpie Markers](#), multiple thicknesses
- Reference images of trains and architecture

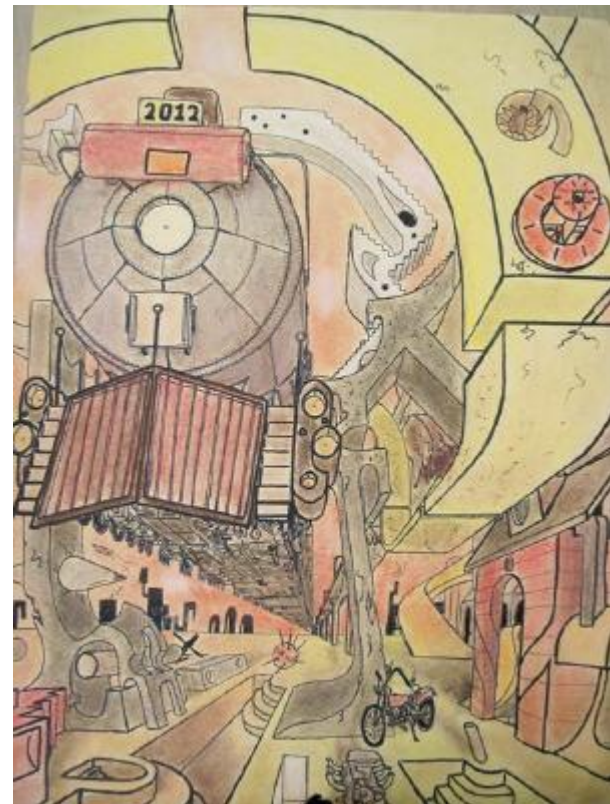
Lesson Description:

Each student will be creating a de Chirico-inspired perspective piece using their learned 1pt perspective skills. Prior to beginning the final project students will be required to complete a 1 Pt Perspective Shapes Worksheet and will be introduced to the artwork of George de Chirico to use as their inspiration.

Assignment:

Step 1: The class will review a ppt on 1 Pt Perspective basics. (How-to, vocabulary, materials, etc.) The students complete a graphic organizer during the presentation.

Step 2: Students will complete a 1 Pt Perspective Shapes Practice Worksheet. I also have the students create a





buildings, columns, windows, doors, etc.

Mandatories for the final perspective drawing:

*** MUST INCLUDE THE FOLLOWING:

Correct 1pt Perspective (or 2 pt for advanced students)

Architectural façade's

Archways

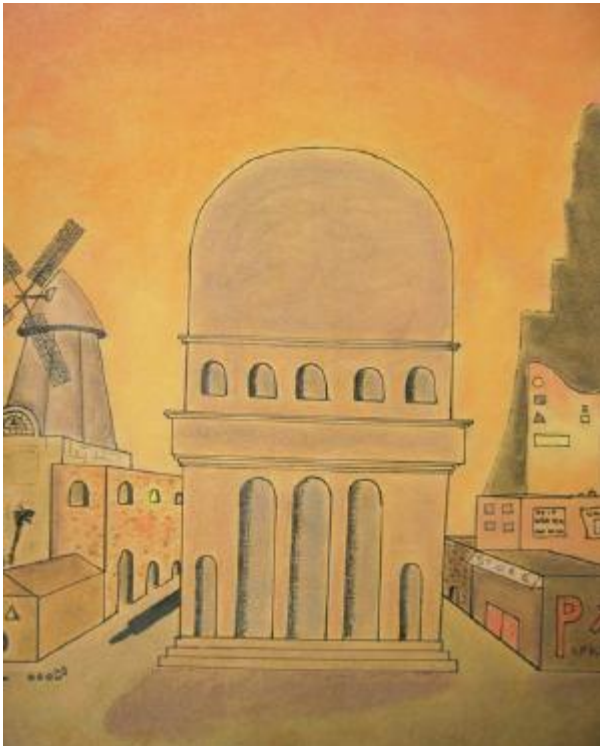
Locomotive

Long shadows

Object of students choice- deChirico often included

random objects to help develop non sequitar. Students

are asked to do the same.



light source and apply value to their shapes as a review and we discuss perspective shading.

Step 3: The class will be introduced to the artwork of George de Chirico

About de Chirico

Elements within his work

1 pt or 2 pt?

Review: How to create Dominance

How to create mood through color palette

Objects often seen in de Chirico's work such as archways, architectural facades, piazzas, fountains, locomotives.

Step 4: Final "de Chirico" Project Introduced

1. Students will begin by completing the thumbnail worksheet. I provide students architecture packets as reference for inspiration. These include different types of



Step 5:

Apply Marker Outline

Discuss foreground, middleground and background

Varying line widths to create depth and illusion of perspective

Step 6: Introduction to Chalk Pastels and practice exercise

How to create value

Gradually build value/color

Blending

Clean edges

Step 7: Students apply pastels to final de Chirico Drawings
Students use either an all warm or all cool palette, based on their selected pastel paper color. #cool = cool, warm = warm)

Students apply a full range of value and blend colors

Step 8: Critique and Evaluation

Project Submission and Completion

Assessment(s):

Artwork Assessment Form **NAME** _____

Category	Description	Check box – write in points				
		Excellent	Good	Average	Needs work	
Growth - Progress	How does this work compare to previous work by same person?	9.5 to 10	8.5 to 9	7 to 8	6 to 7	0 to 5
	Does it show more feeling and expressiveness? Emotions?					
	Does it show more thought?					
	Does it show more skill?					
Creativity	How original, innovative, and daring is the work?					
	Does it extend or change from past work done by same student? Challenging?					
Fulfills Assignment	How well does the work solve the problems outlined in this assignment? Objectives?					
	Are the variations from the assignment made for a valid reason? Risk taking?					
Composition And Design	Did the student use the principles of design and composition to make the visual elements work well?					

	Is it free from mistakes that distract from the unity and effectiveness of the whole?					
Care - Effort	Is the making of the work appropriate for the style of art being made? Craftsmanship?					
	Didn't rush to get it done, but paid attention to consistency in the work. Conscientious?					
Work Habits	Did the student stay on the job?					
	Were conversations with classmates about the artwork, not other topics? Considerate?					
Helpful	Was the student cooperative & generous in discussions & in helping others without doing it for them? Were good questions asked?					



Giorgio de Chirico, (born July 10, 1888, Vólos, Greece—died Nov. 19, 1978, Rome, Italy), Italian painter who, with [Carlo Carrà](#) and [Giorgio Morandi](#), founded the style of [Metaphysical painting](#).



After studying art in Athens and Florence, de Chirico moved to Germany in 1906 and entered the Munich Academy of Fine Arts. His early style was influenced by [Arnold Böcklin](#)'s and [Max Klinger](#)'s paintings, which juxtapose the fantastic with the commonplace. By 1910 de Chirico was living in Florence, where he began painting a unique series of landscapes that included *The Enigma of an Autumn Afternoon* (1910), in which the long, sinister, and illogical shadows cast by unseen objects onto empty city spaces contrast starkly with bright, clear light that is rendered in brooding green tonalities. Moving to Paris in 1911, de Chirico gained the admiration of Pablo Picasso and [Guillaume Apollinaire](#) with his ambiguously ominous scenes of deserted piazzas. In these works, such as *The Soothsayer's Recompense* (1913) and *The Mystery and Melancholy of a Street* (1914), classical statues, dark arcades, and small, isolated figures are overpowered by their own shadows and by severe, oppressive architecture.



In 1915 de Chirico was conscripted into the Italian army and stationed at Ferrara, Italy. There, he was able to continue making art and practiced a modification of his earlier manner, marked by more compact groupings of incongruous objects. Diagnosed with a nervous condition, he was admitted into a military hospital, where he met Carlo Carrà in 1917; together the two artists developed the style they named Metaphysical painting. In de Chirico's paintings of this period, such as the *Grand Metaphysical Interior* (1917) and *The Seer* (1915), the colours are brighter, and dressmakers' mannequins, compasses, biscuits, and paintings on easels assume a mysterious significance within enigmatic landscapes or interiors.

The element of mystery in de Chirico's paintings dwindled after 1919, when he became interested in the technical methods of the Italian classical tradition. He eventually began painting in a more realistic and academic style, and by the 1930s he had broken with his avant-garde colleagues and

disclaimed his earlier works. De Chirico's Metaphysical paintings exercised a profound influence on the painters of the [Surrealist](#) movement in the 1920s.

