Stage 1 — Learning Objectives

**National Core Visual Arts Standards**

**Artistic Process: Creating**

**Anchor Standard 2:** Organize and develop artistic ideas and work

**VA:Cr2.1.IIia:** Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

**Artistic Process: Presenting**

**Anchor Standard:** Convey meaning through the presentation of artistic work.

**VA:Pr6.1.IIa:** Make and explain connections between artwork and social, cultural, and political history.

**Artistic Process: Responding**

**Anchor Standard 7:** Perceive and analyze artistic work

**VA: Re.7.2.4a:** Analyze components in visual imagery

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**Understanding(s)/Goals:**

- Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.
- Artists and designers experiment with forms, structures, materials, concepts, media, and art making approaches.
- Visual imagery influences understandings and responses to the world.
- Optical art illusions are created through pattern, line, and shape.
- Op Art became an appropriate aesthetic of the progressive era of the 1960s because of its combination of art with the advances in science and technology.
- Optical illusions show us that our minds make assumptions about the world and what we think we see is often not the truth.
- Victor Vasarely is regarded as the father of the Op Art movement.

**Essential Question(s):**

- How do artists and designers determine whether a particular direction in their work is effective?
- How do artists and designers learn from trial and error?
- How do artists work?
- How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?
- How do images influence our views of the world?
- How do artists use line, shape, and pattern to create optical illusions?
**Stage 2 — Performance Tasks**

<table>
<thead>
<tr>
<th>Performance Task(s):</th>
<th>Other Evidence:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will make an abstract form using wire hangers and nylon pantyhose.</td>
<td>Students will complete a pre-assessment worksheet checking for pre-requisite knowledge of optical art.</td>
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<tr>
<td>Students will create an Op Art inspired pattern.</td>
<td>Students will participate in an activity where they will reflect on 5 images of optical art and identify elements and principles of art as well as descriptive words the image reminds them of.</td>
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<tr>
<td>Students will write a conceptual interpretation of their completed sculpture poetry form.</td>
<td>Students will practice making abstract form in a wire activity where they work in table teams to shape a form that represents a theme they were given.</td>
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<tr>
<td><strong>Language Function: ANALYZE:</strong> In the learning segment, students will analyze the work of Op artists to practice and demonstrate acquisition and skills in creating Op Art patterns.</td>
<td>Students will use sketches of their Op Art inspired patterns to plan color choices for their sculptures.</td>
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**Stage 3 — Learning Plan**

**Lesson 1**  
**Intro to Op Art**  
**Central Focus:** The central focus of the learning segment is on the Op Art movement. Students will link historical events to its influence on the Op Art movement and analyze techniques attributed to Op Art artists. Through exercise in op art designs, students will expand their art making skill set by experimenting with applying 2D design to 3D form. The learning segment is important because it teaches students that artwork is a reflection of the time and that artists of the past shape the work that is happening today.

**Learning Objectives:** Prior to the beginning of **Lesson 1**, students were given a pre-assessment of three questions that evaluated their prior knowledge of the topics that would be addressed. Based on the outcome of the pre-assessments, the majority of the students showed little to no pre-requisite knowledge of Op Art context. The objectives of this lesson are to get students engaged in analyzing pieces of Op Art work and encouraging them to use academic language in their explanations. Students will be introduced to the history of Op Art. Students will make connections between the style of Op Art and the social/cultural events that occurred during the art movement as well as its relevance in today’s culture.

**Standard(s):**
VA:Pr6.1.lla: Make and explain connections between artwork and social/cultural historical events.
VA: Re.7.2..4a: Analyze components in visual imagery

Enduring Understandings:
- Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.
- Visual imagery influences understandings and responses to the world
- Op Art became an appropriate aesthetic of the progressive era of the 1960s because of its combination of art with the advances in science and technology.
- Optical illusions show us that our minds make assumptions about the world and what we think we see is often not the truth.
- Victor Vasarely is regarded as the father of the Op Art movement.

Essential Questions:
- How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?
- How do images influence our views of the world?

Teacher Prep: In preparation for Lesson 1, teacher will organize a slideshow of Op Art content including 5 response images, a timeline of events, Op Art artists' work and historical content. Technology for the room will be tested and arranged in the room for optimal viewing. Student sketchbooks will be made available for pick up on the demo table.

Hook: Teacher will introduce Op Art with an Op Art image response activity. Students will look at 5 images of Op Art and write down 6-10 elements and principles of art they see as well as descriptive words that the image reminds them of in their sketchbooks. As a class, the teacher will facilitate a discussion of each image and compile a student generated list of vocabulary.

Academic Language
contrast        rhythm       line
pattern         geometric    perception
3D             repetition    visual effects
movement        overlapping
size            abstract
optical illusion vibrating

Guided Practice:
- Teacher will discuss the history and influences of the Op Art movement in a slide presentation
- Through discourse, students will analyze events of the 1960s and how it effected the way artists created work at the time.
- Students will discuss the relevance of Op Art during the 1960s and its presence in today's culture.

Assessment: Students will be informally assessed on their response list to the 5 Op Art images and their participation in the class discussion about Op Art.

Materials: sketchbook, pencils, Google slideshow of image response activity visuals
Lesson 2
Op Art Techniques

Central Focus: The central focus of the learning segment is on the Op Art movement. Students will link historical events to its influence on the Op Art movement and analyze techniques attributed to Op Art artists. Through exercise in op art designs, students will expand their art making skill set by experimenting with applying 2D design to 3D form. The learning segment is important because it teaches students that artwork is a reflection of the time and that artists of the past shape the work that is happening today.

Learning Objectives: The learning objectives of this lesson are for students to practice, experiment, and demonstrate their personal perspectives of Op Art using pattern, shape, and line in preparation for their 3D sculptures.

Standard(s): VA:Cr2.1.IIIa: Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form
VA: Re.7.2..4a: Analyze components in visual imagery

Enduring Understandings:
• Artists and designers experiment with forms, structures, materials, concepts, media and art making approaches.
• Visual imagery influences understandings and responses to the world
• Optical art illusions are created through pattern, line, and shape.

Enduring Questions:
• How do artists and designers determine whether a particular direction in their work is effective?
• How do artists and designers learn from trial and error?
• How do artists work?
• How do artists use line, shape, color, space and form to create optical illusions?

Teacher Prep: Teacher will prepare an Op Art technique worksheet with 4 thumbnail images of pattern, shape, form, and (a combination of the three) Op Art examples. Copies will be made using the teacher resource room for all classes. For Lesson 2, the day’s objectives and Op Art image slides will be prepared and added to the previous slideshow. Technology for the room will be tested and arranged for optimal viewing. Student sketchbooks will be made available for pick up on the demo table.

Hook: Teacher will begin the day’s lesson with a break down of the characteristics of optical illusions and how they can be created in drawings. Step-by-step laminated guides will be set at each table. Extra step-by-step guides will be made to display around the room for students to reference. Op Art patten images will be available for students to click through on the teacher laptop for inspiration.

Guided Practice:
• Students will look at Op Art step-by-step guides that include pattern, shape, and line
• Teacher will assign students to complete 4 original Op Art inspired designs using pattern, shape, form, and a combination of the three
• Teacher will monitor student sketches and provide feedback on design choices

**Assessment:** Students will complete a worksheet of 4 thumbnail sketches of Op Art inspired patterns using the step-by-step guides provided in class. Student Op Art sketches will be formally assessed based on the MYP rubric of criterion C: Creativity. In criterion C, the student develops a substantial artistic intention, which is often feasible, clear, imaginative and coherent, demonstrates a substantial range and depth of creative-thinking behaviors, and demonstrates substantial exploration of ideas to purposefully shape artistic intention through to a point of realization. (MYP Criterion C)

**Materials:** pencils, Op Art technique worksheet, Google slideshow, 6 step-by-step laminated technique guides rulers

**Lesson 3**

**Discussion of Form/Wire Activity**

**Central Focus:** The central focus of the learning segment is on the Op Art movement. Students will link historical events to its influence on the Op Art movement and analyze techniques attributed to Op Art artists. Through exercise in op art designs, students will expand their art making skill set by experimenting with applying 2D design to 3D form. The learning segment is important because it teaches students that artwork is a reflection of the time and that artists of the past shape the work that is happening today.

**Learning Objectives:** In preparation for making their sculptures, students will participate in a wire activity to gain experience shaping and working with wire and creating abstract forms.

**Standard(s):**

*VA:Cr2.1.IIla:* Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

**Enduring Understandings:**
- Artists and designers experiment with forms, structures, materials, concepts, media, and art making approaches.

**Enduring Questions:**
- How do artists and designers determine whether a particular direction in their work is effective?
- How do artists and designers learn from trial and error?
- How do artists work?

**Teacher Prep:** Teacher will collect all materials for the activity of the day to be organized and divided amongst the four art I classes. Two pieces of 2ft wire will be cut per table. Scratch paper will be cut for brainstorming and response. Slides with directions for the activity will be made and added to the learning segment slideshow. Technology for the room will be tested and arranged for optimal viewing. Student sketchbooks will be made available for pick up on the demo table.
Hook: Teacher will begin the day’s lesson with a facilitated discussion about form and shape using multiple view points of an image of a sculpture in a google slide presentation to address the experimentation of form, structure, and materials.

Guided Practice:
• The wire activity focuses on students working in table teams to shape the wire into a form that represents a theme they were given
• Teams will brainstorm ideas to construct a form representative of their theme
• Along with the wire form, students will answer a question: How is the shape our table created an interesting 3D representation of the theme we were given?
• Using their experience from the group wire activity, students will begin shaping their wire hangers for their wire sculptures
• Students will work individually or with help from a table partner to use pliers to mold and shape their wires to the student’s desired form
• 504 students will be given a face mask to prevent asthmatic difficulties while in contact with the sawdust from the wood blocks.
• Step by step visual representations of each step in the sculpture skeletal form will be available for the IEP student to use as visual option instead of written directions.

Assessment: Students will be informally assessed on a completed wire form that is representative of the theme they were given and a response to the question: How is the shape our table created an interesting 3D representation of the word/idea we were given?

Materials: pencils, scratch paper, (2) 2ft wires, Google slideshow, 4X4 wood blocks, sandpaper, pliers, wire hangers, staple gun, hammer

Lesson 4
Color
Central Focus: The central focus of the learning segment is on the Op Art movement. Students will link historical events to its influence on the Op Art movement and analyze techniques attributed to Op Art artists. Through exercise in op art designs, students will expand their art making skill set by experimenting with applying 2D design to 3D form. The learning segment is important because it teaches students that artwork is a reflection of the time and that artists of the past shape the work that is happening today.

Learning Objectives: The objective of this lesson is to have students brainstorm color choices and discuss elements of color theory including contrasting colors. Best practices for painting will be reviewed as a refresher for students.

Standard(s): VA:Cr2.1.IIla: Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form
VA: Re.7.2..4a: Analyze components in visual imagery

Enduring Understandings:
• Visual imagery influences understandings and responses to the world
• Optical art illusions are created through pattern, line, and shape.

Enduring Questions:
• How do artists and designers determine whether a particular direction in their work is effective?
• How do artists and designers learn from trial and error?
• How do artists work?
• How do artists use line, shape, and pattern to create optical illusions?

**Teacher Prep:** Teacher will prepare demo table with painting materials (assorted paintbrushes, cardboard squares for mixing colors, acrylic paint, table paint trays, water dishes, and aprons)
Other materials that will be organized on a separate table are pencils, extra Op Art design worksheets and markers. Additional slides will be prepared showing visuals of color wheels, contrast charts, and Op Art sculptures. Technology for the room will be tested and arranged for optimal viewing.

**Hook:**
• Teacher will have a slide of the color wheel projected on screen when students enter the classroom. Teacher will begin the day with a discussion about color: (what are contrasting colors?). Students will review images of Op Art sculptures to brainstorm ideas for applying color to their designs. Students will be informed of their individual in-progress conferences with the teacher to ask questions, seek constructive criticism and review plan for moving forward.

**Demo:**
• Teacher will demo painting the sample sculpture that will be outlined in a design.
• Teacher will have students observe and answer questions about proper techniques for painting.
• Teacher will review the different paintbrushes, the rules of mixing colors, and maintaining a clean working area

**Guided Practice:**
• Students will use markers to plan colors on their Op Art design worksheets
• Students will meet individually for an in-progress conference of their work with the teacher to review their sculpture form, pattern design, and color choices for suggestions moving forward
• Students will work individually to paint the outlined designs of their sculptures using acrylic paint.

**Assessment:** Students will be informally assessed on the color sketches of their Op Art designs in preparation for painting their sculptures

**Materials:** assorted paintbrushes, cardboard squares, acrylic paint, water dishes, aprons, bowls, pencils, Op Art design worksheets, markers, table paint trays

**Lesson 5**

**Poetic Analysis**

**Central Focus:** The central focus of the learning segment is on the Op Art movement. Students will link historical events to its influence on the Op Art movement and analyze techniques attributed to Op Art artists. Through exercise in op art designs, students will expand their art making skill set by experimenting with applying 2D design to 3D form. The learning segment is
important because it teaches students that artwork is a reflection of the time and that artists of the past shape the work that is happening today.

**Learning Objectives:** Students will use a creative approach to analyzing their sculptures in using academic language/vocabulary that was compiled as a class in Day 1 discussion of Op Art imagery. Students will write drafts of their sculpture analysis in their sketchbooks. A final draft will be re-written for display with their sculptures.

**Standards:**
**VA: Re.7.2..4a:** Analyze components in visual imagery

**Enduring Understandings:**
• Visual imagery influences understandings and responses to the world

**Enduring Questions:**
• How do artists work?
• How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?
• How do images influence our views of the world?

**Teacher Prep:** In preparation for **Lesson 5** instruction, the teacher used the teacher sample sculpture to create a poem using vocabulary from **Lesson 1** as well as descriptive nouns, verbs, and adjectives that reflect the style of Op Art. Slides with instruction and the teacher samples will be added and presented in a slideshow. Technology for the room will be tested and arranged for optimal viewing. An Op Art Poetry worksheet will be printed for brainstorming and poetry guides.

**Academic Vocabulary**
- contrast  rhythm  line
- pattern  geometric  perception
- 3D  repetition  visual effects
- movement  overlapping
- size  abstract
- optical illusion  vibrating

**Hook:** Teacher will address the enduring understanding of the day: Visual imagery influences understandings and responses to the world by facilitating a brainstorm of ideas for the teacher sample sculpture. During the brainstorm, students will review how artists analyze visual work. Students will use their sculptures to influence the direction of their poetry. Teacher will model an example poetic analysis using the teacher sample sculpture to demonstrate the expectations of the assignment. Students will work individually to complete their poems.

**Guided Practice:**
• Teacher will review Op Art Sculpture Poetry worksheet with students and model examples of creative ways to analyze
• Students will use the Op Art Sculpture Poetry worksheet to brainstorm topics for their analysis.
• Students will reference the class word wall and written list of academic vocabulary on the board at the front of the classroom
• Poem drafts will be written in student sketchbooks
• Final draft poems will be written neatly in ink on colored paper for presentation
**Assessment:** For a formal assessment, students will individually complete a creative writing analysis of their Op Art sculptures using previously compiled academic vocabulary from Lesson 1 to reference. Their finished poem and sculpture will comprise of the complete formal assessment of the learning segment.

**Materials:** Op Art sculptures, pencils, sketchbooks, Op Art Sculpture Poetry worksheet

**Sources**  
The resources primarily used for visual art instruction are listed below. Handouts and presentations will be made available to students in the classroom.


