

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 labeled zones.

4th- Pick up the Bellwork Handout from the Art Cart and fill out the info on the top right.

5th-Be in your assigned seat, before the bell rings. See Mrs. Stewart if you don't know.

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 to complete the drawing prompt.

Movement: The Art Cart

Participation: Drawing and Writing

Sound: Instructor's Music

2d1=yellow

2d2=green

2d3= blue

<p><i>Bellwork</i></p> <p>2D1 Week 3-Q3</p> <p>Slicing-Forms (2nd wk)</p> <p>Directions: Draw the prompt. You have 5 mins.</p>	<p><u>Monday</u></p> <p>*No School MLK Day*</p> <p>Quick Form Practice</p> <p>Draw two different 3D forms (your choice). Focus on smooth shading, not details.</p>	<p><u>Tuesday</u></p> <p><i>Focus: Slicing, rearranging, and creative thinking</i></p> <p>Warm-Up 5: Slice It</p> <p>Draw a cube or cylinder. Add 2–3 slicing lines to show how it could be cut.</p>
<p><u>Wednesday</u></p> <p>Rearrange the Pieces</p> <p>Draw a shape and separate it into pieces. Rearrange the pieces in a new way (stack, float, rotate).</p>	<p><u>Thursday</u></p> <p>Rotation Challenge</p> <p>Draw the same form twice. Rotate the second version so it faces a different direction.</p>	<p><u>Friday</u></p> <p>*No Bellwork</p> <p>*Complete the Agenda</p> <p>*Complete the Data Day Drawing in your sketchbook <u>Due Week 9 - Friday</u></p>

Week 3_q3 - Agenda- This Week in Art:
(2nd week of project)

<u>Projects:</u> 2d1- Slicing Forms 2d2- Harmony & Movement Landscapes 2d3- Stretching the Truth	Agenda
Monday 1/19	1. No School MLK Day
Tuesday 1/20	1. Discuss Sketching Expectations 2. Thumbnail Sketch
Wednesday 1/21	1. Review Sketching Expectations 2. Complete Sketches
Thursday 1/22	1. Discuss Preliminary Sketch Expectation 2. Start sketching
Friday 1/23 *No Bathroom Passes*	1. Submit Assignments 2. Complete Preliminary Sketch (complete for HW if you don't finish) 3. Grade Printout
Assignment Submissions	1. BW 2. Agenda 3. Thumbnail Sketch 4. Preliminary Sketch (Upload Monday)

Bellwork
2D2 Week 3-Q3
(2nd wk)
Harmony & Movement
Landscapes

Directions:
Draw the prompt. You have 5 mins.

Monday

No School MLK Day

Tuesday

Warm-Up: Warm vs. Cool

Divide your page in half.

- Left: Warm colors
- Right: Cool colors

Question:

👉 Which side usually feels closer?
Why?

Wednesday

Warm-Up: Color Harmony Match

Write one color (blue, green, orange, etc.).

Task:

👉 List **2 colors** that would look good with it in a landscape.

Thursday

Warm-Up: Thumbnail Decision

Draw **two tiny landscape thumbnails**.

Task:

👉 Circle the one that feels like it has **more depth**.

Friday

***No Bellwork**

***Complete the Agenda**

***Complete the Data Day**

Drawing

in your sketchbook

Due Week 9 - Friday

Week 3_q3 - Agenda- This Week in Art:
(2nd week of project)

<u>Projects:</u> 2d1- Slicing Forms 2d2- Harmony & Movement Landscapes 2d3- Stretching the Truth	Agenda
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Friday 1/23 *No Bathroom Passes*	1. Submit Assignments 2. Complete Preliminary Sketch (complete for HW if you don't finish) 3. Grade Printout
Assignment Submissions	1. BW 2. Agenda 3. Thumbnail Sketch 4. Preliminary Sketch (Upload Monday)

Bellwork
2D3 Week 3-Q3
(2ndt wk)
Stretching the Truth

Directions:

Draw the prompt. You have 5 mins.

Monday

No School - MLK Day

Tuesday**What Feels Bigger Than It Is?**

Draw something from your life that *feels* bigger than it actually is. Make it physically oversized.

Wednesday**What Feels Too Small?**

Draw something important that feels ignored or overlooked. Make it tiny compared to everything else.

Thursday**Three Ways to Exaggerate**

Draw the same subject **three times**, exaggerating:

1. Size
2. Length
3. Thickness

Friday***No Bellwork*****Complete the Agenda**

***Complete the Data Day**
Drawing
in your sketchbook
Due Week 9 - Friday

Week 3_q3 - Agenda- This Week in Art:
(2nd week of project)

<u>Projects:</u> 2d1- Slicing Forms 2d2- Harmony & Movement Landscapes 2d3- Stretching the Truth	Agenda
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Friday 1/23 *No Bathroom Passes*	1. Submit Assignments 2. Complete Preliminary Sketch (complete for HW if you don't finish) 3. Grade Printout
Assignment Submissions	1. BW 2. Agenda 3. Thumbnail Sketch 4. Preliminary Sketch (Upload Monday)

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.

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.

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.

Form Drawing & Slicing Project Rubric

Name: _____ Per. _____

Grader's Name: _____ Per. _____

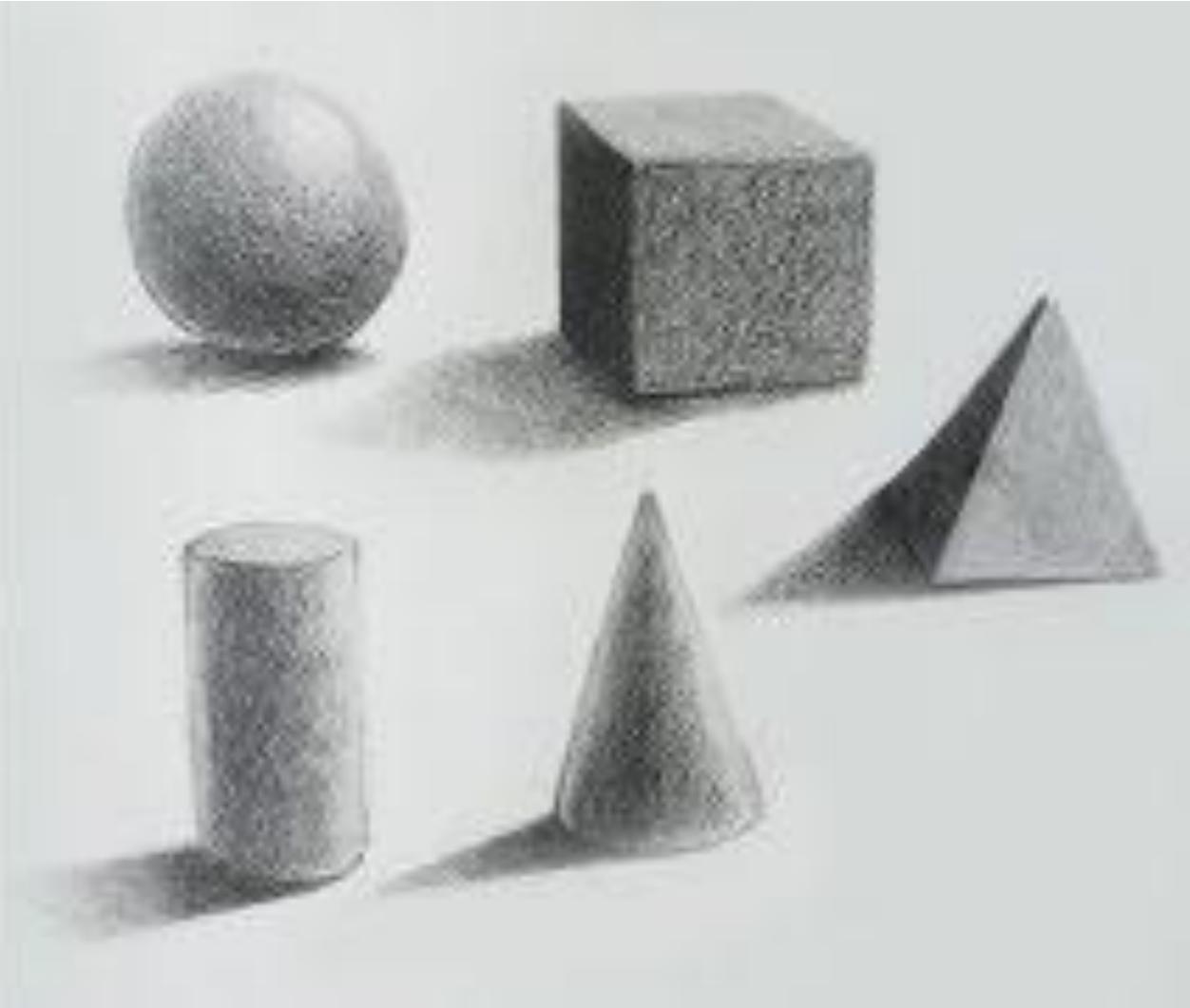
Criteria	Excellent (4)	Proficient (3)	Developing (2)	Needs Improvement (1)
Basic Forms	All forms (sphere, cube, cone, cylinder) are accurately drawn with proper proportions.	Most forms are accurately drawn, with minor proportion issues.	Some forms are incomplete or show major proportion errors.	Forms 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?

HOW TO DRAW

HOW TO SHADE BASIC FORMS



What You Will Do: Independent Time

Conversation At a Level-1

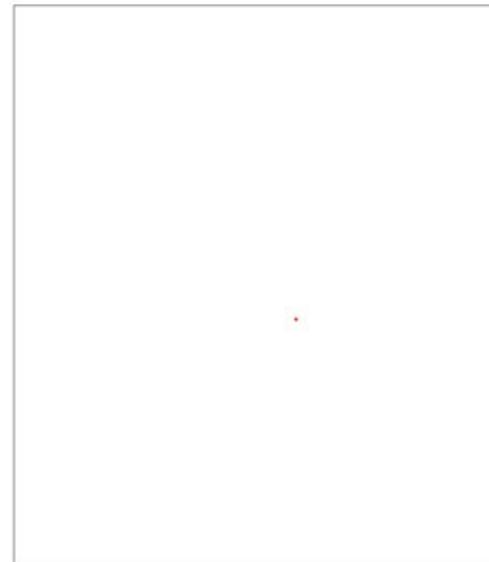
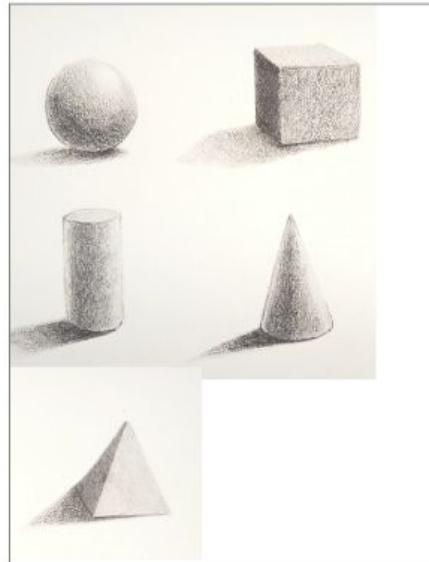
Help	Ask 3 Before Me
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| Activities | Drawing Forms |

Slicing Forms Exercise - Extra Practice

Name: _____ Per. _____

Use the shapes on the left side of the page as your guide. Carefully look at how each form is drawn, then redraw the same forms on the right side. Focus on matching the overall shape, size, and details as closely as you can. Take your time and do your best to observe before you draw—this is about practicing careful looking and improving your drawing skills, not rushing to be perfect.



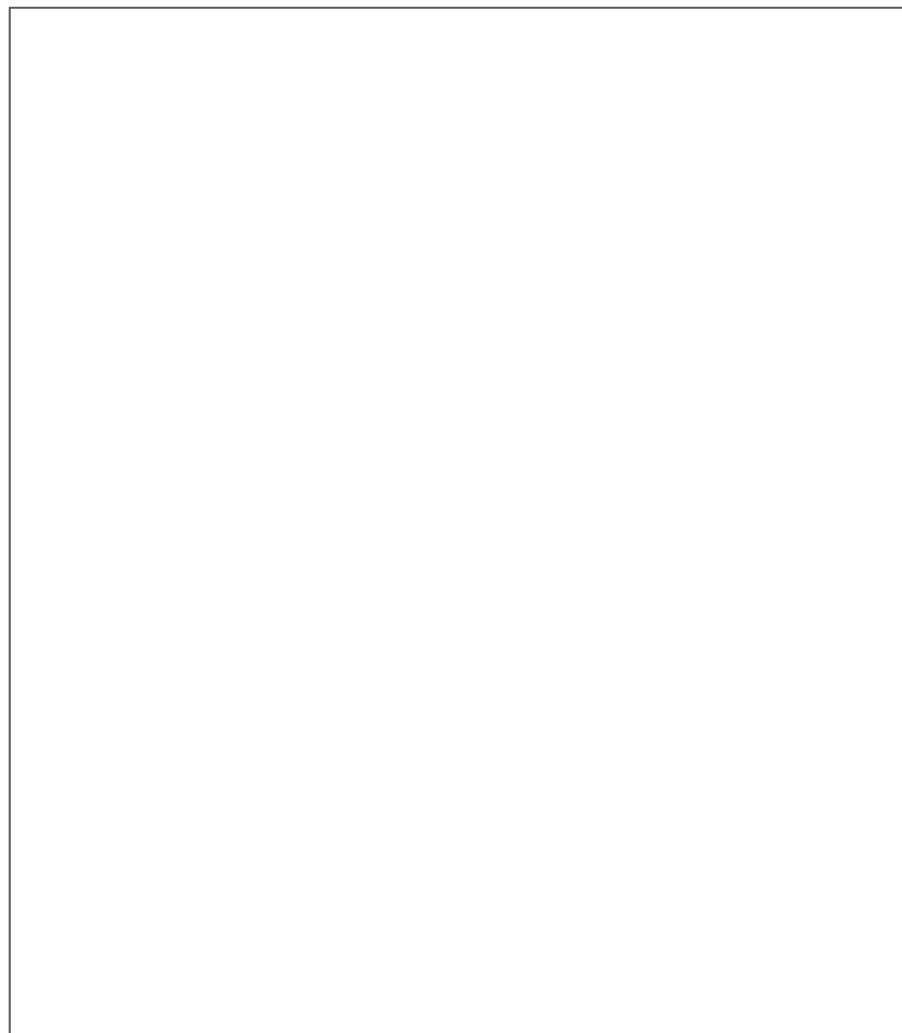
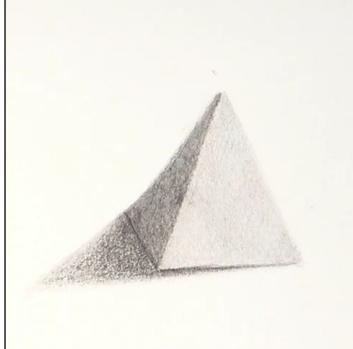
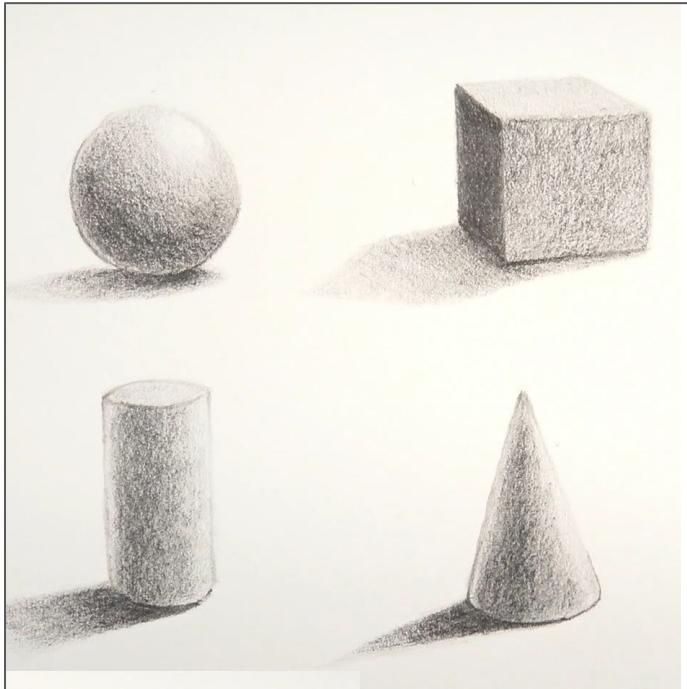
Movement Materials Cart

Participation	Type
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Slicing Forms Sketches

Name: _____ Per. _____

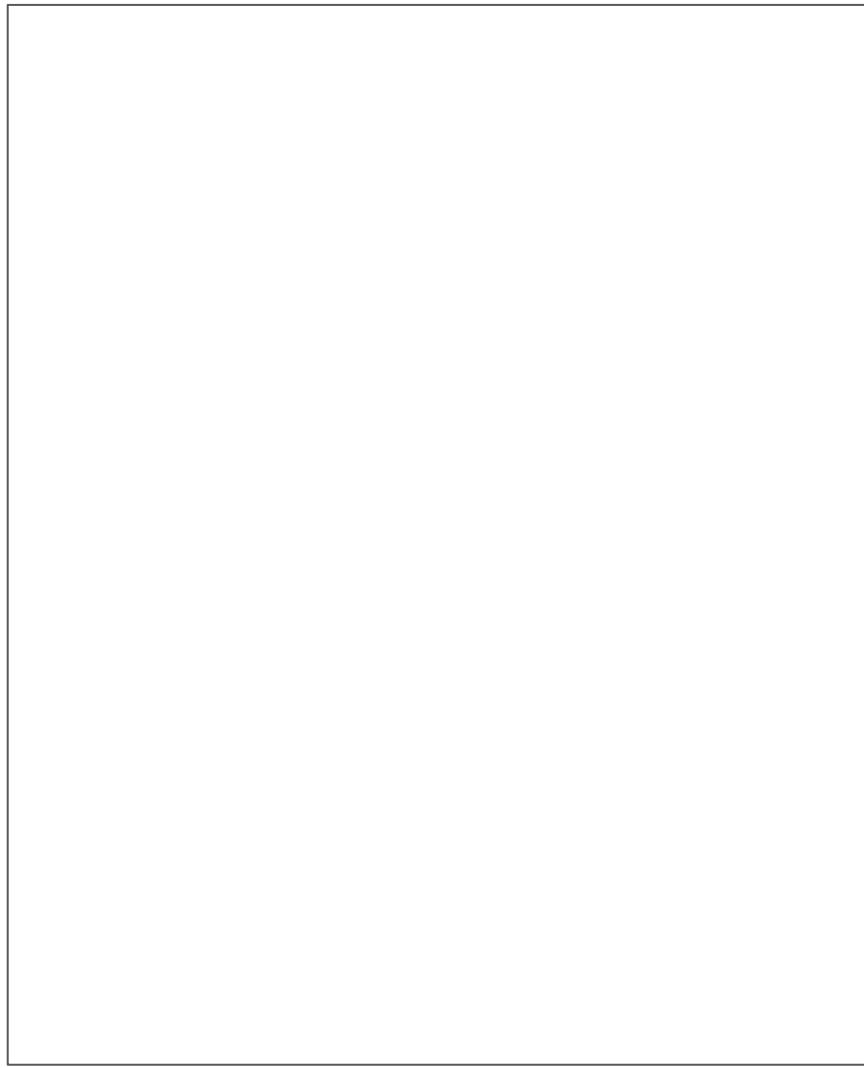
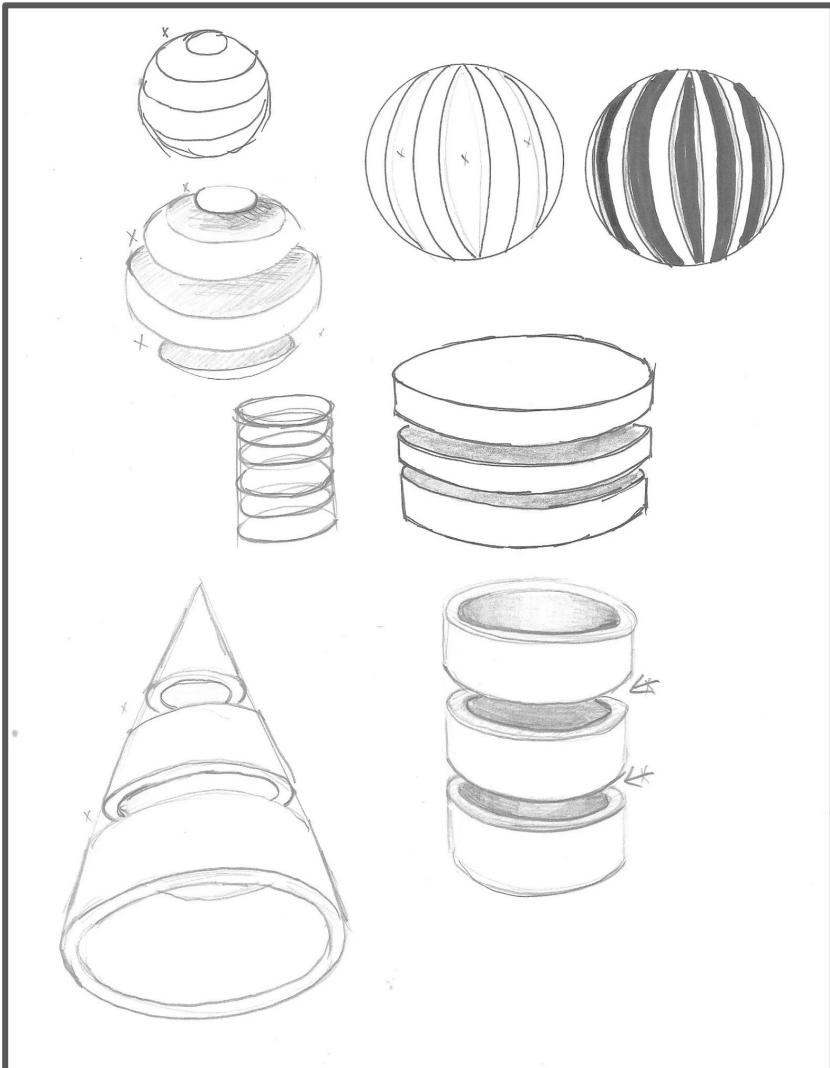
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Slicing Forms Sketches

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What You Will Do: Independent Time

Conversation At a Level-0

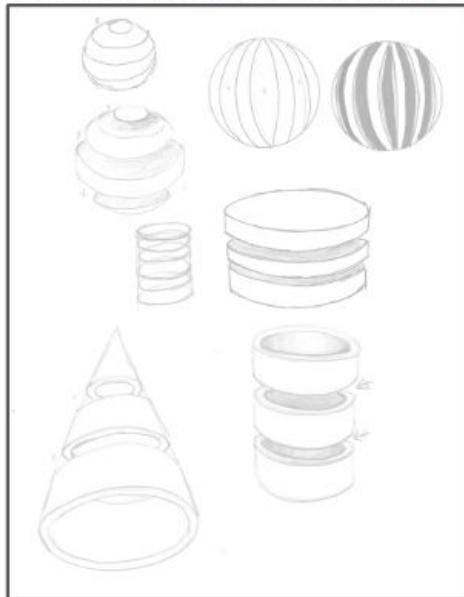
Help Raise Hand

Activities Drawing Sliced Forms

Slicing Forms Exercise - Extra Practice

Name: _____ Per. _____

Use the shapes on the left side of the page as your guide. Carefully look at how each form is drawn, then redraw the same forms on the right side. Focus on matching the overall shape, size, and details as closely as you can. Take your time and do your best to observe before you draw—this is about practicing careful looking and improving your drawing skills, not rushing to be perfect.



Movement Materials Cart

Participation Drawing

What You Will Do: Independent Time

Conversation At a Level-1

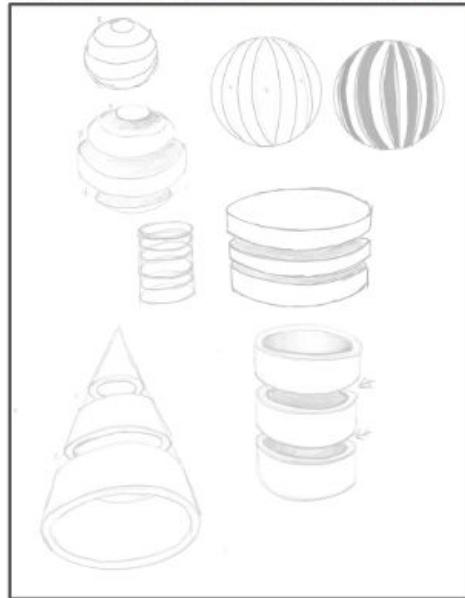
Help Ask 3 Before me

Activities Drawing Sliced Forms

Slicing Forms Exercise - Extra Practice

Name: _____ Per. _____

Use the shapes on the left side of the page as your guide. Carefully look at how each form is drawn, then redraw the same forms on the right side. Focus on matching the overall shape, size, and details as closely as you can. Take your time and do your best to observe before you draw—this is about practicing careful looking and improving your drawing skills, not rushing to be perfect.



Movement Materials Cart

Participation Drawing

Slicing: Preliminary Sketch

Directions: For your preliminary sketch, focus on **how forms are arranged**, not on creating an image of something. You must use **all five 3D forms: cylinder, sphere, cone, pyramid, and rectangular prism**. Draw the forms **large** so they fill most of the space and arrange them using **overlapping, stacking, or spacing** to create depth. Next, **slice or cut** the forms into sections and rearrange the pieces by rotating, separating, or shifting them. Your composition should stay **abstract**—do not turn the forms into objects, characters, or scenes. Choose **one clear light source** and lightly indicate where highlights and shadows will be. This sketch should clearly show your **plan for the final composition**.

Preliminary Sketch Quick Checklist

- I used **all 5 required 3D forms**
 - cylinder
 - sphere
 - cone
 - pyramid
 - rectangular prism
- My forms are **large** and fill most of the space
- I focused on **composition**, not making an object or scene
- I used **overlapping, stacking, or spacing**
- I added **slice or cut lines**
- I rearranged the pieces creatively
- My composition stays **abstract**
- I chose **one clear light source**
- I lightly planned **light and shadow**

What You Will Do: Independent Time

Conversation

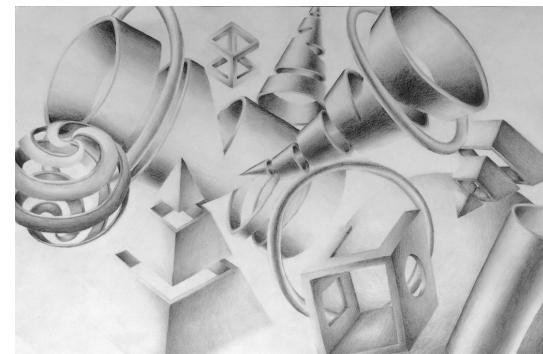
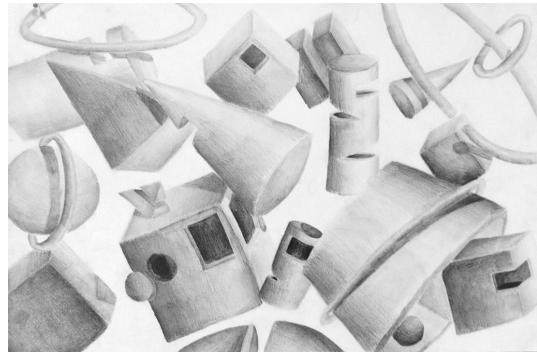
At a Level-0

Help

Raise Hand

Activities

Slicing Forms Preliminary Sketch



Name: _____ Per. _____

Slicing: Preliminary Sketch

Directions: For your preliminary sketch, focus on **how forms are arranged**, not on creating an image of something. You must use **all five 3D forms: cylinder, sphere, cone, pyramid, and rectangular prism**. Draw the forms **large** so they fill most of the space and arrange them using overlapping, stacking, or spacing to create depth. Next, **slice or cut** the forms into sections and rearrange the pieces by rotating, separating, or shifting them. Your composition should stay **abstract**—do not turn the forms into objects, characters, or scenes. Choose **one clear light source** and lightly indicate where highlights and shadows will be. This sketch should clearly show your plan for the final composition.

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 - My composition stays abstract
 - I chose one clear light source
 - I lightly planned light and shadow

Movement

Materials Cart

Participation

Drawing

What You Will Do: Independent Time

Conversation

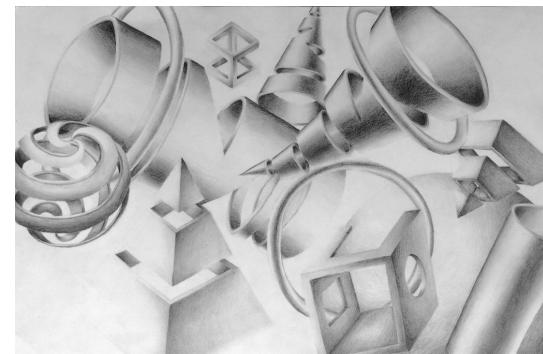
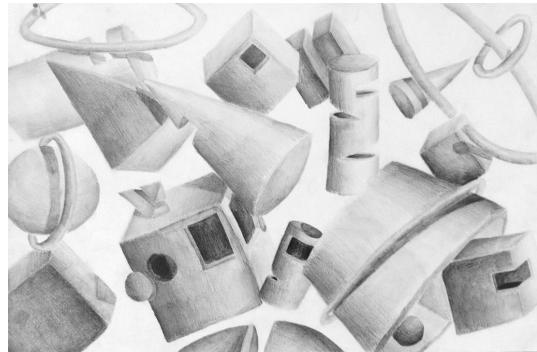
At a Level-1

Help

Ask 3 Before Me

Activities

Slicing Forms Preliminary Sketch



Name: _____ Per. _____

Slicing: Preliminary Sketch

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 - I rearranged the pieces creatively
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 - I lightly planned light and shadow

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?**

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.

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** to find **3 landscape images** that use one of the **5 compositions** we learned about in bellwork. 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 **1-inch margin**, then sketch out the main shapes. Use soft pastels to build color from background to foreground, focusing on depth and harmony.

Pastel Landscape Project Rubric

Name:

Per.

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?

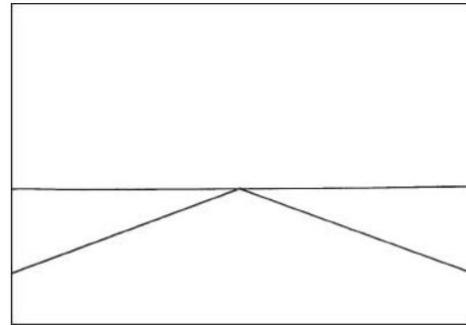
Landscape Exercise

Name: _____ Per. _____

Copy the teacher's **composition examples** to learn how artists create **depth, movement, and space** in a landscape. These are **practice sketches**, not finished artwork. Draw lightly and focus on **lines and placement**, not details.

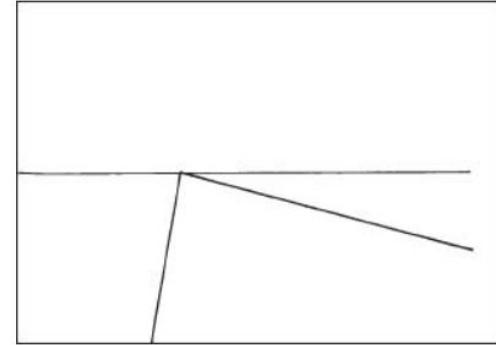


1. Horizon line
2. Sky area
3. Ground or water area



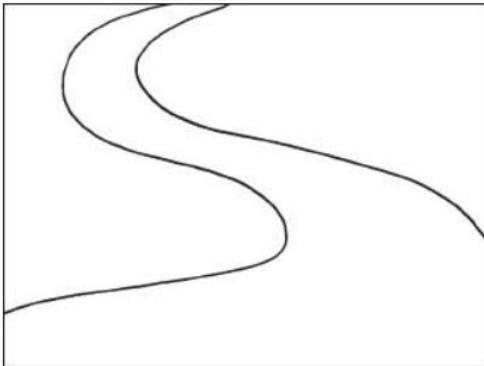
Converging-lines composition,

in which a road or path gets smaller as it nears the horizon line. This type of composition creates an extreme illusion of depth and distance, making the eye and the imagination search for even more.



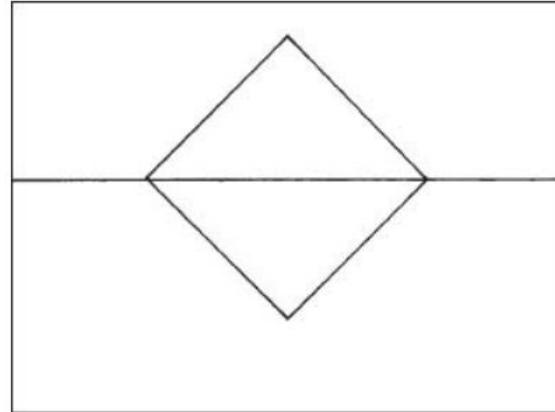
OFF-CENTER CONVERGING COMPOSITION

Lines of convergence can be off center to create a different vantage point.



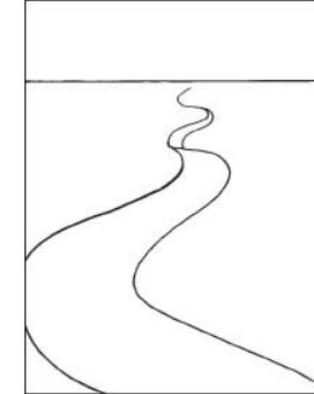
S-CURVE Composition

S-curve, the lines are curved and often interrupted, going in and out of the landscape, sometimes disappearing behind something altogether.



Mirror Image

When water is involved in a landscape painting, often the composition is altered, due to reflections that are created.



Heavily Interrupted S Curve

Resemble the look of a ribbon winding up to the horizon line, going in and out of the scenery. Gives an illusion of hidden space and unseen areas.

Converging-lines composition

Think about:

👉 The lines should **pull your eyes into the distance** and make the space feel very deep.



OFF-CENTER CONVERGING COMPOSITION

Think about:

👉 This makes the viewer feel like they are standing **to the side**, not straight on.



S-CURVE Composition

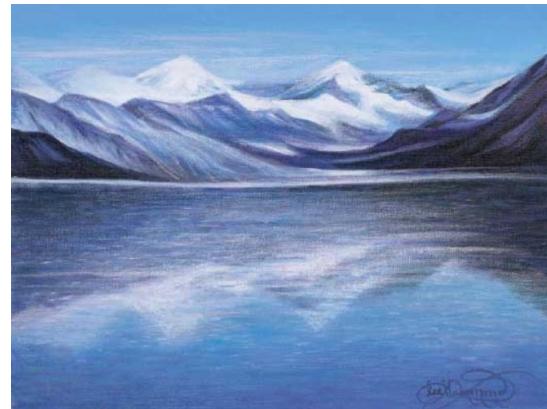
(Gentle movement through the landscape)

👉 The S-curve should guide the viewer's eye slowly and smoothly through the scene.



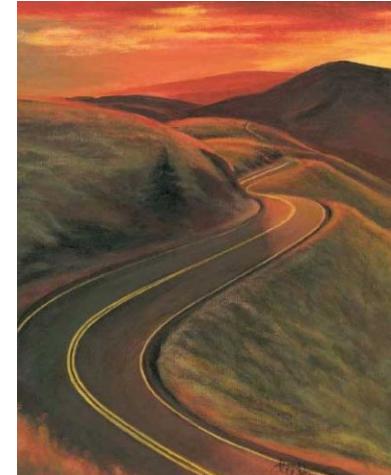
Mirror Image

Reflections usually mirror shapes above the water but look softer and less detailed



Heavily Interrupted S Curve

👉 This should feel like a **ribbon winding through the land**, hinting that there is more space we can't see yet. Mystery.



Landscape Exercise

Name: _____ Per. _____

Copy the teacher's **composition examples** to learn how artists create **depth, movement, and space** in a landscape. These are **practice sketches**, not finished artwork. Draw lightly and focus on **lines and placement**, not details.

1. Horizon line
2. Sky area
3. Ground or water area

Converging-lines composition,

in which a road or path gets smaller as it nears the horizon line. This type of composition creates an extreme illusion of depth and distance, making the eye and the imagination search for even more.

OFF-CENTER CONVERGING COMPOSITION

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Pastel Landscape - Visual Storytelling Worksheet

Use this for ANY art project to help you plan your story and composition

Name: _____ Date: _____ Per: _____

Part 1: Theme Options (Choose One)

1. Peace & Calm - Quiet, gentle, restful
2. Hope & New Beginnings- Uplifting, light-filled, forward-moving
3. Mystery & Hidden Space - Fog, overlap, disappearing paths
4. Journey / Exploration - Movement, paths, roads, rivers
5. Solitude & Stillness - Single focal point, open space
6. Reflection (Water & Light) - Mirrors, calm water, balance
7. Power of Nature - Dramatic light, strong contrast
8. Change & Transition - Season shifts, light to dark

What composition will best support this theme?
(use the Landscape Exercise)

*Reminder: Your theme should guide your composition, focal point, and color harmony.

Part 2: Storytelling

What is your theme: _____

WHO is the viewer? Where is the viewer standing or looking from?

WHERE does it take place? Describe the background, middle ground, and foreground.

WHAT is the focal point? What should the viewer notice first?

WHEN does it happen? Time of day, season, or weather.

HOW does the eye move? What composition guides the viewer's eye?

WHAT emotion should be felt? Calm, peaceful, mysterious, hopeful, etc.

Name: _____ Class/Period: _____ Date: _____

Thumbnail Planning Worksheet:

Directions: Create FOUR different thumbnail sketches based on ONE reference image. Use pexels.com Each thumbnail should use a different composition and clearly show a focal point, background, middle ground, and foreground. Keep drawings simple—no details or shading.

Thumbnail 1 Composition: Focal Point:		Thumbnail 2 Composition: Focal Point:	
Portrait Orientation	Landscape Orientation	Portrait Orientation	Landscape Orientation
Thumbnail 3 Composition: Focal Point:		Thumbnail 4 Composition: Focal Point:	
Portrait Orientation	Landscape Orientation	Portrait Orientation	Landscape Orientation

Artist Check:

Does my focal point stand out clearly? Yes Not yet

Does my landscape show clear depth and space? Yes Not yet

Are my colors working together harmoniously? Yes Not yet

*Reminder: Far away = lighter, cooler, less detail • Close = darker, warmer, more detail

Pastel Landscape: Preliminary Sketch

Name: _____ Per. _____

Directions: Choose the thumbnail sketch that shows the best depth, clearest focal point, and matches your theme. Lightly redraw it as your preliminary sketch, focusing on big shapes and placement, not details. Start with the horizon line, then block in the background, middle ground, and foreground. Make sure space is clear by using smaller, simpler shapes in the distance and larger shapes in the foreground, with overlapping to show depth. Plan your focal point so it stands out and leads the viewer's eye. Check that your composition shows depth, guides the eye, and matches your chosen theme. Get teacher approval, upload your sketch to Artsonia, and do not add color until it is approved.

Preliminary Sketch Checklist

- I chose **one thumbnail** that shows strong depth, a clear focal point, and matches my theme.
- I lightly sketched using **pencil only** (no color or shading).
- I placed the **horizon line** clearly.
- I blocked in the **background, middle ground, and foreground**.
- Objects in the **background** are smaller and **simpler**.
- Objects in the **foreground** are larger and feel **closer**.
- I used **overlapping shapes** to show depth and space.
- My **focal point** is clear and stands out intentionally.
- My composition **guides the viewer's eye** using a composition type we practiced.
- My sketch matches my **chosen theme and mood**.
- My drawing is **neat, light, and thoughtful**.
- I received a **teacher check** before moving on.
- I uploaded my preliminary sketch to **Artsonia**.
- I did **not** begin adding color before approval.

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:

- 1. What two photographs did you combine, and why did you choose those images?**
Explain how each photo helped build your scene.
- 2. 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.
- 3. How did you make your exaggerated scene feel believable or realistic at first glance?**
Talk about size relationships, placement, or details you added.
- 4. 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.
- 5. According to the rubric, how would you grade yourself?**

Stretching the Truth: Preliminary Sketch

Directions: Choose your strongest thumbnail and redraw it larger as a **preliminary sketch**.

Use light pencil lines and focus on **scale, proportion, and placement**, not details or shading.

Make sure the exaggerated size differences are clear and intentional, and that they help tell the story. Use overlapping and size comparison to show depth and guide the viewer's eye to the focal point. This sketch should help you work out problems before starting the final drawing and must be approved before moving on.

Before moving on to the final drawing, make sure your preliminary sketch includes:

Planning & Composition

- Based on my **strongest thumbnail**
- Scene is drawn **larger and clearer** than the thumbnail
- Composition is balanced and easy to read

Scale & Exaggeration

- Scale is **intentionally exaggerated** (small → huge or large → tiny)
- Size differences are **obvious and purposeful**
- Exaggeration helps communicate the **story or idea**

Composite Image

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

Storytelling & Focus

- A clear **focal point** is established
- The viewer can understand what is happening in the scene
- The drawing feels believable at first glance

Drawing Quality

- Light pencil lines only (no heavy outlines)
- No shading or small details yet
- Overlapping and size comparison show depth

2D1 ASSIGNMENTS
FOR THIS WEEK

<p><i>Bellwork</i></p> <p>2D1 Week 3-Q3</p> <p>Slicing-Forms (2nd wk)</p> <p>Directions: Draw the prompt. You have 5 mins.</p>	<p><u>Monday</u></p> <p>*No School MLK Day*</p> <p>Quick Form Practice</p> <p>Draw two different 3D forms (your choice). Focus on smooth shading, not details.</p>	<p><u>Tuesday</u></p> <p><i>Focus: Slicing, rearranging, and creative thinking</i></p> <p>Warm-Up 5: Slice It</p> <p>Draw a cube or cylinder. Add 2–3 slicing lines to show how it could be cut.</p>
<p><u>Wednesday</u></p> <p>Rearrange the Pieces</p> <p>Draw a shape and separate it into pieces. Rearrange the pieces in a new way (stack, float, rotate).</p>	<p><u>Thursday</u></p> <p>Rotation Challenge</p> <p>Draw the same form twice. Rotate the second version so it faces a different direction.</p>	<p><u>Friday</u></p> <p>*No Bellwork</p> <p>*Complete the Agenda</p> <p>*Complete the Data Day Drawing in your sketchbook <u>Due Week 9 - Friday</u></p>

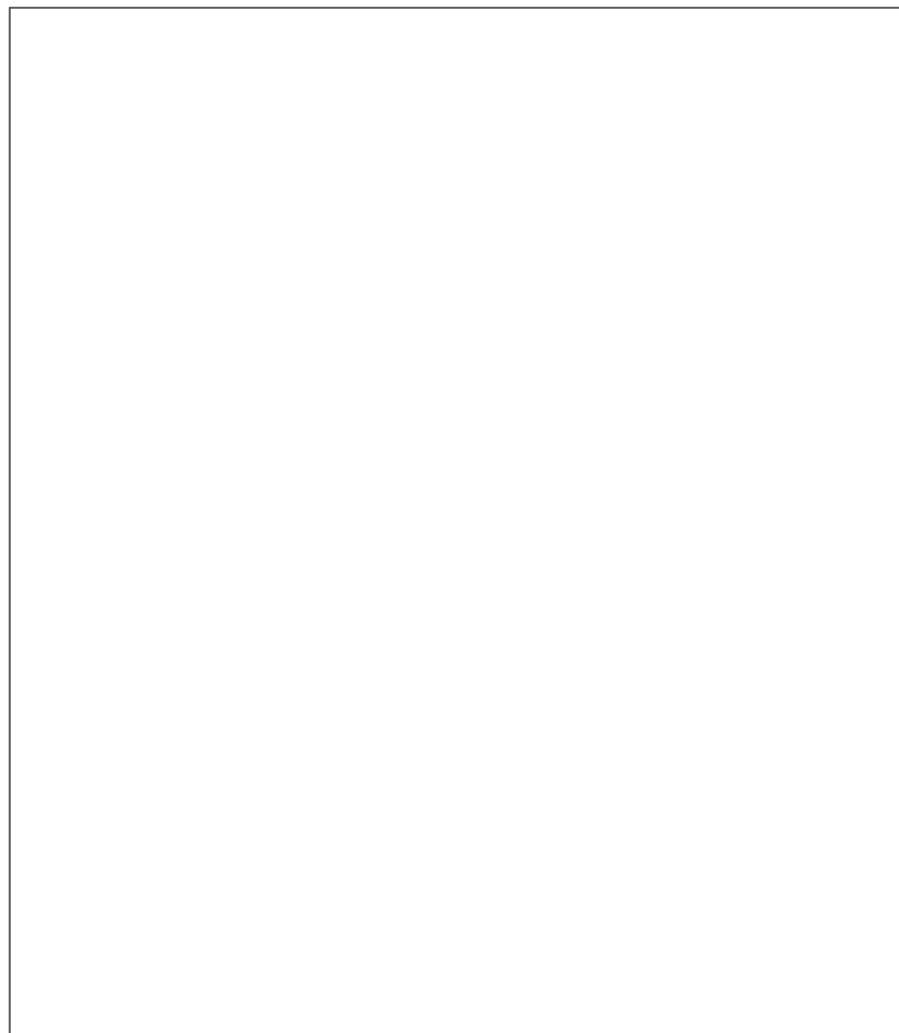
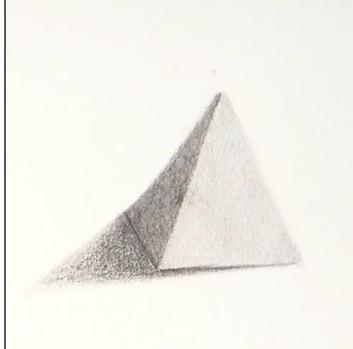
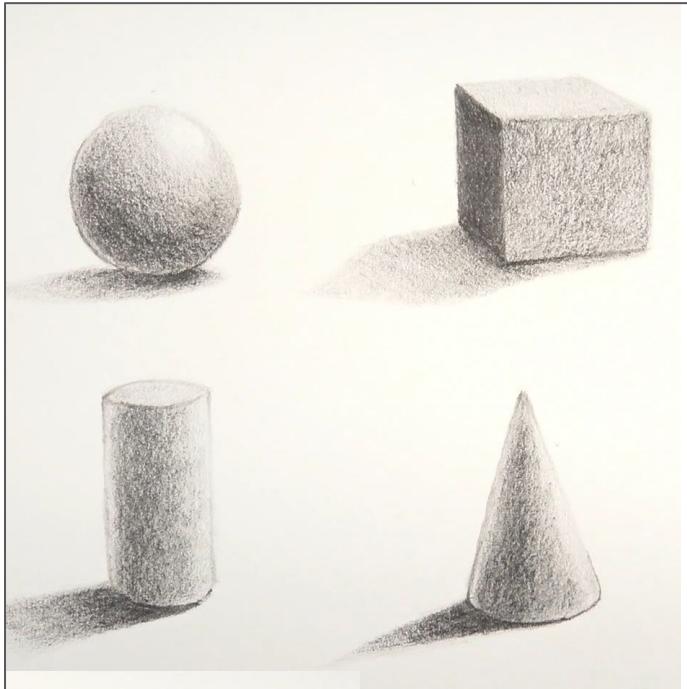
Week 3_q3 - Agenda- This Week in Art:
(2nd week of project)

<u>Projects:</u> 2d1- Slicing Forms 2d2- Harmony & Movement Landscapes 2d3- Stretching the Truth	Agenda
Monday 1/19	1. No School MLK Day
Tuesday 1/20	1. Discuss Sketching Expectations 2. Thumbnail Sketch
Wednesday 1/21	1. Review Sketching Expectations 2. Complete Sketches
Thursday 1/22	1. Discuss Preliminary Sketch Expectation 2. Start sketching
Friday 1/23 *No Bathroom Passes*	1. Submit Assignments 2. Complete Preliminary Sketch (complete for HW if you don't finish) 3. Grade Printout
Assignment Submissions	1. BW 2. Agenda 3. Thumbnail Sketch 4. Preliminary Sketch (Upload Monday)

Slicing Forms Sketches

Name: _____ Per. _____

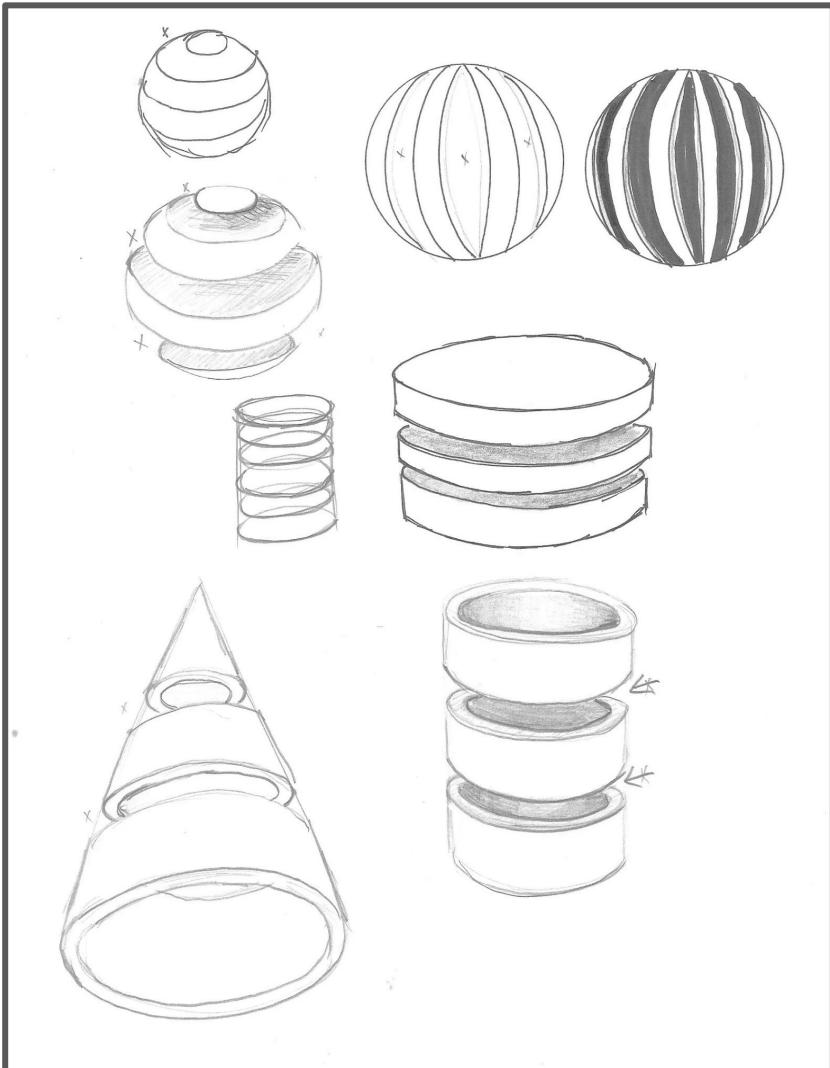
Use the shapes on the left side of the page as your guide. Carefully look at how each form is drawn, then redraw the same forms on the right side. Focus on matching the overall shape, size, and details as closely as you can. Take your time and do your best to observe before you draw—this is about practicing careful looking and improving your drawing skills, not rushing to be perfect.



Slicing Forms Sketches

Name: _____ Per. _____

Use the shapes on the left side of the page as your guide. Carefully look at how each form is drawn, then redraw the same forms on the right side. Focus on matching the overall shape, size, and details as closely as you can. Take your time and do your best to observe before you draw—this is about practicing careful looking and improving your drawing skills, not rushing to be perfect.



Slicing: Preliminary Sketch

Directions: For your preliminary sketch, focus on **how forms are arranged**, not on creating an image of something. You must use **all five 3D forms: cylinder, sphere, cone, pyramid, and rectangular prism**. Draw the forms **large** so they fill most of the space and arrange them using **overlapping, stacking, or spacing** to create depth. Next, **slice or cut** the forms into sections and rearrange the pieces by rotating, separating, or shifting them. Your composition should stay **abstract**—do not turn the forms into objects, characters, or scenes. Choose **one clear light source** and lightly indicate where highlights and shadows will be. This sketch should clearly show your **plan for the final composition**.

Preliminary Sketch Quick Checklist

- I used **all 5 required 3D forms**
 - cylinder
 - sphere
 - cone
 - pyramid
 - rectangular prism
- My forms are **large** and fill most of the space
- I focused on **composition**, not making an object or scene
- I used **overlapping, stacking, or spacing**
- I added **slice or cut lines**
- I rearranged the pieces creatively
- My composition stays **abstract**
- I chose **one clear light source**
- I lightly planned **light and shadow**

2D2 ASSIGNMENTS
FOR THIS WEEK

Bellwork

2D2 Week 3-Q3

(2nd wk)

**Harmony & Movement
Landscapes**

Directions:

**Draw the prompt. You have 5
mins.**

Monday

No School MLK Day

Tuesday

Warm-Up: Warm vs. Cool

Divide your page in half.

- Left: Warm colors**
- Right: Cool colors**

Question:

👉 Which side usually feels closer?

Why?

Wednesday

Warm-Up: Color Harmony Match

**Write one color (blue, green, orange,
etc.).**

Task:

👉 List **2 colors that would look good
with it in a landscape.**

Thursday

Warm-Up: Thumbnail Decision

Draw two tiny landscape thumbnails.

Task:

👉 Circle the one that feels like it has **more
depth.**

Friday

***No Bellwork**

***Complete the Agenda**

***Complete the Data Day**

Drawing

in your sketchbook

Due Week 9 - Friday

Week 3_q3 - Agenda- This Week in Art:
(2nd week of project)

<u>Projects:</u> 2d1- Slicing Forms 2d2- Harmony & Movement Landscapes 2d3- Stretching the Truth	Agenda
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Assignment Submissions	1. BW 2. Agenda 3. Thumbnail Sketch 4. Preliminary Sketch (Upload Monday)

Pastel Landscape - Visual Storytelling Worksheet

Use this for ANY art project to help you plan your story and composition

Name: _____ Date: _____ Per: _____

Part 1: Theme Options (Choose One)

1. Peace & Calm - Quiet, gentle, restful
2. Hope & New Beginnings- Uplifting, light-filled, forward-moving
3. Mystery & Hidden Space - Fog, overlap, disappearing paths
4. Journey / Exploration - Movement, paths, roads, rivers
5. Solitude & Stillness - Single focal point, open space
6. Reflection (Water & Light) - Mirrors, calm water, balance
7. Power of Nature - Dramatic light, strong contrast
8. Change & Transition - Season shifts, light to dark

What composition will best support this theme?
(use the Landscape Exercise)

*Reminder: Your theme should guide your composition, focal point, and color harmony.

Part 2: Storytelling

What is your theme: _____

WHO is the viewer? Where is the viewer standing or looking from?

WHERE does it take place? Describe the background, middle ground, and foreground.

WHAT is the focal point? What should the viewer notice first?

WHEN does it happen? Time of day, season, or weather.

HOW does the eye move? What composition guides the viewer's eye?

WHAT emotion should be felt? Calm, peaceful, mysterious, hopeful, etc.

Name: _____ Class/Period: _____ Date: _____

Thumbnail Planning Worksheet:

Directions: Create FOUR different thumbnail sketches based on ONE reference image. Use pexels.com Each thumbnail should use a different composition and clearly show a focal point, background, middle ground, and foreground. Keep drawings simple—no details or shading.

Thumbnail 1 Composition: Focal Point:		Thumbnail 2 Composition: Focal Point:	
Thumbnail 3 Composition: Focal Point:		Thumbnail 4 Composition: Focal Point:	

Artist Check:

Does my focal point stand out clearly? Yes Not yet

Does my landscape show clear depth and space? Yes Not yet

Are my colors working together harmoniously? Yes Not yet

*Reminder: Far away = lighter, cooler, less detail • Close = darker, warmer, more detail

Pastel Landscape: Preliminary Sketch

Name: _____ Per. _____

Directions: Choose the thumbnail sketch that shows the best depth, clearest focal point, and matches your theme. Lightly redraw it as your preliminary sketch, focusing on big shapes and placement, not details. Start with the horizon line, then block in the background, middle ground, and foreground. Make sure space is clear by using smaller, simpler shapes in the distance and larger shapes in the foreground, with overlapping to show depth. Plan your focal point so it stands out and leads the viewer's eye. Check that your composition shows depth, guides the eye, and matches your chosen theme. Get teacher approval, upload your sketch to Artsonia, and do not add color until it is approved.

Preliminary Sketch Checklist

- I chose **one thumbnail** that shows strong depth, a clear focal point, and matches my theme.
- I lightly sketched using **pencil only** (no color or shading).
- I placed the **horizon line** clearly.
- I blocked in the **background, middle ground, and foreground**.
- Objects in the **background** are smaller and **simpler**.
- Objects in the **foreground** are larger and feel **closer**.
- I used **overlapping shapes** to show depth and space.
- My **focal point** is clear and stands out intentionally.
- My composition **guides the viewer's eye** using a composition type we practiced.
- My sketch matches my **chosen theme and mood**.
- My drawing is **neat, light, and thoughtful**.
- I received a **teacher check** before moving on.
- I uploaded my preliminary sketch to **Artsonia**.
- I did **not** begin adding color before approval.

2D3 ASSIGNMENTS
FOR THIS WEEK

Bellwork
2D3 Week 3-Q3
 (2ndt wk)
Stretching the Truth

Directions:

Draw the prompt. You have 5 mins.

Monday

No School - MLK Day

Tuesday**What Feels Bigger Than It Is?**

Draw something from your life that *feels* bigger than it actually is. Make it physically oversized.

Wednesday**What Feels Too Small?**

Draw something important that feels ignored or overlooked. Make it tiny compared to everything else.

Thursday**Three Ways to Exaggerate**

Draw the same subject **three times**, exaggerating:

1. Size
2. Length
3. Thickness

Friday***No Bellwork*****Complete the Agenda**

***Complete the Data Day**
Drawing
in your sketchbook
Due Week 9 - Friday

Week 3_q3 - Agenda- This Week in Art:
(2nd week of project)

<u>Projects:</u> 2d1- Slicing Forms 2d2- Harmony & Movement Landscapes 2d3- Stretching the Truth	Agenda
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Assignment Submissions	1. BW 2. Agenda 3. Thumbnail Sketch 4. Preliminary Sketch (Upload Monday)

Stretching the Truth - Visual Storytelling Worksheet

Name: _____ Date: _____ Per: _____

Part 1: Theme Options (Choose One)

1. Small Things, Big Impact

Big idea: Something tiny has a huge influence.

Example: A small object that controls a large environment

2. Power & Control

Big idea: Who or what is in charge?

Example: Objects controlling people instead of the other way around

3. Overwhelmed

Big idea: Life feels bigger than you.

Example: Homework, phones, clocks, crowds, or thoughts towering over a person

4. A Normal Day... But Something's Off

Big idea: Everything seems realistic until you look closer.

Example: An object slightly too large to be normal

5. Inside the Mind

Big idea: Thoughts and feelings made visible.

Example: Memories that physically surround a figure

6. Humans vs. Environment

Big idea: Relationship between people and their surroundings.

Example: Nature overpowering humans or vice versa

7. Childhood vs. Adulthood

Big idea: Perspective changes with age.

Example: Tiny adults in childhood spaces

Part 2: Storytelling

What is your theme: _____

1. WHO - Who is in your artwork?

(This can be a person, animal, creature, object, or even nature itself.)

2. WHAT - What is happening?

(Describe the action, moment, event, or focus.)

3. WHERE - Where is the scene taking place?

(Setting, environment, location, real or imaginary.)

4. WHEN - When does this story happen?

(Check or describe past, present, future, morning, night, season, time period.)

5. WHY - Why is this moment important?

(Why should the viewer care? What does the focal point represent?)

6. HOW - How will you show the story visually?

(Think composition, value, color, scale, placement, symbols.)

Stretching the Truth - Thumbnail Planning Worksheet

Name: _____ Date: _____ Per: _____

After completing the Visual Storytelling Worksheet, create 4 thumbnail sketches to plan a composite drawing that combines elements from two different photographs. Stretch the truth by exaggerating scale and proportion so that small things appear huge and large things appear tiny. Even though the scene is exaggerated, it should still feel convincing and realistic. Each thumbnail should suggest a clear story using the storytelling strategy we practiced.

Thumbnail 1:	Thumbnail 2:
Thumbnail 3:	Thumbnail 4:

Stretching the Truth: Preliminary Sketch

Directions: Choose your strongest thumbnail and redraw it larger as a **preliminary sketch**.

Use light pencil lines and focus on **scale, proportion, and placement**, not details or shading.

Make sure the exaggerated size differences are clear and intentional, and that they help tell the story. Use overlapping and size comparison to show depth and guide the viewer's eye to the focal point. This sketch should help you work out problems before starting the final drawing and must be approved before moving on.

Before moving on to the final drawing, make sure your preliminary sketch includes:

Planning & Composition

- Based on my **strongest thumbnail**
- Scene is drawn **larger and clearer** than the thumbnail
- Composition is balanced and easy to read

Scale & Exaggeration

- Scale is **intentionally exaggerated** (small → huge or large → tiny)
- Size differences are **obvious and purposeful**
- Exaggeration helps communicate the **story or idea**

Composite Image

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

Storytelling & Focus

- A clear **focal point** is established
- The viewer can understand what is happening in the scene
- The drawing feels believable at first glance

Drawing Quality

- Light pencil lines only (no heavy outlines)
- No shading or small details yet
- Overlapping and size comparison show depth