

Grade 8: Farmington Public Schools

•••• Arts Knowledge ••••

**Design: Element Manipulation**

- Line:*  
not contours  
free-floating outlines  
sgraffito
- Form:*  
organic  
representational roots  
flat  
implied
- Space:*  
positive/negative  
implied
- Texture:*  
painted surface  
simulated  
invented
- Color:*  
advancing/receding  
arbitrary (expressive)

**Principles Applied to Composition**

- Balance:*  
visual weight  
object/ground interplay
- Emphasis:*  
dominance of color  
dominance of form  
contrast
- Unity:*  
color  
line
- Movement:*  
field vs. object lines  
action lines  
interrupted  
circular  
viewer's eye

**Perception of Aesthetic and Expressive Stimuli**

- awareness of the rich cultural roots of abstraction
- changes in relative size and clarity due to:
  - color and value relationship
- natural phenomenon
  - time passages
  - reflected light
- connections:
  - a. gesture drawings
  - b. animal drawings
  - c. figure drawings
- classical concern for order and structure overshadowed by the romantic urge to express powerful, intense feelings

•••• Models of Artistic Thinking ••••

**Pablo Picasso**

A Spaniard, born of an art teacher in France, Picasso was the central figure of Modernism. His mature work demonstrates mastery over medium and materials. Many processes invented by Picasso, e.g., reduction print process, are standard processes today. His work offers mythic themes with a variety and depth which could be used by many students as a jumping off point for their own artwork.

**Key Concepts:**

1. Lyrical contour lines do not have to conform to ground colors.
2. Experimented with painterly expression.
3. Figure ground relationships are often blurred so the dominance issue must be addressed.
4. Representational art's progression to abstraction includes emotion and energy.
5. Translation of 2D work into 3D work came easily with his style. Experimentation can yield interesting options.

**Images:**



**Lovers**

Oil on canvas 24" x 17 3/4"  
One of the "classical" images  
Picasso shows his affinity for the human form.



**Picasso Ceramics**

The piper vase and fish plate are examples of Picasso's work in the ceramic studio late in his life.



**Guernica, 1936**

Oil on canvas 11' 6" x 25' 8"  
A classic. Ethos of war personified. Cubism as social commentary.

Abstract Art

Grade 8: Farmington Public Schools

•••• Arts Knowledge ••••

•••• Models of Artistic Thinking ••••

**Design: Element Manipulation**

**Line:**  
industrial  
mechanical

**Form:**  
conceptual  
ready-made

**Space:**  
content

**Texture:**  
man-made  
contrasting

**Color:**  
natural tones  
metals and oxides

**Principles Applied to Composition**

**Balance:**  
symmetrical vs. asymmetrical  
formal  
complexity vs. simplicity

**Emphasis:**  
content vs. form  
idea vs. medium

**Unity:**  
title and object linkage  
medium and content  
association

**Movement:**  
static  
mobile  
viewer's eye

**Perception of Aesthetic and Expressive Stimuli**

- awareness of sensory experiences in the manufactured and high-tech world
- natural phenomenon  
    figurative inclinations of man
- treatise on concept: an artistic manifesto
- classical emphasis on art as an intellectual discourse

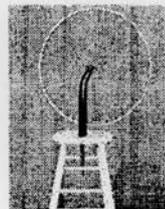
**Marcel Duchamp**

Chess player and artist extraordinaire, his art is concept based and constructed of mostly ready-made found objects which are reassembled or combined to create new thought provoking works of art. He was one of the most eloquent champions of Dadaism.

**Key Concepts:**

1. The idea is more important than the medium.
2. Conceptual art lends itself to word images.
3. Dada is according to Duchamp "a metaphysical attitude...a sort of nihilism...a way to get out of a state of mind - to avoid being influenced by one's immediate environment, or by the past; to get away from clichés - to get free."
4. Titles like To be looked at with one eye, close to, for almost an hour. play with the viewer and directly lead to content.
5. Artwork which is conceptually based, must translate, through the media and composition, its intentions to the viewer.

**Images:**



**Bicycle Wheel, 1913**

Wooden stool and metal bicycle wheel

A good example of the Dadaist intentions.



**L.H.O.O.Q., 1919**

Rectified Readymade: pencil on a reproduction 7 3/4" x 4 7/8"

Sporting fun here of one of the Renaissance's most pure images.

Bridges the three languages of Art



**Nude Desending a Staircase No. 2**

24 x 14 1/2 inches

Philadelphia museum of Art

(Abstraction with non-objective concerns toward pure fluidity)

Non-Objective Expression

## Artistic Thinking Summary Report

**DIRECTIONS:** Please complete the assessment summary report form after testing and evaluating the results of a random sample of 4th grade, 7th grade, and 11th grade students during the 4th quarter of the school year. Send a copy of the completed summary form to the Department Chairperson. Use the abbreviated ARTS PROPEL Assessment Criteria listed when evaluating pupil responses to the specified performance tasks. Record the random sample's average for each skill area on two separate forms - one for grade 4 and one for grade 6. Add your interpretive comments. Send a copy of the completed summary forms to the Department Chairperson.

**Sample Selection:** Place all student's names in the designated grade in a container and withdraw 20 names (you may test the entire grade population if you choose). These are your subjects.

**Task Conditions:** Use a quiet room where a still life may be set up that is clearly visible to all subjects and where three art reproductions may be easily viewed. Provide a maximum of 70 minutes of actual working time in one 80-minute period or two 40-minute periods. Provide pencils, white drawing paper, and composition paper. Send students who finish early to another class (or give them another quiet task).

### Task Directions:

- I. **Production:** "Drawing from Observation and Imagination"
  1. Draw the still life arrangement as you see it.
  2. Create an imaginative drawing of anything that interests you.
  
- II. **Perception/Reflection:** "Self Assessment of Still Life and Imaginative Drawing"
  - Write about your two drawings describing what you were trying to do.
  - What was most successful?
  - What would you change or improve?
  - Which drawing do you prefer? Why?
  
- III. **Perception/Reflection:** "Responding to Three Types of Aesthetic Expression"
  - Representation Art (Title \_\_\_\_\_ Artist \_\_\_\_\_)
  - Abstract Art (Title \_\_\_\_\_ Artist \_\_\_\_\_)
  - Non-Objective Art (Title \_\_\_\_\_ Artist \_\_\_\_\_)
  1. List what you see in each of the three artworks on display.
  2. Describe the composition of each of the three artworks.
  3. What is the meaning of each of the three artworks?
  4. Which works do you prefer? Why?
  
- IV. **Approach to Work:** Note the work habits of each subject. Record the time spent on each task. Rank the pupils engagement/pursuit on a one to five scale.

**Artistic Thinking Summary Report Form**

School \_\_\_\_\_ Grade \_\_\_\_\_ Date \_\_\_\_\_  
 Random Sample Size \_\_\_\_\_ Total Grade Level Enrollment \_\_\_\_\_

Evaluation Scale: 1 = No evidence, 5 = Considerable evidence

I.	<u>Production Skills</u>	Still Life Imaginative <u>Drawing</u>	Drawing <u>Drawing</u>	Average Sample Score
	- Craft			
	- Inventiveness			
	- Expressiveness			

Production Skills Subtotal

II. Perception, Reflection Skills

- Awareness of sensuous aspects of experience and aesthetic qualities of materials and forms
- Ability and proclivity to assess own work
- Ability to articulate artistic goals

Perception/Reflection Skills Subtotal

III.	<u>Perception, Reflection Skill</u>	Representational <u>Art</u>	Abstract <u>Art</u>	Non-Objective <u>Art</u>
	- Capacity to make discriminations and connections about art and life			
	- Ability and proclivity to take on role of critic			

Perception/Reflection Skills Subtotal

IV.	<u>Approach to Work</u>	<u>Task I</u>	<u>Task II</u>	<u>Task III</u>
	- Engagement Pursuit			

Approach to Work Subtotal

Total Average Score of Class Sample

Teacher Interpretive Comments of Assessment Scores:  
 Implications for Program Adjustment: