

1. Entering Class Procedures:

Conversation: Level 1- Whisper

Help: Ask 3 before me

Activity:

1st-Find your assigned seat.

2nd- Take out a pencil and your student planner.

3rd-Place your backpack and water bottle in the appropriate location.

4th- Pick up the Sketchbook holder.

5th- Take out your sketchbook and Blue Folder.

6th-Be in your assigned seat, **before** the bell rings. See Mrs. Stewart if you don't know.

7th - Start working on your Bellwork.

Movement: Art Cart, Backpack Zone, and Assigned Seat

Participation: Preparing for Class

Sound: Instructor's Music

2. Beginning of Class Procedures:

Conversation: Level -0-Silent

Help: Raise your Hand

Activity: Use the Bellwork Handout that is in your BLUE FOLDER and complete the prompt.

Movement: The Art Cart

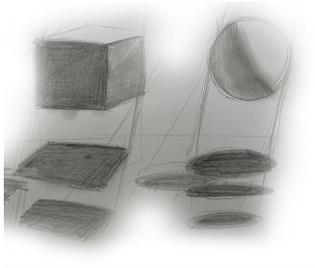
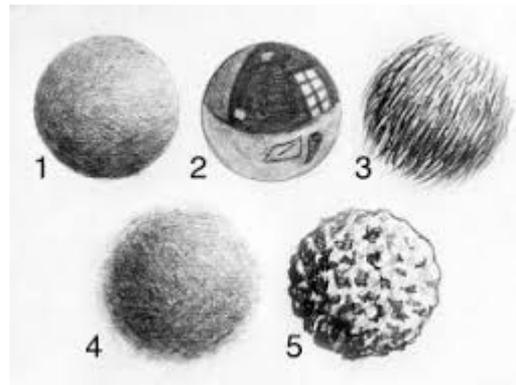
Participation: Drawing and Writing

Sound: Instructor's Music

2d1=Gray

2d2=green

2d3= blue

Bellwork**2D1 Week 5-Q3
Slicing-Forms (4th wk)****Directions:****Draw the prompt.
You have 5 mins.****Monday****Darkest Dark**Draw a form and push the **darkest shadows darker** than usual.**Tuesday****Overlap for Depth**Draw **two or more forms overlapping**.
Use shading to show which one is closer.**Wednesday****Cast Shadow Practice**Draw a form floating above the ground.
Add a **cast shadow** underneath it.**Thursday****Texture on Form**Add a simple **texture** (wood, stone, metal) to a shaded form.**Friday*****No Bellwork*****Complete the Agenda*****Complete the Data Day
Drawing
in your sketchbook
Due Week 9 - Friday**

Week 5 q3 - Agenda- This Week in Art:
(4th week of project)

Assignment Handouts:

- 0. Syllabus
- 1. Bellwork
- 2. Agenda
- 3. Project Info
- 4. Notes
- 5. Project Exercise
- 6. Theme Research & .
Thumbnail Sketches
- 7. Preliminary Sketch
- 8. Final Checklist
- 9. Rough Draft
- Artist Statement
- 10. T.A.G Ticket
- 11. Final Paper

Reminders :

- Find assignment info on katundra.com
- Submit assignments on Artsonia
- School ID: [Odyssey19](#)
- Access Code [JPPT-BWDB](#)

If you have an NTI:

Submit the missing assignment into the make_up window in Artsonia. You can submit more than once under that window.

Grading Schedule:

Monday 1st and 2nd per
 Tuesday 3rd and 5th
 Wednesday 6th and 7th

Projects:	Agenda
2d1- Slicing Forms 2d2- Harmony & Movement Landscapes 2d3- Stretching the Truth	
Monday 2/2	1. Review Project Expectations 2. Continue Final Drawing - Day 5 of 8
Tuesday 2/3	1. Review Project Expectations 2. Continue Final Drawing - Day 6 of 8
Wednesday 2/4	1. Review Project Expectations 2. Continue Final Drawing - Day 7 of 8
Thursday 2/5	1. Review Project Expectations 2. Continue Final Drawing - Day 8 of 8 3. Grade Printout
Friday 2/6 *No Bathroom Passes*	1. Submit Assignments 2. Data Day Drawing- Free Drawing
Assignment Submissions	1. BW 2. Agenda 3. Final Project 4. Checklist for Final Project

Bellwork

2D2 Week 5-Q3

(4th wk of project)

Harmony & Movement Landscapes

Directions:

Draw the prompt. You have 5 mins.

Monday

Value Push

Draw a hill shape.

- Light on one side
- Dark on the other

Goal: Show form with value.

Tuesday

Color Temperature Shift

Draw one hill twice:

- Version A: Cooler colors
- Version B: Warmer colors

Question:

👉 Which feels closer?

Wednesday

Foreground Focus

List **3 details** that belong **ONLY** in the foreground (not background).

Thursday

Artist Check-In

Answer honestly:

👉 What is working well in my landscape so far?

Friday

***No Bellwork**

***Complete the Agenda**

***Complete the Data Day**

Drawing

in your sketchbook

Due Week 9 - Friday

Week 5 q3 - Agenda- This Week in Art:
(4th week of project)

Assignment Handouts:

- 0. Syllabus
- 1. Bellwork
- 2. Agenda
- 3. Project Info
- 4. Notes
- 5. Project Exercise
- 6. Theme Research & .
Thumbnail Sketches
- 7. Preliminary Sketch
- 8. Final Checklist
- 9. Rough Draft
- Artist Statement
- 10. T.A.G Ticket
- 11. Final Paper

Reminders :

- Find assignment info on katundra.com
- Submit assignments on Artsonia
- School ID: [Odyssey19](#)
- Access Code [JPPT-BWDB](#)

If you have an NTI:

Submit the missing assignment into the make_up window in Artsonia. You can submit more than once under that window.

Grading Schedule:

Monday 1st and 2nd per
 Tuesday 3rd and 5th
 Wednesday 6th and 7th

Projects: 2d1- Slicing Forms 2d2- Pastel Landscapes 2d3- Stretching the Truth	Agenda
Monday 2/2	1. Review Project Expectations 2. Continue Final Drawing - Day 5 of 8
Tuesday 2/3	1. Review Project Expectations 2. Start Color Theory Exercise 3. Continue Final Drawing - Day 6 of 8
Wednesday 2/4	1. Review Project Expectations 2. Complete Color Theory Exercise 3. Continue Final Drawing - Day 7 of 8
Thursday 2/5	1. Review Project Expectations 2. Continue Final Drawing - Day 8 of 8
Friday 2/6 *No Bathroom Passes*	1. Submit Assignments 2. Data Day Drawing 3. Grade Printout
Assignment Submissions	1. BW 2. Agenda 3. . Color Wheel Exercise 4..Final Project 5. Checklist for Final Project

Bellwork

2D3 Week 5-Q3

(4th wk of project)

Stretching the Truth

Directions:

Draw the prompt. You have 5 mins.

Monday

Remove Details

Redraw a subject using only **5–7 shapes**, exaggerating proportions.

Tuesday

Stretch or Squish

Draw one object:

- First stretched tall
- Then squished wide

Wednesday

Contrast Check

Draw a scene with **one extremely large element** and many very small ones.

Thursday

Cleaner, Clearer

Redraw yesterday's warm-up with smoother lines and clearer exaggeration.

Friday

***No Bellwork**

***Complete the Agenda**

***Complete the Data Day**

Drawing

in your sketchbook

Due Week 9 - Friday

Week 5 q3 - Agenda- This Week in Art:
(4th week of project)

Assignment Handouts::

- 0. Syllabus
- 1. Bellwork
- 2. Agenda
- 3. Project Info
- 4. Notes
- 5. Project Exercise
- 6. Theme Research & .
Thumbnail Sketches
- 7. Preliminary Sketch
- 8. Final Checklist
- 9. Rough Draft
- Artist Statement
- 10. T.A.G Ticket
- 11. Final Paper

Reminders :

- Find assignment info on katundra.com
- Submit assignments on Artsonia
- School ID: [Odyssey19](#)
- Access Code [JPPT-BWDB](#)

Grading Schedule:

- Monday 1st and 2nd per
- Tuesday 3rd and 5th
- Wednesday 6th and 7th

Projects:	Agenda
2d1- Slicing Forms 2d2- Harmony & Movement Landscapes 2d3- Stretching the Truth	
Monday 2/2	1. Review Project Expectations 2. Continue Final Drawing - Day 5 of 8
Tuesday 2/3	1. Review Project Expectations 2. Continue Final Drawing - Day 6 of 8
Wednesday 2/4	1. Review Project Expectations 2. Continue Final Drawing - Day 7 of 8
Thursday 2/5	1. Review Project Expectations 2. Continue Final Drawing - Day 8 of 8
Friday 2/6 *No Bathroom Passes*	1. Submit Assignments 2. Data Day Drawing 3. Grade Printout
Assignment Submissions	1. BW 2. Agenda 3. Final Project 4. Checklist for Final Project 5. Color Wheel

3. Instructional Procedures

Conversation: Level -0

Help: Raise your Hand

Activity: Receiving Instruction

Movement: None

Participation: Listening, Drawing and Writing

Sound: None

*** Please be aware that failing to adhere to the above will result in completing a behavior sheet.**

4. Independent Procedures

Conversation: Level -1 -whisper

Help: Ask 3 Before Me at Your Table

Activity: Complete the Current Activity.

Movement: Art Cart and Restroom

Participation: Drawing/ Reading/ Writing

Sound: Instructor's Music

*** Please be aware that failing to adhere to the above will result in completing a behavior sheet.**

Please
remember
Mrs. StewART
only asks for your
Best!

Slicing Forms

Name: _____ Per. _____

Class: 2D1

Duration: 8 Class Sessions (20 minutes each)

Focus Element: Form

Medium: Graphite on Drawing Paper



Essential Questions:

1. How do artists use light and shadow to turn flat shapes into realistic 3D forms?
2. How can slicing and rearranging simple 3D forms help me create new and original ideas?
3. How can planning my design through sketches help me keep my forms believable and my light source consistent?
4. How can I apply accurate shading and value to my rearranged forms so they still look solid and three-dimensional?
5. How did transforming and rearranging 3D forms improve my drawing skills and creative thinking?

Florida Visual Arts Standards

VA.68.S.1.1: Experiment with art materials and techniques to develop skills in art-making.

VA.68.O.1.1: Use the structural elements of art and organizational principles of design to understand the art-making process.

VA.68.C.2.1: Assess personal artwork during production to determine areas of success and needed change.

What will I learn:

Objective: Learn to draw 3D shapes like spheres, cubes, cones, cylinders, and pyramids, using shading to make them look real. Then, get creative by slicing and rearranging these shapes into unique designs, applying your understanding of light and shadow.

How will I learn it:

Summary: In this project, you'll start by practicing how to draw basic 3D shapes and use shading techniques to show light and shadow. After mastering this, you'll cut and rearrange these shapes to create your own imaginative artwork, exploring how breaking and reassembling forms can lead to new and exciting designs. These activities will help you develop your drawing skills and encourage creative thinking in art-making.

How will I know I learned it:

Name: _____ Per. _____

Form Drawing & Slicing Project Rubric

Grader's Name: _____ Per. _____

Criteria	Excellent (4)	Proficient (3)	Developing (2)	Needs Improvement (1)
Basic Forms	All forms (sphere, cube, cone, cylinder) are accurately drawn with proper proportions.	Most forms are accurately drawn, with minor proportion issues.	Some forms are incomplete or show major proportion errors.	Forms are incomplete or lack effort.
Shading Techniques	Clearly shows highlight, midtone, core shadow, cast shadow, and reflected highlight on all forms.	Most forms have shading with clear light sources, but some areas are missing details.	Shading is inconsistent or missing key elements like highlight or shadow.	Little or no shading is evident, and forms lack dimension.
Creative Slicing & Design	Forms are creatively sliced and rearranged into a unique, well-thought-out composition.	Forms are sliced and rearranged into an interesting design but lack originality or detail.	Forms are sliced, but the design is simple or not well thought out.	No attempt is made to slice or rearrange forms creatively.
Craftsmanship	Work is neat and clean, with careful attention to detail and line quality.	Work is mostly neat, but some areas are rushed or lack precision.	Work shows a lack of care in presentation, with smudges or messy lines.	Work is unfinished, messy, or shows minimal effort.
Effort & Creativity	Goes above and beyond in creativity and effort, creating an outstanding and imaginative design.	Demonstrates solid effort and creativity, meeting project expectations.	Shows some effort but lacks creativity or feels incomplete.	Minimal effort or no attempt to meet the creative requirements of the project.

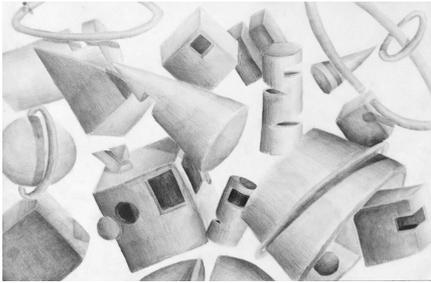
Reflection Questions:

1. What was the most challenging part of drawing and shading the forms, and how did you overcome it?
2. How did you decide to slice and rearrange your forms? What inspired your design?
3. Which shading element (highlight, midtone, core shadow, cast shadow, or reflected highlight) do you feel you understood the best? Which one do you want to improve on?
4. If you could redo this project, what would you change or do differently to make it even better?
5. According to the rubric what would be your grade?

Form Drawing & Slicing: Final Checklist

Name: _____ Per. _____

Directions: Use your **approved preliminary sketch** to create your final drawing by first lightly drawing a **3×3 grid** on your final paper. This grid will help you **transfer the placement and proportions** of your design accurately. Redraw **all five 3D forms—cylinder, sphere, cone, pyramid, and rectangular prism**—so they are **large, abstract, and well arranged** on the page, focusing on **composition** rather than creating an object or scene. Keep your forms **overlapping, stacked, and spaced** to show depth, then **slice and rearrange** the forms while keeping them believable and three-dimensional. Choose **one clear light source** and apply shading to show light, midtones, and shadows, making sure the shading follows the form and the darkest values are opposite the light source. Use the grid only as a guide and **erase it once your drawing is complete**.



1. Planning & Transfer

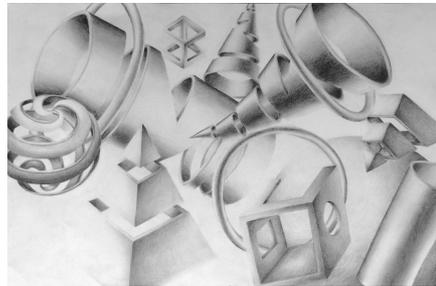
- o Used approved preliminary sketch
- o Drew 3×3 grid to transfer design
- o Final matches planned composition
- o Grid erased when finished

2. Required 3D Forms

- o Cylinder
- o Sphere
- o Cone
- o Pyramid
- o Cube/ Rectangular Prism

3. Composition & Abstraction

- o Forms fill the page
- o Focused on arranging forms, not objects
- o Composition is abstract
- o Used overlap, stacking, and spacing



4. Slicing & Rearranging

- o Forms are sliced or cut
- o Pieces rearranged creatively
- o Forms still look 3D Light,

5. Value & Shading

- o One clear light source
- o Shows light, midtone, and shadow
- o Darkest values opposite the light
- o Shading follows the form

6. Craftsmanship

- o Clean pencil work
- o Smooth shading
- o Smudges erased
- o Used class time effectively



What You Will Do: Independent Time

Conversation

At a Level-0

Help

Raise Hand

Activities

Slicing Forms Final Drawing- Free Draw (when you're done)

Form Drawing & Slicing: Final Checklist

Name: _____ Per. _____ 8

Directions: Use your **approved preliminary sketch** to create your final drawing by first lightly drawing a 3x3 grid on your final paper. This grid will help you **transfer the placement and proportions** of your design accurately. Redraw all five 3D forms—cylinder, sphere, cone, pyramid, and rectangular prism—so they are **large, abstract, and well arranged** on the page, focusing on **composition** rather than creating an object or scene. Keep your forms **overlapping, stacked, and spaced** to show depth, then **slice and rearrange** the forms while keeping them believable and three-dimensional. Choose **one clear light source** and apply shading to show light, midtones, and shadows, making sure the shading follows the form and the darkest values are opposite the light source. Use the grid only as a guide and erase it once your drawing is complete.



1. Planning & Transfer

- o Used approved preliminary sketch
- o Drew 3x3 grid to transfer design
- o Final matches planned composition
- o Grid erased when finished

2. Required 3D Forms

- o Cylinder
- o Sphere
- o Cone
- o Pyramid
- o Cube/ Rectangular Prism

3. Composition & Abstraction

- o Forms fill the page
- o Focused on arranging forms, not objects
- o Composition is abstract
- o Used overlap, stacking, or spacing

4. Slicing & Rearranging

- o Forms are sliced or cut
- o Pieces rearranged creatively
- o Forms still look 3D Light,

5. Value & Shading

- o One clear light source
- o Shows light, midtone, and shadow
- o Darkest values opposite the light
- o Shading follows the form

6. Craftsmanship

- o Clean pencil work
- o Smooth shading
- o Smudges erased
- o Used class time effectively



Movement

Materials Cart

Participation

Drawing

What You Will Do: Independent Time

Conversation

At a Level-1 Whisper

Help

3 Before Me

Activities

Slicing Forms Final Drawing- Free Draw (when you're done)

Form Drawing & Slicing: Final Checklist

8

Name: _____ Per. _____

Directions: Use your approved preliminary sketch to create your final drawing by first lightly drawing a 3×3 grid on your final paper. This grid will help you transfer the placement and proportions of your design accurately. Redraw all five 3D forms—cylinder, sphere, cone, pyramid, and rectangular prism—so they are large, abstract, and well arranged on the page, focusing on composition rather than creating an object or scene. Keep your forms overlapping, stacked, and spaced to show depth, then slice and rearrange the forms while keeping them believable and three-dimensional. Choose one clear light source and apply shading to show light, midtones, and shadows, making sure the shading follows the form and the darkest values are opposite the light source. Use the grid only as a guide and erase it once your drawing is complete.



1. Planning & Transfer

- o Used approved preliminary sketch
- o Drew 3×3 grid to transfer design
- o Final matches planned composition
- o Grid erased when finished

2. Required 3D Forms

- o Cylinder
- o Sphere
- o Cone
- o Pyramid
- o Cube/ Rectangular Prism

3. Composition & Abstraction

- o Forms fill the page
- o Focused on arranging forms, not objects
- o Composition is abstract
- o Used overlap, stacking, or spacing

4. Slicing & Rearranging

- o Forms are sliced or cut
- o Pieces rearranged creatively
- o Forms still look 3D Light,

5. Value & Shading

- o One clear light source
- o Shows light, midtone, and shadow
- o Darkest values opposite the light
- o Shading follows the form

6. Craftsmanship

- o Clean pencil work
- o Smooth shading
- o Smudges erased
- o Used class time effectively



Movement

Materials Cart

Participation

Drawing

Pastel Landscape Project

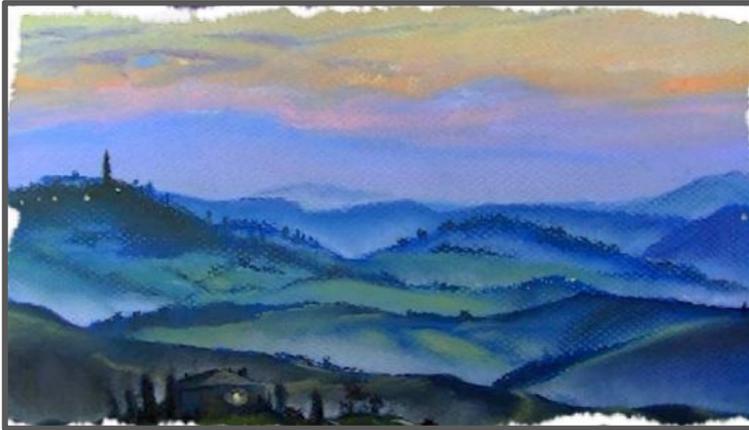
Name: _____ Per. _____

Class: 2D2

Duration: 8 Class Sessions (20 minutes each)

Focus Element and Principles: Space, Harmony, and Unity

Medium: Oil Pastels on Toned Paper



Florida Visual Arts Standards

VA.68.C.1.2: Use visual evidence and prior knowledge to reflect on multiple interpretations of works of art.

VA.68.O.1.1: Use media, technology, and other resources to inspire personal art-making decisions.

VA.68.S.1.4: Use accurate art vocabulary to communicate about works of art and artistic and creative processes.

VA.68.S.2.1: Organize the structural elements of art to achieve visual unity.

VA.68.S.3.1: Use two-dimensional art techniques, tools, and processes to understand the characteristics of the art form.

1. **How can atmospheric perspective be used to create the illusion of depth and space in a landscape?**
2. **What role do harmonious colors play in achieving unity and balance in a composition?**
3. **How does the choice of foreground, middle ground, and background details impact the overall sense of depth in a landscape?**

What will I learn:

Objective: In this project, you will learn how to create the illusion of space in a landscape drawing using atmospheric perspective. This means making things look farther away by using lighter colors and less detail in the background and darker, more detailed colors in the foreground. You will also learn how to use harmonious colors that look good together to make your artwork feel complete and balanced.

How will I learn it:

Summary: In this project, you will create a pastel landscape using atmospheric perspective to make your scene look deep and realistic. Start by visiting [pexels.com](https://www.pexels.com) to find **1 landscape image** that use one of the **5 compositions** we learned about. Make sure the images show atmospheric perspective, with lighter, less detailed backgrounds and detailed, harmonious colors in the foreground. Choose your favorite image to recreate. Set up your toned paper with a **.25 inch margin**, then sketch out the main shapes. Use soft pastels to build color from background to foreground, focusing on depth and harmony.

Criteria	Excellent (4)	Good (3)	Fair (2)	Needs Improvement (1)
Composition & Space	Demonstrates excellent use of atmospheric perspective; foreground, middle ground, and background are clearly defined with depth and balance.	Shows good use of atmospheric perspective; some depth and clear differentiation of foreground, middle ground, and background.	Shows limited use of atmospheric perspective; some areas lack depth or clear differentiation between spaces.	Lacks clear use of atmospheric perspective; little to no differentiation between foreground, middle ground, and background.
Color Harmony & Unity	Excellent use of harmonious colors that create unity throughout the composition; colors blend smoothly and are well-balanced.	Good use of harmonious colors; some blending, though some areas may not be as unified or balanced.	Fair use of colors; some areas lack harmony or blending, and unity could be improved.	Colors are not harmonious or do not work together; blending and unity are lacking.
Techniques (Blending & Layering)	Masterful blending and layering with soft pastels; smooth transitions and rich depth in all areas of the composition.	Good blending and layering; some areas may be slightly rough or uneven, but depth is still achieved.	Limited blending and layering; some areas appear harsh or lack depth.	Little to no blending or layering; colors appear flat and lack depth.
Foreground Details	Foreground is highly detailed and realistic; details are well-executed, supporting depth and focal points.	Foreground details are clear and contribute to depth, though some areas could be more detailed.	Foreground details are minimal; some parts lack clarity or contribute little to the illusion of space.	Foreground lacks detail or is unclear; does not enhance the depth or focal points.
Overall Composition	Composition is strong, balanced, and visually engaging; shows clear understanding of design principles.	Composition is mostly balanced with minor adjustments needed for stronger visual impact.	Composition lacks some balance or visual interest; adjustments needed to strengthen the work.	Composition is weak or poorly balanced, affecting the overall visual impact.

Reflection Questions for Pastel Landscape Project:

1. **How did you use atmospheric perspective in your landscape to create the illusion of depth? What challenges did you face while applying this technique?**
2. **In what ways did the use of harmonious colors help create unity and balance in your artwork? Are there any areas where the color choices could have been improved?**
3. **How did you decide on the level of detail for the foreground, middle ground, and background? How did this choice affect the overall depth and visual impact of your piece?**
4. **Looking at your final piece, what techniques (like blending, layering, or color application) do you feel were most successful, and what areas would you want to improve next time?**

Pastel Landscape: Final Checklist

Name: _____ Per. _____

Directions: Set up your final paper by drawing a **½-inch margin** around all sides and a **light 3 × 3 grid** inside the margin to help transfer your design. Use your approved preliminary sketch to carefully redraw the main shapes, horizon line, and focal point by matching each square of the grid. Begin adding pastels starting with the **background**, then the **middle ground**, and finishing with the **foreground**. Use **lighter, cooler colors** and less detail in the distance, and **darker, warmer colors** with more detail in the foreground to create atmospheric perspective. Blend colors smoothly, keep the background softer, and make sure your focal point stands out. When finished, clean up your grid lines, keep the margins neat, add final foreground details, sign your artwork, and participate in the critique and reflection.



- I drew a **½-inch margin** around my paper.
- I lightly drew a **3 × 3 grid** inside the margin.
- I used my **approved preliminary sketch** to transfer the drawing.
- I accurately placed the **horizon line**, background, middle ground, and foreground.
- I started coloring with the **background** and worked forward.
- I used **lighter, cooler colors** in the background.
- I used **darker, warmer colors** in the foreground.
- I blended colors smoothly to show **atmospheric perspective**.
- My **focal point is clear** and stands out.
- The background is **softer and less detailed** than the foreground.
- My colors are **harmonious and balanced**.
- All **grid lines are erased or hidden**.
- My **margin is clean and neat**.
- I added final details in the foreground only.

What You Will Do: Independent Time

Conversation

At a Level-0

Help

Raise Hand

Activities

Pastel Landscape Final

8

Pastel Landscape: Final Checklist

Name: _____ Per. _____

Directions: Set up your final paper by drawing a **½-inch margin** around all sides and a **light 3 × 3 grid** inside the margin to help transfer your design. Use your approved preliminary sketch to carefully redraw the main shapes, horizon line, and focal point by matching each square of the grid. Begin adding pastels starting with the **background**, then the **middle ground**, and finishing with the **foreground**. Use **lighter, cooler colors** and less detail in the distance, and **darker, warmer colors** with more detail in the foreground to create atmospheric perspective. Blend colors smoothly, keep the background softer, and make sure your focal point stands out. When finished, clean up your grid lines, keep the margins neat, add final foreground details, sign your artwork, and participate in the critique and reflection.



- I drew a ½-inch margin around my paper.
- I lightly drew a 3 × 3 grid inside the margin.
- I used my approved preliminary sketch to transfer the drawing.
- I accurately placed the horizon line, background, middle ground, and foreground.
- I started coloring with the background and worked forward.
- I used lighter, cooler colors in the background.
- I used darker, warmer colors in the foreground.
- I blended colors smoothly to show atmospheric perspective.
- My focal point is clear and stands out.
- The background is softer and less detailed than the foreground.
- My colors are harmonious and balanced.
- All grid lines are erased or hidden.
- My margin is clean and neat.
- I added final details in the foreground only.

Movement

Materials Cart

Participation

Drawing

What You Will Do: Independent Time

Conversation

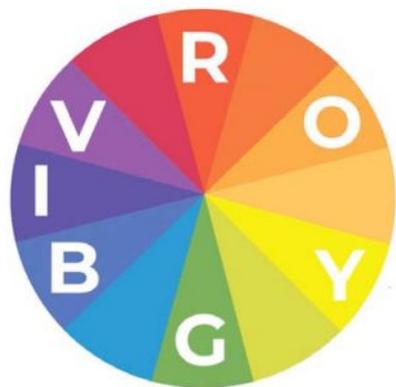
At a Level-1

Help

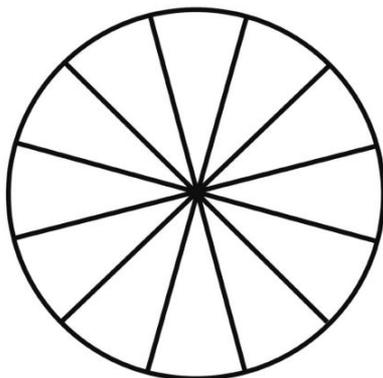
Ask 3 Before Me

Activities

Pastel Landscape Final



COLOR WHEEL



COLOR VALUE



COLOR INTENSITY



Pastel Landscape: Final Checklist

Name: _____ Per. _____

Directions: Set up your final paper by drawing a ½-inch margin around all sides and a light 3 × 3 grid inside the margin to help transfer your design. Use your approved preliminary sketch to carefully redraw the main shapes, horizon line, and focal point by matching each square of the grid. Begin adding pastels starting with the **background**, then the **middle ground**, and finishing with the **foreground**. Use **lighter, cooler colors** and less detail in the distance, and **darker, warmer colors** with more detail in the foreground to create atmospheric perspective. Blend colors smoothly, keep the background softer, and make sure your focal point stands out. When finished, clean up your grid lines, keep the margins neat, add final foreground details, sign your artwork, and participate in the critique and reflection.



- I drew a ½-inch margin around my paper.
- I lightly drew a 3 × 3 grid inside the margin.
- I used my approved preliminary sketch to transfer the drawing.
- I accurately placed the horizon line, background, middle ground, and foreground.
- I started coloring with the **background** and worked forward.
- I used **lighter, cooler colors** in the background.
- I used **darker, warmer colors** in the foreground.
- I blended colors smoothly to show **atmospheric perspective**.
- My focal point is clear and stands out.
- The background is **softer and less detailed** than the foreground.
- My colors are **harmonious and balanced**.
- All **grid lines are erased or hidden**.
- My **margin is clean and neat**.
- I added final details in the foreground only.

Movement

Materials Cart

Participation

Drawing

Stretching the Truth Project

Name: _____ Per. _____

Class: 2D2

Duration: 8 Class Sessions (20 minutes each)



Essential Questions:

1. How does exaggerating scale and proportion change the meaning or emotion of what we see?
2. How can planning exaggeration in thumbnails help make a scene feel intentional and believable?
3. How do scale and proportion guide the viewer's eye and support the story in my drawing?
4. How can refining exaggeration and details make an unrealistic scene feel more realistic?
5. How did stretching the truth help me communicate an idea more effectively than realism would have?

Florida Visual Arts Standards

VA.68.C.1.3 – Examine and experiment with traditional and nontraditional uses of media to communicate ideas.

VA.68.S.2.1 – Use visual-thinking skills to plan, organize, and create works of art.

VA.68.C.2.2 – Analyze how artistic choices impact the interpretation of a work of art.

VA.68.S.3.1 – Refine craftsmanship through practice and revision.

VA.68.C.3.1 – Reflect on and discuss one's own artistic growth and creative process.

Objective: By the end of this project, **you will be able to combine two photographs into one drawing and stretch the truth by changing scale and proportion.** You will exaggerate the size of some elements to help tell a story, while still making the scene feel realistic and believable. You will explain how your choices in scale and exaggeration help communicate your idea.

Summary: In this project, you will create a **composite drawing** by combining parts from **two different photographs** into one scene. Instead of drawing everything exactly as it looks in real life, you will **stretch the truth on purpose.** This means making some things much **bigger** or **smaller** than they would normally be.

Your goal is to make a drawing that feels **real at first**, but then surprises the viewer as they notice something is out of scale. The exaggerated size differences should help tell a **clear story or moment**, using the storytelling strategy we practiced earlier. By planning, sketching, and refining your work, you will learn how artists use exaggeration to make drawings more interesting and meaningful.

Stretching the Truth- Rubric

Criteria	4 – Exceeds Expectations	3 – Meets Expectations	2 – Developing	1 – Beginning	
1. Use of Scale & Exaggeration	Scale and proportion are pushed boldly and intentionally . Exaggeration is clear and strengthens the idea.	Scale is exaggerated intentionally and is noticeable.	Some exaggeration is attempted, but it is inconsistent or unclear.	Little to no exaggeration of scale; proportions remain mostly realistic.	
2. Composite Image (Two Photo Sources)	Two photo sources are seamlessly combined into one convincing scene.	Two photo sources are clearly combined into one scene.	Two sources are used but feel disconnected or awkwardly placed.	Only one source is evident or images are not combined.	
3. Storytelling & Concept	The story is clear, engaging, and thoughtful . The viewer understands the moment without explanation.	A clear story or moment is present and understandable.	A story is suggested but may be confusing or incomplete.	No clear story or idea is communicated.	
4. Realism & Believability	Despite exaggeration, the scene feels convincing and realistic at first glance.	The scene mostly feels believable with minor issues.	The exaggeration distracts from realism or feels accidental.	The scene feels unrealistic without intention or clarity.	
5. Craftsmanship & Effort	Drawing is clean, detailed, and shows strong effort and care .	Drawing is complete and shows consistent effort.	Drawing is partially complete or rushed in areas.	Drawing is incomplete or shows minimal effort.	

Artist Statement Questions:

- What two photographs did you combine, and why did you choose those images?**
Explain how each photo helped build your scene.
- Which part of your drawing is exaggerated the most, and what story or idea does that exaggeration communicate?**
Describe how changing the scale helps the viewer understand your artwork.
- How did you make your exaggerated scene feel believable or realistic at first glance?**
Talk about size relationships, placement, or details you added.
- How would the meaning of your drawing change if everything were drawn at realistic scale?**
Explain why stretching the truth was important for your final piece.
- According to the rubric, how would you grade yourself?**

Stretching the Truth: Final Checklist

Name: _____ Per. _____

Directions: Using your approved preliminary sketch, create your final composite drawing by carefully transferring your composition and keeping the same exaggerated scale and proportions. Focus on making the size differences clear and intentional so the scene feels believable at first but reveals something unusual the longer it is viewed. Use clean lines, overlapping, and thoughtful details to guide the viewer's eye and support the story. Take your time refining your work so the final drawing clearly communicates your idea, your story, and your use of exaggerated scale.



1. Composition & Planning

- Final drawing matches my **approved preliminary sketch**
- Composition is clear, balanced, and easy to read
- The viewer's eye is guided through the scene

2. Scale & Exaggeration

- Scale is **intentionally exaggerated** (small → huge or large → tiny)
- Size differences are clear and noticeable
- Exaggeration helps tell the **story**, not confuse it

3. Composite Image

- Elements from **two photo references** are clearly combined
- The images feel like they belong in the same scene

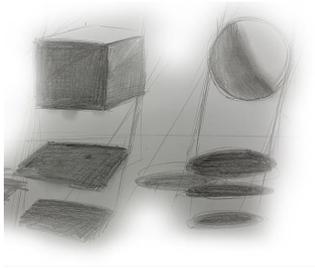
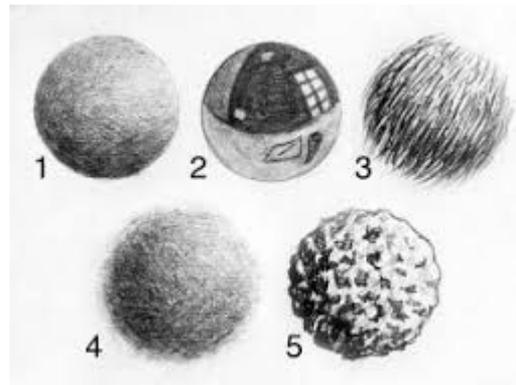
4. Storytelling & Believability

- A clear **focal point** is established
- The scene feels believable at first glance
- The story or moment can be understood without words

5. Craftsmanship & Effort

- Lines are clean and confident
- Details support the focal point
- Drawing is complete and shows strong effort

2D1 ASSIGNMENTS FOR THIS WEEK

Bellwork**2D1 Week 5-Q3
Slicing-Forms (4th wk)****Directions:****Draw the prompt.
You have 5 mins.****Monday****Darkest Dark**Draw a form and push the **darkest shadows darker** than usual.**Tuesday****Overlap for Depth**Draw **two or more forms overlapping**.
Use shading to show which one is closer.**Wednesday****Cast Shadow Practice**Draw a form floating above the ground.
Add a **cast shadow** underneath it.**Thursday****Texture on Form**Add a simple **texture** (wood, stone, metal) to a shaded form.**Friday*****No Bellwork*****Complete the Agenda*****Complete the Data Day
Drawing
in your sketchbook
Due Week 9 - Friday**

Week 5 q3 - Agenda- This Week in Art:
(4th week of project)

Assignment Handouts:

- 0. Syllabus
- 1. Bellwork
- 2. Agenda
- 3. Project Info
- 4. Notes
- 5. Project Exercise
- 6. Theme Research & .
Thumbnail Sketches
- 7. Preliminary Sketch
- 8. Final Checklist
- 9. Rough Draft
- Artist Statement
- 10. T.A.G Ticket
- 11. Final Paper

Reminders :

- Find assignment info on katundra.com
- Submit assignments on Artsonia
- School ID: [Odyssey19](#)
- Access Code [JPPT-BWDB](#)

If you have an NTI:

Submit the missing assignment into the make_up window in Artsonia. You can submit more than once under that window.

Grading Schedule:

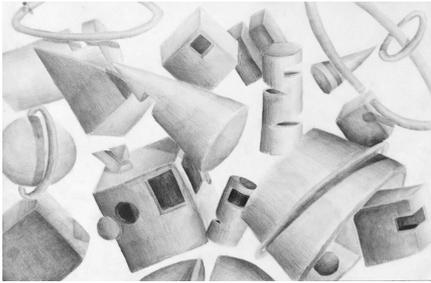
Monday 1st and 2nd per
 Tuesday 3rd and 5th
 Wednesday 6th and 7th

Projects:	Agenda
2d1- Slicing Forms 2d2- Harmony & Movement Landscapes 2d3- Stretching the Truth	
Monday 2/2	<ol style="list-style-type: none"> Review Project Expectations Continue Final Drawing - Day 5 of 8
Tuesday 2/3	<ol style="list-style-type: none"> Review Project Expectations Continue Final Drawing - Day 6 of 8
Wednesday 2/4	<ol style="list-style-type: none"> Review Project Expectations Continue Final Drawing - Day 7 of 8
Thursday 2/5	<ol style="list-style-type: none"> Review Project Expectations Continue Final Drawing - Day 8 of 8 Grade Printout
Friday 2/6 *No Bathroom Passes*	<ol style="list-style-type: none"> Submit Assignments Data Day Drawing- Free Drawing
Assignment Submissions	<ol style="list-style-type: none"> BW Agenda Final Project Checklist for Final Project

Form Drawing & Slicing: Final Checklist

Name: _____ Per. _____

Directions: Use your **approved preliminary sketch** to create your final drawing by first lightly drawing a **3×3 grid** on your final paper. This grid will help you **transfer the placement and proportions** of your design accurately. Redraw **all five 3D forms—cylinder, sphere, cone, pyramid, and rectangular prism**—so they are **large, abstract, and well arranged** on the page, focusing on **composition** rather than creating an object or scene. Keep your forms **overlapping, stacked, and spaced** to show depth, then **slice and rearrange** the forms while keeping them believable and three-dimensional. Choose **one clear light source** and apply shading to show light, midtones, and shadows, making sure the shading follows the form and the darkest values are opposite the light source. Use the grid only as a guide and **erase it once your drawing is complete**.



1. Planning & Transfer

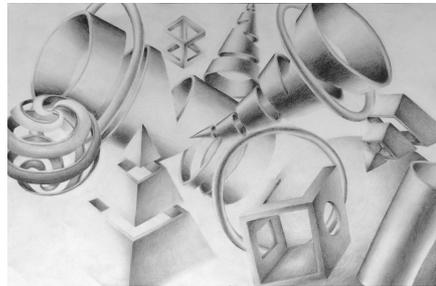
- o Used approved preliminary sketch
- o Drew 3×3 grid to transfer design
- o Final matches planned composition
- o Grid erased when finished

2. Required 3D Forms

- o Cylinder
- o Sphere
- o Cone
- o Pyramid
- o Cube/ Rectangular Prism

3. Composition & Abstraction

- o Forms fill the page
- o Focused on arranging forms, not objects
- o Composition is abstract
- o Used overlap, stacking, or spacing



4. Slicing & Rearranging

- o Forms are sliced or cut
- o Pieces rearranged creatively
- o Forms still look 3D Light,

5. Value & Shading

- o One clear light source
- o Shows light, midtone, and shadow
- o Darkest values opposite the light
- o Shading follows the form

6. Craftsmanship

- o Clean pencil work
- o Smooth shading
- o Smudges erased
- o Used class time effectively

2D2 ASSIGNMENTS FOR THIS WEEK

Bellwork

2D2 Week 5-Q3

(4th wk of project)

Harmony & Movement Landscapes

Directions:

Draw the prompt. You have 5 mins.

Monday

Value Push

Draw a hill shape.

- Light on one side
- Dark on the other

Goal: Show form with value.

Tuesday

Color Temperature Shift

Draw one hill twice:

- Version A: Cooler colors
- Version B: Warmer colors

Question:

👉 Which feels closer?

Wednesday

Foreground Focus

List **3 details** that belong **ONLY** in the foreground (not background).

Thursday

Artist Check-In

Answer honestly:

👉 What is working well in my landscape so far?

Friday

***No Bellwork**

***Complete the Agenda**

***Complete the Data Day**

Drawing

in your sketchbook
Due Week 9 - Friday

Week 5 q3 - Agenda- This Week in Art:
(4th week of project)

Assignment Handouts:

- 0. Syllabus
- 1. Bellwork
- 2. Agenda
- 3. Project Info
- 4. Notes
- 5. Project Exercise
- 6. Theme Research & .
Thumbnail Sketches
- 7. Preliminary Sketch
- 8. Final Checklist
- 9. Rough Draft
- Artist Statement
- 10. T.A.G Ticket
- 11. Final Paper

Reminders :

- Find assignment info on katundra.com
- Submit assignments on Artsonia
- School ID: [Odyssey19](#)
- Access Code [JPPT-BWDB](#)

If you have an NTI:

Submit the missing assignment into the make_up window in Artsonia. You can submit more than once under that window.

Grading Schedule:

Monday 1st and 2nd per
 Tuesday 3rd and 5th
 Wednesday 6th and 7th

Projects: 2d1- Slicing Forms 2d2- Pastel Landscapes 2d3- Stretching the Truth	Agenda
Monday 2/2	1. Review Project Expectations 2. Continue Final Drawing - Day 5 of 8
Tuesday 2/3	1. Review Project Expectations 2. Start Color Theory Exercise 3. Continue Final Drawing - Day 6 of 8
Wednesday 2/4	1. Review Project Expectations 2. Complete Color Theory Exercise 3. Continue Final Drawing - Day 7 of 8
Thursday 2/5	1. Review Project Expectations 2. Continue Final Drawing - Day 8 of 8
Friday 2/6 *No Bathroom Passes*	1. Submit Assignments 2. Data Day Drawing 3. Grade Printout
Assignment Submissions	1. BW 2. Agenda 3. . Color Wheel Exercise 4..Final Project 5. Checklist for Final Project

Pastel Landscape: Final Checklist

Name: _____ Per. _____

Directions: Set up your final paper by drawing a **½-inch margin** around all sides and a **light 3 × 3 grid** inside the margin to help transfer your design. Use your approved preliminary sketch to carefully redraw the main shapes, horizon line, and focal point by matching each square of the grid. Begin adding pastels starting with the **background**, then the **middle ground**, and finishing with the **foreground**. Use **lighter, cooler colors** and less detail in the distance, and **darker, warmer colors** with more detail in the foreground to create atmospheric perspective. Blend colors smoothly, keep the background softer, and make sure your focal point stands out. When finished, clean up your grid lines, keep the margins neat, add final foreground details, sign your artwork, and participate in the critique and reflection.



- I drew a **½-inch margin** around my paper.
- I lightly drew a **3 × 3 grid** inside the margin.
- I used my **approved preliminary sketch** to transfer the drawing.
- I accurately placed the **horizon line**, background, middle ground, and foreground.
- I started coloring with the **background** and worked forward.
- I used **lighter, cooler colors** in the background.
- I used **darker, warmer colors** in the foreground.
- I blended colors smoothly to show **atmospheric perspective**.
- My **focal point is clear** and stands out.
- The background is **softer and less detailed** than the foreground.
- My colors are **harmonious and balanced**.
- All **grid lines are erased or hidden**.
- My **margin is clean and neat**.
- I added final details in the foreground only.

2D3 ASSIGNMENTS FOR THIS WEEK

Bellwork

2D2 Week 5-Q3

(4th wk of project)

Harmony & Movement Landscapes

Directions:

Draw the prompt. You have 5 mins.

Monday

Value Push

Draw a hill shape.

- Light on one side
- Dark on the other

Goal: Show form with value.

Tuesday

Color Temperature Shift

Draw one hill twice:

- Version A: Cooler colors
- Version B: Warmer colors

Question:

👉 Which feels closer?

Wednesday

Foreground Focus

List **3 details** that belong **ONLY** in the foreground (not background).

Thursday

Artist Check-In

Answer honestly:

👉 What is working well in my landscape so far?

Friday

***No Bellwork**

***Complete the Agenda**

***Complete the Data Day**

Drawing

in your sketchbook
Due Week 9 - Friday

Week 5 q3 - Agenda- This Week in Art:
(4th week of project)

Assignment Handouts:

- 0. Syllabus
- 1. Bellwork
- 2. Agenda
- 3. Project Info
- 4. Notes
- 5. Project Exercise
- 6. Theme Research & .
Thumbnail Sketches
- 7. Preliminary Sketch
- 8. Final Checklist
- 9. Rough Draft
- Artist Statement
- 10. T.A.G Ticket
- 11. Final Paper

Reminders :

- Find assignment info on katundra.com
- Submit assignments on Artsonia
- School ID: [Odyssey19](#)
- Access Code [JPPT-BWDB](#)

If you have an NTI:

Submit the missing assignment into the make_up window in Artsonia. You can submit more than once under that window.

Grading Schedule:

Monday 1st and 2nd per
 Tuesday 3rd and 5th
 Wednesday 6th and 7th

Projects: 2d1- Slicing Forms 2d2- Pastel Landscapes 2d3- Stretching the Truth	Agenda
Monday 2/2	1. Review Project Expectations 2. Continue Final Drawing - Day 5 of 8
Tuesday 2/3	1. Review Project Expectations 2. Start Color Theory Exercise 3. Continue Final Drawing - Day 6 of 8
Wednesday 2/4	1. Review Project Expectations 2. Complete Color Theory Exercise 3. Continue Final Drawing - Day 7 of 8
Thursday 2/5	1. Review Project Expectations 2. Continue Final Drawing - Day 8 of 8
Friday 2/6 *No Bathroom Passes*	1. Submit Assignments 2. Data Day Drawing 3. Grade Printout
Assignment Submissions	1. BW 2. Agenda 3. . Color Wheel Exercise 4..Final Project 5. Checklist for Final Project

Stretching the Truth: Final Checklist

Name: _____ Per. _____

Directions: Using your approved preliminary sketch, create your final composite drawing by carefully transferring your composition and keeping the same exaggerated scale and proportions. Focus on making the size differences clear and intentional so the scene feels believable at first but reveals something unusual the longer it is viewed. Use clean lines, overlapping, and thoughtful details to guide the viewer's eye and support the story. Take your time refining your work so the final drawing clearly communicates your idea, your story, and your use of exaggerated scale.



1. Composition & Planning

- Final drawing matches my **approved preliminary sketch**
- Composition is clear, balanced, and easy to read
- The viewer's eye is guided through the scene

2. Scale & Exaggeration

- Scale is **intentionally exaggerated** (small → huge or large → tiny)
- Size differences are clear and noticeable
- Exaggeration helps tell the **story**, not confuse it

3. Composite Image

- Elements from **two photo references** are clearly combined
- The images feel like they belong in the same scene

4. Storytelling & Believability

- A clear **focal point** is established
- The scene feels believable at first glance
- The story or moment can be understood without words

5. Craftsmanship & Effort

- Lines are clean and confident
- Details support the focal point
- Drawing is complete and shows strong effort