



Schola Europaea

Office of the general Secretary of the  
European Schools

Pedagogical Development Unit

Ref.: 2009-D-579-en-2

Orig.: EN

## **SYLLABUS ART EDUCATION – YEARS 1 - 7**

---

**APPROVED BY THE JOINT TEACHING COMMITTEE BY MEANS OF WRITTEN  
PROCEDURE 2009/34 ON 13 NOVEMBER 2009**

**Entry into force:**

**September 2010 for the 1 - 6<sup>th</sup> years**

**September 2011 for the 7<sup>th</sup> year**

## Content

1. Objectives.....	3
1.1 General Objectives.....	3
1.2 Art specific objectives.....	3
1.3. General objectives for specific curricula units.....	4
1.3.1 Observation Cycle.....	4
1.3.2 At the end of S5:.....	5
1.3.3 At the end of S7.....	5
2. Contents for Art.....	6
2.1 Content in Art for S1- 3.....	6
2.2 Content in art for S4 and S5.....	7
2.3.1 Art as a 4 period option.....	7
2.3.2 Content in Art as a 4-period option.....	8
2.3.3 Art as 2-period option.....	8
2.3.4 History of Art as a 2-period option.....	8
3. Methodology and ways of teaching.....	9
4. Assessment of learning outcomes.....	11
4.1 Functions and principles (identical for all subjects).....	11
4.2 Subject specific principles.....	11
5. Art Bacculaureate Exam.....	14
5.1 Nature of task.....	14
5.2 Duration and organisation of the practical examination.....	15
5.3 Assessment.....	15
Appendix 1 - Art Elements.....	17
Appendix 2 - Methods of application.....	19
Appendix 3 - Understanding Art, Design and Architecture.....	21
Appendix 4 - Classroom conditions.....	23
Appendix 5 - Proposed areas of study in Art history.....	24
Appendix 6 – Suggested publications for teaching art.....	25
Appendix 7 - ICT and new technologies.....	29
Appendix 8 - From: The bacculaureate, European schools, Ref.: 96-D-3610.....	30

## 1. Objectives

### 1.1 General Objectives

The secondary section of the European Schools needs to perform the dual task of providing formal, subject-based education and of encouraging pupils' personal development in a wider social and cultural context. Formal education involves the acquisition of knowledge and the understanding of concepts and skills within each subject area. Pupils should learn to describe, interpret, judge and apply their knowledge.

Personal development of pupils is done in a range of spiritual, moral, social and cultural contexts. It involves for pupils an awareness of appropriate behaviour, an understanding of the environment in which they work and live, and a development of individual identity. In practice these three tasks are inseparable within the school.

These three major objectives are developed in the context of a highlighted awareness of European reality, the characteristic feature of which is the richness of European cultures.

This awareness and the experience acquired as a result of shared European life should lead to the development in pupils of behaviour showing clear respect for the traditions of each individual country in Europe, while at the same time preserving their own identities.

### 1.2 Art specific objectives

The subject Art in the European schools means **The Visual Arts**. Visual Arts contain the complex process of perception, reflection, creation and interpretation.

In the visual arts the perception and interpretation of the world around us has always resulted in the creation of Art. Process and resulting products are the main objectives of the subject Art.

Images help us to define our identity and give aesthetic pleasure. They allow us to express feelings and thoughts and to communicate them to others. Through images reality is perceived, interpreted and even created, because images as creations constitute a reality of their own.

With the development of modern media, images have gained even more importance. Since they are omnipresent and quickly available, they are capable of having a major impact on our understanding of the world. Therefore, it is necessary not only to comprehend the implications of their influence with critical awareness, but to bring this awareness to consciousness in the teaching situation.

The subject Art contributes to student's knowledge of the visually rich international context in which the European schools exist, by exposing them to a selection of the vast body of art imagery from all over the world that has contributed to our visual development. Practical and theoretical work in art on the basis of communication and tolerance supports an education whose aim are free, active and social persons.

Art enlarges our knowledge of and insight into the surrounding world by giving shape to the important outer and inner characteristics of this world. Through a process of exploration and ordering, art fosters our power to imagine, and our ability to represent experiences, feelings, ideas and opinions. This perception and interpretation enables us to create personal images and objects.

Art develops the acquisition of skills. By our participation in the processes necessary to solve the problems of image and form creation, we gain experience in the handling of a diversity of materials, tools and techniques.

By applying increasingly complex activity-, project- and process-orientated methods, art supports the student's various subject-specific, methodical, personal and social competences.

Art develops creative and lateral thinking in all areas in which the pupils choose to work and this competence has an impact in all subjects taught in school.

Art helps us to acquire knowledge about the function and meaning of art in society, enabling us to gain insight into the way historical, cultural and social influences and differences have determined the content, meaning and form of images. We learn how factual information, norms, values and feelings can be conveyed through images. By using examples from art history students learn about art as a language being based on cultural, social, political and individual backgrounds.

The subject Art contributes to the students knowledge of the visually rich international context in which the European schools exist, by exposing them to a selection of the vast body of art imagery from all over the world that has contributed to our visual development.

All mentioned contents and competences should be linked in lessons. They should not be taught in isolation.

### **1.3. General objectives for specific curricula units**

#### **1.3.1 Observation Cycle**

At the end of S2:

- The student has a solid foundation, based on familiarity with the art elements and methods of application and knows how to work in a structured and organized manner. (Appendix 1 and 2)
- The student is aware of art movements and can relate them to his/her own practical work.

At the end of S3:

- The student has developed sufficient skill and confidence in the methods and techniques to enable him/her to utilise the art elements (Appendix 1 and 2) in the creation of more personal works.

- The student has learned how to integrate his/her knowledge of art movements into the development of his/her own practical work.
- The student understands that art can be a meaningful expression of ideas, offering him/her the opportunity to work in greater depth and gain more self-confidence.

### **1.3.2 At the end of S5:**

- The student is able to apply the Art Elements and Methods of Application appropriately, in a personal manner, utilising their expressive nature, and/or in an experimental way (Appendix 1 and 2).
- In the working process the student is able to combine knowledge gained through practical and theoretical work.
- The student is able to solve more complex and abstract problems on his/her own and work with increasing autonomy.
- The student is able to reflect on his/her own work and on the work of others having learned the methods of formal analysis.

### **1.3.3 At the end of S7**

#### **Art history**

- The student has knowledge of the social, cultural/art historical and political context in which change and innovation have taken place. (Appendix 5)
- The student has knowledge of the most important characteristics of world art with special focus on the 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> centuries.
- The student can analyze and interpret art objects in their context. (Appendix 3)

#### **Practical work**

- The student uses the full repertoire of art elements, and his/her knowledge of materials, tools and techniques.
- The student exploits the potential of drawing, painting, graphics, printing techniques, sculpture – subtractive and additive, construction, modelling, installation, photography, video and computer, collage, frottage and a variety of crafts, to enhance the creative potential of his work.
- The student is able to work to a set brief.
- The student works through this process independently and in a self motivated way.
- The student's preparation and working process are clearly visible.

#### **Reflection**

- The student knows how to analyse a piece/work of art in a variety of ways making use of the appropriate vocabulary (Appendix 3).
- The student knows that art can be used for a variety of different functions (aesthetic, communicative, functional, symbolic, and critical)
- The student can analyse, discuss and explain his/her own work and the work of others.
- The student integrates into his work the additional knowledge gained through critical evaluation of his work.

## 2. Contents for Art

The content in art education derives from the objectives for the three curricula units: S1-S3, S4-S5 and S6-S7. By referring to chapter 3 - Methodology and the Appendices 1 and 2, the teacher plans the lesson content.

### 2.1 Content in Art for S1- 3

In years 1, 2 and 3 work must be carried out in the following areas using the art elements specified:

#### a) Drawing:

- Application of point, line, hatching, shading to create different tones
- Textures, patterns, decorative effects
- Structures (shapes, forms...)
- Illustration
- Perspective techniques
- Use of various media (pastels, charcoal, ink, pencils...)

#### b) Painting:

- Theoretical and practical knowledge of colour theory
- Use of basic tools
- mix and apply colour (shade, tint, tone, hue) in a transparent and opaque manner, and create flat or textured surfaces with paint

#### c) Printing:

- Use of stencils, relief and engraving techniques to print and repeat shapes

#### d) Collage:

- Use of prefabricated and self-made materials

#### e) Various media:

- some experience of modern media techniques e.g. still and video camera, computer graphics, manipulation of images, animation, performance, installation, light shows

#### f) 3D work:

- Use of:
  - additive method: modelling (solid and hollow forms)
  - subtractive method: carving (soft materials: plaster, polystyrene...)
  - constructive method: montage: simple 3D forms (paper, wire, wooden profiles, puppets, props for theatre)

#### g) Design:

- Creation of work with a practical function (e.g. packaging, lettering, advertising, posters, cartoons, greeting cards, fashion and textiles, product) and knowledge of the language of design

#### h) Architecture:

- drawing and/or making of structures (scale models) with a practical and/or aesthetic function

i) Art History:

- Introduction to artists and movements but always linked to practical tasks

## **2.2 Content in art for S4 and S5**

In years 4 and 5, the work done should utilise the above mentioned media with increasing sophistication to focus on areas of particular interest to students in this age group, such as:

- The personal world
- Illusion and reality
- Figurative / abstraction
- Communication
- Form/function

Reference can also be made to the content given for years 6 and 7 and some of these can also be used in years 4 and 5 if appropriate.

## **2.3 Art in S6 and S7**

There are three possible options. These may be taken alone or in combination:

- four period option
- two period option
- two period option history of art

It is highly recommended that students have followed art in years 4 and 5. If not, final admission is at the art teacher's discretion.

### **2.3.1 Art as a 4 period option**

Art as a 4 period option in 6 and 7 is a valuable opportunity for students to develop, through personal research and investigation, their individual creative potential.

The student may opt to do the practical five hour exam at baccalaureate.

There are two practical 180 minute exams per year in year 6, and one 300 minute exam at the end of the first semester of year 7 (pre-Bac).

The exam in year 7 must follow the baccalaureate exam format.

In years 6 and 7 work is theme based. In year 7 there is a given year theme decided by the art experts. This theme is chosen from the proposals sent in from the art teachers of S6/7 in all the different European schools.

Practical work must form the main component of the program, in the suggested proportion of 1 (theory): 3 (practical). Theory should be taught to inform practical art making and not as a separate subject. The exams are only practical, theory will be assessed by the teacher during the year.

### **2.3.2 Content in Art as a 4-period option**

Students are expected to be familiar with the methods of application and art elements already experienced in years 4 and 5.

In year 6 the teacher decides on the themes in collaboration with the students; consider themes such as: man and nature, art and science, space, the art of travel, age and decay, self-identity.

An overview of the art of the 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> centuries must be given within years 6 and 7. Reference to previous art periods and styles is possible whenever necessary (Appendix 5 - Proposed areas of study in Art history).

It is possible to consider the different art movements from the point of view of various ongoing concepts. Current exhibitions may also be included.

Year 7 concentrates more on the specific requirements of the baccalaureate theme. Students must be made aware of what is happening in the world of contemporary art and design (including developments in the fields of mixed media, photography, video and computer art).

### **2.3.3 Art as 2-period option**

The two period option is a valuable opportunity for students to develop, through personal research and investigation, their individual creative potential.

The content may be linked to the program of the 4-period option, but the chosen projects should be determined in consultation between teacher and students.

It also offers teachers the possibility to use other approaches such as computer art and/or focus on other areas of art activity (e.g. applied design).

Assessment is continuous with no set exam. The teacher may choose the method of assessment.

### **2.3.4 History of Art as a 2-period option**

This course should be available to all students, including those who take 2 or 4 period Art, a combination is desirable to reinforce a foundation in theory and practical work. The content can be linked to that of the 4 period option (theoretical content), or can be broader in scope. Collaboration between teachers is necessary to avoid repetition.



### **3. Methodology and ways of teaching**

Different backgrounds, approaches, specializations and methodologies are distinctive features of the teaching in the European schools.

In the observation cycle (S1, S2 and S3) the students are introduced to the art elements and methods of application in a structured way (see Appendix 2 and 3) and are guided to develop the art work which is often preconceived by the teacher. Hereby they develop the dexterity and skills necessary for the use of different techniques, equipment and materials.

From S4 and S5 onwards it is assumed that the pupils have acquired these skills and can now be given more room to experiment, to explore and develop their own solution with less guidance from the teacher. They must learn how to document and present this development process as part of their task. This approach will facilitate the development of personal autonomy and enable them to achieve the high standard required for the baccalaureate.

Aims, objectives and assessment criteria must be made clear at the beginning of every task.

A variety of visual examples taken from different media are presented in order to open the students to the possibility of using other techniques and to offer them further inspiration. The integration of theory and practice is necessary.

From S1 on students should be encouraged to use personal sketchbooks. In S6 and S7 these sketchbooks (A4) are used as workbooks and are compulsory.

The purpose of the workbook is to encourage personal research and discovery. It is used like a working journal which reflects the student's interest in variety of fields and his/her research in connection with the work done in class.

The workbook contains visual and written information, it includes the student's own sketches, photos, media experiments, and most importantly - it illustrates the creative process of the student.

The workbook should reflect the student's personal artistic growth, therefore, it is more than a sketchbook. Documentation of visits to museums and galleries should be included, as well as supporting material (cut-outs, photos, copies etc.) relevant to the year theme in S7. All written comments should use the proper vocabulary of art criticism. Plagiarism must be avoided. Sources must always be acknowledged.

The workbook should not be edited, every 'false start' and initial idea should be kept in chronological order to allow the examiner to evaluate the personal progress of a student during the course.

It is advised to introduce a workbook starting from S1 on. It is compulsory in S6 and S7.

The recommended format for the workbook is A4, bound or with a spiral binding, but with a hard cover and blank pages.

The work in class is theme based. Themes can be taken from the 5 main areas like the human figure, the environment, still-life, abstraction and fantasy.

The methods of application can be found in the appendix.

All methods of application can have the following functions:

Communicative / expressive, practical / functional, aesthetic, symbolic or critical.

“Team teaching” gives an added value to schools where teachers offer specialist workshops in areas of particular interest to all students, and by the teacher with the greatest expertise and knowledge of that subject.

Local museums, galleries and libraries offer great opportunities to develop and research the chosen themes.

In order to deliver the curriculum and to enable the students to work efficiently, creatively and above all safely, the class size must be limited to 20 – 25 students, depending on the size of the classroom.

## **4. Assessment of learning outcomes**

### **4.1 Functions and principles (identical for all subjects)**

Assessment is both a formative and a summative process. Formative assessment of learning outcomes is an ongoing process. Its purpose is to provide information about pupils learning. It should also be a basis for pupil's further achievement and plays an important role for pupils, parents or guardians and the school in the provision of educational guidance for pupils.

Assessment of learning outcomes need not involve the award of a mark reflecting performance in every case and it should not be punitive, but it should evaluate performance.

For teachers, the assessment of learning outcomes provides an opportunity to review the objectives, methods and results of their teaching.

Summative assessment provides a clear statement of the knowledge and skills possessed by a pupil at a particular point in time.

The following general principles of assessment of learning outcomes should be observed

- Performance against all the objectives as defined in the syllabus should be assessed. This will be done through the knowledge, skills and abilities set out in the syllabus.
- Assessment must relate to work which has been covered in the course.
- All types of work done by the pupil during the course should be a part of the assessment process – e.g. oral and written contributions, class tests, practical work.
- Pupils should be aware of the work to be done and the standards to be achieved in order to attain each level in the assessment scale.
- Pupils should know how their performance compares with other pupils, in the same or other sections. This requires co-ordination between the teachers of the same and different sections to ensure comparability.

### **4.2 Subject specific principles**

It is important for students to understand their own learning. They must learn to understand the criteria for self assessment.

Students must also be taught to document their activities in a workbook and through the development of a portfolio.

Students are assessed on the level of their knowledge, skill and ability in all process and product based work.

Students are assessed on the quality of their preparation, research and support-studies, and the relationship between this research and the final result.

In S1, S2 and S3 students are assessed on the standard of their technical accomplishment employing the art elements and methods of applications in a creative manner and on their use of imagination. They are assessed on the integration of their knowledge of art movements into their practical work and on their ability to organise their work.

In S4 and S5 the students are assessed on:

- their ability to utilise the art elements and methods of application appropriately and in an experimental way
- the ability to arrange their work in a personal and expressive way
- the application of theoretical knowledge in practical work
- their ability to solve more complex and abstract problems
- the ability to reflect on their own work and the work of others using the methods of formal analysis

Exams occur once per semester and last a double period each. They form the official B-mark. These tests must reflect and examine competence levels achieved in the areas of knowledge, skills and abilities, relating to content covered during that semester.

In S6 pupils are assessed on the quality of their preparatory studies (including their research) and the final result of each of the theme and/or concept based projects.

The assessment consists of three parts:

- the development of the work (40%),
- the realisation of the final piece (50%) and
- the final statement or possibly presentation in class (10%).

Workbooks now play a vital role, students record the development of these projects in their workbooks, showing their preparatory sketches and noting their research results. Their personal knowledge of art history is also included in the workbook. Teachers include the mark for this workbook in their final assessment of the student (at least 20% of the A mark).

Their theoretical knowledge is assessed by the teacher and the manner of assessment is left to the teacher's discretion. Students should be taught to analyse a work of art and to be able to present their own work appropriately.

The students have one practical exam per term in S6. These exams have a duration of 4 school periods including breaks, a preparation period for the exam of one week can be given. Students should be familiarized with the requirements and guidelines of the baccalaureate within S6. The mark for this exam forms the B-mark.

In addition to their project based art work the student are also assessed on:

- their personal development in relation to their own artistic growth, and to that of others
- their personal imaginative input i.e. their ability to manipulate ideas, in order to arrive at a creative solution
- their choice and expressive use of the methods of application and the art elements.
- their understanding of how to apply the knowledge, skills and abilities appropriately throughout the process
- their ability to critically reflect on their own work and the work of others

In S7 all projects are based on the given year theme.

The students are assessed on the quality of their preparatory studies (including their research) and the final result of each of the theme and/or concept based projects.

The assessment consists of three parts:

- the development of the work (40%),
- the realisation of the final piece (50%) and
- the final statement (10%).

In S7 students are assessed according to the requirements of the European Baccalaureate (Document 97-D-82, pp.1, 2) and of the year-theme supplied for S7.

## 5. Art Baccalaureate Exam

The exam is practical.

The examination consists of two parts: preparation and final exam.

### 5.1 Nature of task

The task may consist of a given text (fictional/non-fictional) and/or visual images and/or objects to be taken as a starting point for the candidate's personal, creative artwork. It will have a clear reference to the year theme.

The student will have a controlled *preparation period* of one week (four normal lessons) prior to the date of the set exam. In the first of those four normal periods the theme is given to the student. In this period of preparation the student must develop his/her ideas in response to the given exam theme. It is envisaged that in this period of preparation the student will research further in his/her own time e.g. drawings, photographs, libraries, museums, internet. None of this research may be brought into class.

The student must present a selection of studies from the research done within the four normal periods. This could include such things as visual references, sketches or other media used.

The preparation time in school will be supervised by the art teacher. All paper used must be stamped with the official school stamp in advance and kept in the art room.

The final examination will consist of a period of five hours (300 minutes) where the student will begin and complete a final artwork either 2D, 3D or multi-media.

The final work is executed on the day of the exam.

All paper or other material used in the exam is given out on that day.

The student will have access to the preparatory work during the final exam, and this research together with the finished piece and the written commentary will be submitted together at the end of the exam.

Preparatory work must be mounted on a maximum of three 50x70cm sheets or equivalent.

Digital manipulation of images is permitted if the school has the facilities but must only take place during time in class. This work will be recorded on USB sticks provided by the teacher and only used for this purpose. Sticks are always left with the supervising teacher. This applies equally to still and moving imagery. The final result must be printed on paper and presented as any other work.

The student may work in any medium or combination of media, however, all work must be dry and fixed before dispatch to the marking centre.

The final work in 2D must not exceed 50x70cm (with mount) nor be smaller than A3. 3D work is also accepted if not exceeding 50x50x70cm. The original 3D work will be marked by the teacher and will be stored in school. 6-8 good quality photographic prints (A4) of the 3D work taken from all sides including details, one photo should show the comparative size. The background should be neutral. These photos should

be presented on A2 supports and will be sent to the external examiner. This is the responsibility of the art teacher.

#### Assessment criteria:

- Develop a considered response to the set task through the use of sketches and preparatory drawings leading to a coherent conclusion.
- Select and use appropriate materials and techniques with skill
- Compose and arrange colour and other design elements to achieve their intentions
- Reflect on the conception and realization of the work in the form of a written statement.

The accompanying text or statement should add to the understanding of the practical work and helps to put it into the necessary context. It gives valuable information on intentions, thought-processes, personal feelings and reactions, capacity for conceptual thought and decision-making. It can indicate how the work will eventually evolve given more time.

### **5.2 Duration and organisation of the practical examination**

1. Four periods are given for preparation work within school timetable under the supervision of the art teacher
2. Five hours (300 minutes) are allowed for the final examination.
3. The preparation and the final examination will take place within the Art department.
4. Suitable materials will be available.
5. Maximum size for work in 2 dimensions: 50 x70 cm
6. A camera should be used to record work in 3 dimensions. Photographs of work must be taken after the exam.
7. An Art teacher should assist in the invigilation of the final examination, to ensure specialist help with problems and supply of materials, tools and equipment.

### **5.3 Assessment**

There are three main areas of assessment:

- preparatory work (40%)
- realisation of the final work (50%)
- final written commentary (10%)

The preparatory work will show depth of research, a range of ideas, selection and development of one or more chosen possibilities leading to a final work. Written comments are to be encouraged.

The final work will be assessed on the originality and sophistication of the composition, the technical competence in the media chosen and the appropriateness of the response. Care must be given to organisation and presentation.

The final written commentary will demonstrate a critical reflection on the making of the final work. It will show the student's understanding of the year theme in the context of the set exam task. Ideally it will make connections with the work of artists linked to the year theme.

### **Preparatory work**

0 - 2	No evidence of preparation
3 - 4	Some evidence of preparation and little research
5 - 6	Some research, some initial ideas, but limited development, basic level of technical competence
7 - 8	Depth of research, a wide range of ideas, good selection and development of one or more chosen possibilities leading into a final work, good level of technical competence
9 - 10	Excellence in depth and breadth of research, high quality sketches showing an emerging personal style, ability to experiment and highly original in composition

### **Final Work**

0 - 2	No final work was handed in or very incomplete
3 - 4	Incomplete, little originality, task was not or not fully understood, little technical skill
5 - 6	Some evidence of composition, poor technical competence in the media chosen and little understanding of the task, poor organization and presentation
7 - 8	Original and appropriate composition, personal interpretation of the task, technical competence in the media chosen, care given to organisation and presentation
9 - 10	A highly original and sophisticated composition, showing excellent technical competence in the media chosen, highly creative interpretation of the task, well presented and complete

### **Final statement**

0 - 2	No final statement or irrelevant
3 - 4	Little reflection on the final work. Merely descriptive, irrelevant or banal account of the work process
5 - 6	Some reflection on the final work with a basic understanding of the year theme in the context of the set exam task. Limited understanding of the work of other artists.
7 - 8	A critical reflection on the final work, analyzing the work process and media chosen, and some understanding of artists linked to the year theme.
9 - 10	Highly personal reflection and appraisal of the final work, showing an excellent understanding of the year theme in the context of the set exam task. Relevant connections made with the work of artists linked to the year theme



## Appendix 1 - Art Elements

### POINT:

Scale, repetition, close together / dispersed

### LINE:

- quality of line: thick, thin
- character of line: scribbled-broken  
wavy - straight
- cross-hatching, parallel hatching
- outline, contour

### SHAPE/FORM:

- organic/geometric
- symmetric/asymmetric
- open/closed
- positive/negative
- silhouette/contour

### PATTERN:

- repetition
- regular / irregular
- figurative / abstract
- geometric / organic
- natural / man-made

### COMPOSITION:

- static/dynamic
- balance
- harmony disharmony
- over-lapping
- cut off elements
- elements dispersed/grouped together
- golden section

### COLOUR:

- colour mixing (including shade, tint, tone and hue)
- colour harmonies (families)
- colour contrast : warm/cold colours  
complementary colours  
light/dark  
quantity/quality

### TEXTURE:

- surface: rough /smooth

### SPACE:

Creating an illusion of space in 2D

- scale, overlapping...

- parallel projection, isometric
- perspective systems: central, two/three point perspective
- aerial /atmospheric perspective
- effect of warm/cool colours

## **Appendix 2 - Methods of application**

### **DRAWING:**

#### Possibilities:

Drawing from observation (natural and man-made objects)

Drawing from memory and imagination

#### Exercises using:

- animation,
- graffiti
- lettering

### **PAINTING:**

#### Possibilities:

- gouache, watercolour, acrylic, oil, tempera

- mural, fresco

- illumination

- action painting, dripping

- body painting

### **PRINTING:**

#### Possibilities:

- flat bed (stencils/screen printing)

- relief printing (potato/lino/wood)

- intaglio (line engraving, etching, lithography)

- monotype

### **COLLAGE / DECOLLAGE:**

### **3D WORK :**

#### Possibilities :

- additive (modelling, casting)

- subtractive (carving)

- constructive

- montage

- assemblage (found objects, ready made)

- installation

- land art

- architectural maquettes

### **DESIGN:**

#### Possibilities:

- Graphic

- Product

- Interior

- Fashion

- Stage

### **OTHER MEDIA:**

#### Possibilities:

- Photography

- Film/Video
- Computer graphics + other applications

## **Appendix 3 - Understanding Art, Design and Architecture**

### **1. General information - *What do you see?***

Record the name of the artist, the title of the piece, the materials and techniques used, the size and the format, when it was made and the location (museum). Where and how is it displayed

*What do you see? How is the work arranged? Where and how is it displayed?*

*What does it look like? Is it a realistic representation or an abstraction of something?*

Describe your feelings towards this work of art in order to give a more personal statement and to prepare the last part of your text (opinion and conclusion).

*Does the work affect you in any way? Does it capture a mood or feeling/emotion, which you have already experienced? Does it convey feelings about life/nature? Can you imagine the artist's feelings whilst producing the work?*

*Is the work noisy, quiet, soothing, disturbing, happy, sad, relaxing, jarring etc.?*

### **2. Analysis - *How is the artwork made?***

In order to visualize his/her thoughts, ideas and/or feelings, an artist makes use of several art elements and principles of design. By using this visual language you will work on revealing a possible meaning. Make sketches to support your analysis.

#### **Line**

*Can you see evidence of a preliminary drawing on the canvas/paper? What is the quality of lines used (straight, curved, angular, flowing...)? What directions are mainly used (horizontal, vertical, diagonal)?*

#### **Colour**

*Are the colours pure or mixed? Does any one colour dominate? Is the artwork monochromatic or polychromatic? Do colours belong to certain colour families or are they contrasting (complementary, light-dark, cold-warm, quality-quantity, simultaneous)? Are they used in an expressive or impressive way?*

#### **Forms and shapes**

Are shapes/forms organic or geometric, open or closed? Is there a principal shape or is it composed of inter-relating combinations of shapes (rhythm, contrast, symmetry...)? What about the use of positive and negative forms?

#### **Composition**

Is/are there focal point(s)? Did he/she use a central composition or did he/she made use of a certain composition scheme (triangle, circle, square, line...). Did he/she create a horizontal, a vertical or a diagonal composition? Is the result dynamic/static or symmetric/assymmetric?

#### **Light and shadow**

*What is the source of the light (natural, artificial or supernatural (religious or surrealistic))? What is the direction of the light - from above, below, left or right? Is the artist using backlighting, floodlighting or setting an object/subject against the light? What is the intensity of the light (subdued, diffused, direct...) and it's colour? How are shadows used (shadow, shading, cast shadow)?*

## **Space**

Did the artist use the contrasts between big/small (with the division into three planes: front, middle and back) to create space? Are there elements overlapping or cut off? Is the scene viewed from a certain angle (bird's or worm's eye view?) Did the artist use different viewing points? Do colours help create a feeling of space? if yes –describe how? Is perspective used? How does the object/building relate to the surrounding area?

## **3. Opinion and Interpretation - What's the meaning?**

This is the part of the text where you go beyond description and offer a conclusion concerning a possible meaning and your own informed opinion about the work. Any statements you make about the work should be based on the analysis above.

*What do you suppose is the artist's intention? Is the subject matter subjective, incidental or a vehicle for social, religious, moral or political content of either artist or client?*

*Is it a subject imagined or observed directly? Is it treated realistically or is it deliberately exaggerated / distorted - if so, why? Is the subject surface deep or hidden - not immediately apparent? Are meanings alluded to through the use of symbols, analogies or metaphors?*

*What do you know about the social, cultural, art-historical and political context? Is there any knowledge which helps you to come to a fuller understanding of the artwork?*

*What was the impact of the artwork at its time? Is it still relevant?*

## **4. Architecture and functional design**

The above criteria may be used when looking at architecture and objects made for a specific purpose, however, there are additional elements to examine such as function, inner and outer structure, surface decoration, social and environmental impact, their practical, aesthetic and symbolic value.

## **Appendix 4 - Classroom conditions**

The following conditions within the classroom are considered essential for the full implementation of the syllabus.

1. All art rooms should be purpose built and stocked with equipment and materials necessary to deliver the syllabus. A secure storage area is essential.
2. An annual budget should be allocated to the department, for the purchase of equipment, materials, books, audio-visual materials, and computer software.
3. Class numbers should not exceed 25 in years 1-3, and 20 in years 4-7.
4. The use of new media, involving computer programmes, requires art rooms to have the necessary computers, printers and scanners to enable students to do this sort of work.
5. Double periods are considered essential.

## **Appendix 5 - Proposed areas of study in Art history**

1. The ideas of the ancient world - from Egypt to Rome
2. Discovering the world - Radical changes at the end of the 15th Century  
(*from Middle Ages to Renaissance*)
3. Vanitas & Carpe Diem - Challenges of the 17th century  
(*Baroque*)
4. The consequences of progress - From the 19th to the 20th century  
(*Beginning of abstract art / Impressionism, Art Nouveau, Expressionism, Cubism etc.*)
5. What is reality? - Questions in the first half of the 20th century  
(*Surrealism, Neue Sachlichkeit, Bauhaus etc.*)
6. Seeking new directions - Post World War II  
(*Abstract Expressionism, Pop Art etc.*)
7. Pluralism - End of the 20th and beginning of the 21st century  
(*New Media, pluralism and international exhibitions*)



## Appendix 6 – Suggested publications for teaching art

### Books and publishers

The following books are recommended for teaching the 4 period option at senior level. These books are especially appropriate for the European schools since they are published in a number of languages.

1. Art of the 20<sup>th</sup> Century, Taschen Verlag
2. Approaching art and design – A guide for students, TAYLOR, Rod, Longman UK, ISBN 0- 582 -004284, 1990
3. Learning to look at paintings, ACTON, Mary, Routledge London, ISBN 0- 415- 14890- 1 (pbk) 0 -415 -14889 -8 (hbk) 1997
4. Themes and projects in art and design, PALMER, Frederick, Longman UK, ISBN 0- 582 -35591- 5, 1988
5. What is art?, DAVIDSON, Rosemary, Oxford University Press, ISBN 0-19- 910454-9, 1993
6. Art: the definitive visual guide, GRAHAM-DIXON, Andrew, Dorling Kindersley, ISBN 9781405322430, 2008 (price £30)
7. The gallery companion, LODWICK, Marcus, Thames&Hudson, ISBN 0-500- 28358-3, 2002
8. The Usborne introduction to art, Usborne/National Gallery London, DICKENS,Rosie & GRIFFITH,Mari, ISBN 0746047150, 2004, (price£14.99).
9. Epochen der Kunst, Otto Kammelohr, Band 1 - 4, Oldenbourg Verlag
10. Grundkurs Kunst, Michael Klant / Josef Walch, Schroedel Verlag
11. Bildende Kunst; Sehen – Verstehen - Gestalten, Michael Klant / Josef Walch, Schroedel Verlag
12. Praxis Kunst, Schroedel Verlag
13. Kunst entdecken, Dietrich Gruenewald, Band 1 - 4, Cornelsen Verlag
14. Encyclopédie de l'Art, La pochothèque = Livre de poche
15. Chronologie de l'histoire de l'Art, Dominique Chapon, Ed Larousse, 1997
16. Petite Encyclopédie des Peintres de A à Z, Stefano Zuffi, Ed Solar, 2004
17. 25 Tableaux Modernes Expliqués, « Les œuvres, les artistes », Claude Amey, Ed Marabout, 1994

18. Le Grand Dictionnaire de l'Art, Barbara Kappelmayr, Ed. France Loisirs, 1995
19. La Sculpture de l'Antiquité au XX Siècle (en deux tomes), Ed. Taschen
20. Tout comprendre à la peinture, Alexandre Sturgis et Hollis Clayson, Ed Octopus, 2003
21. Les Arts Premiers, « Afrique Noire, Australie et Océanie, Amérique du Nord », Gabriel Mandel, Ed. Solar, 2002
22. Dictionnaire Culturel de l'Expressionnisme , Sébastien Clerbois et Catherine Verleysen, Ed Hazan, 2002
23. L'Art Magique, « Une histoire de l'Art », André Breton, Ed Phebus, 1991
24. Europa, « L'idée et l'Identité Européennes, de l'Antiquité Grecque au XX Siècle », Yuste, Fonds Mercator, Ed Fondation Académie Européenne
25. Histoire de l'Art, « Europe-Afrique – Asie-Océanie-Amérique », Albert Chatelet et Bernard Philippe Groslier, Ed. Larousse, collection In Extenso
26. Le Regard du Peintre, « La composition picturale », Sarah Kent, Ed Passion des Arts
27. Le Voyage dans l'Imaginaire, Raymond Christinger, Ed. Mont-Blanc
28. Esthétique des Proportions dans la Nature et dans les Arts, Matila C.Ghyka, Ed. du Rocher, 1987
29. Structures, Luc Joly, Ed. Sidrine Genève, 1990
30. Le Dictionnaire des Symboles, Jean Chevalier et Alain Gheerbrant, Ed Robert Lafont / Jupiter, 1982

## Websites

The following websites are some examples of sites that can be used for teaching art in the European schools. At the discretion of the teacher websites for art in other official languages can be added to this list.

[www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

[www.tate.org.uk/modern/](http://www.tate.org.uk/modern/) - has research services, catalogues

[www.vam.ac.uk](http://www.vam.ac.uk) (Victoria and Albert Museum, London)

[www.louvre.fr](http://www.louvre.fr) - offers a good database and 18 DVD's called 'pallettes' which explore painting throughout the history of art in English, French, German, Italian and Spanish

[www.culture.gouv.fr/documentation/museo](http://www.culture.gouv.fr/documentation/museo)

[www.museodelprado.es](http://www.museodelprado.es)  
[www.museothyssen.org](http://www.museothyssen.org)  
[www.artcyclopedia.com/museums-in-germany.html](http://www.artcyclopedia.com/museums-in-germany.html)  
[www.kunstunterricht.de](http://www.kunstunterricht.de)  
[www.we-make-money-not-art.com](http://www.we-make-money-not-art.com) (zeitgenössische Entwicklungen)  
[www.beniculturali.it](http://www.beniculturali.it) - information and advice about National Cultural Institutions,  
museums and exhibitions  
[www.polomuseale.firenze.it](http://www.polomuseale.firenze.it) - official website of florentine state museums  
[www.museiincomuneroma.it](http://www.museiincomuneroma.it) - official website of civic museums in Rome  
[www.galleriaborghese.it](http://www.galleriaborghese.it) - official website of Galleria Borghese, Galleria Barberini,  
Galleria Corsini and Galleria Spada.  
[www.archeoroma.beniculturali.it](http://www.archeoroma.beniculturali.it) - information about archeological sites in Roma  
[www.artive.beniculturali.it](http://www.artive.beniculturali.it) - official website of Venetian state museums  
[www.museiciviveneziani.it](http://www.museiciviveneziani.it) - official website of Venetian civic museums  
[sba-na.campaniabenculturali.it](http://sba-na.campaniabenculturali.it) - museums, archeological sites, events in Napoli,  
Pompei AND Caserta.

## **DVD/CD-ROM Reproductions**

1. Take one picture DVD, (2008) primary & years 1-3.
2. Renaissance Faces
3. Complete Illustrated Catalogue on CD Rom, 2001,
4. Kunst für Kenner, inexpensive CD-ROMS with works of different periods
5. 1000 Gemälde, die jeder haben muss. Wissen Kompakt. Berlin
6. 50 Jahre Meisterwerke der Kunst. Villingen: Neckar Verlag 2003

## **Appendix 7 - ICT and new technologies**

Special emphasis should be given to the new technologies whereby one can manipulate images and text using specific software in an appropriate artistic way such as; recording, transformation, creation, reproduction and communication.

## **Appendix 8 - From: The baccalaureate, European schools, Ref.: 96-D-3610**

### **1.0 Principles and Objectives**

The aims of the European Baccalaureate in Art (but generally applicable to all subject areas) may be summarised as follows:

- ability to think and to express ideas, autonomously,
- ability to analyse and process information/knowledge acquired,
- ability to apply acquired knowledge in new situations.

Within this context, four areas of competence may be identified:

1. Reproduction of knowledge,
2. Application of knowledge,
3. Problem-solving, involving
4. Critical ability (to come to an informed value judgement) and artistic sensitivity.

Although in the context of question setting and assessment procedures all areas of competence should be taken into account, an over-pedantic application of the criteria is to be avoided, given their inevitable, indeed necessary overlapping.

#### **1. Reproduction of knowledge**

- factual material: dates, rules, definitions, biographical details, etc.,
- definitions/descriptions of technical processes,
- acquisition of artistic/aesthetic vocabulary,
- understanding of artistic/aesthetic concepts,
- identification and understanding of relevant iconography,
- contextual awareness - the subject seen in a wider cultural perspective: political, social, literary, philosophical, psychological, etc., as well as specifically art historical.

#### **2. Application of knowledge**

- ability to select, process and present relevant acquired knowledge coherently,
- ability to describe and analyse visual images and structures using appropriate vocabulary and/or graphic analysis techniques,
- ability to apply technical skills.

#### **3. Problem-solving**

- lateral thinking capacity,
- ability to analyse and process (perception, reflection, selection, preparation, organisation, synthesis, extrapolation, realisation) complex data, visual or

otherwise, with the aim of reaching an appropriate and creative conclusion, independently, whether written and/or artistic, in 2 or 3 dimensions.

#### **4. Critical ability (to come to an informed value judgement) and artistic sensibility**

- creativity,
- self-criticism,
- initiative: ability to engender ideas, initiate and organise work autonomously,
- responsiveness to new ideas,
- personal skills: curiosity, imagination, independence, scepticism, perseverance and self-discipline,
- visual intelligence: ability to recognise problems and awareness of spatial relationships.