

## 2W.4a: LESSON PLAN

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### Title

Perspective (1) and Ekphrasis

### Subject

Writing

### Grade

6-12

### Time

80 minutes

### Purpose

After exploring the fresco, students learn two types of perspectives, both the artistic and physical, produce ekphrastic writing that reflects on their experience with the fresco imagery, and discuss their interpretations of different types of perspective.

### Key Questions

1. How do you feel physically as you view the virtual fresco or enter the space? What images draw your attention?
2. What does the fresco make you feel or think about? Does it remind you of anything or anyone?
3. How can thinking about artistic and physical perspective relate to our writing?
4. What are benefits of considering your own or different perspectives? What limitations are there?

### Values

Curiosity, New Perspectives, Making Connections

### Materials & Resources

[Virtual tour of the fresco](#); Handout #1 and #2; printed copies of the selected images; writing prompts; timer

### Activities

1. Lead students through a virtual tour of the fresco.
  2. Introduce the lesson's theme of perspective. Define artistic and physical perspective. Explore the connection between perspective and creative writing.
  3. Pass out images of selected images to students, with multiple copies of each. Some students will have the same images. In a circle, ask students to look at
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their image, without showing it to others, and say the first word that comes to mind. Once every student has shared, instruct students to turn their images out to share. Did students with the same or similar images say the same words? Different words? Discuss the artistic and physical perspective in relation to this activity.

4. Now, using the key questions, give students silent time to reflect on the questions while they explore the virtual fresco one more time.
5. Lead students in discussion of the questions using a whiteboard or chart paper and markers. As you go through the questions with students, write their responses in the following categories:

THOUGHTS | FEELINGS | IMAGERY

6. Engage students in a creative writing exercise. Ask them to select one word from each column and use these words to create a poem or a piece of writing.
7. Share with students the definition of ekphrastic writing and make connections between their poems and the definition. With the remaining time, give students time to expand on their ekphrastic writing. Students may choose to continue their existing piece of writing, free write, or choose from the following prompts:
  - a. If your life was made into a fresco, describe the imagery that would be in the fresco, and how you'd want your audience to view it.
  - b. Write from the perspective of someone you know visiting the *Mundos de Mestizaje* for the first time. What would they be thinking or feeling?
  - c. Is there anything missing from the fresco? Write about what you would add or change.
8. Ask students to reflect and share: What did you think about ekphrastic writing? What are the benefits of considering your own or different perspectives? What limitations are there?

## Evaluation/Assessment

**Feedback:** [Take this survey to share your feedback on this lesson plan](#); formative and summative assessment (e.g. [Edutopia](#); [CRLT](#)); state assessment tools.

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## Handout 1

### Artistic Perspective:

We can examine the artistic perspective through understanding technique and viewpoint. Technique is how the artist creates the illusion of depth using line, color, light, and shape. An example of this is a 3D image depicted on 2D surface.

Viewpoint is what the artist intends for viewers to see or feel.

### Physical Perspective:

The physical aspects of the work itself: the scale, size, medium, environment, and accessibility.

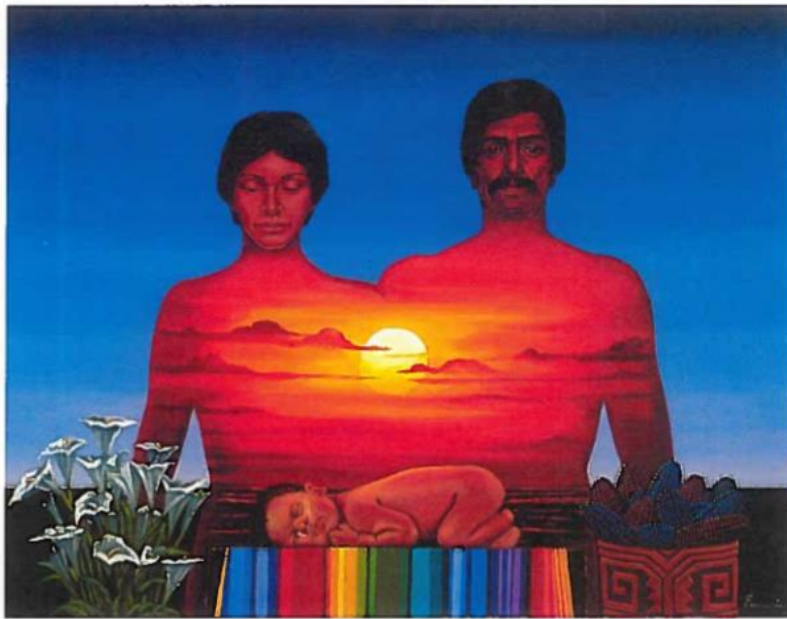
### Ekphrasis or ekphrastic writing:

Ekphrastic poetry or prose is a vivid description of a scene or work of art. The writer reflects on the visual image and expands on what its meaning could be. In addition to giving a description of an image, this writing may also be inspired by a work of art.

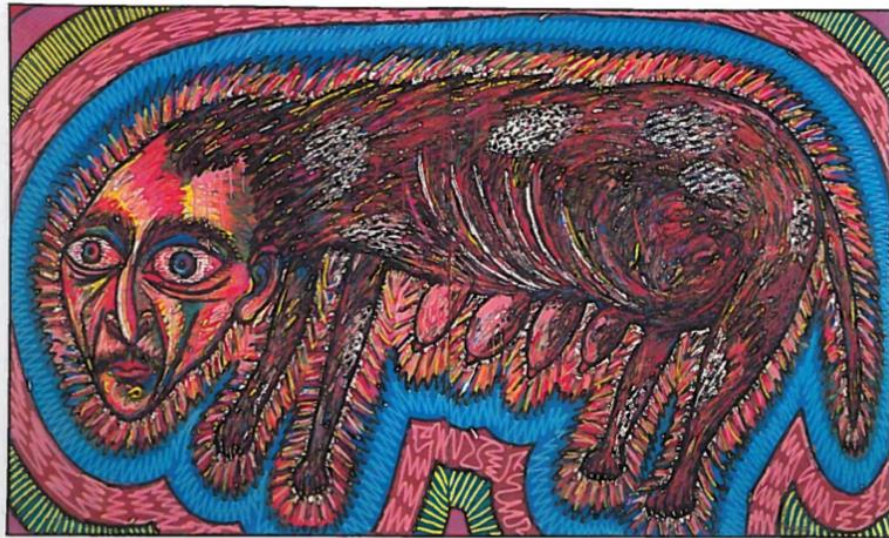
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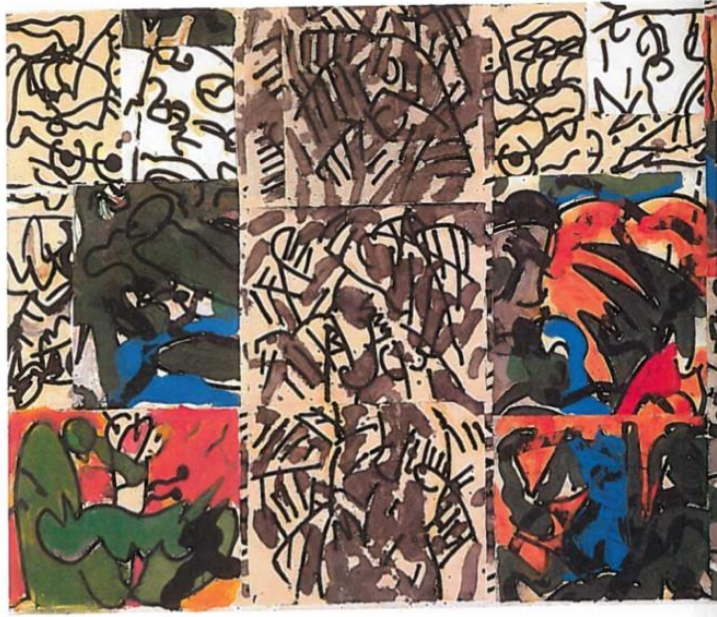
## Handout 2



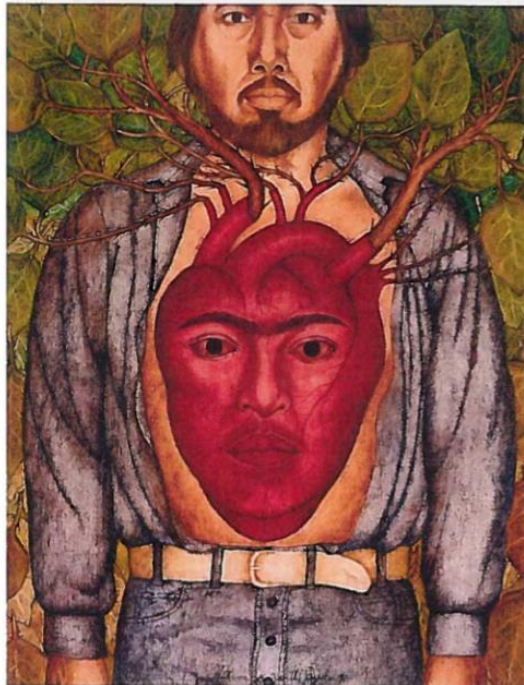
Emanuel Martinez. Genesis, 1999, oil 46 X 58"



Luis Cruz Azaceta. Self-Portrait as a She-Wolf, 1985. Acrylic on Canvas, 72 X 120". Allan Frumkin Gallery, New York



Isben Espada. El Yunque, 1985. Oil and ink on paper applied to canvas. 53 ¼ X 63". Rundy Bradley, Houston



Nahum Zenil, Frida de Mi Corazon (Frida of my Heart). Oil on wood, 20 ½ X 15 ¾" 1991. Private collection, courtesy of Galeria de Arte Mexicano, Mexico, D.F.