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Point of View is a unit plan designed in conjunction with the “International Guild of Realism: 8th Annual Juried Exhibition” at the Gallery at Tempe Center for the Arts. Both elementary and secondary art projects are included.

[Preview the *International Guild of Realism List of Artists* \(pdf\)](#)

Themes

- *Theme in Life:* Each of us has a point of view that affects how we see and respond to our world.
- *Theme in Art:* Artists manipulate the viewer’s point of view to create drama in their artwork.

Key Questions

Lessons approach the themes through three key questions. Lessons One and Two focus on questions to help students understanding the art of others. Lessons Three and Four focus on versions of those questions to help students make decisions in their own artwork.



Look & Make Choices

1. What point of view did the artist choose for this artwork?
(What point of view shall I choose for my artwork?)
2. How has the artist positioned objects/characters within the setting of the artwork?



Interpret and Set Goals

3. How can an artist’s choices create drama or help tell a story?
(How can I increase drama or tell a story in my artwork?)

Community Connections

Someone on a plane can look down and see for miles and miles. While over a city scape they can see many tiny buildings, crisscrossed streets, highways and canals. A hiker may look down at the trail and see a tiny lizard scurry under a rock, or look up to see a hawk floating silently on out-stretched wings. On a freeway, a driver can look around to scan the cars in front and on either side with slight head movements at eye level. A camper in the woods can look up and see the pine trees towering above. A person’s point of view often affects how s/he thinks.

Imagine an area of desert somewhere in Arizona. Then consider how people with different interests, backgrounds and points of view might see that land such as a tourist from Alaska, a farmer, a housing developer or a Native American member of the Tohono O’odham Nation.

Some might see the desert as a dry desolate place while others might see it as anything from a fertile landscape for crops, to a beautiful site for a residential neighborhood or an important ancestral home.

Lessons

[One: Points of View \(pdf\)](#)

[Two: Exploring Realism at the Tempe Center for the Arts \(pdf\)](#)

[Three \(Secondary\): From Ordinary to Extraordinary \(pdf\)](#)

[Four \(Elementary\): The Setting Tells the Tale \(pdf\)](#)

Resources

[Preview the International Guild of Realism List of Artists \(pdf\)](#)

[Points of View PowerPoint](#)

[Questor Questions about Two Realistic Paintings \(pdf\)](#)

[From the Ordinary to Extraordinary PowerPoint \(Secondary\)](#)

[The Setting Tells the Tale PowerPoint \(Elementary\)](#)

SUPPLEMENTARY

[The International Guild of Realism](#)

[How did they do that? From the *Masters of Illusion* Elementary Unit](#)

[How did they do that?PowerPoint From the *Masters of Illusion* Secondary Unit](#)

[Making My Own Book PowerPoint From the *Read Me a Picture* Unit](#)

Supplies (Secondary)

9" x12" drawing paper

pencils

erasers

fine-tip markers

Color Options: watercolor, colored pencil, tissue paper and glue and/or other collage materials

Supplies (Elementary)

9" x12" drawing paper

pencils

erasers

colored pencils or crayons

Credits

Linda Crain, for consulting on elementary art and English activities

Nancy Egly, for editorial assistance

Charlene Watchman, Navajo folk artist, for use of her carved horse ornament

Students in Ellen Meissinger's Art on Paper class in the School of Art at Arizona State University

Learn more about

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Estimated Time

Previsit Lesson = 20-30 minutes

TCA Visit Lesson = Field Trip

Postvisit Lesson = 60-120 minutes

Points of View - Lesson One

Objectives

1. Students will be able to identify the viewer's point of view in an artwork (bird's eye view, worm's eye view and eye level view).
2. Students will be able to describe the setting of an artwork and the positioning of an object or character in that setting (on top of, beside, under, inside, behind, between, etc.).
3. The students will be able to explain how the viewer's point of view or the position of an object or character in a setting adds drama or helps an artwork tell a story.

Arizona Visual Arts Standards

RELATE: Artworlds: PO 102, 202, & 303: Discuss how artworks are used to communicate stories, ideas, and emotions.

RELATE: Artworlds: PO 105, 205 & 305: Make connections between art and other curricular areas. (Observation of objects seen from different points of view and in different positions relates to directional and positioning words in elementary grades and for English language learners.)

RELATE: Meanings & Purposes: PO 101: Interpret meanings and/or purposes of an artwork using subject matter and symbols.

RELATE: Meanings & Purposes: PO 201, & 301: Interpret meanings and/or purposes of an artwork using subject matter, symbols, and/or themes.

Preparation

Identify objects in the classroom that appear different when viewed from different locations in the classroom. You may wish to view the *International Guild of Realism: 8th Annual Juried Exhibition List of Artists* (pdf), which includes thumbnail images of works that exploit point of view and setting. Note: This list provides links to artist websites for more information. Some of these artists do work in the figurative genre as well, so be sure to review websites ahead of time.

Resources

[Points of View PowerPoint](#)

Classroom objects to view from different points of view.

[International Guild of Realism: 8th Annual Juried Exhibition List of Artists \(pdf\)](#)

Activities

Unit Preview: Introduce the theme in life, that "Each of us has a point of view that affects how we see and respond to our world" by discussing some event familiar to your students and identifying how various people might understand it quite differently depending on their point of view. Examples might come from current events in the news, school events, popular films or family situations.

Introduce the theme in art, that "Artists manipulate the viewer's point of view to create drama in their artwork" by demonstrating literal points of view (bird's eye, worms' eye, eye level, close-up, distanced, etc.) using objects in the classroom, such as objects on high shelves, on the floor or directly in front of the class.

Introduce the three key questions students will be working with in the unit. Note that Lessons One and Two will focus on questions that can help students better understand someone else's art and in Lesson Three (secondary) or Four (elementary) students will focus on a version of those questions to help them make decisions in their own art:

1. What point of view did the artist choose for this artwork?
(What point of view shall I choose for my artwork?)
2. How has the artist positioned objects/characters within the setting of the artwork?
(What object/character and setting shall I choose for my artwork?)
3. How can an artist's choices create drama or help tell a story?
(How can I increase drama or tell a story in my artwork?)

Definition and Examples: Display slides 1-3 to introduce and show examples of various points of view.

Guided Practice: Demonstrate point of view and position changes with an ordinary object. The object could be something convenient like an empty waste basket, which can be easily moved so you can show it as it appears from above and below and turned in different directions. Ask students to hold a common object (book, pencil eraser, scissors, etc.) directly in front of them. Then move the object up and down and turn it observing how it looks from different points of view and different positions. Ask individual students to share some of their observations.

Assessment: Display and pose the questions on slide 4. Follow up with slides 5 and 6 that spell out how viewpoints are used in each of the paintings on slide 4.

Definition and examples: Use slide 7 to introduce settings.

Assessment: Show slide 8 and ask students to respond to the two questions to assess their understanding of setting.

Transfer to TCA: Slide 9 invites students to visit the *International Guild of Realism: 8th Annual Juried Exhibition* at the Tempe Center for the Arts. Note that many of the works in the exhibition are also viewable online using the *International Guild of Realism: 8th Annual Juried Exhibition List of Artists* (pdf).

Vocabulary

Point of View

Setting

Surroundings

Extension Activities

DRAWING: Student make thumbnail sketches of a small, ordinary object as seen from different points of view or turned in different directions.

ENGLISH: Student practice using directional or positional words such as left/right, up/down, above/below, in front of/behind, on top of/under, beside/inside/outside, etc.

Assessment Checklist

Objective: Students locate and sketch characteristic features of trompe l'oeil works.

- ___ 1. Students will be able to identify the viewer's point of view in an artwork (bird's eye view, worm's eye view, eye level view).
(Descriptions of ordinary classroom objects from different points of view and discussion of slides 2-6 in *Points of View PowerPoint* presentation)
- ___ 2. Students will be able to describe the setting of an artwork and the positioning of an object or character in that setting (on top of, beside, under, inside, behind, between, etc.).
(Discussion of slides 7 in *Points of View PowerPoint* presentation)
- ___ 3. The students will be able to explain how the viewer's point of view or the position of an object or character in a setting adds drama or helps an artwork tell a story.
(Discussion during 5-8 of *Points of View PowerPoint* presentation)

Exploring Realism at the Tempe Center for the Arts Lesson Two

Objectives

1. Students will be able to compare the settings of different artworks.
2. Students will be able to compare moods expressed by different artworks.

Arizona Visual Arts Standards

RELATE: Artworlds: PO 102, 202, & 303: Discuss how artworks are used to communicate stories, ideas and emotions.

RELATE: Meanings & Purposes: PO 101: Interpret meanings and/or purposes of an artwork using subject matter and symbols.

RELATE: Meanings & Purposes: PO 201, & 301: Interpret meanings and/or purposes of an artwork using subject matter, symbols and/or themes.

Preparation

Read and make copies of *Questor Questions about Two Realistic Paintings* worksheet.

View *International Guild of Realism: 8th Annual Juried Exhibition List of Artists* (pdf).

Make arrangements for field trip to the TCA.

Before your visit, talk with assigned TCA docent, if possible. Provide the docent with a copy of *Questor Questions about Two Realistic Paintings* Worksheet in advance of your trip and discuss the extent to which students might complete any or all of the worksheet at the center or whether any or all the questions or ideas might be addressed during their tour.

Resources

[Questor Questions about Two Realistic Paintings Worksheet](#) (pdf)

[International Guild of Realism: 8th Annual Juried Exhibition List of Artists](#) (pdf)

Activities

Review and Application: Distribute *Questor Questions about Two Realistic Paintings* worksheets to all students and ask them to answer as many questions as they can during their tour. If writing responses on the worksheet is not practical or possible during the tour, use the worksheet to guide students in focused observation as circumstances permit. For example, you might use questions on the worksheet when students assemble or travel to the TCA or when they assemble for or travel back to school.

Take notes on any new information presented by the docent as well as interesting questions, observations or responses made by your students during their tour. If the circumstances of the visit do not allow students to complete their worksheets, explain that later, in class, you will lead a discussion of artists' use of settings to express a mood using selected artworks from the online *International Guild of Realism: 8th Annual Juried Exhibition List of Artists* (pdf).

Vocabulary

solitary

setting

point of view

enduring

ART SPECIFIC

thumbnail sketch

Old Master

Assessment Checklist

___ Students will be able to compare the settings of different artworks.

(Completion of the LOOK and COMPARE questions on the *Questor Questions about Two Realistic Paintings Worksheet*)

___ Students will be able to compare moods expressed by different artworks.

(Completion of INTERPRET question on the *Questor Questions about Two Realistic Paintings Worksheet*)

From Ordinary to Extraordinary (Secondary) Lesson Three

From Ordinary to Extraordinary is appropriate for secondary students. The *Setting Tells the Tale*, Lesson Four, is appropriate for elementary students.

Objectives

1. Students will be able to use point of view on an object or the positioning of an object to create drama or help tell a story.
2. Students will be able to create a setting to increase drama or help tell a story.

Arizona Visual Arts Standards

CREATE: Meanings & Purposes: PO 201: Explain purposeful use of subject matter, symbols and/or themes in his or her artwork.

CREATE: Meanings & Purposes: PO 301: Demonstrate purposeful use of subject matter, symbols and/or themes in his or her artwork.

CREATE: Quality: PO 201 & 301: Identify successful aspects of his or her own artwork and possible revisions.

Preparation

Preview *From Ordinary to Extraordinary* PowerPoint.

If your students need help with basic shading, the *How did they do that?* PowerPoint in the *Masters of Illusion* secondary unit could be helpful.

If you are considering extending this drawing project into bookmaking, the *Making My Own Book* PowerPoint in the *Read Me a Picture* unit presents several simple and complex bookmaking processes.

Resources and Supplies

[From Ordinary to Extraordinary PowerPoint](#)

sample ordinary objects

9" x12" drawing paper

pencils

erasers

fine-tip markers

Color Options: watercolor, colored pencil, tissue paper and glue and other collage materials

SUPPLEMENTARY

[How did they do that? PowerPoint](#) From the *Masters of Illusion* Secondary Unit

[Making My Own Book PowerPoint](#) From the *Read Me a Picture* Unit

Activities

Review: Review the theme in life that "Each of us has a point of view that affects how we see and respond to our world" and the theme in art that "Artists manipulate the viewer's point of view to create drama in their artwork."

Also review the unit's three key questions. Lessons One and Two focused on questions to help students better understand another artist's work. Explain that in this lesson they will focus on versions of those questions to help them make decisions in their own artwork.

1. What point of view did the artist choose for this artwork?
(What point of view shall I choose for my artwork?)
2. How has the artist positioned objects/characters within the setting of the artwork?
(What object/character and setting shall I choose for my artwork?)
3. How can an artist's choices create drama or help tell a story?
(How can I increase drama or tell a story in my artwork?)

Introduction: Display the first four slides of the *From Ordinary to Extraordinary* PowerPoint to remind students of how artists use point of view or position and setting to dramatize ordinary objects (tin cans, teapot and violin).

Review: Using a common object, such as a small stool or empty plastic bucket, demonstrate how the appearance for the object changes as you manipulate the viewer's point of view and the object's position. For example, you might hold the object above your head, at eye level, and at your waist describing how it looks different from each viewpoint. Also place the object on a table in different positions (standing normally, upside down, tipped at an angle, on its side, etc.) describing how its appearance changes.

Assignment: Explain to students that they are to demonstrate what they've learned by transforming an ordinary object into something extraordinary through their selection of point of view or object positioning and through their creation of a setting. Show slides 5-7 to explain steps in the assignment:

- Slide 5: Select an ordinary object.
- Slide 6: Select a point of view on your object and/ or
- Slide 7: Select the position of your object.
- Slide 8: Place your object in a setting and add some color to finish.

Brainstorm: Ask students to partner with one or two classmates to propose an ordinary object they would like to transform and brainstorm about points of view, positions or settings that could add drama or help tell a story with the object.

Step-By-Step Process: Show slides 9-13 to show in-process and completed students' drawings that transformed an ordinary object (cup) into something extraordinary.

- Slide 9: Sketching an object from different points of view and positions.
- Slide 10: Creating a setting for the ordinary object.
- Slide 11: Adding some color.
- Slides 12 & 13: Completed drawings that suggest stories.

Review of Process: Show slides 14-17 as an example of one student's progression through the steps of the assignment as well as an example of the dramatic painting of pomegranates.

Idea Development: Ask students to bring to class a small, simple object with minimal surface decoration, or provide objects from school sources (boxes, jars, bowls, tennis balls, coffee cups, etc.). Ask students to take several minutes to discover their objects by just looking and observing them before doing any drawing. Ask each student to play with his/her object, handle it, turn it, explore and closely study it. Next, give students 15 or 20 minutes to explore their objects by making thumbnail sketches from as many points of view and positions as they can. Explain that students should be imagining ways they might tell a story with

the object or dramatize it. Ask them to brainstorm a variety of real or imaginary settings (surroundings) or props they might include in a drawing to add excitement, mystery, or humor to their drawings.

Work Time: Ask students to choose a thumbnail sketch as the basis of a larger drawing to be sketched first with light lines to allow for revision. Next, to use fine felt marker to darken final lines. Then complete the drawing with some color (watercolor, colored pencil, tissue paper and glue or other collage materials).

In-Process Consultation: You may wish to approve each student's choice of thumbnail or beginning drawing before s/he moves on to felt-tip pen or color work. You may wish to encourage small groups of students to share preliminary drawings and seek classmates' feedback in process.

Presentation: Display completed drawings. Ask students to write a title or short story to submit with their work. Lead a discussion with the following questions before sharing the students' titles or stories.

1. As a viewer, choose a classmate's artwork that you think successfully transformed an ordinary object into something extraordinary. Propose a title for the drawing.
2. Which drawings most effectively use the position of the object or the viewer's point of view on the object to add drama or tell a story? Explain.
3. Which drawings most effectively integrate the setting or surroundings of the object to add drama or tell a story? Explain.
4. In turn, present your work and read your title or story to the class.
5. What part of the process was most challenging for you? Did you succeed? How?
6. If not, what might you try if faced with a similar problem in the future?

Vocabulary

mundane

Extension Idea

BOOKMAKING: Small groups of students might develop a story that uses the ordinary object in various settings involved in several events sequenced into a plot. They might work to illustrate and produce a book. See *Read Me a Picture* online unit for various simple to complex bookmaking processes.

Assessment Guides

OBJECTIVE 1: Students will be able to use point of view on an object or the positioning of an object to create drama or help tell a story.

Exceeds Expectations: Either the unusual position of the ordinary object or the viewer's unusual point of view on it clearly reinforces the title of the work or enhances the story written about it.

Meets Expectations: Either the unusual position of the ordinary object or the viewer's unusual point of view on it is related in some way to the title of the work or story written about it.

Approaches Expectations: The object is either positioned in an unusual way or is seen from an unusual point of view.

Fails to Meet Expectations: The ordinary object is shown in its most typical position and near eye level.

OBJECTIVE 2: Students will be able to create a setting to increase drama or help tell a story.

Exceeds Expectations: The setting (or surroundings) of the ordinary object clearly reinforces the title of the work or enhances the story written about the drawing.

Meets Expectations: The setting of the ordinary object is related in some way to the title of the work or story written about the drawing.

Approaches Expectations: The ordinary object is shown within a setting (surroundings).

Fails to Meet Expectations: The ordinary object is shown without a setting (surroundings).

The Setting Tells the Tale (Elementary) Lesson Four

The *Setting Tells the Tale* is appropriate for elementary students. From *Ordinary to Extraordinary*, Lesson Three, is appropriate for secondary students.

Objectives

1. Students will be able to use the positioning of a character to create drama or help tell a story.
2. Students will be able to use setting to create drama or help tell a story.

Arizona Visual Arts Standards

CREATE: Meanings & Purposes: PO 101: Select and use subject matter and/or symbols in his or her artwork.

CREATE: Meanings & Purposes: PO 201: Explain purposeful use of subject matter, symbols and/or themes in his or her artwork.

CREATE: Quality: PO 101 & 201: Identify successful aspects of his or her own artwork and possible revisions.

Preparation

Preview *The Setting Tells the Tale* PowerPoint.

If your students need help with basic shading, *How did they do that?* PowerPoint in the elementary *Masters of Illusion* unit may be useful.

If you are considering extending this drawing project into bookmaking, view *Making My Own Book* PowerPoint in the *Read Me a Picture* unit to see several simple bookmaking processes.

Resources and Supplies

[The Setting Tells the Tale PowerPoint](#)

SUPPLIES

9" x12" drawing paper
pencils
erasers
colored pencils or crayons

SUPPLEMENTARY

[How did they do that? PowerPoint](#) From the *Masters of Illusion* Elementary Unit

[Making My Own Book PowerPoint](#) From the *Read Me a Picture* Unit

Activities

Review: Review the theme in life that "Each of us has a point of view that affects how we see and respond to our world" and the theme in art that "Artists manipulate the viewer's point of view to create drama in their artwork."

Also review the unit's three key questions. Lessons One and Two focus on questions to help students better understand another artist's work. In this lesson they will focus on versions of those questions to help them make decisions in their own artwork.

1. What point of view did the artist choose for this artwork?
(What point of view shall I choose for my artwork?)
2. How has the artist positioned objects/characters within the setting of the artwork?
(What object/character and setting shall I choose for my artwork?)
3. How can an artist's choices create drama or help tell a story?
(How can I increase drama or tell a story in my artwork?)

Definition and Examples: Display the first two slides of *The Setting Tells the Tale* PowerPoint to define a setting as the things that surround the main subject in an artwork.

Guided Practice: Display and discuss slides 3-8 to illustrate a variety of settings and show how they dramatize the main subject or help tell a story about it.

Review: Display slides 9-14 to remind students that objects look different in different positions and viewed from different points of view.

Assignment: Explain to students that they are to demonstrate what they've learned by making a drawing that tells a story. Display slide 15 to show characters student might choose and slides 16-19 to help students think about stories.

Step-By-Step-Instructions: Show slides 20-25 to illustrate steps:

Slide 20: Select a "character" or main subject and think about its position or point of view.

Slide 21: Create a setting for your character. First, make a light sketch. Then trace lines and finally add some color.

Slide 22: Give your drawing a title.

Slides 23 & 24: An elementary student's drawings of his dog in different settings, complete with titles.

Slide 25: Review of steps in the assignment.

In-Process Feedback: After students have completed their light sketches, ask them to partner with one or two classmates to show their drawings and share the story they are illustrating to seek feedback and suggestions.

Presentation: Display completed drawings and ask students, in turn, to read their titles. Lead a discussion with the following questions:

1. What drawing/s illustrates the title really well? Explain.
2. Point to a drawing/s in which the position of the character or the point of view on the character helps tell the story. Explain.
3. Point to a drawing/s in which the setting helps tell a story? Explain.
4. What part of the process was most difficult to do? Why?
5. How do you think you might use what you learned through making this drawing in a future artwork?

Vocabulary

subject
character
setting
position
point of view (viewpoint)
confined

Extension Ideas

ENGLISH and ENGLISH LANGUAGE LEARNERS: The images in the *The Setting Tells the Tale* PowerPoint offer numerous opportunities to practice using directional and positioning words such as left/right, up/down, above/below, in front of/behind, on top of/under, beside/inside/outside, etc.

ENGLISH: Students can learn to build complex sentences by adding details about the character and the character's position in the setting. The following example focuses on slide 19 in *The Setting Tells the Tale* PowerPoint:

The horse...

The horse with the black mane and tail...

The horse with the black mane and tail and spots on its behind...

The horse with the black mane and tail and spots on its behind is standing on a rock...

The horse with the black mane and tail and spots on its behind is standing on a bumpy rock...

The horse with the black mane and tail and spots on its behind is standing on a bumpy rock at the edge of the Grand Canyon.

BOOKMAKING: A small group of students might choose one of the photographs on slide 16-18 to tell a story. They can begin by building a complex sentence describing the character in its setting (see extension idea above). Then they can extend the story by explaining how the character got there, as well as what will happen next. They might even work together to write and illustrate a hand-made book. See *Read Me a Picture* unit for several simple bookmaking processes.

Secondary Assessment Guides

OBJECTIVE 1: Students will be able to use the positioning of a character to create drama or help tell a story.

Exceeds Expectations: The position of the character clearly reinforces the title of the drawing.

Meets Expectations: The position of the character is related in some way to the title of the drawing.

Approaches Expectations: The character is positioned in an unusual way.

Fails to Meet Expectations: The character is shown in its most typical position.

OBJECTIVE 2: Students will be able to use setting to create drama or help tell a story.

Exceeds Expectations: The setting of the character clearly reinforces or enhances the story suggested by the title of the drawing.

Meets Expectations: The setting of the character is related in some way to the title of the drawing.

Approaches Expectations: The character is shown within a setting.

Fails to Meet Expectations: The character is shown without a setting.