

**WEST JEFFERSON HILLS SCHOOL DISTRICT
ART CURRICULUM**

GRADE 8

<p style="text-align: center;">PA Academic Standards Student must be able to do</p>	<p style="text-align: center;">Objective Content or process student will be able to know and do</p>	<p style="text-align: center;">Instructional Methods</p>	<p style="text-align: center;">Materials/Resources Textbooks, trade books, workbooks, software, hardware, etc.</p>	<p style="text-align: center;">*Assessment Procedures *Additional adaptations, modifications, accommodations, and enrichment/ acceleration will be provided per IEP</p>	<p style="text-align: center;">*Additional Learning Opportunities for students who do not meet basic standards *Additional adaptations, modifications, and accommodations will be provided per IEP</p>	<p style="text-align: center;">*Extended Learning Opportunities for students who can go beyond the basic standards. *Additional enrichment/acceleration will be provided per IEP</p>
<p>9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts</p>						
<p>A. Know and use the elements and principles of each art form to create works in the arts and humanities.</p> <p>Elements</p> <p>➤ Visual Arts: • color • form/shape • line • space • texture • value</p> <p>Principles</p> <p>Visual Arts: • balance • contrast • emphasis/ focal point • movement/rhythm • proportion/scale • repetition • unity/harmony</p> <p>B. Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.</p> <p>Visual Arts: • paint • draw • craft • sculpt • print • design for environment, communication, multi-media</p> <p>C. Recognize and use fundamental vocabulary within each of the arts forms.</p> <p>D. Use knowledge of varied styles within each art form through a performance or exhibition of unique work</p> <p>E. Demonstrate the ability to define objects, express emotions, illustrate an action or relate an experience through creation of works in the arts.</p> <p>F. Identify works of others through a performance or exhibition (e.g., exhibition of student paintings based on the study of Picasso)</p> <p>G. Recognize the function of rehearsals and practice sessions.</p> <p>H. Handle materials, equipment, and tools safely at work and performance spaces.</p> <ul style="list-style-type: none"> • Identify materials used. • Identify issues of cleanliness related to the arts. • Recognize some mechanical/electrical equipment. • Recognize differences in selected 	<p>During the Art experience, at the 8th grade level, students continue to learn that Art is a language of the spirit, of our feelings as well as our mind; our nature as a whole, in all its complexity, nothing can compare. Students debate, exchange ideas and engage in the discovery of new ways of seeing and thinking. Juxtapositions of Art from different cultures, periods and media are intentional and provide exciting resources for viewing the world from a diverse perspective. Classes are structured</p>	<p>Students study in detail the work and lives of Leonardo da Vinci, Vincent van Gogh, Pablo Picasso, and Frida Kahlo. Students then use a variety of media to create a self-portrait in their personal style. Style is reinforced as an element, which emerges naturally from each student’s unique personality/spirit or life experiences. Students critique their own, as well as classmate’s work.</p>	<p>Internet, Biographical video. 24” x 18” paper. Pencil, charcoal, pastel, crayon, colored pencil, paint. Found objects.</p>	<p>The assessment of Art education at PHMS is based on an approach by two of the world’s most influential art educators, Viktor Lowenfeld and Sir Herbert Read. Both Lowenfeld and Read emigrated from Austria to the United States in 1938. Read spent the war in a besieged England. Both saw the conditions in Germany that led to the war as partly the result of an educational system that suppressed the normal human urge to express creative impulses. As a result, that urge found an outlet in aggressive and repressive tendencies; the culture set up the young for the dictatorship that emerged in Germany.</p> <p>Both Read and Lowenfeld believed the arts to be a process that emancipated the spirit and provided an outlet for the creative impulse. For Lowenfeld, the expression of this creative impulse had not only an educational benefit to offer, but a therapeutic one as well: The child who uses creative activity as an emotional outlet will gain freedom and flexibility as a result of the release of unnecessary tensions. However, the child who feels frustrated develops inhibitions and, as a result, will feel restricted in his personality. The child who has developed freedom and flexibility in his expression will be able to face new situations without difficulties. Through his flexible approaches toward the expression of his own ideas, he will not only face new situations properly but will adjust himself to them easily.</p> <p>The inhibited and restricted child, accustomed to imitating rather than expressing himself creatively,</p>	<p>Adaptations made as per directives made in the IEP.</p>	<p>Adaptations made as per directives made in the IEP.</p>

<p>physical space/environments.</p> <ul style="list-style-type: none"> Recognize the need to select safe props/stage equipment. <p>Identify methods for storing materials in the arts.</p> <p>I. Identify arts events that take place in schools and in communities.</p> <p>J. Know and use traditional and contemporary technologies for producing, performing, and exhibiting works in the arts or the works of others.</p> <ul style="list-style-type: none"> Know and use traditional technologies (e.g., charcoal, pigments, clay, needle/thread, quill pens, stencils, tools for wood carving, looms, stage equipment). <p>Know and use contemporary technologies (e.g., CDs/software, audio/sound equipment, polymers, clays, board-mixers, photographs, recorders).</p> <p>K. Know and use traditional and contemporary technologies for furthering knowledge and understanding in the humanities.</p> <p>9.2. Historical and Cultural Contexts</p> <p>A. Explain the historical, cultural, and social context of an individual work in the arts.</p> <p>B. Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present)</p> <p>C. Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).</p> <p>D. Analyze a work of art from its historical and cultural perspective.</p> <p>E. Analyze how historical events and culture impact forms, techniques and purposes of works in the arts (e.g., Gilbert and Sullivan operettas)</p> <p>F. Know and apply appropriate vocabulary used between social studies and the arts and humanities.</p> <p>G. Relate works in the arts to geographic regions:</p> <ul style="list-style-type: none"> Africa Asia Australia Central America Europe North America South America <p>H. Identify, describe and analyze the work of Pennsylvania Artists in dance, music, theatre and visual arts.</p> <p>I. Identify, explain and analyze philosophical beliefs as they relate to works in the arts (e.g., classical architecture, rock music, Native American dance, contemporary American musical theatre).</p> <p>J. Identify, explain and analyze historical and cultural differences as they relate to works in the arts (e.g., PLAYS BY Shakespeare, works by Michelangelo,</p>	<p>around <i>Lecture, Demonstration,</i> and <i>Studio</i> periods. Students continue to learn the concept of <i>Visual Culture,</i> and how it is relevant to their lives. The Self-portrait is the core focus. Students may create the self-portrait in a classical or creative style.</p>			<p>will prefer to go along set patterns in life. He will not be able to adjust to new situations quickly but will rather try to lean upon others as the easiest way out. Since it is generally accepted that progress, success, and happiness in life depend greatly upon the ability to adjust to new situations, the importance of art education for personality growth and development can easily be recognized. Read shared similar sentiments: “Generally speaking, the activity of self-expression cannot be taught. Any application of an external standard, whether of technique or form, immediately induces inhibitions, and frustrates the whole aim.</p> <p>The role of the teacher is that of attendant, guide, inspirer, psychic midwife. Both Lowenfeld’s and Read’s ideas about human nature had a psychodynamic quality. In Read’s case the influence came from Carl Jung, in Lowenfeld’s from Freud. Both thought the artistic impulse resided in the unconscious and that it was the business of teachers, especially art educators, not to interfere with this natural process. For Read, art was not so much taught as caught. The teacher was to be a kind of midwife to the child’s creative nature. For Lowenfeld, the arts were a corrective to school practices that were repressive.</p> <p>Both men regarded the arts as a means of human development. A classroom reflecting the ideas of Lowenfeld and Read engaged children in drawing/painting and sculpture to foster creative expression of their personal experience, including their fantasy life. Teacher intervention is very limited, with a foundation presented of art history before the creative process. The dominant idea in both approaches is that children and their art develop largely from the inside out rather than from the outside in.</p> <p>Students are graded on effort; if their effort is extraordinary their grade will be reflective. Students are graded on the discovery and emergence of the their own style. Style is learned as an element emerging naturally from each student’s unique personality/spirit and life experiences. The grades of A, B,C, D, and F are mirrored correspondingly on the Art Chart. With the levels of Masterpiece, Excellence, Good, Average, Below Average, and Unsatisfactory.</p> <p>Information from- The Arts and the Creation of Mind</p>		
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<p>ethnic dance and music)</p> <p>K. Identify, explain and analyze traditions as they relate to works in the arts (e.g., story telling – plays, oral histories-poetry, work songs- blue grass).</p> <p>L. Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's <i>Appalachian Spring</i> and Millet's <i>The Gleaners</i>).</p> <p>9.3. Critical Response</p> <p>A. Recognize critical processes used in the examination of works in the arts and humanities.</p> <ul style="list-style-type: none"> • Compare and contrast • Analyze • Interpret • Form and test hypotheses • Evaluate/form judgments <p>B. Know that works in the arts can be described by using the arts elements, principles and concepts (e.g., use of color, shape and pattern in Mondrian's <i>Broadway Boogie-Woogie</i>; use of dynamics, tempo, texture in Ravel's <i>Bolero</i>).</p> <p>C. Know classification skills with materials and processes used to create works in the arts (e.g., sorting and matching textiles, musical chants, television comedies).</p> <p>D. Explain meanings in the arts and humanities through individual works and the works of others using a fundamental vocabulary of critical response.</p> <p>E. Recognize and identify types of critical analysis in the arts and humanities.</p> <ul style="list-style-type: none"> • Contextual criticism • Formal criticism • Intuitive criticism <p>F. Know how to recognize and identify similar and different characteristics among works in the arts (e.g., Amish and Hawaiian quilts, Navaho weavings and Kente cloth from West Africa).</p> <p>G. Know and demonstrate what a critic's position or opinion is related to works in the arts and humanities (e.g., I like patriotic songs because; The movie was enjoyed for its exceptional special effects).</p> <p>9.4. Aesthetic Response</p> <p>A. Know how to respond to a philosophical statement about works in the arts and humanities (e.g., "Can artworks that depict or are about ugly or unpleasant things ever be beautiful?")</p> <p>B. Know how to communicate an informed individual opinion about the meaning of works in the arts (e.g., works of an artist of the month).</p> <p>C. Recognize that the environment of the observer influences individual aesthetic responses to works in the arts (e.g., the effect of live music as opposed to listening to the same piece on a car radio).</p> <p>D. Recognize that choices made by artists regarding subject matter and themes communicate ideas through works in the arts and humanities (e.g., artist's interpretation through the use of classical ballet of the American West</p>				<p>Elliot W. Eisner 2002</p>		
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in Agnes De Mille's <i>Rodeo</i>)						
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