

UNIT PLAN TEMPLATE

Central Focus/Big Idea	Surrealism and Perspective Drawing
Grade Level	9-12
Class Size	20-24
Time	2nd hour, 3rd hour, 8th hour
Class Demographics	Diverse

National Visual Arts Standards Addressed: 4pts

1. VA:Cr2.1.II: a. Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
2. VA:Cr3.1.II: Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.
3. VA:Re7.2.II: Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.
4. VA:Re9.2.I: Establish relevant criteria in order to evaluate a work of art or collection of works.

Unit Overview 4pts

Summarize in a few sentences what you will be doing in this unit so another teacher can easily understand.

Students will make a diorama of a room that holds emotional significance to them, as long as the room has a window. Students will be using the diorama as a physical reference for their perspective drawing. Their dioramas will be made of found materials. Their drawings will be a combination of one-point perspective and surrealism. Students will explore the concept of thresholds and how they can serve as modes of expression by having a surreal view through the window in their drawings.

Student Prior Knowledge and Conceptions 1pt

Students will have a basic knowledge of value.

LESSON OBJECTIVES AND DESCRIPTION 4pts

Minimum standard: Condition, observable action, and minimum standard (quantitative or qualitative). Link each objective to a National Visual Art Standard – add the standard coding. Use active language using observable behavior. Number the objectives. Off-limits words: understand, know, learn, appreciate, believe, enjoy, and realize – these are broad, generic terms and are NOT observable or assessable as stand-alone objectives!

1. Students will be able to create a series of 4-8 small sketches that show different iterations of possible compositions for their final drawings.
2. Students will be able to conduct an effective peer critique and adjust at least one thing about their pieces based on peer feedback.
3. Students will be able to justify their creative choices based on what emotions they are trying to invoke in their piece by writing their justifications in an artist statement.
4. Students will be able to create a set of criteria to use during a class critique.
5. Students will be able to complete their diorama with at least 10 materials and final perspective drawing that integrates surrealist elements and conveys emotional significance.
6. Students will be able to analyze artworks to determine the emotional and conceptual impacts.

TOOLS, SUPPLIES, AND TECHNOLOGY NEEDED 3pts

Be very specific and detailed with everything you need.

Students:

- Cardboard and any other found objects to use in their dioramas
- Drawing paper
- Drawing boards
- Drawing pencils
- Erasers
- Blending stump
- Rulers
- Masking tape
- Transparency sheets

Teachers:

- Slides
- Examples
- Drawing paper
- Drawing boards
- Drawing pencils
- Blending stumps
- Masking tape
- Rulers
- Erasers

Key Artists 4pts	List at least 4 diverse artists: Think about how the artist represents the students you are teaching and how it exposes your students to diverse worldviews. Which specific artworks will you show to your students? Salvador Dali Julie Curtiss Derrick Lin Pui Wan Lim
Key Artworks 6pts	Artist, Artwork Title, Year (list at least 2) Share links or images. "The Disintegration of the Persistence of Memory" Salvador Dali 1952-1954

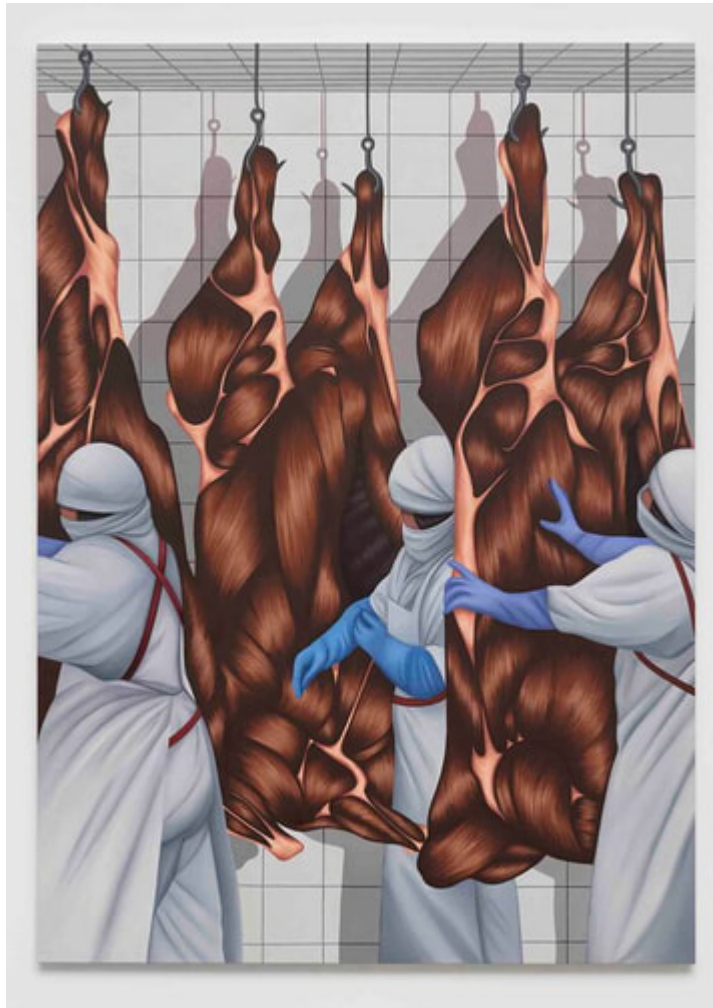


<https://www.juliecurtiss.com/paintings.html>

"Tropical dawn" 2023 Julie Curtiss



"Coldroom 1" 2020



Derrick Lin "Loneliness"



<https://www.picoworm.com/>

Pui Wan Lim

“Cha Sat Kopitiam” (2023-2024)



“Nanyang Kitchen Edition #2” (2022)



Key Critical Questions
6pts

List at least **6 critical questions** about key artworks that ground writing and discussion activities. These need to appear in the Instruction section as well.

1. What is the first thing that catches your eye in this artwork, and why do you think the artist placed it there?
2. How is space organized in this piece? Does it follow traditional perspective rules?
3. Does the artist combine unrelated objects in unexpected ways? What effect does this create?
4. What emotions does this artwork evoke in you, and what specific elements create those feelings?
5. Are there any religious, mythological, or cultural references you can identify?
6. What might the setting or location represent beyond its literal appearance?
7. What level of detail does the artist include, and where do they choose to be more or less detailed?
8. What might have influenced this artist's choice of imagery or themes?
9. What aspects of this work do you find most successful in achieving surrealist goals?
10. How does the small scale of this work affect your viewing experience compared to larger artworks?
11. How does the artist use proportion within the small format? Are elements scaled appropriately to each other?
12. What tools or techniques do you think the artist needed to create such fine detail?
13. What materials appear to be used, and how do they suit the miniature format?
14. What compositional choices help the image remain clear and readable at miniature size?
15. If you could ask the artist one question about their process or intentions, what would it be?

VOCABULARY AND LANGUAGE ACQUISITION

Vocabulary 4pts	Include words as well as definitions. Include some design vocabulary. 1. Surrealism: An art movement that sought to release the creative potential of the unconscious mind by creating dreamlike, irrational, or unexpected imagery. 2. One-Point Perspective: A type of linear perspective where lines appear to meet at a single vanishing point on the horizon line, creating the illusion of depth in a two-dimensional image 3. Diorama: A three-dimensional model of a scene, often miniature, enclosed in a box or case. 4. Composition: The arrangement of visual elements within a work of art. 5. Value: The lightness or darkness of a color 6. Contour Line: An outline that defines the shape and form of an object 7. Vanishing Point: The point on the horizon line where parallel lines appear to converge and disappear, creating the illusion of depth 8. Proportion: The relative size of parts of a whole 9. Juxtaposition: Placing two or more contrasting elements side by side to create a surprising or emotional effect 10. Narrative: The story or message a work of art is meant to convey. 11. Threshold: the place or point of entering or beginning/the point at which a physiological or psychological effect begins to be produced.
Language Tasks and Activities 2pts	State at least two language tasks/activities. Add some language functions to your language tasks: analyze, compare/contrast, critique, describe, interpret, question, etc. Your language demand is discourse. 1. Students will analyze artist statements for their components. 2. Students will critique each others' artworks.
Language Supports 2pts	State at least two language supports (slideshows with illustrated vocabulary, handouts, using unit vocabulary in class discussion or demonstration, step-by-step illustrations, etc.) Language supports should help students to think and use unit vocabulary. Language support may include images. 1. Students will have a handout of the critique criteria that the class creates. 2. Students will have demo videos of different techniques used in class.

ACCOMODATIONS FOR SPECIFIC DIVERSE LEARNERS

Adaptations and Accommodations 2pts

List and describe at least 2 adaptations and accommodations you will perform to facilitate all students' learning.

1. For students who struggle with 1-point perspective, provide a pre-drawn or lightly printed grid on the drawing paper. This would give them a solid foundation to build upon, allowing them to focus more on adding details and surreal elements rather than getting stuck on the initial construction.
2. Create simple, visual checklists for each stage of the project (e.g., diorama construction, perspective drawing, adding surreal elements). These checklists would use a combination of text and small images to break down complex tasks into manageable steps, which can be helpful for English language learners or students who benefit from visual aids.
3. Offer a fill-in-the-blank or sentence-starter format for the artist statement. Instead of an open-ended prompt, provide a structured template like, "I chose this room because it makes me feel _____. The surreal element I added to the window is _____ because it represents _____. " This helps students articulate their ideas without the pressure of writing a full statement from scratch.

Enrichment and Extensions 1pt

Describe at least 1 activity you plan to engage advanced students in during and/or after the lesson. Think beyond simply having advanced students "help other students."

Students add a surreal layer to a printed copy of their finished drawing using collage (magazine cutouts, printed images, scraps from found materials), colored pencil overlays, or ink/marker highlights.

Activity for Early Finishers 1pt

Describe at least 1 engaging and related activity you plan for early finishers beyond "make another one" – they won't want to.

Using scraps, leftover cardboard, or found materials, students create a *tiny surreal object* to place in or near their diorama (e.g., a tiny impossible staircase, oversized insect, or floating cloud).

OBJECTIVE-DRIVEN ASSESSMENTS 4pts

Describe methods you will use as assessments. Link each assessment with an objective number and standard code. State whether each assessment is formative or summative.

- Teacher reviews thumbnail sketches and provides immediate verbal/written feedback on perspective accuracy and creativity. Students refine their chosen composition based on this input. (formative) – Objective 1, VA:Cr2.1.11
- Students participate in structured peer critiques using established class criteria, then document one revision they made as a result of feedback. Teacher checks for meaningful adjustments. (formative) – Objective 4, VA:Cr3.1.11
- Students submit a written artist statement that explains their room choice, surreal window imagery, and intended emotional impact. Statements are assessed with a rubric focusing on clarity, depth of reflection, and connection to the artwork. (summative) – objective 3, VA:Re7.2.11
- Final artworks are assessed with a rubric addressing craftsmanship, perspective accuracy, creativity, and emotional communication. The class critique session also functions as a performance-based summative assessment, allowing students to present their work and receive feedback. (summative) – objective 5, VA:Re9.2.1
- Students submit a worksheet with artwork analysis that explains the emotional and conceptual impact of various artworks. Worksheet answers will be assessed with a rubric focusing on clarity, depth of analysis, and accuracy of analysis. (formative) – objective 6, VA:Re7.2.11

REFERENCES 3pts

List books, web pages, films, etc. you used in the development and execution of your lesson, to allow someone else to knowledgeably teach the lesson.

INSTRUCTIONAL STRATEGIES

Teacher/student actions/instruction methods	Instruction Methods
Launch (This is only five -ten minutes) 2pts	
This is where you will connect to the students, find out a bit about what they know, briefly review the previous day's material, briefly tell them what they will be doing that day, and get them excited for each day's lesson. State the goal for the day.	What are the ways you will group the students: whole group, small group, individual learning? You may use many instruction methods per lesson.
Instruction: A teacher should be able to read the instruction and know exactly what to do or ask. 5pts	Instruction Methods
<i>The following information can occur throughout the unit:</i> - After the Launch, what exactly will you do with the students and say to the students during the lesson? List your procedures here in order of occurrence starting each bullet point with either "The teacher will..." or "Students will..." From these points, any reader should be able to easily imagine all that will happen during this lesson from beginning to end. - Introduce the unit rubrics. Include how you will provide formative feedback each day. - Include discussions and demonstrations. Add the discussion questions here. These questions should help students reason, think critically, and engage in higher-order thinking. Discussions and demonstrations can occur throughout the unit. Remember to break any demonstrations and sequential instructions down into step-by-step, age-appropriate language.	
Closure 2pts	Instruction Methods
- Add activities, prompts, directions, attention grabbers, etc. to signal students that the lesson is ending. - Describe activities that will reinforce students' learning in this lesson or help students reflect on their learning experience. - Add cleanup and how students will clean up. - Tell students what they will be doing the next day. Continue wording these statements as you did above. Start each bullet point with either "The teacher will..." or "Students will..."	

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 2

Launch 2pts	Instruction Methods
- Individual reflection: Students brainstorm emotionally significant rooms (5 min) - Partner sharing: Discuss chosen spaces and why they're meaningful (10 min)	○ Think-Pair-Share

Instruction 5pts	Instruction Methods
- Class discussion: Share examples and explore what makes spaces emotionally significant (15 min) - Introduce vocabulary: threshold, one-point perspective, surrealism, emotional significance - Present project overview and objectives through visual presentation - Students complete an artist analysis worksheet with a partner	Discussion, Direct Instruction, Partner work
Closure 2pts	Instruction Methods
Students write one sentence describing their chosen room and one word describing the emotion it evokes	Exit Slip

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 5

Launch 2pts	Instruction Methods
Display various found materials and discuss their potential uses in dioramas	Direct Instruction
Instruction 5pts	Instruction Methods
Students create detailed plans for their dioramas including: Measurements and scale, Materials needed, Construction methods Begin material collection from classroom supplies Research additional materials needed	Planning & Research
Closure 2pts	Instruction Methods
Students brainstorm plans on how to obtain materials	Independent work

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 5

Launch 2pts	Instruction Methods
- Review tool safety and workspace organization - Demonstrate proper use of cutting tools and adhesives	Direct Instruction
Instruction 5pts	Instruction Methods
- Students begin constructing basic room structure (walls, floor, ceiling) - Teacher provides individual assistance and troubleshooting - Peer collaboration encouraged for problem-solving	Independent work
Closure 2pts	Instruction Methods
Students photograph their progress and identify next steps	Independent work

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 5

Launch 2pts	Instruction Methods
Quick sharing of construction challenges and solutions from previous day	Whole Class Discussion
Instruction 5pts	Instruction Methods
- Students add furniture, decorative elements, and personal details - Focus on creating emotional atmosphere through object placement and details - Individual conferences with teacher about progress	Independent Work & Teacher conferences
Closure 2pts	Instruction Methods
Students get feedback from one classmate about emotional impact of their space	Peer Discussion

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 5

Launch 2pts	Instruction Methods
• Show techniques for creating realistic windows in dioramas • Discuss importance of window placement for perspective drawing	Direct Instruction
Instruction 5pts	Instruction Methods
• Students create and install windows in their dioramas • Add final details and refinements • Begin considering lighting for photography/drawing reference	○ Independent Work
Closure 2pts	Instruction Methods
• Students take reference photos from multiple angles, focusing on perspective view	○ Independent Work

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 5

Launch 2pts	Instruction Methods
• Review criteria for completed dioramas • Students assess their own work against criteria	○ Direct Instruction
Instruction 5pts	Instruction Methods
• Complete any remaining details • Set up proper lighting and positioning for drawing reference • Take final reference photographs from drawing angle	○ Independent Work
Closure 2pts	Instruction Methods
• Arrange dioramas for viewing and peer feedback • Prepare for drawing phase transition	○ Peer Feedback & Independent Work

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 5

Launch 2pts	Instruction Methods
• Review effective peer critique strategies • Practice giving constructive feedback using sample artworks	○ Direct Instruction
Instruction 5pts	Instruction Methods
• Small groups brainstorm criteria for evaluating dioramas • Class discussion to create unified critique criteria • Students receive peer feedback on dioramas using established criteria	○ Small Group Discussion & Class Discussion
Closure 2pts	Instruction Methods
• Students write reflections on peer feedback received • Identify at least one adjustment they want to make to their piece • Plan transition to drawing phase	○ Independent Work

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 5

Launch 2pts	Instruction Methods
• Students review their reflection notes from peer feedback • Prioritize which changes will have the most impact on their piece	○ Independent Work
Instruction 5pts	Instruction Methods
• Students implement changes based on peer feedback • Focus on adjustments that enhance emotional impact and visual clarity • Teacher conferences with students about their revision choices	○ Independent Work & Teacher Conferences

Closure 2pts	Instruction Methods
- Students photograph revised dioramas - Write a brief note about what they changed and why in an exit slip.	Independent Work & Exit Slip

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 3

Launch 2pts	Instruction Methods
- Quick review of one-point perspective using classroom as example - Students identify horizon line and vanishing point in the room	Demonstration
Instruction 5 pts	Instruction Methods
- Demonstration: Drawing basic room in one-point perspective - Guided practice: Students follow along drawing a simple room - Independent practice: Students create 2-3 quick perspective sketches of different rooms	Guided Practice & Independent Work
Closure 2pts	Instruction Methods
Students post sketches and do silent gallery walk to see different approaches	Gallery Walk

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 4

Launch 2pts	Instruction Methods
Discuss how artists use windows as portals to express emotions or ideas	Visual Analysis
Instruction 5pts	Instruction Methods
- Mini-lesson: What could appear through a window to express different emotions? - Individual brainstorming: Students list surreal elements for their window view - Quick sketching: Students draw 3-4 rough ideas for their window view	Direct Instruction, Creative Brainstorming & Sketching
Closure 2pts	Instruction Methods
Students share one surreal window idea with a partner and get feedback	Peer Sharing

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 5

Launch 2pts	Instruction Methods
Show examples of strong vs. weak compositions in perspective drawings	Exemplar Analysis
Instruction 5pts	Instruction Methods
- Identify what makes compositions engaging - Students create 3 small composition sketches combining their room + surreal window	Direct Instruction & Independent Practice
Closure 2pts	Instruction Methods
Students star their strongest composition and write why they chose it	Self-Assessment

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 5

Launch 2pts	Instruction Methods
• Demonstrate contour line techniques • Review perspective principles with actual dioramas as reference	○ Direct Instruction
Instruction 5pts	Instruction Methods
• Students create careful contour drawings of their diorama interiors • Focus on accurate perspective and proportions • Teacher provides individual guidance on perspective issues	○ Independent Work & Teacher Conferences
Closure 2pts	Instruction Methods
• Students identify areas where their perspective is strongest and weakest in an exit slip.	○ Exit Slip

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 5

Launch 2pts	Instruction Methods
• Revisit surrealist window imagery • Students share their planned surreal elements with a partner	○ Direct Instruction & Peer Discussion
Instruction 5pts	Instruction Methods
• Students develop detailed sketches of their surreal window views • Experiment with scale and impossible elements • Consider how surreal view connects to emotional theme of room	○ Independent Work
Closure 2pts	Instruction Methods
• Partner sharing: Students explain connection between surreal view and room's emotional significance	○ Peer Discussion

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 5

Launch 2pts	Instruction Methods
• Show examples of effective integration of realistic and surreal elements	○ Direct Instruction
Instruction 5pts	Instruction Methods
• Students begin combining realistic room drawing with surreal window view • Focus on making transitions believable and emotionally impactful • Individual conferences on artistic choices and emotional intent	○ Independent Work & Teacher Conferences
Closure 2pts	Instruction Methods
• Students photograph work in progress for portfolio documentation	○ Independent Work

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 5

Launch 2pts	Instruction Methods
• Brief reminder about craftsmanship and attention to detail	○ Direct Instruction
Instruction 5pts	Instruction Methods
• Students continue developing their drawings • Add details, refine perspective, enhance emotional impact • Teacher circulates for individual support and feedback	○ Independent Work
Closure 2pts	Instruction Methods
• Students identify specific goals for next day's work session in an exit slip	○ Exit Slip

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 5

Launch 2pts	Instruction Methods
- Students assess remaining work and create completion timeline - Prioritize most important elements for final impact	Independent Work
Instruction 5pts	Instruction Methods
- Students work toward completion of drawings - Individual conferences about artistic choices and emotional communication - Troubleshooting technical issues	Individual Work
Closure 2pts	Instruction Methods
Students document progress for portfolio development.	Independent Work

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 5

Launch 2pts	Instruction Methods
- Read and analyze sample artist statements with partners - Identify key components: process, inspiration, artistic choices, intended impact	Peer Work
Instruction 5pts	Instruction Methods
Students draft artist statements explaining: - Why they chose their room and its emotional significance - Their creative choices in both diorama and drawing - How surreal window view connects to emotional theme - What emotions they want viewers to experience	Independent Work
Closure 2pts	Instruction Methods
Students exchange drafts with a partner for initial feedback.	Peer Feedback

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 5

Launch 2pts	Instruction Methods
- Students assess their work against project objectives - Identify any final adjustments needed - Document adjustment intentions in portfolio	Independent Work
Instruction 5pts	Instruction Methods
- Students make final adjustments to drawings based on self-assessment - Revise artist statements based on peer feedback and further reflection - Prepare work for final presentation	Independent Work
Closure 2pts	Instruction Methods
- Students organize all project components: sketches, photos, final drawing, statement - Prepare for formal critique	Independent Work

INSTRUCTIONAL STRATEGIES AND LEARNING TASKS DAY 5

Launch 2pts	Instruction Methods
- Review critique criteria developed earlier in unit - Set expectations for respectful, constructive feedback	Direct Instruction

Organize presentation order	
Instruction 5pts	Instruction Methods
- Students present their work and artist statements - Class provides feedback using established criteria - Discussion of successes and learning experiences	Class Critique
Closure 2pts	Instruction Methods
Students identify one thing they feel they did well in their piece and one thing they feel they could improve upon in future projects in an exit slip	Exit Slip

101pts

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The unit will include more than five days. Workdays may be repeated. Example: INSTRUCTIONAL STRATEGIES AND LEARNING TASKS WORKDAYS 4-5. Detail what goes on in day 4 then move on to DAY 6.

Checklist for creating an effective unit plan based on CPAST (not necessarily in this order):

- Create and distribute a questionnaire or have a discussion to get to know students' interests/experiences/capabilities – academic or skill-based. This will inform your lesson creation.
- How will your lesson be culturally relevant and relate to past and future lessons students experience?
- How will your lesson engage students in critical thinking?
- At the beginning of the unit, give an overview of the project process, the big idea, and the rubrics – always introduce rubrics at the unit's beginning so students know what to expect.
- Each day, conduct a short lesson launch with **the goal for the day** (a preview of the day). At the end of each day include a short recapping closure with a preview of the next day's lesson. **Launch and closure are part of your daily routines.**
- **Include several methods of formative assessment each day** that will inform you of the success of your instruction and help you to provide timely feedback to your students on their successes and room for growth.
- **Include technology.**
- Introduce the artists/designers/architects and the big idea - a small group question/answer session -can be oral and with written prompts (handout). Connect this to the students' lives. Students describe, analyze, and interpret the artists' work. This does not have to be during the first lesson and can be throughout several lessons. Use artist handouts, videos, etc.
- **Conduct a brainstorming session** that allows students to come up with ideas/sketches/videos – this should include student annotation – what are those ideas about? How are they connected to the big idea? Annotations allow you to know what students are thinking. Do an activity that allows for guided student research - provide websites or something for students to read or do with teacher prompts. Have the

students record this research digitally, in a sketchbook, etc. Provide teacher and peer feedback on the brainstorming ideas.

- Sometime in the lesson, conduct a short in-process peer review with prompts so a student can ask their partner “What is the artwork conveying? How is the artwork conveying this?”
- **Show the teacher example(s)** and explain your reasoning behind it and the process you went through to make it. Connect them to the big idea and unit artists. Explain your influences.
- **Have a routine for materials distribution and cleanup.**
- Demonstrate how to use the materials. There could be several process steps here.
- **Have students do practice activities with the materials.** Allow enough lesson time for this – it will save time in the end. The teacher gives feedback.
- Students make their artwork –. It can work well to have high school students work in a small series to allow them to progress with their work and come to deeper understandings about it and themselves. The artwork can be on a smaller scale. A series is less threatening than one finished artwork.
- Demonstrate how to write an artist statement and show students yours. The class may practice by writing a statement together. Have the students write an artist statement before the critique so they have something to say.
- Have students do a guided small group critique, using prompts from the rubric to give feedback on the work and the statement, or use the sandwich method – something good, a suggestion, something good. The teacher makes suggestions.
- Students revise the work and the statement before handing them in.
- You can have the students self-assess using the rubric. Have them state why they gave themselves those scores.
- Students work with the teacher to display/present/share the work.