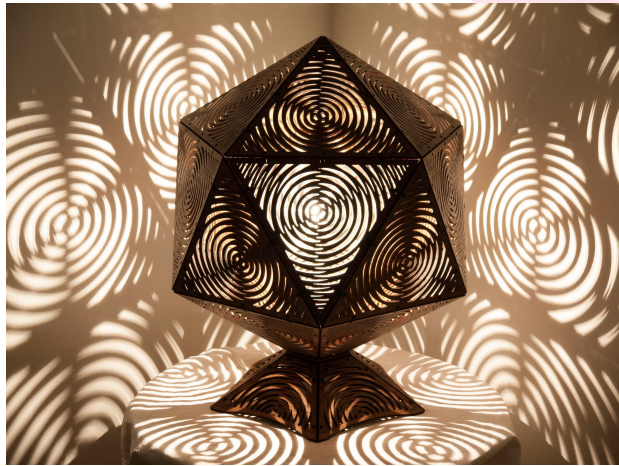


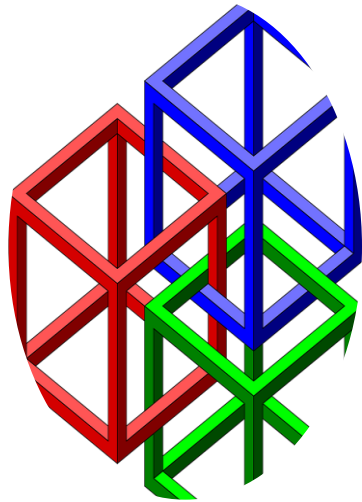
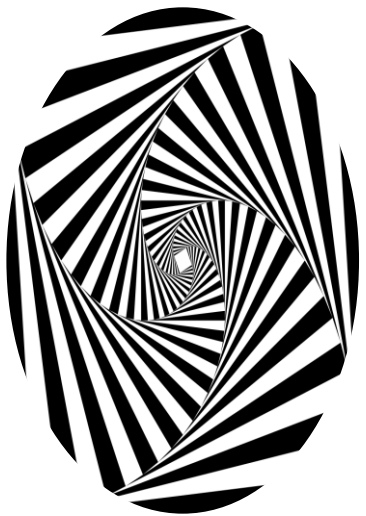
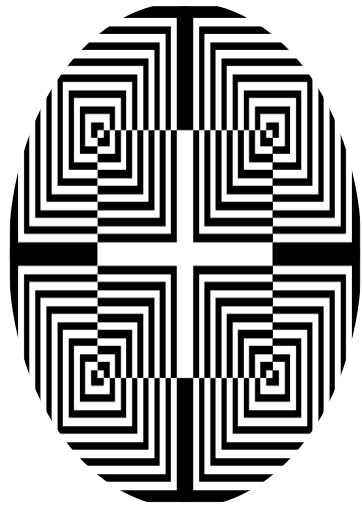
Lines and Dots: Making Optical Illusions

Teacher Resource



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Justification

This resource package provides teachers with the resources to plan and enact a unit of work designed from the Australian Curriculum: Arts. It focuses on visual arts and has been designed for year 5-6 students. It provides lesson plans to meet the appropriate content descriptors to scaffold student learning to meet the achievement standards. This resource package contains a teachers' guide and accompanying student ebook.

The resource package is named 'Lines and Dots' because it has an ambiguous meaning, so the audience starts their own artistic journey and develops their own viewpoint from the first line. As 21st century learners and global citizens, students will engage with artists and their artworks sourced locally, regionally and globally (ACARA, n.d., QCAA, 2021). This resource suggests inviting community members from the local Aboriginal and Torres Strait Islander Organisation to learn and create Indigenous art in traditional and/or modern interpretations. From a global perspective, English artist Bridget Riley and her Op Art are explored in detail.

This research package provides many opportunities to grow and develop knowledge and understanding of art practices (ACARA, n.d.):

- The lessons provide explicit teaching knowledge of art elements, materials and their use, skills, techniques and processes. Elements of art are introduced two at a time, teaching specialist language for techniques and the meanings the artists imply.
- They are immersed in many forms and art styles to develop their own personal aesthetics (ACARA, n.d.). They will explore traditional and modern Indigenous and Torres Strait Islander Art from a local community artist. They will explore art from a globally recognised artist. They will learn about Artworks from different styles or form have historical beginnings, but still, be relevant today. Artworks can be observed within many cultures but still share similarities. They can be created by an emerging artist like themselves or by renowned and famous artists.

This resource package provides students with skills and knowledge to develop their own personal identity. As students transfer their knowledge into skills through various artworks' creations, they are provided with opportunities to communicate this knowledge. They are encouraged to use appropriate specialist language and to listen to their peers. This can be seen in small and whole-group activities in this package. By doing this, students start to develop their personal aesthetics. They create viewpoints about their own and others artwork. This resource package encourages the class teacher to integrate personal and social capabilities within the lesson. To use skills such as self-awareness and social awareness. This includes:

- recognising and encouraging reflection on personal strengths, values, and qualities
- implementing strategies to strengthen relationships, encourage positive communication and the skills to effectively work together.
- and through this develop the ability to recognise and appreciate diverse perspectives (ACARA, n.d)

This resource package encourages teachers to ask self-reflecting questions, highlighting opinion is not worse or better than another. This way, students can communicate their own viewpoints while valuing and respecting the viewpoints of others.

Students will explore art practices with embedded ICTs and emerging three-dimensional technology (ACARA, n.d.). Students' knowledge of art practices will be scaffolded individually and collaboratively over the unit and then exploring digitised versions of their artwork (ACARA, n.d.). Students will use critical and creative skills throughout the unit. They will use these capabilities throughout the making and responding process in the following ways:

- Students will complete a guided activity to represent their completed Op Artwork in a digitised, edited format. They will imagine and explore how best to capture their artwork in a three-dimensional format through trial and error, seeking solutions as required. This may be challenging for some students, and proactive problem-solving skills may be needed (ACARA, n.d.).
- Students' final assessment will require students to identify, plan, research, draft and discuss their perceptions. They take on feedback, clarify their task, then create, problem solve, reflect and complete their artwork. Students will then reflect and clarify ideas about their artwork. They will organise and compose a written document to express their art's content, demonstrating appropriate language.

Lastly, they will share their thinking with the class, respond to and communicate diverse viewpoints respectfully with peers (ACARA, n.d) using the following:

- Types of lines used and feelings they represent.
- Colours presented using colour theory and tone they portray.
- Patterns are shown and symbolism identified.

Art's value in education is evident. Not only do students engaged in the arts do better academically across the board, but it teaches many desirable skills needed in the 21st century (O'Connor, 2018). Students in the 21st century will face an uncertain future as individuals, community members and global citizens. Traditional jobs and way of life are disappearing, and students need to develop the skills to adapt. As identified in the Alice Springs Education Declaration, students need to become lifelong learners, entrepreneurs, and innovators (ASMED, 2019, QCAA, 2021). The Australian Curriculum is designed to teach these skills through general capabilities such as critical and creative and personal and social capability (QCAA, 2021). While these capabilities can be conducted throughout the curriculum, the Arts plays a leading role in teaching these skills. It also teaches:

- Art is creative and being creative is intertwined with critical thinking. "A big part of being creative is looking for new ways of doing things" (Azzam, 2009, para. 4).
- The arts teach students to learn and reflect on new concepts to understand themselves and their peers by understanding the world and their place within it (Ewing, 2010).
- "Engagement in arts-based learning can strengthen" emotional intelligence, and neuroeducation research highlights a link between effective learning and good emotional development (Ewing, 2010, p. 33).

Introduction

Welcome to Lines and Dots. This resource booklet contains a unit of work that meets the Visual Arts Australian Curriculum band years five and six. The unit of work focuses on Optical Illusions or Op Art.

Op Art creates optical illusions that fool the eyes in various ways. Generally, it uses repetition of some of the elements of art to create patterns that make illusions. During this unit of work, students will learn to use lines, shapes, and colours to create form and space. They will learn about the line types for mood or to imply a shape. They will know the different kinds of shapes and how geometric shapes generally work best in Op Art. Using colour theory, they pick colours for intent. They use techniques to create form and shape, which gives the illusions that confuse the eye.

This unit of work will explore visual arts from a variety of cultures and periods. Students will get the opportunity to learn how to appraise Art as an audience member and as artist. This resource encourages school connections with local Indigenous Organisations and/or Artists, so students can immerse themselves within Aboriginal and Torres Strait Islander Art. Students will explore Arts through Mathematics and technology. They will learn how art themes develop over time.

How to use this Resource Book:

- Lesson Plans for the unit are contained in the book, including activities and some resources.
- If you use a Smartboard (with your teaching/learning strategies), there are slides, resources, and activities to cut and paste to your Smartboard program.
- There is an accompanying student eBook that reflects the learning intent of this resource book. The teacher can use the ebook on devices or print out individual sheets.

We hope you find this resource easy to use and engages your students in the learning of visual art. If you have any feedback, please don't hesitate to leave feedback.

Assessment

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Three-dimensional design on three-dimensional objects

Create a design that gives a three-dimensional illusion using the elements of line, shape, colour, form, texture, and space. You will complete a worksheet for the planning, making, reflecting, and evaluating your artwork.

Plan a three-dimensional design.

Use the elements of art:
line, shape,
colour, form,
texture, space.

Use the worksheet to plan your design.

- Plan your artwork. Choose to interpret or recreate an artwork design we have reviewed so far in this unit of work (Op Art, Mathematical Art, Aboriginal and Torres Strait Islander Art) using elements of art to create form (three-dimensional). Complete a rough sketch on the planning worksheet. Complete the answers on the worksheet.
 - When complete, show Mrs Doust
- In small groups take turns to discuss your draft artwork, using your worksheet to discuss your intentions. Provide feedback to others using your worksheet to identify elements of art, intention etc.

Assessment Example and Artwork
Appraisal can be found on slide 44



Create and complete your design.



Create a draft copy of the worksheet.



- Collect all the materials you need for your artwork.
- Create your artwork. If you have any difficulties creating your artwork, think about solutions and discuss with Mrs Doust.
- When you have completed your artwork, give to Mrs Doust who will laser cut them in preparation for display.

Complete your worksheet.

Display your work.

Communicate viewpoints.

- Complete your worksheet. This includes the making and responding sections.
 - Think about how will you display your work?
 - Think about what you are going to say about your artwork to your peers.

Name:

Class:

Date:

Planning

Describe the Op Art you will create:

Content (what you are going to draw):

Line type (horizontal/straight/pattern, mood/emotion):

Shape type (geometric/organic):

Form (2D/3D, height/depth/width):

Colour (colour theory/harmony, mood/emotion):

Space (how shapes are arranged):

How will you create your Op Art:

What materials will you need:

Do you know how to create your artwork? Do you need to do any research to complete your task:

Is there anything you might find difficult? How can you make it easier to complete:

Making

Which style of Art did you choose to draw in your design and why?

Who is the artwork for:

What intention, meaning or message to you intent to present:

What period is the design from:

What techniques did you use?

Review the planning section of the worksheet to answer this question:

Materials/equipment did you use:

Responding

How would you explain your artwork to your peers?

How will you display your artwork (on the wall, in your hand, dangling on a piece of string:

What is your intention:

Evaluate the success of your ideas:

Does your artwork look similar to what was in your planning:

Did you use the art elements you planned on using, if not why did you change it:

If you could change something, what would you do:

Curriculum Links

Years 5 and 6 Australian Curriculum: Visual Arts achievement standard

By the end of Year 6, students explain how ideas are represented in artworks they make and view. They describe the influences of artworks and practices from different cultures, times and places on their art making.

Students use visual conventions and visual arts practices to express a personal view in their artworks. They demonstrate different techniques and processes in planning and making artworks. They describe how the display of artworks enhances meaning for an audience.

	A	B	C	D	E
	The folio of a student's work has the following characteristics:				
Responding	<u>thorough</u> explanation of how ideas are represented in artworks made and viewed	<u>informed</u> explanation of how ideas are represented in artworks made and viewed	explanation of how ideas are represented in artworks made and viewed	<u>description</u> of how ideas are represented in artworks made and viewed	<u>statements about</u> ideas in artworks
	<u>thorough</u> description of the influences of artworks and practices from different cultures, times and places on own art making	<u>informed</u> description of the influences of artworks and practices from different cultures, times and places on own art making	description of the influences of artworks and practices from different cultures, times and places on own art making	<u>identification</u> of the influences of artworks and practices from different cultures, times and places on own art making	<u>statements about</u> the influences of artworks and practices from different cultures, times and places on own art making
Making	<u>skilful and effective</u> use of visual conventions and visual arts practices to express a personal view in their artworks	<u>effective</u> use of visual conventions and visual arts practices to express a personal view in their artworks	use of visual conventions and visual arts practices to express a personal view in their artworks	<u>partial</u> use of visual conventions and visual arts practices to express a personal view in their artworks	<u>fragmented</u> use of visual conventions and visual arts practices to express a personal view in their artworks
	<u>skilful and effective</u> demonstration of different techniques and processes in planning and making artworks	<u>effective</u> demonstration of different techniques and processes in planning and making artworks	demonstration of different techniques and processes in planning and making artworks	demonstration of <u>aspects of</u> different techniques and processes in planning and making artworks	<u>fragmented</u> demonstration of <u>aspects of</u> different techniques and processes in planning and making artworks
	<u>thorough</u> description of how the display of artworks enhances meaning for an audience	<u>informed</u> description of how the display of artworks enhances meaning for an audience	description of how the display of artworks enhances meaning for an audience	<u>guided</u> description of how the display of artworks enhances meaning for an audience	<u>statements about</u> display of artworks

Assessment Types

Formative and Summative

Assessment - formative & summative

Questioning

Individual or whole class questioning
Encourage self-reflection

Observation

Observe students during their learning activities

Checklist

Record students process on a checklist

Work Sample

Annotate students work
Collect and review students work

Assessment

Administer formal assessment tasks

A large, light pink brushstroke graphic with irregular, feathered edges, centered on the page. It serves as a background for the text.

Questions

Introduction and formative questioning

Questioning - Introduction of topic and formative assessment

Line Introduction	<p>Quiz game: Prior to watching the lessons video, put the students into groups and instruct students there will be a quiz after the game. Group points go toward DOJO points/rewards:</p> <ul style="list-style-type: none">• What are the seven elements of art?• What types of lines are there? <p>How can artists use line to communicate through their artworks?</p>
Line Formative Questioning	<p>Encourage students to begin thinking and communicating as artists and audience members</p> <ul style="list-style-type: none">• How did you use your knowledge of line to create your artwork?• Which artworks do you feel are most successful in creating an optical illusion?• Can you think of any other techniques artists use to trick our eyes?
Shape Introduction	<p>Quiz game: Prior to watching the lessons video, put the students into groups and instruct students there will be a quiz after the game. Group points go toward DOJO points/rewards:</p> <ul style="list-style-type: none">• How can a shape be defined?• What are the two main types of shapes?• How does the use of line affect shape?
Shape Formative Questioning	<p>After the completion of either the first and/or the second lesson use the new knowledge gain to ask the following questions:</p> <ul style="list-style-type: none">○ What types of shapes have you used in your mask?○ What shapes do you find the most interesting?○ Which masks do you find the most eye-catching and why?
Form Introduction	<p>Provide an example of form i.e. a 3D object - apple. Ask students what artistic techniques may make the object look 3D on a 2D surface.</p> <ul style="list-style-type: none">• What is form?• Why is form an 'illusion' in two-dimensional artworks?• What techniques do artists use to create form?
Form Formative Questioning	<ul style="list-style-type: none">• Did your artwork turn out as you intended?• What factors influenced your choice of colour pattern?• Do you feel your artwork was successful in creating the illusion of form? Why or why not?

Colour Introduction	<p>Play a quiz game, encouraging activating prior knowledge with DOJO points/rewards:</p> <ul style="list-style-type: none"> • What are the three primary colours? • What are tints and shades? • What are some common colour associations you know of?
Colour Formative Questioning	<ul style="list-style-type: none"> • How did you use your knowledge of complementary, harmonious and monochromatic colour schemes when creating your artwork? • What challenges did you face throughout the process, and how did you overcome these? • What emotions do the colours used in your artwork evoke within you?
Texture Introduction	<ul style="list-style-type: none"> • What is texture? • What is the difference between 'real' texture and 'implied' texture? • What techniques do artists use to create texture?
Texture Formative Questioning	<ul style="list-style-type: none"> • How did you decide which imprints to use in your artwork? • What challenges did you face throughout the process, and how did you overcome these? • How is creating a three-dimensional artwork different to creating a two-dimensional artwork?
Shape Introduction	<p>Set up a scenario to teach texture. Two students have space between them with rest of class looking on.</p> <ul style="list-style-type: none"> • What do you notice now there is a large space between them? • Has our perception changed due to space (height, size, shape, shading etc)? • What could you do to create an illusion of depth on a 2D artwork?
Space Formative Questioning	<p>What is the difference/find in the artwork the positive and negative space in an/the artwork</p> <ul style="list-style-type: none"> • Do the positive and negative space need to be balanced in an/the artwork? • Is there mostly positive/negative space in the artwork?

A large, light pink brushstroke graphic with irregular, feathered edges, centered on a white background. The word "Lessons" is written in the center of this brushstroke.

Lessons

A large, light pink brushstroke graphic with a textured, hand-painted appearance, centered on a white background. The stroke is wider at the top and bottom edges and tapers slightly towards the center.

Lesson One Full Lesson

Lesson 1

Lesson title/session Focus Elements of line and shape	Learning Area / Strand Visual Art - ACAVAM114, ACAVAM115, ACAVAR117	Year Level/student group six	Duration 50 min approx. Extra time from previous session can be used if needed.
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Lesson objective/s

By the end of this lesson, students should be able to:

- Explore and develop understanding and skills in the elements of line and shape.
- explore, understand and demonstrate understanding of specialist language pertaining to line and shape.
- Students will explore different types of lines, make connections with different line types and moods that they may make an audience members feel.
- Students to explore two different shapes and demonstrate the ability to find them in an artwork.
- Students are introduced to and begin to communicate using specific Art language.

Links to Curriculum (identify relevant Strands and Content Descriptors)

ACAVAM114 - Explore ideas and practices used by artists to represent different views, beliefs and opinions.

- selecting and manipulating combinations of materials and techniques
ACAVAM115 - Develop and apply techniques and processes when making their artworks.
- Enhancing and practicing their art making skills in using a range of materials and technologies.
- Considering viewpoints - use of formative questions to assess learning,
- evaluating the characteristics of their work that are more successful, and work to improve their knowledge and skills from this reflection.
ACAVAR117 - Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural, and historical contexts.
- Considering viewpoints - meaning and interpretations formative questions.
- Considering viewpoints - psychological, cognitive, and literal optical illusions

Critical and Creative Thinking:

- Inquiring - identifying, exploring, and organising information and ideas (identify, clarify, organise, and process information)
- Generating ideas, possibilities, and actions (consider alternatives)
- Reflecting on thinking and processes (metacognition and reflect on processes)

Lesson 1



Resources

- Activity sheets (PowerPoint)
- Tracing Paper
- Pencil
- White board and whiteboard markers
- Active Inspire for Smartboard for interactive teaching
- eBook

Lesson Introduction

- Introducing the topic
- Engagement of the learners - warm up, games, key terms

Group learning

Setting up:

- Set up Active Inspire Lesson Plan for interactive learning.
- Set out expectations for students - "DOJO points for students who..." list desired behaviour you will reward with points.

Activate prior knowledge:

- Memories of art lessons from last year.

Lesson 1



Lesson Body

- Modelling, exploration, co-construction, practice

Introduce Elements of Art:

Exploring as a class:

- What are the elements of Art?

"Line is a mark with greater length than width. Lines can be horizontal, vertical, or diagonal; straight or curved; thick or thin. Shape is a closed line. Shapes can be geometric, like squares and circles; or organic, like free-form or natural shapes. Shapes are flat and can express length and width" (Getty Education, 2011, para. 1-2)

Line:

- Inform students they are going to watch a video and then play a trivia game. Break students into groups of two/three with one white board and marker. Groups are rewarded with DOJO points for correct answers.
- Watch video https://youtu.be/tos2et_JEgA
- Using Active Inspire (or other smartboard application) put questions up on the board, read out and students answer. When buzzer goes off, students turn around their boards with answers (find game questions on slide 42, add to your smartboard visual lesson plan).
- When the game is finished, you may want to do further questions or review work students struggled with. See slides 50-75 to assist learning and complete formative assessment (FA).

Game: On slides 42 to 46

Create Game for Ebook

- Use in eBook, print out or use on a Smartboard.
- Name that feeling: See activity in PowerPoint for rules or use this way:
 - First - Together as a group do the first three squares with lines and match them to feelings. Students discuss how the lines make them feel and why. If using eBook or using printout, students write their feelings inside the box to match the line.
 - Second - Individually students complete the rest of the task. In groups of two/three students talk to each other about their decisions, with justifications. Teacher roams to assist students.

Lesson 1

Lesson Body

- Modelling, exploration, co-construction, practice

Shape:

- Inform students going to watch a video and then play a trivia game. Break students into groups of two/three with one white board and marker. Groups are rewarded with DOJO points.
- Watch video <https://youtu.be/niNDGStlff0>
- Using Active Inspire (or other smartboard application) put questions up on the board, read out and students answer. When buzzer goes off, students turn around their boards with answers (find game questions on slide 42, add to your smartboard visual lesson plan).
- When the game is finished, you may want to do further questions or review work students struggled with. See slides 50-75 to assist learning and complete formative assessment (FA).

Game: On slides 52-53:

- See slides on how to play game. You will need to print sheets and have tracing paper for activity.
- Students explore geometric and organic shapes on an artwork.

Lesson 1



Lesson Conclusion

- Concluding activities - sharing, reflecting
- Summarizing the lesson

Summary:

Responding:

Upon completion, students as a class reflect upon their work:

- When wrapping up the lesson, provide opportunities for the students to communicate their thoughts and experiences about art from the viewpoints of an artist and audience member. Have students holding onto their line and shape activity, using these as sentence starters for points of view. Use Questions on PowerPoint as prompts. Also see questions below which meet curriculum obligations:
Considering viewpoints - materials and technologies: What is the artwork made of? How does the choice of material enhance the audience's understanding of the artist's intention? What made you want to touch this sculpture?

Modifications and differentiation:

- EAL/D - explicit use of technical language for all students, however, observe any extra needs for EAL/D students. Learning wall - create a poster of technical language for students.
- Students with Disabilities - one student is on an adjusted curriculum for student working at year 2 level (in year 6). Review adjusted curriculum and implement. This student and one more will need support drawing lines (may use mixture of peer support and teacher time to assist students).
- General Support - This lesson introduces art using mathematical concept. The artwork includes multiple lines drawn from specifically placed dots/notches. This is the first artwork a few students struggle with creating art due to anxiety (worry about no structure or rules to art) and often procrastinate starting/completing artwork.

Checks for learning/evidence of learning:

- Students will be engaged with Visual Art's subject, engaging in activities and questions. Observe students who are not answering questions and do targeted questions to these students or when roaming during class time, ascertain their understanding of concepts.
- Students correctly implement the techniques and skills required for line, and shape elements. Students are developing the ability to communicate these techniques and skills as both artists and audience members.

Next step/follow on:

Exploring and practicing elements of art in parabolic curve drawing.

A large, light pink brushstroke graphic with a textured, hand-painted appearance, centered on a white background. The brushstroke is roughly rectangular with irregular, feathered edges.

Lesson Two Full Lesson

Lesson 2

Lesson title/session Focus Parabolic Curve Drawing - Introducing Optical Illusions	Learning Area / Strand Visual Art - ACAVAM114, ACAVAM115, ACAVAR117	Year Level/student group six	Duration 50 min approx. Extra time from previous session can be used if needed.
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Lesson objective/s

By the end of this lesson, students should be able to:

- Explore and develop understanding and skills in the elements of line and shape.
- explore mathematical concepts in art through parabolic line curve which links with consolidating elements of line and shape.
- explore, understand and demonstrate understanding of specialist language pertaining to line and shape.
- Students will explore how overlapping lines create geometric shapes.
- Students further explore how to communicate their new understanding of art practices and techniques.

Links to Curriculum (identify relevant Strands and Content Descriptors)

- ACAVAM114 - Explore ideas and practices used by artists to represent different views, beliefs and opinions.
- selecting and manipulating combinations of materials and techniques
ACAVAM115 - Develop and apply techniques and processes when making their artworks.
- Enhancing and practicing their art making skills in using a range of materials and technologies.
- Considering viewpoints - use of formative questions to assess learning,
- evaluating the characteristics of their work that are more successful, and work to improve their knowledge and skills from this reflection.
ACAVAR117 - Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural, and historical contexts.
- Considering viewpoints - meaning and interpretations formative questions.
- Considering viewpoints - psychological, cognitive, and literal optical illusions

Integrated curriculum: Mathematics - geometry

- Angles on a straight line - how many straight lines can create an angle called parabolic curve.

Critical and Creative Thinking:

- Inquiring - identifying, exploring, and organising information and ideas (identify, clarify, organise, and process information)
- Generating ideas, possibilities, and actions (consider alternatives)
- Reflecting on thinking and processes (metacognition and reflect on processes)
- Analysing, synthesising, and evaluating reasoning and procedures (draw conclusions and design course of action)

Lesson 2



Resources

- Art paper
- Pencil/ruler
- Coloured pencils
- Active Inspire for Smartboard for interactive teaching

Lesson Introduction

- Introducing the topic
- Engagement of the learners - warm up, games, key terms

Group learning:

Setting up:

- Set up Active Inspire Lesson Plan for interactive learning - add slides 46 to 71 to your visual lesson Plan.
- Set out expectations for students - DOJO points for students who...list desired behaviour.

Activate prior knowledge:

- elements of line and shape from last lesson - slides 46 to 71.
- Artwork can be made up entirely of lines - name lines (parallel, straight, curved). List lines and shapes in slide 24 & 25
- Artwork can create mood. Formative questions on lines and moods from last lesson.

Lesson 2



Lesson Body

- Modelling, exploration, co-construction, practice



Activinspire - Studio 2021-04-14 12-48-11.mp4



Activinspire - Studio 2021-04-14 12-47-33.mp4

Introduce Parabolic curve artwork:

Exploring:

- What is a parabola curve?

Parabola plan curve is a mirror-symmetrical and approximately U shaped. You use this in your everyday life. Imagine kicking a soccer ball up in the air or throwing a stone high up in the air. Use body language showing an arc (curve) of object when thrown. This is called a parabola curve.

- Slide 27 - discuss the shading on the drawing in this photo. Does anyone know what this does to the drawing? Optical Illusion - Optical Art (Op Art), will be introduced further in a couple of week.
- Show picture of the artwork they will be re-creating - Art appraisal.
- Discuss its features, elements of art, shape, lines, (extension texture, form, colour etc)
 - Geometric shapes formed from overlapping lines (hatching).
 - Colours - colour theory - what was the choice of colours in this artwork? Where are they on the colour wheel. What mood do they create?

Hook:

- Show a you tube video drawing of how to make a parabolic drawing (used in previous lesson and engaged students).
<https://www.youtube.com/watch?v=PASWulNcXsA>
- Ask students formative questions about elements of art, techniques, materials and processes - see Questions in PowerPoint.

Modelling with scaffolding learning form guided teaching to individual work

Set the scene for student learning:

- Talk to students about a plan to create the artwork. What they will be using, what they will be doing and when.
- Some students worry about creating art (lack of confidence, lack of understanding of elements, anxiety of doing the 'wrong' thing). Alleviate these concerns by introducing this task as a mathematical artwork. It follows rules to follow in repetition to create an effect. It is an easy way to use multiple lines to make a curve.
- Use Active Inspire explain the steps of creating the artwork. Students love using the smartboard, so use this to engage students in exploring the element techniques required for this artwork. Its also great to use as formative assessment of students knowledge.

Individual work:

Making:

- Have students go to their desk with their sheet of paper and equipment and start their artwork. The teacher will continue working through the steps to create the artwork, with students completing the steps on their sheets of paper. See video attached in right hand column for example of how to complete this step on a smartboard.

Students have a thick square sheet of paper. Note for differentiation - Students can be given option an of choosing between a blank sheet or one which already pre-prepared with vertical and horizontal lines, plus notches (see PowerPoint). If there are multiple high

Lesson 2



Lesson Conclusion

- Concluding activities - sharing, reflecting
- Summarizing the lesson

Summary:

Responding:

Upon completion, students as a class reflect upon their work:

- When wrapping up the lesson, provide opportunities for the students to communicate their thoughts and experiences about art from the viewpoints of an artist and audience member. A couple of students display their artwork to their peers and explain their colour choice. Peers are encouraged to express the mood of the artwork.
- Students are encouraged to reflect on their intentions and what they would do differently if they could do the artwork again.
- Ask open ended questions for students to think about or share with the class. See PowerPoint Questions techniques and elements.

Modifications and differentiation:

- EAL/D - explicit use of technical language for all students, however, observe any extra needs for EAL/D students. Learning wall - create a poster of technical language for students.
- Students with Disabilities - one student is on an adjusted curriculum for student working at year 2 level (in year 6). Review adjusted curriculum and implement. This student and one more will need support drawing lines (may use mixture of peer support and teacher time to assist students).
- General Support - This lesson introduces art using mathematical concept. The artwork includes multiple lines drawn from specifically placed dots/notches. This is the first artwork a few students struggle with creating art due to anxiety (worry about no structure or rules to art) and often procrastinate starting/completing artwork.

Checks for learning/evidence of learning:

- Students will be engaged with Visual Art's subject and complete (or attempt to complete) the artwork. They are actively engaged in quiz games and provide answers during formative questions.
- Students correctly implement the techniques and skills required for line, and shape elements. Students are developing the ability to communicate these techniques and skills as both artists and audience members.

Next step/follow on:

Teaching elements of form and colour.

A light pink, brushstroke-style background shape with irregular, feathered edges, centered on a white background. The shape is roughly horizontal and contains the text.

Lesson Three Summary

Lesson 3

Lesson title/session Focus Elements of form and colour	Learning Area / Strand Visual Art - ACAVAM114, ACAVAM115, ACAVAR117	Year Level/student group six	Duration 50 min approx. Extra time from previous session can be used if needed.
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Lesson objective/s

By the end of this lesson, students should be able to:

Explore and develop understanding and skills in the elements of form and colour.

Students explore, understand, and demonstrate understanding of specialist language pertaining to form and colour.

Modifications and differentiation:

EAL/D - explicit use of technical language for all students, however, observe any extra needs for EAL/D students. Learning wall - create a poster of technical language for students.

Students with Disabilities - one student is on an adjusted curriculum for student working at year 2 level (in year 6). Review adjusted curriculum and implement. This student and one more will need support drawing lines (may use mixture of peer support and teacher time to assist students).

General Support - This lesson introduces art using mathematical concept. The artwork includes multiple lines drawn from specifically placed dots/notches. This is the first artwork a few students struggle with creating art due to anxiety (worry about no structure or rules to art) and often procrastinate starting/completing artwork.

Checks for learning/evidence of learning:

Students will be engaged with Visual Art's subject and complete (or attempt to complete) the artwork. They are actively engaged in quiz games and provide answers during formative questions.

Students correctly implement the techniques and skills required for line, shape, colour and form elements. Students are developing the ability to communicate these techniques and skills as both artists and audience members.

Next step/follow on:

Students to practice the elements of art, techniques and skills during the next lesson. The next lesson is to be run by a local Indigenous artist (possibly) taught using traditional methods. They will also explore modern Aboriginal and Torres Strait Islander Art.

A light pink, brushstroke-style background shape with irregular, feathered edges, centered on a white background. The text is written in a black, casual, handwritten-style font.

Lesson Four Summary

Lesson 4



Lesson title/session Focus Indigenous Art	Learning Area / Strand Visual Art - ACAVAM114, ACAVAM115, ACAVAR117	Year Level/student group six	Duration 50 min approx. Extra time from previous session can be used if needed.
--	---	---------------------------------	--

Lesson objective/s

By the end of this lesson, students should be able to:

- Demonstrate a knowledge of how to use a combination of elements of art, techniques, and skills to create art.
- Students will explore Aboriginal and Torres Strait Islander Art through the lens of Indigenous culture. Students are encouraged to explore this experience and communicate their thoughts at the end of the lesson.
- Students will be using paint in traditional indigenous style and techniques.

Modifications and differentiation:

- EAL/D - explicit use of technical language for all students, however, observe any extra needs for EAL/D students. Learning wall - create a poster of technical language for students.
- Students with Disabilities - one student is on an adjusted curriculum for student working at year 2 level (in year 6). Review adjusted curriculum and implement. This student and one more will need support drawing lines (may use mixture of peer support and teacher time to assist students).
- General Support - This lesson introduces art using mathematical concept. The artwork includes multiple lines drawn from specifically placed dots/notches. This is the first artwork a few students struggle with creating art due to anxiety (worry about no structure or rules to art) and often procrastinate starting/completing artwork.

Checks for learning/evidence of learning:

- Observe student's engagement with Indigenous community member and (if possible) traditional ways of art. Observe the students who seem to thrive in this type of learning environment and add this information to student profile.
- Students will be engaged with Visual Art's subject and complete (or attempt to complete) the artwork. They are actively engaged in quiz games and provide answers during formative questions.
- Students correctly implement the techniques and skills required for line, shape, colour and form elements. Students are developing the ability to communicate these techniques and skills as both artists and audience members.

Next step/follow on:

Teaching elements of texture and space.

A large, light pink brushstroke graphic with a textured, hand-painted appearance, centered on a white background. The brushstroke is roughly rectangular with irregular, feathered edges.

Lesson Five Summary

Lesson 5



Lesson title/session Focus Elements of texture and space	Learning Area / Strand Visual Art - ACAVAM114, ACAVAM115, ACAVAR117	Year Level/student group six	Duration 50 min approx. Extra time from previous session can be used if needed.
---	---	---------------------------------	--

Lesson objective/s

- By the end of this lesson, students should be able to:
- Explore and develop understanding and skills in the elements of texture and space.
- Students explore, understand, and demonstrate understanding of specialist language pertaining to texture and space.

Modifications and differentiation:

- EAL/D - explicit use of technical language for all students, however, observe any extra needs for EAL/D students. Learning wall - create a poster of technical language for students.
- Students with Disabilities - one student is on an adjusted curriculum for student working at year 2 level (in year 6). Review adjusted curriculum and implement. This student and one more will need support drawing lines (may use mixture of peer support and teacher time to assist students).
- General Support - This lesson introduces art using mathematical concept. The artwork includes multiple lines drawn from specifically placed dots/notches. This is the first artwork a few students struggle with creating art due to anxiety (worry about no structure or rules to art) and often procrastinate starting/completing artwork.

Checks for learning/evidence of learning:

- Students will be engaged with Visual Art subject and complete (or attempt to complete) the artwork. They are actively engaged in quiz games and provide answers during formative questions.
- Students correctly implement the techniques and skills required for texture and space. Students are developing the ability to communicate these techniques and skills as both artists and audience members.

Next step/follow on:

- Combining new knowledge of texture and space with other elements of art to create and explore an artwork inspired by Bridget Riley.

A light pink, brushstroke-style background shape with irregular, feathered edges, centered on a white background. The text is written in a black, casual, handwritten-style font.

Lesson Six & Seven
Full Lesson

Lesson 6 & 7



Lesson title/session Focus Optical Illusion with Bridget Riley	Learning Area / Strand Visual Art - ACAVAM114, ACAVAM115, ACAVAM116, ACAVAR117	Year Level/student group six	Duration 50 min approx. Extra time from previous session can be used if needed.
---	---	---------------------------------	--

Lesson objective/s
By the end of this lesson, students should be able to:

- Demonstrate a knowledge of how to use a combination of elements of art, techniques, and skills to create art.
- Students will explore the artwork of Bridget Riley and the art style called Optical Illusion or Op Art.
- They will plan and create artwork inspired by Bridget Riley.
- They will develop capabilities to respond to their artwork communicating using persona and social capability skills and knowledge of art practices.

Links to Curriculum (identify relevant Strands and Content Descriptors)

- ACAVAM114 - Explore ideas and practices used by artists to represent different views, beliefs and opinions.
- selecting and manipulating combinations of materials and techniques
ACAVAM115 - Develop and apply techniques and processes when making their artworks.
- Enhancing and practicing their art making skills in using a range of materials and technologies.
- Considering viewpoints - use of formative questions to assess learning,
- evaluating the characteristics of their work that are more successful, and work to improve their knowledge and skills from this reflection.
ACAVAM116 - Plan the display of artworks to enhance their meaning for an audience.
- Consider viewpoints - histories - what did the artist want the audience to see and understand.
- Reflecting critically on how effectively their ideas or feelings have been expressed in their own artworks, and that of others.
- Presenting their artworks using internet-based technologies including social media.
ACAVAR117 - Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural, and historical contexts.
- Considering viewpoints - meaning and interpretations formative questions.
- Considering viewpoints - psychological, cognitive, and literal optical illusions

Critical and Creative Thinking:

- Inquiring - identifying, exploring, and organising information and ideas (identify, clarify, organise, and process information)
- Generating ideas, possibilities, and actions (consider alternatives)

Lesson 6 & 7



Resources

- Drawing: Art paper; Pencil/ruler; Coloured pencils
- Access to You Tube
- Access to PowerPoint
- Active Inspire for Smartboard for interactive teaching
- Artwork for appraisal can be found on slide 43

Lesson Introduction

- Introducing the topic
- Engagement of the learners - warm up, games, key terms

The objectives contained in the lesson will be taught over two lessons. There will be no distinction between one lesson plan and the next. The content and concepts will be taught dependent upon the learning and scaffolding needs of the students.

Group learning

Setting up:

- Set up Active Inspire Lesson Plan for interactive learning.
- Set out expectations for students - "DOJO points for students who..." list desired behaviour you will reward with points.

Activate prior knowledge:

- Pop quiz - students to answer a technical language question (i.e., on elements of art - reviewing previously taught topics)

Lesson 6 & 7

Lesson Body

- Modelling, exploration, co-construction, practice

Introduce Bridget Riley and Op Art:

Exploring:

- What is a Op Art?
- Art Appraisal - see PowerPoint
- Students are introduced to Bridget Riley the artist. Discuss Bridget as an artist and her artwork.
- Discuss how an artist can have many roles including designers and researchers. Hook students with a story of Bridget, how her artwork inspired a fashion industry. She saw her designs being worn on the street. But she wasn't happy, she was dismayed. I wonder why? They had copied her artwork without her knowledge.
- Introduce her style of art which is Op Art
- Op Art blossomed in the 1950s due to new technology and its links psychology (the optical illusions - old lady/young lady, two face profiles/vase, duck/rabbit). It "usually contains abstract patterns composed with a stark contrast of foreground and background." After catching the public eye it lead to Op designs in fashion and media. NOTE: Use cognitive Optical Art (google search will find these) to hook students with complex images
- Provide students with a range of Bridget Riley's Artwork.
- Discuss its features, elements of art, colour, lines, texture, form, shape etc
- Historical origins, its resurgence in the 1960s, even the 'Magic Eye' craze of the 90s.
- Optical illusions and effects have been around for centuries. Artists develop ways to fool they eye. It is abstract and has geometric shapes. It relies on the audience's eye shifting the lines and colours in the artwork. They have predominately been black and white but have ventured into colour after realising some colours also affect the eye.
- Ask students formative questions about Bridget Riley and her artwork (processes, practices, techniques) - see Questions in PowerPoint.
- Discuss the use of materials and processes using the elements of line, shape, texture and colour to explore repetition, pattern, movement, proportion, composition, abstraction and representation.

Individual/small group - scaffolding learning through guided teaching

Planning

Set the scene for student learning:

- Discuss with students the type of art they will be creating (see PowerPoint)
- Discuss how they will be creating it (see PowerPoint) - the use of materials and processes using the elements of line, shape, texture and colour to explore repetition, pattern, movement, proportion, composition, abstraction and representation.
- Use the student worksheet (see PowerPoint) as a guide for discussion and outline what students will be doing.
- Students to complete task individually in small groups. Match groups of students who are drawing and students doing PowerPoint.
- Students to start planning in groups with teacher roaming to provide support. Explore students' designs with them and assist them in problem solving any of their concerns.

Lesson 6 & 7

Lesson Body

- Modelling, exploration, co-construction, practice

Making:

- Students remain in same groups and gather their equipment. They begin to explore with their materials and create their artwork.
- Students can use YouTube videos (linked in PowerPoint) to assist in creating their artwork. For students using PowerPoint, they reflect back to the skills gained in Digital Technology - creating a game using 'Animation and Transition Tabs' (NOTE: place students in peer support groups - balance of students with strong PowerPoint skills with weaker skills).
- When students come across a problem, they are encouraged to quietly talk with their peers to discuss solutions i.e., how to use applications on PowerPoint. They are encouraged to mix and match their creation to attain the message/meaning they initially planned.

Responding:

- Upon completion, students in their small groups:
- Complete the last two questions of the worksheet. This includes reflection and evaluation of their artwork.
- Display their artwork to the students in their group.
 - Students who are drawing will take a photo of their artwork from multiple positions to get the best effect for the optical illusion. Students doing PowerPoint will decide how best to present their artwork using the presentation mode in PowerPoint.
- Discuss and compare their own and others' artwork, using their written statement to assist their communication. Use the following questions to encourage students communications with peers as audience members:
 - How did the artist represent their subject matter? How does the artwork reflect the artist's perspective about the environment? How did the audience react to the artwork when it was first displayed?

Extension discussion or artwork to appraise:

- Op Art shares a field with kinetic Art. It has links from geometric art and geometric abstraction but may also have links to artist such as trompe l'oeil "deceive the eye".
- Differences between Op Artists: Josef Albers - experimented with simple lines to create an ambiguous sense of spatial depth. Bridget Riley - zigzag black and white spiral lines create a perception of circular decent with the lines appearing to shift back and forth. Victor Vasarely - used warm and cool shades of colour to create an ambiguous illusion of three-dimensional structures. Are they concave or convex?

Differentiation:

- Students who understand the concept can continue at their own pace.
- Students support each other in collaborative learning.
- Teacher provides students with critical and creative capabilities. Planning (backwards planning their artwork), problem solving (thinking of alternative solutions, setting goals for motivation etc), organisation (clarifying information into organised sequence).
- Extra support provided to students needing help with line drawing - grouping students for collaborative learning and teacher

Lesson 6 & 7



Lesson Conclusion

- Concluding activities - sharing, reflecting
- Summarizing the lesson

Summary:

- When wrapping up the lesson, provide opportunities for the students to communicate their thoughts and experiences about art from the viewpoints of an artist and audience member.
- Ask open ended questions for students to think about or share with the class. See PowerPoint Questions techniques and elements or see below for curriculum based questions.
- materials and technologies: What is the artwork made of? How does the choice of material enhance the audience's understanding of the artist's intention? What made you want to touch this sculpture? What visual conventions have been used to convey meaning?

Modifications and differentiation:


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Checks for learning/evidence of learning:

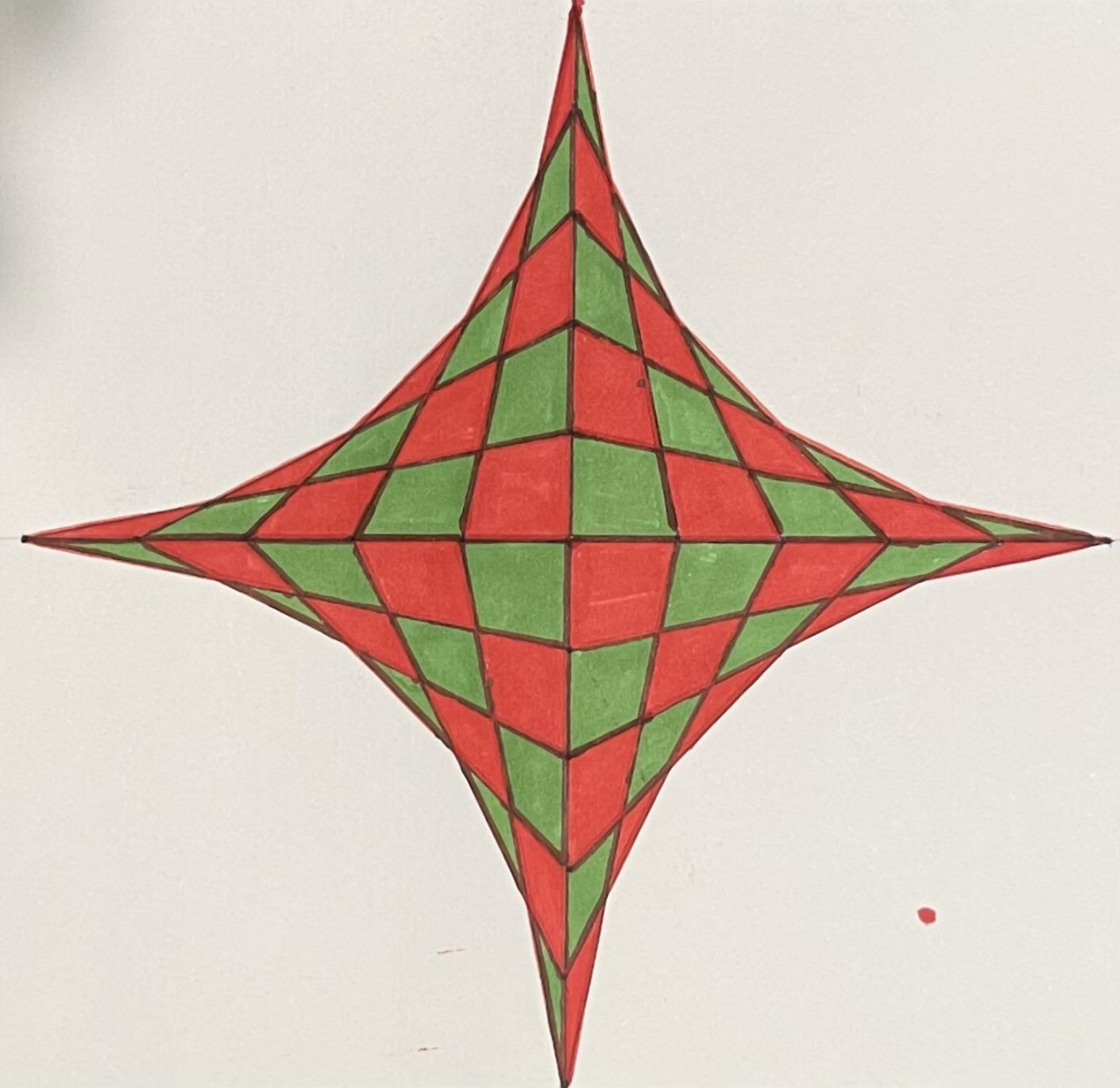
- Students are actively engaged in quiz games and provide answers during formative questions.
- Check students draft and final copy of worksheet, checking for demonstrated understanding.
- Students recreate or interpret Bridget Riley's Artwork from their own viewpoint. This includes purposeful use of elements of art to create and communicate their own meaning/message.
- Students explore and develop critical and creative capabilities as well as personal and social capabilities while working in groups. Students help each other solve problems, provide feedback and explore their art.

Next step/follow on:

- Students will replicate knowledge, content and skills to an assessment task.

A large, horizontal, pink brushstroke graphic with a textured, hand-painted appearance. The stroke is centered on the page and serves as a background for the text.

Artwork for Appraisal



❖ Artwork for Lesson two.

❖ Mrs Doust

❖ Line

❖ Colour

❖ Shape

❖ Form

❖ Space

❖ Texture

❖ Mood



❖ Artwork for Lesson three.

❖ Maureen Hudson Nampijinpa

❖ Line

❖ Colour

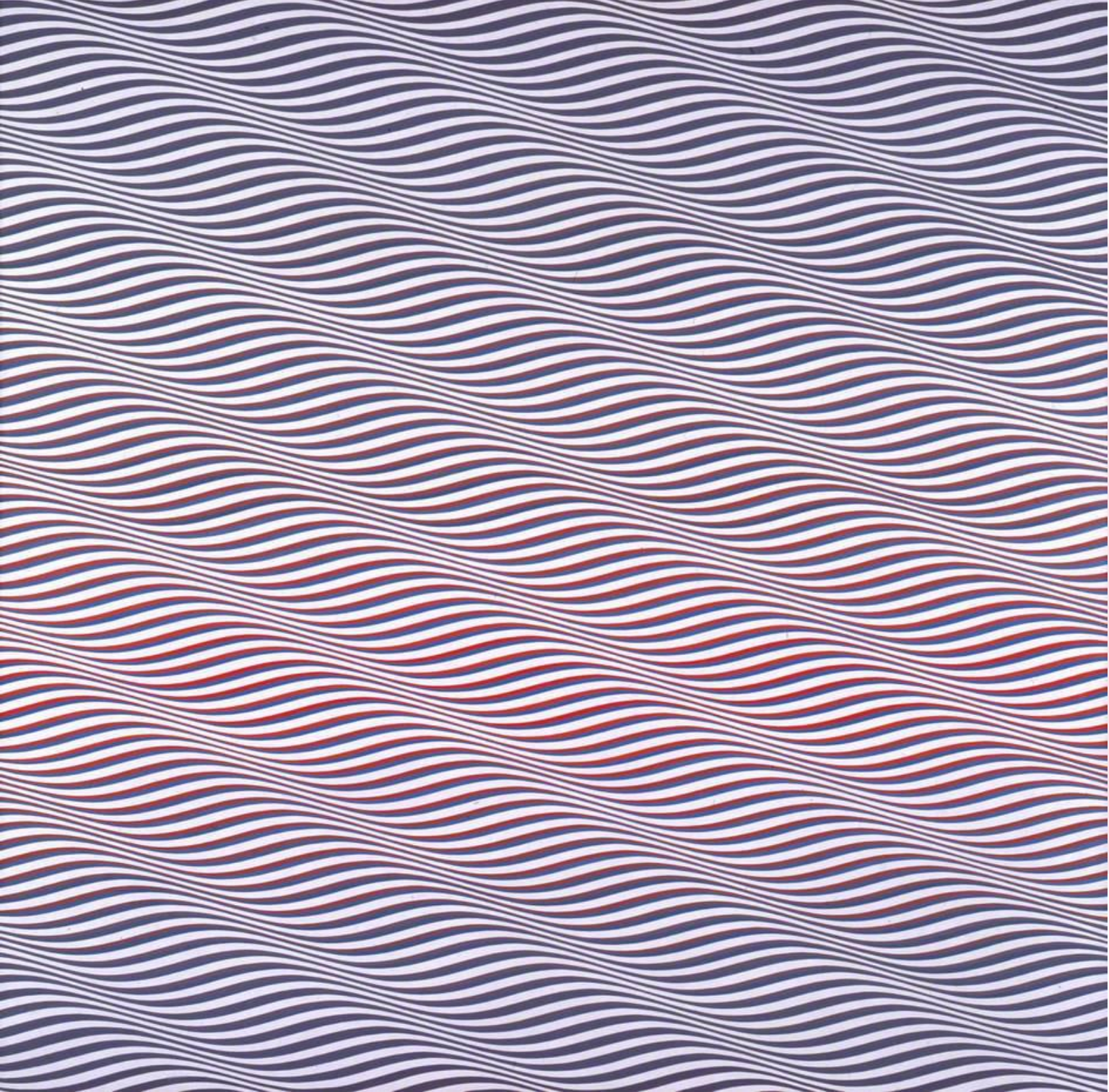
❖ Shape

❖ Form

❖ Space

❖ Texture

❖ Mood



❖ Artwork for Lesson Six & Seven.

❖ Bridget Riley

❖ Line

❖ Colour

❖ Shape

❖ Form

❖ Space

❖ Texture

❖ Mood



Coaster using line and space



Book cover using different line types and petition




Pendent using shading



Pendent using wavy lines and spacing



A light pink, brushstroke-style background shape with irregular, feathered edges, centered on a white background. The text "Resources/Activities" is written in black, sans-serif font across the middle of this shape.

Resources/Activities

A light pink, hand-painted brushstroke shape with irregular, feathered edges, centered on a white background. The text is written in a black, casual, handwritten-style font within the brushstroke.

Lesson One & Two
Resources & Activities

LINE AND FEELINGS

• Sorting Activity •

INSTRUCTIONS

Aim

The aim of the activity is for students to sort the cards by matching feelings with samples of line types.

There are no correct answers in this activity. The activity is designed to promote discussion about the use of line in art to communicate mood/feeling.

Players

Groups of 3–4

Equipment

1 set of cards per group

How to Play

1. Each group spreads out the sorting cards on a flat surface.
2. Students read the Feelings Cards and discuss their meanings.
3. Students arrange the Line Cards to match the Feelings Cards. Students should be encouraged to explain their choices. They may decide that several Line Cards match one Feelings Card or that several Feelings Cards match a single Line Card. There may also be individual cards that do not match any other card.
4. The teacher leads a whole class discussion of the results, emphasising that individuals respond to visual art and its conventions in different ways.

calm, resting,
comfortable



angry, menacing,
aggressive



frightened,
anxious, nervous



enthusiastic,
energetic, joyful



bossy, strict,
overbearing



pensive, reflective,
pondering



free, pleasant,
liberated

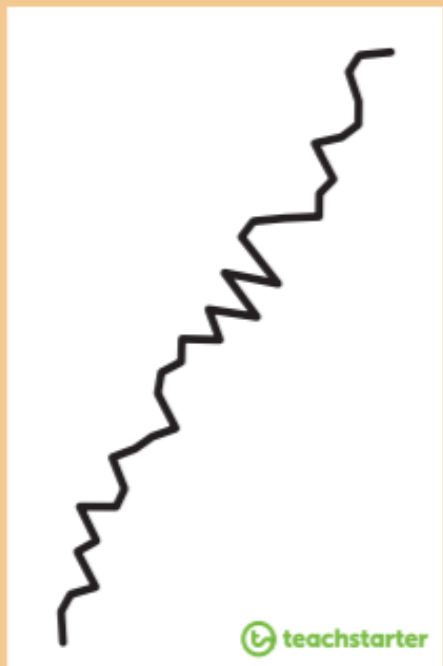
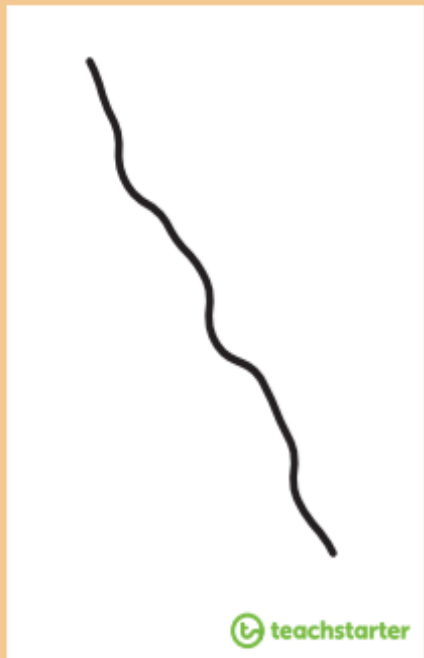
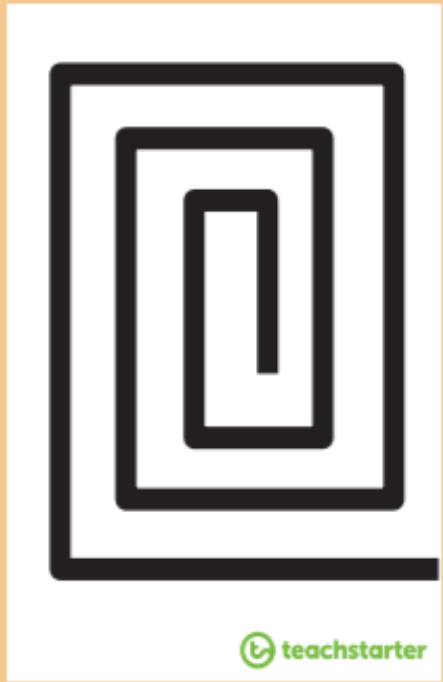
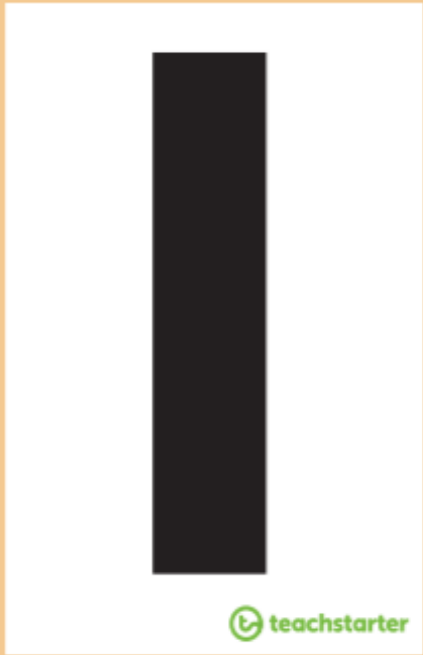
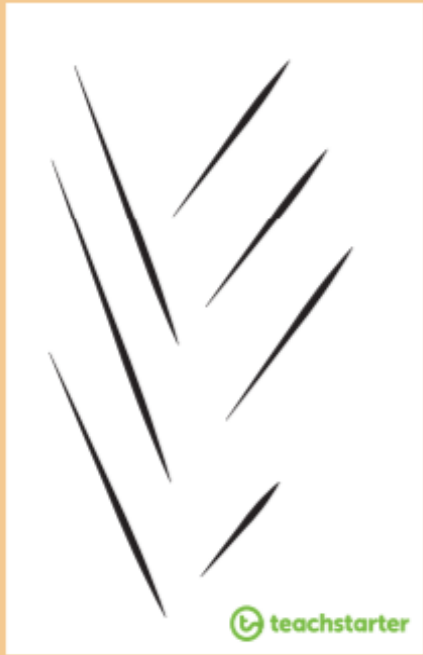
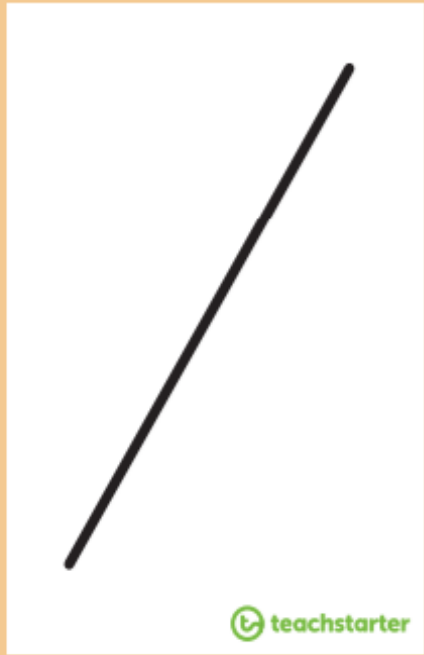


healthy, fit,
wholesome



strong, willful,
determined





Quiz Questions

Question 1

Draw the geometric shapes onto your white board.



Question 2

Circle one geometric shape/organic shape. One person from each group to come to the board and circle a shape



Question 3

Draw Hatching lines. Draw crosshatching lines.

Question 5

What techniques can we use to create light and shade in a drawing?
A) leave it blank, B) use hatching, C) use crosshatching, D) all of the above.

Question 4

What is the role of organic shapes in art?

Question 6

Draw an apple using a contour drawing (outline drawing).

Question 7

What are the two types of shapes?

Question 8

List line types names on your board. You have ___ minutes.

Question 9

Look at this artwork. List all the line types you can see



Question 10

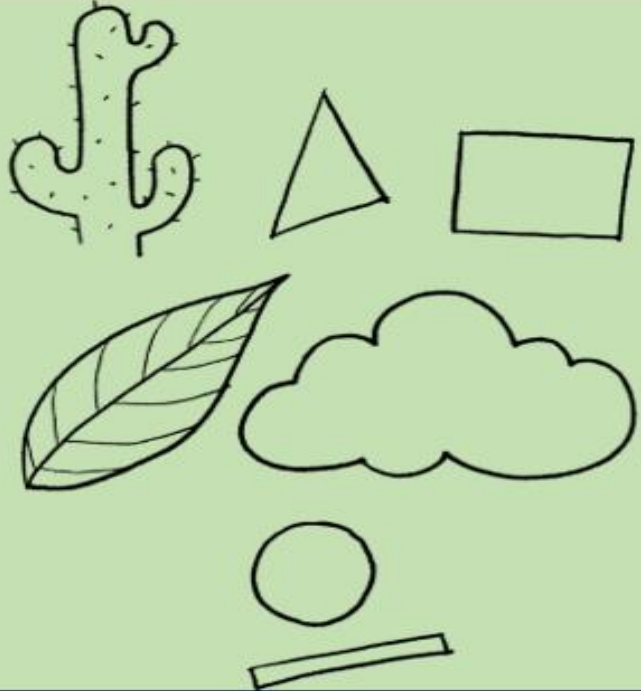
What mood does this line generally Mean?



Quiz Questions

Question 1

Draw the geometric shapes onto your white board.



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Circle one geometric shape/organic shape. One person from each group to come to the board and circle a shape



Question 3

Draw Hatching lines. Draw crosshatching lines.

Question 5

What techniques can we use to create light and shade in a drawing? A) leave it blank, B) use hatching, C) use crosshatching, D) all of the above.

Question 7

What are the two types of shapes?

Question 4

What is the role of organic shapes in art?

Question 6

Draw an apple using a contour drawing (outline drawing).

Question 8

List line types names on your board. You have ___ minutes.

Question 9

Look at this artwork. List all the line types you can see



Question 10

What mood does this line generally Mean?



Organic Shape Puzzle

To sharpen your skills at recognising shape in art, find as many shapes as possible in the *Tracing*.

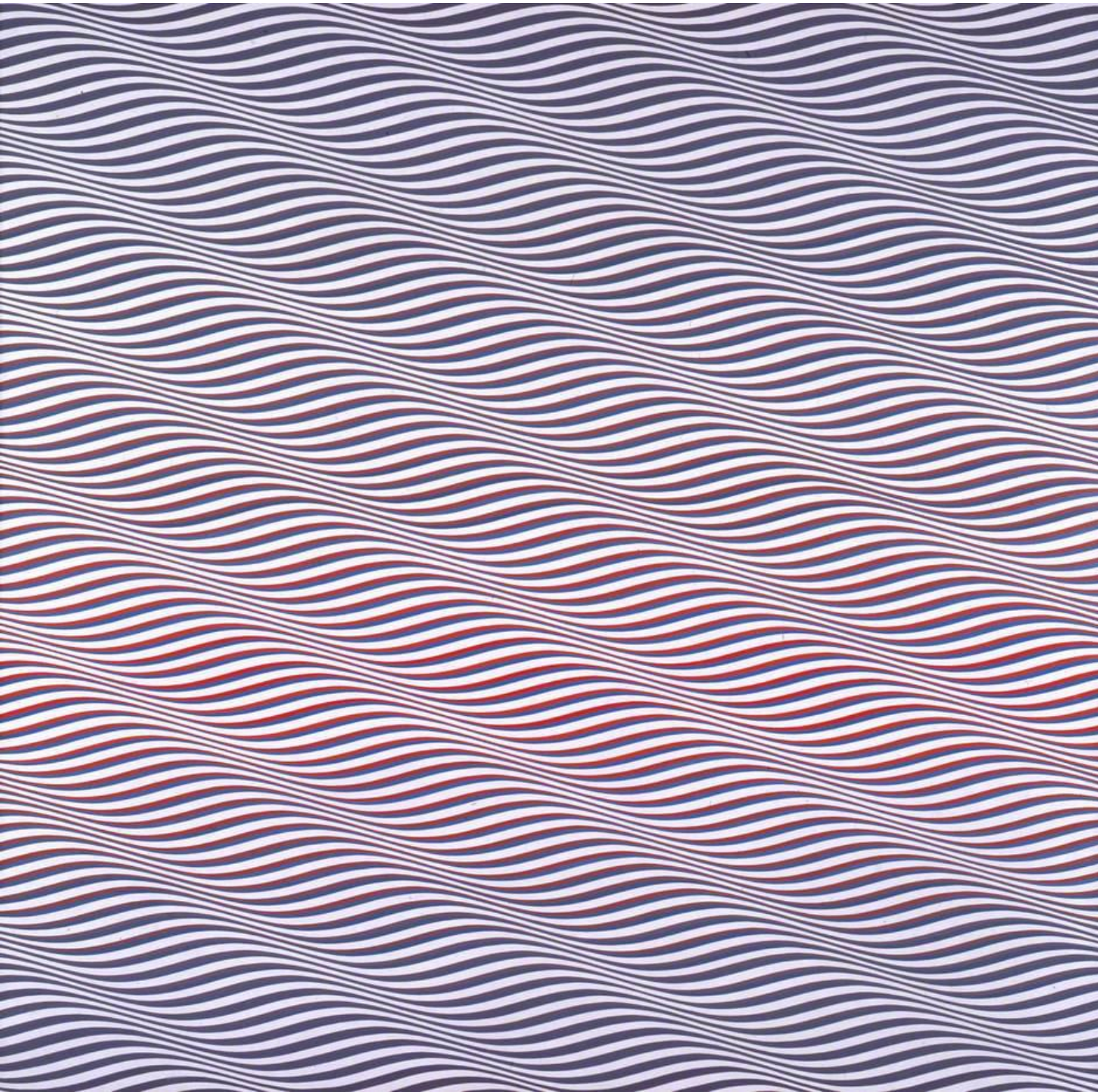
1. Print out one copy per student (use next slide).
2. Provide two pieces of tracing paper per student.
3. Students to trace the geometric shapes on one sheet and organic shapes on the other.
4. Students compare their work with each other, see if they picked correctly. Students then layer the two tracing sheets on top of each other and see if it recreate the drawing.





A light pink, brushstroke-style background shape with irregular, feathered edges, centered on a white background. The text is written in a black, rounded, sans-serif font within this shape.

Lesson Six and Seven Resources & Activities



Art Appraisal

Cataract 3 by Bridget Riley, 1967

-
-
-
-
-



Planning

Describe the Op Art you will create:

Line type:

Colour (background/mood/theory):

Shape type:

Pattern (repeated):

Who is the artwork for:

What intention, meaning or message to you intent to present:

How will you create your Op Art:

Drawing:

PowerPoint:

Is there anything you might find difficult? How can you make it easier to complete:

Materials/equipment going to use:

Do you know how to create the artwork? Do you need to research anything:

Responding


How would you explain your artwork to your peers? What is your intention:

Evaluate the success of your ideas:

Does your artwork look similar to what was in your planning:

Did you use the art elements you planned on using:

If you could change something, what would you do:

A large, light pink brushstroke graphic with a textured, hand-painted appearance, centered on a white background. The stroke is roughly oval-shaped and contains the text.

Resources to add to your
Smartboard Lesson Plan

A light pink, brushstroke-style background shape with irregular, feathered edges, centered on a white background. The text is written in a black, casual, handwritten-style font.

Slides for
Lesson One & Two

What is Shape?

In visual art, the term 'shape' refers to a flat enclosed space with a boundary. In other words, a shape is two-dimensional; it has length and width.

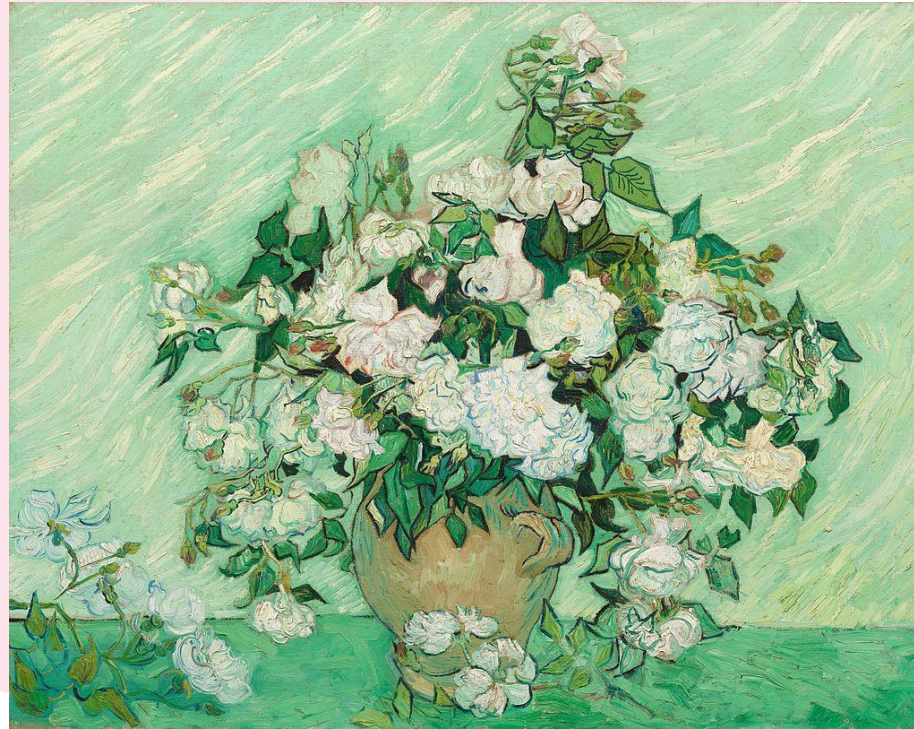


Types of Shapes

Shapes can be described as 'geometric' or 'organic'.



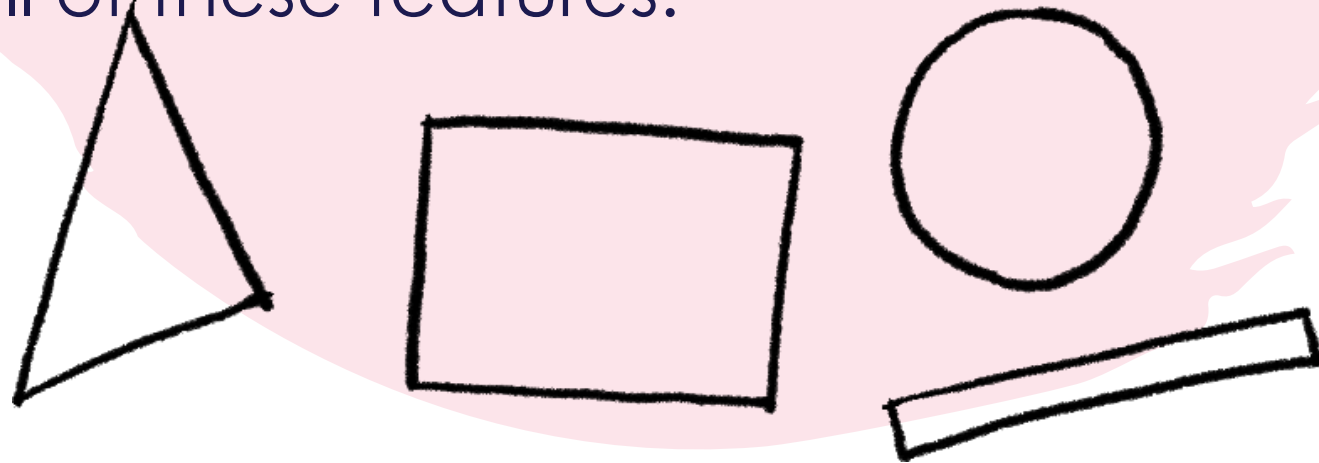
Clown 1 by Juan Gris



Roses by Vincent van Gogh

Geometric Shapes

Geometric shapes are easily recognisable shapes that can be named, e.g. circle, square, or rectangle. They are usually made up of angles, vertices and straight sides. Having said that, the circle is a geometric shape that does not have all of these features.



Organic Shapes

Organic shapes have a free, natural feeling. They are the shapes of things that change over time, such as a cloud or a leaf at different stages of growth. Organic shapes often contain curves and are unpredictable – just as the shapes of natural objects may be unpredictable, e.g. every apple has a slightly different shape.



Where Are the Shapes?

Look at this painting.
Can you find examples
of geometric shapes?



Temple Gardens by Paul Klee

Where Are the Shapes? (Cont.)



Here are some of the geometric shapes.

Where Are the Shapes? (Cont.)



Wh

ee?

What organic shapes can you find?

Where Are the Shapes? (Cont.)



Wh

ee?

What organic shapes can you find?

Organic Shape Puzzle

To sharpen your skills at recognising shape in art, find as many organic shapes as possible in the *Organic Shape Search*. Each time you locate a shape, draw it in the grid.



The Role of Shapes in Artwork

Why do we make art? Artists make art to communicate. The type of shapes used in a work of art can suggest a particular mood or atmosphere. Geometric shapes often make things look organised or give the impression that something is artificial or created by humans.

What do you think the artist wanted the audience to see and understand in this painting?



Colorful Architecture by Paul Klee

The Role of Shapes in Artwork (Cont.)

Organic shapes tend to feel more lifelike and connected with nature.

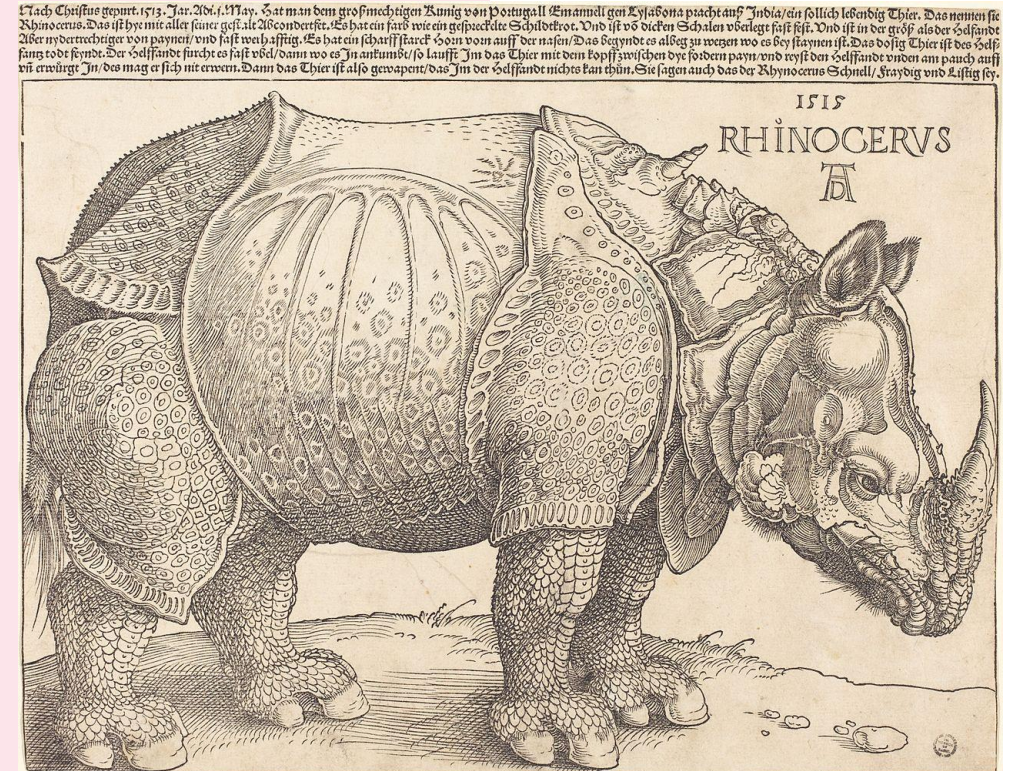
What is the artist communicating to you in this artwork?



Melody by Kate Elizabeth Bunce

How is Line Used?

The most obvious way line is used is to show the outline or edges of an object. However, lines perform many other functions. In this image, look closely at the skin of the rhinoceros. What did the artist want the audience to see? What do you imagine the surface of the skin feels like? How does the artist achieve a sense of texture?



The Rhinoceros by Albrecht Dürer

Light and Shade

Line is used to define objects and to add detail.

In this image, notice how shadow and light can also be indicated through the use of line. 'Hatching' is a technique where parallel lines are drawn close together. 'Crosshatching' is where lines are crossed. Where do you think the light source is in relation to this man? Why?



Balance

Balance is an important aspect of composition.
Would this print feel balanced without the diagonal lines on the left-hand side?



The Three Trees by Rembrandt van Rijn

Leading Lines

Sometimes artists use line to deliberately lead our eyes to certain points.

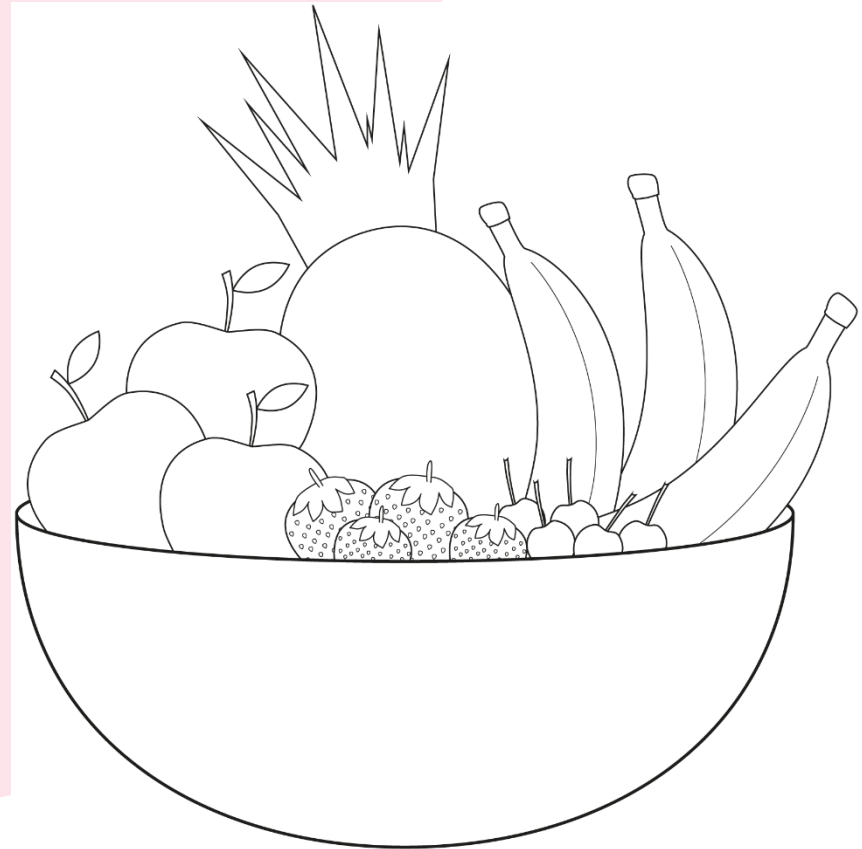
What is the focal point in this painting? What is the artist communicating to you?



Two Men Contemplating the Moon by Caspar David Friedrich

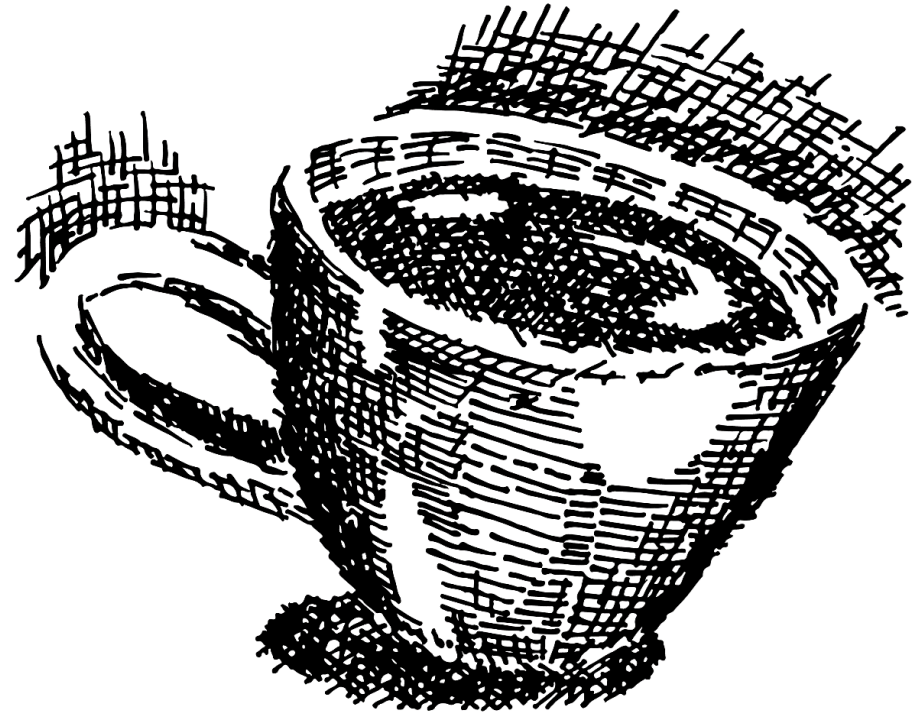
Other Ways to Imply Line

In a simple contour drawing (or outline drawing), a line is drawn to define the edges where one shape ends and another begins. However, a change in texture, colour or value may achieve the same result, creating the illusion of an edge.



Implying Line

How did the artist imply the edges of the cup on the right?



Other Ways to Imply Line (Cont.)

Are the lines really
there?

How are each of
the waves
differentiated?

What steps do you
think the artist went
through in order to
create this
painting?



Ground Swell by Edward Hopper

More Implied Line

Sometimes objects or shapes might be arranged in such a way that they imply lines.



Line as Emotion

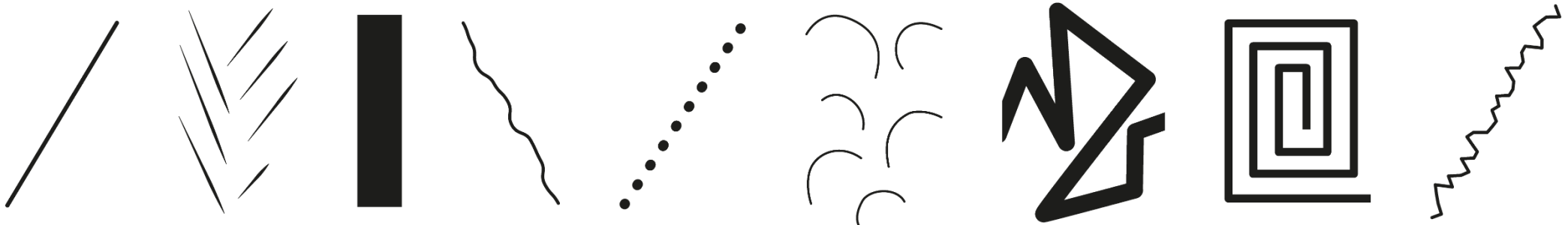
Why do we make art? Artists make art to communicate. Their artworks might reveal the emotions of their subjects, or might reveal their own feelings.

The type of lines used in a work of art can help express a particular mood, emotion or atmosphere.



Line as Emotion – Group Activity

To experiment with the notion of line expressing emotion, play the [Line and Feelings Sorting Activity](#) in small groups. Remember there are many different ways to interpret what is being viewed.



Line Types

Look closely at this artwork. There are many visible lines. What types of lines can you identify? E.g. straight, curved, or parallel.



Arles: View from the Wheat Fields by Vincent van Gogh

Line Types – Group Activity

In small groups, brainstorm as many words as you can to describe lines. Share these ideas as a class.



Line Types – Suggested Answers

Did you think of these?





Horizontal, vertical, diagonal, straight, parallel, zigzag, jagged, squiggly, dotted, broken, thick, thin, curved, curly, spiral, long, short, continuous, crosshatched...



Colorful Architecture by Paul Klee

Lines as Mood

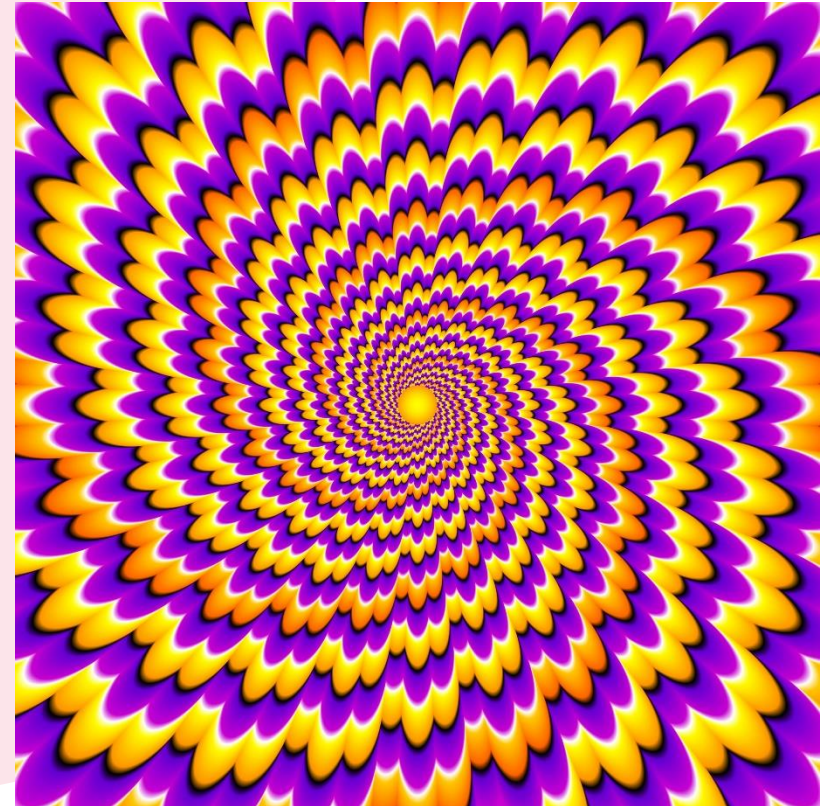
Frequently, artists choose particular types of line to emphasise a mood.

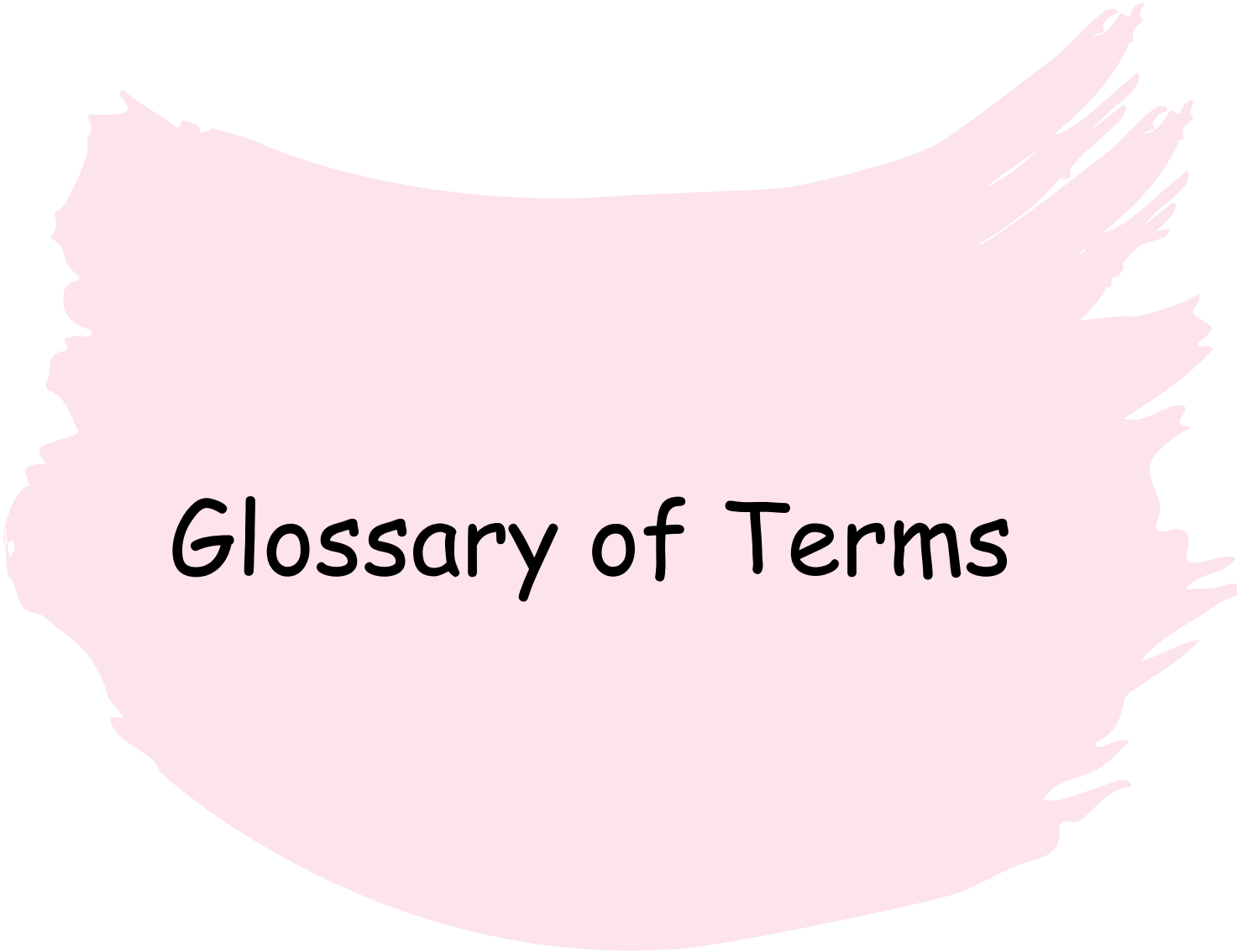
- Horizontal lines tend to create a sense of space and calm. 
- Vertical lines may give the impression of stability and height. 
- Curved lines often suggest contentment and freedom. 
- Diagonal lines tend to create a sense of energy and movement. 

As a class, examine a variety of artworks to find examples of these common uses of line.

Patterns, Patterns Everywhere!

Op Art (short for Optical Art) uses shapes, patterns and contrast to create optical illusions. Often, the images trick your eyes, giving the impression that objects are moving or blurring.



A light pink, brushstroke-style background shape with irregular, feathered edges, centered on a white background. The text "Glossary of Terms" is written in the center of this shape.

Glossary of Terms

Term	Description
artist	generic term for the maker of an artwork in each of the five arts subjects; artists include actors, choreographers, composers, dancers, directors, editors, filmmakers, instrumental musicians, painters, scriptwriters, sculptors, singers; also includes artists who make hybrid artworks
artwork	generic term for a performance or an artwork in each of the five arts subjects; when referred to generically this curriculum uses the term artwork; within each arts subject, the subject-specific terms are used; artworks are also frequently described with reference to forms or styles; artworks include performances such as a dance, dramatic play or song and artefacts such as a film or painting; also includes hybrid artworks
aspects	particular parts or features
audience	individuals or groups of people who experience the arts in a range of settings and contexts (formal, informal, virtual or interactive) through intellectual, emotional and social engagement; the artist is audience to their own artwork
clear	easy to perceive, understand, or interpret; without ambiguity
communication	in The Arts, communication means sharing of learnings, ideas, thoughts and feelings through the viewpoints of the artist and/or the audience
composition	in Visual Arts, the placement or arrangement of elements or parts in artworks
description; describe	give an account of characteristics or features
design elements	include line, colour, shape, texture, space and form found in artworks, and incorporated in the design of performance spaces (including sets) for dance and drama
design principles	accepted conventions associated with organising design elements and can include unity, balance, hierarchy, scale, proportion, emphasis, similarity and contrast
discussion; discuss	talk or write about a topic, taking in to account different issues or ideas
effectively; effective	meeting the assigned purpose in a considered and/or efficient manner to produce a desired or intended result; in Visual Arts, effective includes meeting the purpose by producing a strong impression
explanation; explain	provide additional information that demonstrates understanding of reasoning and/or application
express	in Visual Arts, to show, demonstrate, represent; see also representation
form; forms	in each Arts subject, form is the whole of an artwork created by the elements and the way they are structured; in Visual Arts, two-dimensional form (2D), three-dimensional form (3D) and four-dimensional form (4D); see also representation
fragmented	disjointed, incomplete or isolated
guided	visual and/or verbal prompts to facilitate or support independent action
hybrid artwork	the combination of more than one art form within an artwork

identification; identify	establish or indicate who or what someone or something is
informed	having relevant knowledge; being conversant with the topic; in Visual Arts, informed includes how the knowledge and skills (representation and practices) work together to communicate meaning or intent in and through Visual Arts
intention	planned or meant
make; making	includes learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions
materials	physical resources, equipment including technologies, and information used to make artworks (e.g. paint, digital camera, pencil, drum and/or clarinet) see also representation
planning; plan	a design or set of procedural steps specific to a project or task
practices	<p>the application of Arts skills and knowledge to create, represent, communicate and respond in a specific art form; in Visual Arts:</p> <ul style="list-style-type: none"> spaces skills processes: a systematic series of actions directed to the production of an artwork viewpoints: a collection of perspectives, lenses or frames through which artworks can be explored and interpreted; <p>in Years 5 and 6, examples for practices include:</p> <ul style="list-style-type: none"> spaces <ul style="list-style-type: none"> recognising the meaning of studio, and adopting appropriate behaviour in the studio as a specialised space, for example, cleaning up, organising materials, naming work and exhibiting work presenting artworks in formal and informal spaces to enhance meaning; influence of viewpoints and audience on artworks; form and function skills <ul style="list-style-type: none"> expressive — interpreting subject matter through various contexts and/or viewpoints to enhance understanding and create a personal response to stimuli conceptual — developing a thought or idea into a visual representation practical — using visual arts materials, equipment and instruments processes <ul style="list-style-type: none"> investigating, conceiving, experimenting, selecting, refining, predicting, testing, evaluating, comparing, analysing, identifying, evaluating, judging and displaying viewpoints <ul style="list-style-type: none"> expression — physical, psychological, sensory and intuitive

representation	<p>the expression or designation of a character, place, idea, image or information by some other term, character, symbol, diagram, image, sound or combination of visual and aural expression, based on shared social values and beliefs;</p> <p>in Visual Arts, a concept;</p> <p>in Years 5 and 6, examples for representation include:</p> <ul style="list-style-type: none"> • subject matter: such as environment (macro/micro), physical and conceptual properties of materials and technologies • forms: cross-media — drawing, design, painting, sculpture, printmaking, photography, film, etc. • styles: figurative, expressionistic, abstract, surrealism, dada, digital art, etc. • techniques: collage, drawing, screen printing, digital imaging, construction and environmental sculpture • visual conventions: identifying, using and interpreting a selection of design elements and design principles • materials: understanding of possibilities and restraints (qualities) of a range of materials • technologies: traditional and digital
responding	includes exploring, responding to, analysing and interpreting artworks
skilful; skills	<p>in Visual Arts, in the context of:</p> <ul style="list-style-type: none"> • creating artworks, this includes considered selection, management and application of the practices of Visual arts; • sharing artworks, this includes a high degree of proficiency and polish
sporadic	appearing, happening now and again or at intervals; (irregular) or occasional
statement; state	a sentence or assertion
style	<p>the influencing context of an artwork, such as Impressionist in Visual Arts; or postmodern, 21st century or contemporary, among many others;</p> <p>in Visual Arts, also includes traditional and contemporary styles or expressions;</p> <p>see also representation</p>
techniques	in Visual Arts, the manner of making or skills used in making an artwork; see also representation
technologies	the tools and equipment that can be materials for making and responding; see also representation
thorough	demonstrating depth and breadth, inclusive of relevant detail; in Visual Arts, thorough means demonstrating depth and breadth of visual arts knowledge and skills
viewpoints	see practices
visual conventions	combinations of components and approaches, such as combinations of elements, design principles, composition and style; see also representation

