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Syllabus for Art education (Primary cycle)

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INTRODUCTION

Following the Art inspection carried out during the school year 2009-2010, the revision of Artistic education syllabus (primary) stood out as a must. Indeed, in a competence-based approach, it becomes necessary to specify a learning progression and a series of targets to be attained. It is also necessary to redefine this subject and to reorganize the different areas / fields that are contained in it.

This programme replaces the document 2002-D-19-en-3 "Artistic education syllabus (primary)", approved by the Board of Governors on the 6th, 7th and 8th May, 2003 in Shannon, that came into transitory application in September 2003 and finally was adopted 2005.

It includes the following documents:

- 2008-D-5510-en-2 team inspection of Artistic Education
- 2011-01-D-72-en-2 Proposal for a follow-up inspection of Artistic Education and Annex
- 2012-01-D-42-en-1 Final Report following the team inspection of Artistic Education,
- 2011-09-D-47-en-3 New structures for all programs within the system of the European Schools
- 2013-01-D-71-en-3 Assessment in the Primary cycle in the European Schools
- 2013-01-D-61-en-3 project for primary school report of the European Schools,
- 2011-01-D-15-en-3 "Early Education" Syllabus Annexes 2011-01-D-15-en-3 Annexes of the "Early Education" syllabus, 2011-01-D-14-en-3 Portfolio "Early Education" syllabus
- 2009-D-579-en-2-Artistic Education syllabus years 1-7.
- Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning (2006/962/EC)

This syllabus presents Artistic education in a holistic manner so as not to reduce its teaching to an accumulation of knowledge or techniques. It is by regular practice of the different artistic languages in various situations that the student will build gradually a series of skills that will nourish his creative expression.

In order to facilitate a balanced programme in the different fields / areas, this syllabus is presented in the form of a continuum of knowledge, techniques and skills that conform with the Artistic competences.

1 General Objectives of the European Schools

1.1 General Text

The European Schools have the two objectives of providing formal education and of encouraging pupils' personal development in a wider social and cultural context. Formal education involves the acquisition of competences – knowledge, skills and attitudes across a range of domains. Personal development takes place in a variety of spiritual, moral, social and cultural contexts. It involves an awareness of appropriate behavior, an understanding of the environment in which pupils live, and a development of their individual identity.

These two objectives are nurtured in the context of an enhanced awareness of the richness of European culture. Awareness and experience of a shared European life should lead pupils towards a greater respect for the traditions of each individual country and region in Europe, while developing and preserving their own national identities.

The pupils of the European Schools are future citizens of Europe and the world. As such, they need a range of competences if they are to meet the challenges of a rapidly-changing world. In 2006 the European Council and European Parliament adopted a European Framework for Key Competences for Lifelong Learning. It identifies eight key competences which all individuals need for personal fulfillment and development, for active citizenship, for social inclusion and for employment:

- 1. communication in the mother tongue*
- 2. communication in foreign languages*
- 3. mathematical competence and basic competences in science and technology*
- 4. digital competence*
- 5. learning to learn*
- 6. social and civic competences*
- 7. sense of initiative and entrepreneurship*
- 8. cultural awareness and expression*

The European Schools' syllabuses seek to develop all of these key competences in the pupils.

1.2 Competence 8: Cultural awareness and expression

The art education programme relies especially on competence 8 in the European Framework.

1.2.1 Definition

“Appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts.”

1.2.2 **Essential knowledge, skills and attitudes related to this competence:**

“Cultural **knowledge** includes an awareness of local, national and European cultural heritage and their place in the world. It covers a basic knowledge of major cultural works, including popular contemporary culture. It is essential to understand the cultural and linguistic diversity in Europe and other regions of the world, the need to preserve it and the importance of aesthetic factors in daily life.

***Skills** relate to both appreciation and expression: the appreciation and enjoyment of works of art and performances as well as self-expression through a variety of media using one’s innate capacities. Skills include also the ability to relate one’s own creative and expressive points of view to the opinions of others and to identify and realise social and economic opportunities in cultural activity. Cultural expression is essential to the development of creative skills, which can be transferred to a variety of professional contexts.*

*A solid understanding of one’s own culture and a sense of identity can be the basis for an open **attitude** towards and respect for diversity of cultural expression. A positive attitude also covers creativity, and the willingness to cultivate aesthetic capacity through artistic self-expression and participation in cultural life.”*

1.3 **Objectives specific to the European Schools for the arts**

Art education in European Schools has as objective to prioritise expression: the expression of feelings and emotions in the encounter of art, but also expression and practice in the use of different artistic media. Art education promotes free expression, the taking of initiative and the role of the individual in creativity whether it be in his/her private or public life.

The arts allow for the encounter of other things with its ideas, feelings and experiences in creative image in music, gestures and movements. This encounter enriches the child and allows him to question his own interpretations and representations of the world, to allow him to depart from established frameworks and build cultural and aesthetic references.

Arts education in European Schools considers art is a powerful social and cultural integration movement that promotes trade and unites people around collective projects or artistic intercultural encounters.

The arts contribute to the overall development of the child in four areas: psychological, sociocultural, physical and cognitive. They participate in the construction of the personality of the student and help foster individual commitment to the group.

The concept of pleasure is central to arts education. It is inherently motivating and stimulates creativity.

2 Didactic principles

2.1 General principles

2.1.1 *Competence-based approach*

A competence-based approach assumes that the individual has the ability to simultaneously apply a range of knowledge, know-how and interpersonal skills to the work in hand. Yet a young pupil only has a limited repertoire available, which prevents him/her from dealing with complex situations. It is therefore necessary to restrict the exercise of this competence according to the development of knowledge, know-how and interpersonal skills. The table below suggests stages.

Early Education and P1 are placed together on the continuum. In practice, objectives for Early Education are not always fulfilled before entrance into Primary 1 as they are closely related to the child's development (motor and language development, ability to concentrate, etc.)

Early Education / 1st year	3rd year	5th year	Following step Secondary
Competence at Level 1	Competence at Level 2	Competence at Level 3	Complex competence
<p>Appreciate works of art in the different areas: painting, sculpture, architecture, media-centre images, art objects, performing arts. Access artistic messages contained in the works and expressed in the various artistic languages.</p>			
<ul style="list-style-type: none"> -to say whether you like it or not and why, -describe a simple, typical element using the vocabulary introduced, -verbalise the general message contained in the work, -give a simple explanation, -distinguish fiction from reality -relate an important part of the show. 	<ul style="list-style-type: none"> -describe typical elements of a work using the vocabulary introduced, -name an element in a composition which arouses an emotion, a feeling or an impression and talk about it, -explain his/her preferences from their observations, -identify the meanings, the sociocultural elements, - tell the story of a performance, - identify certain ideas and certain feelings conveyed, -explain what the main feature of the fiction is, -explain why the character makes an 	<ul style="list-style-type: none"> -describe the typical elements of a work and the visual effects obtained by the elements using the vocabulary introduced, or form hypotheses, -express an emotion, a feeling, an impression or a scenario aroused by a work, -compare with another work which deals with the same theme, -make a critical or aesthetic judgment, justify it and present an argument, - identify the elements or methods which produce a particular effect, -give his/her point of view on the ideas 	<ul style="list-style-type: none"> -talk about a work of art, describe their feelings, their impressions, -criticise the choice of the artist or of the actor, - compare the work or the performance of the actor with others, -express the messages conveyed in the works, -perceive the nuances, the styles.

	impression on the spectator, -identify the contextual elements of the work (place, time period, space, dramatic situation, etc.)	developed and the arguments presented.	
To create using various artistic languages			
-have creative experiences with the techniques and materials provided, -reuse during the creative experience a technique or a set of predetermined actions in a given situation, limited and without difficulty, -create a crafted object with a model.	-in a new situation but similar to one met in class, create using a range of techniques or a set of pre-determined actions already encountered, -create a similar craft object, -make choices in line with the intention.	-devise a creative project and conduct it over time using different ranges of techniques or a set of predetermined actions already encountered, -make choices in line with intentions, -produce a personalised handcrafted object, -improve the final result to present it.	Devise a creative project, know how to choose and combine several ranges of techniques to deal with a complex situation, -use his/her skills brought from other areas to feed into the project, -go over the work and improve it or present several versions of it, -showcase the final result.
To build up a reference of artistic culture			
-get to know several famous works or local or European heritage.	-get to know several famous works and famous artists or local and European heritage in different artistic fields, -compare the work encountered with other well-known ones.	-get to know several famous works and famous artists or local and European heritage, in each of the 5 historic periods and in various artistic domains, -compare the work encountered with other well-known ones, -identify several artistic movements (impressionism, modern art etc.	-get to know the great works and famous artists or local and European heritage sites, in each of the 5 historic periods and in various artistic domains, -get to know several artistic movements, -compare the works encountered with other well-known ones, -get to know the professions linked with the arts, -call on his/her artistic knowledge in other subject fields (history, literature, etc.).

The artistic competences of pupils can be developed through three types of activities:

- Perception, understanding and reflection activities.
- Looking to develop techniques and building up a significant works reference.
- Creation activities.

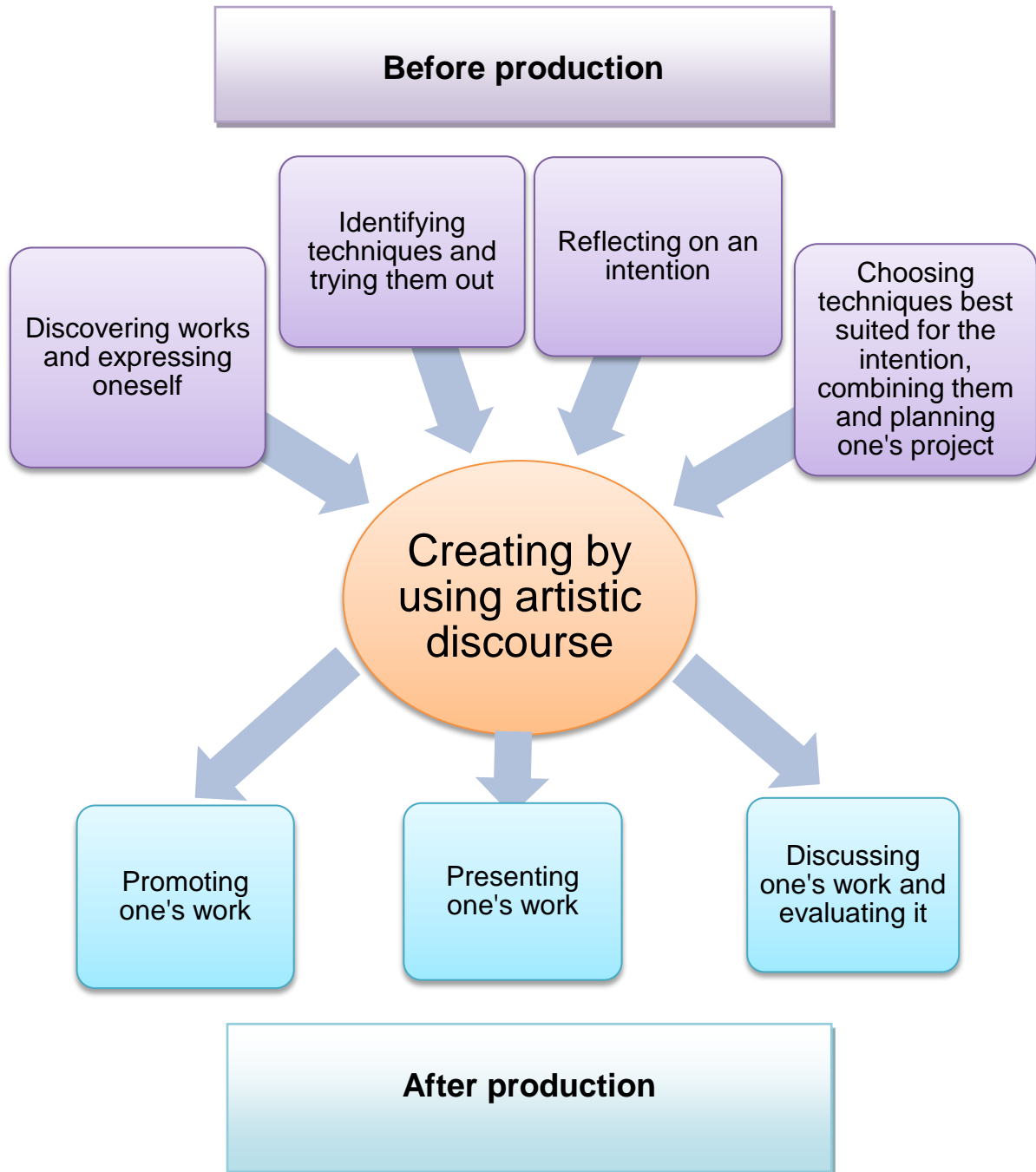
These activities are different according to the area of expression.

In the artistic education curriculum, the contents are grouped into two areas:

- Static art: image, photo, painting, models, sculpture, handicraft, architecture,

- etc.
- Moving art: drama, performance art (puppets, shadow theatre), cinema, etc.

2.1.2 Approach



It is also possible to create a spontaneous production based on an idea and then to propose a comparative analysis, to compare it with other artists' work on the same theme, to highlight some characteristics and to produce new work.

2.1.3 ***A holistic approach***

Artistic education requires a holistic approach. The practice of unifying projects is totally appropriate because it allows all necessary skills to be used for the creation of a piece of art. The teaching of art must not be reduced to the learning of techniques only, which would result in fragmented teaching, incompatible with a global vision of the artistic development of the pupil. Nevertheless, pupils should be presented with a wide diversity of techniques for the development of projects. They should have the possibility to train and to work with various materials using the five senses.

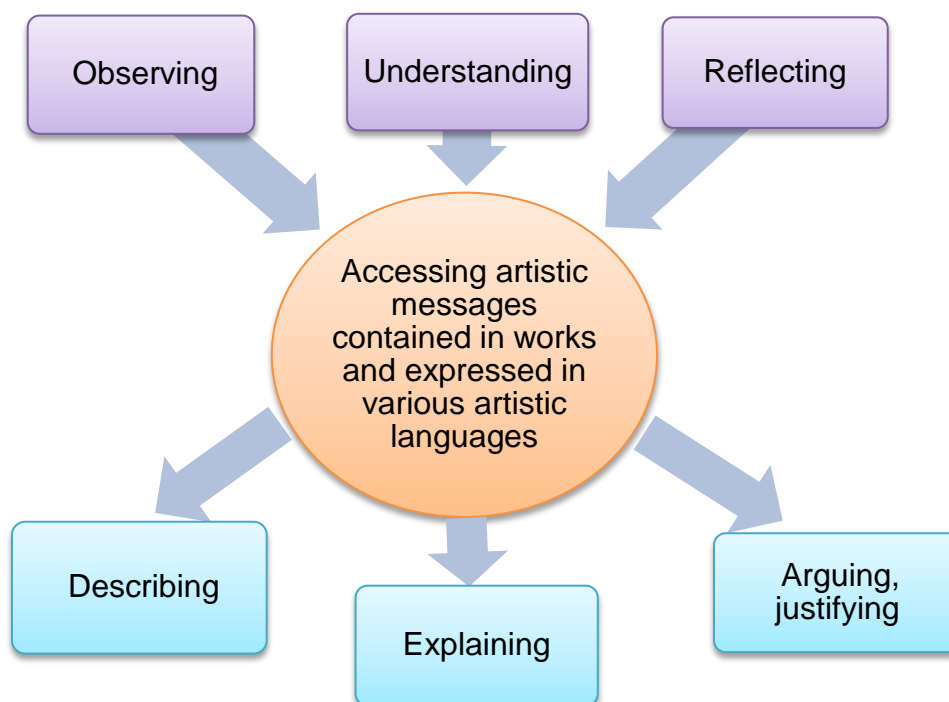
2.1.4 ***Didactic principles***

2.1.4.1 **Arts and pleasure**

Art education sessions are privileged moments in education. One cannot talk about art without mentioning enjoyment. These sessions offer moments of joy linked to the discovery of art together with moments of enjoyment during experimentation with techniques and the process of creation. These intense moments are an integral part of art education.

2.1.4.2 **Written and oral expression**

The perception and analysis of works of art require an increasingly precise use of language. This specific language relates to the ability to describe, to explain, to narrate and to share opinions, feelings and emotions. This step, offering cultural and oral expression, does not necessarily take place during artistic education sessions but can be integrated into language activities in Language 1 or 2. The contextualisation of the piece of art can then be accompanied by background information about the artist, the historical period, artistic movements, etc. These elements can be the object of documentary research and subsequently be presented as presentations or texts.



When working on a project, therefore, it is appropriate to distribute the time slots throughout the timetable according to the subject taught.

Language work related to the piece of art, as well as preliminary reading and understanding of the script of a drama or scenario finds its place in Language 1 or 2. It can also be presented in History classes to accompany the study of a period, a character or an event.

2.1.4.3 Culture

Art Education enables the child to explore alternative ways of communicating with others while using language specific to the field. It presents a range of activities in perceiving, exploring, responding to and appreciating the visual world.

- Vocabulary of art (drawing, painting, sculpture, architecture, drama....)
- Art periods and styles
- Techniques
- Art media

The dramatisation of paintings or pieces of sculpture can prove to be a valuable tool in the presentation of new pieces of art for example, an imitation of the posture of the figure depicted in 'Le Penseur' by Rodin or bringing a painting alive by giving pupils roles as for example in 'Las Meninas' by Vélasquez.

Putting pieces of art into context (historic, geographical, cultural) allows the pupil to gain a deeper insight into the work and its background. The teacher should present a

variety of art spanning different historical eras, Prehistoric, Antiquity, the Middle Ages, Classical and Romantic Art as well as Contemporary.

2.1.4.4 **Practice in Art**

Children who have had experience in exploring and experimenting with a variety of art materials are likely to become aware of their own progress. Art provides for creative and aesthetic experiences through exploring, investigating, experimenting, inventing, designing and making a range of media. The amount of time devoted during lessons to practical activities is crucial as it allows the pupils to become increasingly precise in their work and develop reflexes which can be transferred to other creative work.

2.1.4.5 **Planning**

During the course of art lessons pupils become aware of the need to organise their work with a view to its completion. With an idea in mind, the child foresees the time involved, prepares the materials and tools and sets about the task in hand. Pupils thus progress with an increasing sense of independence in both individual and group work, from projects guided and designed by the teacher to those managed by themselves.

2.1.4.6 **Guidelines**

Art work presupposes the necessity of guidelines and structure which are nonetheless central to creativity. It is by respecting such guidelines that pupils are enabled to self-evaluate, evaluate in groups and critically evaluate given art works.

2.1.4.7 **Trial and error**

Trial and error in Art assumes different meaning than in other subject areas. Experimentation is an integral part of the creative process. Art provides opportunities for freedom of expression, new ideas which may modify the original one. It is for this that trial and error can enrich the activity in hand.

2.1.4.8 **Aesthetics**

The aesthetics of Art education in the primary school is closely dependent on the care and precision brought to the realisation of a piece of art. Other components include a sense of harmony, balance and integration. The finished piece of work should be displayed in such a way as to underline its artistic value.

However, artistic competences at primary level are very much in the process of development and perfection in art work cannot be expected. Art work should remain that of the child. The teacher should endeavour not to impose an adult perspective on children's work with the risk of taking from its value.

2.1.5 ***Work samples, portfolios and projects***

- **Art Notebook**

An art notebook can be used in class and completed at home. It may contain the following:

- Documents related to a piece of art for example, pictures, photos, copies of paintings, film, recordings of plays, exhibitions on CD-ROM or USB stick
- Notes taken after or during discussion about a piece of art: its message, descriptive details etc.
- Explanations about techniques used
- Articles
- Accounts or records of visits to art galleries, museums, films, plays or shows.

This copybook may also contain a record of music activities, dance or poetry where a similar approach is in use.

- **Sketch pad**

This sketch pad is one with unlined paper used by the pupils for observation purposes (for example, a building, an object, a person, or landscape etc.) to make sketches during art lessons.

2.1.6 *The teacher's role*

The pedagogical approach defined in this programme will require the teacher:

- At school level(role of the coordinator and the involvement of teachers)
 - o The implementation of harmonisation
 - To define potential projects together whether annual or periodic,
 - To define an annual programme with agreed content based on the school course. The aim will be to suggest activities in all domains, using all artistic periods and to ensure progression in learning outcomes. The continuum does not define the objectives precisely for 2nd and 4th year primary. This allows schools to plan the following activities for two years in a flexible manner.
 - To assign resources and suggest possible activities considering the artistic talents individual teachers may have,
 - To organise artistic activities within European Hours,
 - To organise whole school events such as exhibitions, spectacles, museum visits, artist's workshops, etc.,
 - To organise the lay-out, stock and use of the art room,
 - To organise communication of and advertising about art events etc.
- At classroom level :
 - o Organise an aesthetically rich and artistically stimulating environment :
 - Display reproductions of works of art,
 - Exhibit student's works- both individual and group projects,
 - Make a class museum by organising a space to display diverse objects, magazines and books about topics being studied in class.
 - o Programming and harmonious planning :

- Scan all historical periods and plan to include major artworks from our European heritage,
 - A balanced allocation of activity time between the Static arts and Kinetic arts,
 - Prepare modules consisting of sessions distributed in different ranges (e.g. discovery of an artwork, a theatrical text, work on a play, expression, etc. Within the hours allocated to L1 or DDM in basis of the content, practical techniques in the hours of artistic education or in European hours, etc.)
- At student level
- To enable each student to grow in complexity, to find freedom in creation, gain confidence, become more independent and learn to work with others on a common project.
 - Individualised control of the student's learning by adapting the project to ensure progress,
 - Help with self-evaluation and in the construction of a portfolio.

2.1.7 ***The role of parents***

Parents can play an important role in the development of their children's artistic competences by,

- Encouraging artistic activities at home – painting, model-making, etc.,
- Appreciating their children's work
- Supporting the child in his/her progress with artistic projects,

2.1.8 ***Partnerships***

Art education requires direct contact with the artwork and the artist. The school and the teacher will seek all possible ways to surround the student with a rich artistic context:

- In the classroom : reproduction of diverse artworks, showing different types of film (mute, cartoon, documentaries, reportages, artistic),
- Setting up specialist workshops with artists from the wider community
- Outside the classroom: visits, talks, class for special artistic projects, projects within European Hours, spectacles, exhibitions.
- Every piece of art has an author. The pupil should always include his name on his/her work. This also includes shows and exhibitions. In this case the organisers should include the names of pupils who participate in the production: roles, producer, costumes, lights.....
- The European Schools should implement measures to protect the work of artists by ensuring that copyright regulations are respected.
- Directors are requested to ensure that legislation concerning copyright regulations is respected particularly in relation to concerts or shows which are open to the public and also the use of pictures/photos on the Internet. This

also includes the protection of the art work of children when published on social websites.

3 Learning Objectives

3.1 The competences

- Appreciate works of art in different domains: painting, sculpture, architecture, media images, art objects, theatre sets, etc.
- Understand the artistic message contained in artworks and in a variety of expressive art forms,
- Create using a variety of artistic techniques and styles.

3.2 Knowledge

- Acquire an artistic awareness of our local and European heritage in the context of art history.

Know a variety of artworks (artists, artistic movements)

- In each of the major historical periods : prehistory and the ancient world, middle ages, modern era, 19th century, 20th century to the present.
- From the fields of
 - o The static arts: image, photography, painting, modelling, sculpture, craft, architecture...
 - o The kinetic arts: drama, theatre (puppetry, shadow theatre), cinema.

3.3 Skills

- Develop skills to express themselves and react when faced with an artwork. Be able to describe, explain, justify, express feelings and emotions. Enrich the quality of their speech and language.
- To develop technical skills in the field of static art:
 - o To draw, paint, cut out, fold, glue, engrave, sculpt, assemble trace etc.
 - o By varying the materials children are encouraged to work with (wood, fabric, string, tissue, different types of paper, clay, metal, etc.),
 - o By varying the tools (scissors, different types of pencils and crayons, brushes, hammers, pliers etc.),
 - o By using ICT equipment (computers, scanners, digital cameras, programs)
 - o By using space (plans, volumes, perspectives, shapes, symmetries, etc.),
 - o Bu using colours (primary colours, mixtures, nuances/blends, contrasts etc.),
 - o To acquire dexterity and precision in the use of artistic tools and techniques
- To develop the technical skills in the field of art in motion by making use of :
 - o one's body : body language, the voice, movement, sign language, the expression of emotions

- specific material : accessories, costumes, make-up, puppets, etc.,
- tools and technical equipment : cameras, microphones, etc.,
- space : lay-out, framing, zoom, etc.,
- partners: collective games, duos, harmonies...,
- acquisition of precision and fluency.

3.4 Cross-curricular Competences

The development of artistic competences is supported by the simultaneous acquisition of other competences – competences which are necessary to translate a plan or an idea into reality. A holistic approach will help the pupil bring together his/her knowledge acquired in other contexts and areas and link them together, for example, to refer to and draw on his/her knowledge in History and Mathematics etc..

These are the competences required in the arts:

- *Language competences* useful for expression and
- *Social competences*, including those of citizenship, necessary when people confront each other with their ideas and collaborate on work
- *Mathematical, technological and scientific competences*: shapes, colours, measures, proportions, technical equipment (photos, cameras etc.
- *Digital competences*: using ICT for documentary research and presentation, but also using ICT to support digitally produced art: computer assisted digital art.....,
- *Learning to learn competences* and developing the spirit of initiative: learning a role, planning one's work, choosing operational techniques, daring to produce something original, to have oneself filmed and to launch oneself onto the stage etc.
- *Cultural competence*, particularly history and literature

3.5 The skill- classification continuum

The continuum is a guide which can be used as a tool to outline the development of competences. It is a tool for teachers which allows the building of a programme of learning and identifying the stage of development for each pupil in order to better adapt to needs and demands. It also allows pupils free, unhindered progress in their development. It is a tool of great flexibility. It can be used by teachers to show pupils' progress at a glance. This is useful when informing parents and pupils at meetings to better identify individual needs.

The continuum uses descriptors.

It defines three levels:

End of Early Years Education or Year 1.

End of Year 3.

End of Year 5.

It is based on the Early Years Education Programme and the Secondary Art Education Programme.

The Continuum also serves to harmonise the planning for Art within the schools.

STATIC ARTS: picture, photo, computer-aided composition, painting, modelling, sculpture, crafts, architecture ...		
Perception/ Understanding/ Reflection		
Early Years Education, Year 1	Year 3	Year 5
-describe a single element using given vocabulary, -give a simple explanation. - use all the senses to approach/ explore a piece of work.	-using given vocabulary, describe the underlying elements of a piece of work: e.g. shape, line, colour & tone, textures & materials, pattern & rhythm and spatial organisation.	- using the given vocabulary accurately, describe the construction elements of works: e.g. shape, line, colour & tone, textures & materials, pattern & rhythm and spatial organisation. -identify visual effects obtained by elements: shape, line etc. - express assumptions about the techniques used
- say whether one likes or dislikes a piece of work, justify why.	-name elements in a composition that create an emotion, a feeling or impression and talk about it.	-express an emotion, feeling, impression or a scenario aroused by a work -compare with other works that deal with the same theme.
	-explain preferences from observations.	- justify a point of view from own observations (critical and aesthetic judgment).
-identify the real from the imagined.	-identify significant elements in a piece of work.	- point out significant elements in a work and interpret.
	-identify socio-cultural elements.	- give an explanation or interpretation of the role of socio-cultural elements in a work.
-when reading picture books, make use of the illustrations to describe a place or a character and to express a feeling or preference.	-in picture books, identify the elements of the artwork that illustrate, reinforce or complement the text.	- compare a pictorial or 3Drepresentation of a scene to the original text (mythology, historical event, etc...) identify the elements of interpretation.

STATICARTS: picture, photo, computer-aided composition, painting, modeling, sculpture, crafts, architecture...		
TECHNICALKNOWLEDGE: drawing, painting, using various tools and materials, printing, construction, sculpture, photography, using digital techniques, etc... KNOWLEDGE OF WORKS		
Early Education Year 1	Year 3	Year 5
-stabilise his/her right hand (if right handed) -hold a pencil properly	- draw free hand with a pencil and paper	- rework and edit his/her sketch.
-to develop fine motor skills good enough to master the fine motor activities proposed	-To paint a marked out surface	- draw an outline to then paint in
-use with more precision small tools and utensils as brushes, scissors, pencils, clay... -to know where to find the materials in the classroom.	-to be able to identify and apply the following actions in class: paste, draw, model, paint, tear, cut, print, fold, etc. -to use a variety of visual elements: shapes, lines, contours, textures.	-to use various techniques and skills with precision during the creative process -to use a combination of plastic components in a piece of work
	-name and use the following materials: crayon, felt pen, gouache, paper and cardboard, pastel and clay, clay, charcoal.	-to use different materials and tools accurately in a piece of work.
-recognise the main audiovisual equipment and try to use: camera, photocopying, computer...	-use of audiovisual material with constraints; framing, net/blur, depth, colour and black and white, etc...	-to combine several audiovisual techniques
-Classify colours and shapes, images, photos, etc..., manipulate them, use them.	-name and produce shapes and lines: rounded angular, broad, narrow, horizontal, vertical.	- name and produce shapes and lines: short, oblique, broken, parallel, perpendicular.
	-name and use the primary colours: blue, yellow, red, secondary: green, orange, purple, non-colours: black and white, shades: grey and pink, - produce the secondary colors and grey and pink.	- name and use the colours: cyan, magenta -identify warm and cool colours, shades: emerald, cherry, lemon, etc... -produce swatches.
	- identify light and dark, test techniques to lighten or darken.	-differentiate the shades and introduce them into the creative process
	-identify shapes in3D, for use in a piece; cube, block, cylinder, sphere, cone and square based pyramid.	-use different 3D shapes in the same piece of work -produce a simple piece using various materials (paper, modeling, sculpture, wood ...)
-to use his/her perception of space	- identify and test ways to organise items into a space-juxtaposition, repetition, layering, axial symmetry, asymmetry.	-to use the following ways of organizing space in a piece of art: juxtaposition, repetition, layering, axial symmetry and central asymmetry.
	- identify and produce a	- identify and produce a diminutive

	perspective using overlapping.	perspective
- know the specific vocabulary related to the task.	- understand and use vocabulary introduced during the session	-know the vocabulary introduced and use with precision
- know some works of his/her own country or of Europe.	-know some famous works of art and some artists from each of the five major periods (Antiquity, Middle Ages, XV to XVIII Century, Nineteenth, Twentieth century to the present day).	- to know even more works of art and artists from each of the 5 major periods (Antiquity, Middle Ages, XV to XVIII Century Nineteenth, Twentieth century to the present day) and to be able to link them to a time, a country or a movement (e.g. Baroque Romanesque, Renaissance, Impressionism, Cubism, Pop art, abstract, etc..).

STATICARTS: pictures, photos, computer-aided compositions, painting, modeling, sculpture, crafts, architecture...		
Creation		
Early Education, Year 1	Year 3	Year 5
-use drawing as a means of creation: free drawing.	- translate an idea in sketch form.	- make sketches showing variations of his/her ideas
- use all of the senses to be creative: use different materials as a means of creation: clay, fabrics, volumes, plasterboard.	-to see through the project from initial sketch using the materials and tools available.	-specify the project variant adapting gestures, tools and starting materials. -propose several variants.
-to interact with photos creatively.	-produce pictures. -use photos in creative ways, (crop, layouts, collages, and overlays, fixtures, with or without a computer).	- combine photos with other artistic choices for creative composition.
-to use techniques learned in class during creation: creative assemblies shapes, lines, colors, etc...	- set an intention, choose the tools, techniques and adjust its embodiment in the original proposal.	-improve some aspects to achieve final result, -enrich by the addition of ink painting material, by the action of folding, cutting collage, -change the spatial organisation.
Talking about his/her work		
-briefly present the actions and the process -say what you liked doing and why.	- describe the actions performed with tools and materials during production, -discuss satisfaction with discoveries and difficulties.	-explain in either oral or written step simple mentation of the process -express satisfaction -explain the challenges and ways found to overcome them.
-describe some elements and give some explanations -say what you did or wanted to do.	-describe important aspects of their creative experience -verbalise their intentions and whether or not they were achieved.	-explain the reason for the choices made during their creative experience.
- give an opinion on the final product or that of a friend.	- advise on its implementation or that of a friend and explain	- give critical opinion on its production or that of a friend within the constraints of the process

ART AND MOVEMENT stage and theatrical arts		
Perception, understanding, reflection		
Early Education, 1	Year 3	Year 5
-know the different forms of dramatic representation: film, cartoon, theatre, puppetry, mime, etc.	-know and identify some elements of stage production: -décor: costumes, lighting, sound stage layout, curtains, etc., -personnel: actors, technicians, producer, cameraman, choreographer, wardrobe manager, makeup artist, prompter etc., -written support: script, scenario.	-comment on production choices and interpretation, -comment on the effect of a member of the team (cameraman, lighting ...), -comment on the choice of text, casting and scenario.
-express likes and dislikes giving reasons.	-comment on a passage which invokes an emotion, sentiment or impression, -explain preferences.	-describe an emotion, sentiment or impression, -justify and argue a point of view (critically and aesthetically), - compare an original text with a screen or stage version.
-retell an episode from a performance, -describe a character or a scene, -describe the attributes of the main characters, -relate the general content of a piece of work, -know the difference between reality and fiction, - describe the effect produced by a character (the clown made me laugh...)	-retell a piece of work respecting the sequence of events, -describe features of a character from the costumes and accessories. -identify principal and secondary characters, -identify the contextual elements of a work (setting, time, place, etc.), -identify sociocultural elements, -identify ideas and emotions conveyed by a work, -explain what characterizes fiction, -explain how the characters achieve an effect on the audience.	-review a work, -give an opinion about the way the characters are interpreted, -explain the effect of each of the contextual elements (time, place, setting) on the artistic progression of a work, -comment on the way the acting enables the evolution of the characters within the context, -explain or interpret the role of symbolism within a piece, -give an opinion about the ideas which are developed and argued, -explain how fiction can convey an author's intentions, -identify theatrical effects, -give a critical analysis of how the artists develop and achieve their intentions. -explain or interpret the role of sociocultural elements in a work.
-be able to distinguish different forms of expression and communication: gesture, mime, speech...	-distinguish the parameters of expression: tone, volume, rhythm, timbre, -take note of the significance of non-verbal communication (mime, attitude, gesture...).	-explain how the actors express their intentions through nuance, gesture, position, movement...
-be able to distinguish between moving and still images (photograph/film, film/cartoon).	-know some ways of animating an image: flick book, zoetrope (successive drawings give an impression of animation by rapid flicking of the pages of a booklet or	Explain the procedures which influence the mobility of images: speed, succession of frames on a film strip, insertion of fixed images, zoom, panoramic views, etc...

	rapid rotation of the drum of a zoetrope).	
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THE PERFORMING ARTS: Set design and drama		
Have a knowledge of the techniques, put them into practice and know the works		
Early Education, 1st year	3rd year	5th year
-participate in the setting up of a stage set.	-make proposals for scene settings.	-design and construct the stage set, plan and coordinate décor and prop changes before the show. -be responsible for an area of the stage set (lighting, sound, placement of furniture, costumes, make-up etc.)
-choose suitable décor and props for a character and use them as you wish.	-combine suitable costumes and props for a character and use them when acting.	-choose and modify costumes, props and make-up to suit the character, the period and the atmosphere that you wish to create.
-invent a particular character trait for a character.	-invent several character traits for a character.	-invent a set of character traits and maintain them throughout the performance.
-invent a voice and a way of moving for the character.	-modulate your voice and vary your gestures according to how you wish to portray the character. -mime a sequence of actions. -express a state of mind or feeling through gesture, tone of voice or body movement (fear, cold, anxiety, surprise etc.) by varying your: breathing, posture, expression and delivery.	-devise voices, gestures, mimes, movements and rhythms suited to the character you wish to portray. -change the parameters: tone, volume, rhythm and timbre of voice. -work in conjunction with a partner. -express a state of mind or a feeling through gesture, voice or body movement (fear, cold, anxiety, surprise etc.) by accentuating the variables: breathing, posture, expression, delivery, rhythm and intonation.
-practise a role by moving through a theatrical space on the set and completing a simple movement.	-memorize a series of movements in a theatrical space.	-adapt movements according to the set, the lighting and fellow performers.
-memorize a few lines in order to perform some simple exchanges.	-memorize short dialogues in order to perform short sketches or role plays/ playlets.	-memorize dialogues in order to perform playlets /role plays, short plays or extracts.
Puppets: -play with puppets and	Puppets: -give a puppet the personality	Puppets: -vary the voice of the puppet.

understand the basic holding position for the puppet.	by inventing a permanent voice for it.	-move the puppet around the framework of the puppet theatre.
Shadow Puppet Theatre: -experiment with shadows using different forms, colours and light sources.	Shadow Puppet Theatre: -understand the base position of the body and the distance of the object in relation to the backdrop and the light source of one's body. -give a permanent voice to a character.	Shadow Puppet Theatre: -vary the voice of the puppet character. -move the shadow puppet around the whole projection space.
Cinema: -handle and manipulate material used in visual animation: comics, cartoon wheel (a succession of drawings which create the impression of movement when rotated on a wheel or when rapidly flicked through a small book/booklet). -view a film strip or a cartoon strip. -try out a simple piece of equipment: digital camera, mobile phone or iPad having a film function. -film and observe the results.	Cinema: -make a small piece of animation: comic, cartoon wheel (a succession of drawings which create the impression of movement when rotated on a wheel or when rapidly flicked through a small book/booklet). -learn how to use the functions on film equipment: dvd, computer (start button, pause, rewind etc.) practise filming short sequences with basic equipment (digital camera, mobile phone or iPad with film function) and improve the quality by re-recording.	Cinema: -with the help of a teacher and using software suitable for children, make film recordings on a computer and select the best attempts. Edit the film. -record a soundtrack.
-study some cartoons, films or shows appropriate to the age of the pupils.	-study different types of (cinema) animation: comic strip, cartoon wheel, cartoon (film), silent movies, "talkies" a black & white films and colour. -study films and shows appropriate to the age group of the children.	-know about the major turning points in the history of the cinema. -know the major cinema professions and occupations. -know some famous European films from different periods appropriate to the age group. -have a knowledge of some European plays (or extracts) appropriate to the age group. -have a knowledge of some shows.

ART IN MOTION : Performing Art and Drama		
Creation		
Early Education, 1°	3rd year	5th year
-Imagine a short tale with a beginning and an end on the basis of which a play can be performed.	-Imagine a short tale with a beginning and an end with a twist and the solution of a tragic end on the basis of which a play can be performed.	- Imagine a short tale with a beginning and an end with a twist and the solution of a tragic end, segmented in successive tablets on the basis of which a play can be performed -Create a synopsis and a scenery plan to prepare the realization of a short film.

<p>-Produce a short proposition for a dramatic play on a character with and without requisites, by using the voice, gestures, motion and mimicry.</p>	<p>-Play a character from an invented or given scenario: Attribute a trait of character, a voice, gesture, mimicry, a costume, requisites and try to perform in a simple play.</p>	<p>- Play a character from an invented or given scenario: Attribute traits of character, a voice, gesture, mimicry, a costume, requisites and make-up -Personalize the character by effects of intonation and modulation. -Use the space of the stage for the implementation of the play -Coordinate your own play with the one of a partner</p>
<p>-Participate in the implementation of a collective performance within a group -Participate in the development of the stage/set design -Execute the process of the programme as presented or advised within a group: voice, gesture, movement</p>	<p>- Participate in the implementation of a collective performance within a group - Give ideas to design the set -Chose a role within the play -Personalize a character by determining the costume, accessories, make-up -Personalize a character by modulation of the voice and variation of the gestures in order to adopt better to the character -Accept the previously defined implementation - give adequate and constructive feed-back in a short dialogue</p>	<p>- Participate in the implementation of a collective performance within a group -Participate in the planning of the design of the set -Take responsibility for technical devices: sound, light, souffleur, costumes, implementation of the set -Choose a character; attribute traits of character by choosing a specific costume, make-up accessories, but also by the voice, gestures, mimicry, movements and rhythm. -Change the parameters : sound, dynamic, rhythm; during the play -Coordinate the play with a partner, feed-back, implementation</p>
<p>-Create a free play with puppets on a string in a puppet theatre.</p>	<p>-Create a short play with puppets on a string with short dialogues learnt by heart attributing to the puppet a permanent voice as well as an orientated sight.</p>	<p>- Create a short play with puppets on a string with short dialogues learnt by heart, personalize the puppet by modulating the voice, respective implementation and coordination with other puppets</p>
<p>-Create a free shadow play</p>	<p>-Create a short shadow play with short dialogues learnt by heart attributing a permanent voice to the character.</p>	<p>- Create a short shadow play with short dialogues learnt by heart, personalize the character by modulation of the voice and the respective implementation and coordination with other characters</p>
	<p>-Produce a small image animation set, an image animation book or wheel (successive drawings seem to move if the pages of a leaflet are moved quickly) -make a film of short sequences with simple equipment (camera, mobile phone, iPad etc. disposing of a film feature)</p>	<p>-Participate in the production of a short film by using animation software and using a webcam.</p>

4 Content

Arts cover both content areas:

- - Static arts,
- - The arts movement arts and entertainment.

Plastics and static visual arts:

- drawing,
- painting,
- print
- composition,
- photo
- computer assisted image,
- modeling, sculpture, engraving,
- design / functional works
- architecture
- craft and DIY...

The arts and entertainment:

- theatre
- puppets,
- shadow theatre,
- cinema...

5 Evaluation

Evaluation is an integral part of the learning process in the arts. It can be formative for practice: the teacher observes the individual commitment to the project and decision-making levels. The teacher is attentive to the difficulties encountered by students and assists in helping them make changes and adjustments to the piece of work.

Altering mistakes in art work is of particular interest in the arts. Creativity requires freedom to produce new and innovative ideas, the freedom of expression and the use of knowledge for purposes other than those for which they are defined. This process enhances the creation. Therefore, errors can be useful starting points for creative thinking.

5.1 Types of evaluation:

Regardless of formative evaluation, the basic principle of any differentiated instruction, assessment takes other forms:

- **Continuous assessment** is an integral part of the lesson: teachers continuously assess children's learning
- Assessment for the **school report**
- **Self-evaluation or co-evaluation** carried out on a daily basis after the lesson
- **The portfolio** as a record of children's creative and aesthetic development

5.1.1 **Assessment, work samples and portfolios.**

Self-evaluation is a central part of the holistic approach used in Art education. In order for it to be effective, it ought to be carried out on a regular and continuous basis, the pupils being encouraged to show appreciation of their work along with the teacher and also with their peers. This form of assessment is continuous as it involves constant reflection on and reappraisal of teaching practices. It focuses on the child's response to a variety of tasks such as an introduction to new pieces of art or cultural visits related to the art portfolio or art book. In conjunction with continuous assessment, the use of a suitable method of evaluation adapted to the specific competences is necessary. The use of a portfolio is an effective means of evaluating pupils' work and achievement. A representative sample of work done in a range of media over a period of time and chosen in consultation with the child would comprise a portfolio. It could be compiled by the pupil who could present his/her work to teachers, parents; family and peers. It would then become a point of discussion and exchange.

The portfolio is made of three parts:

- biography: it retraces the work the child has done in Art classes since he/she started school. It is a record of a child's creative and aesthetic development during their primary years.
- file is a collection of documents chosen by the child which reflect his/her progress and achievement.
- passport: report cards on which the child can check his/her achievements.

5.2 Evaluation of Art Education

5.2.1 **Teacher Tasks:**

- Observe the student's activity, make a diagnosis of what he/she knows and how he/she uses the aids, tasks and tools that are needed to progress,
- The teacher makes notes during the observations but it is up to the individual teacher to choose their particular method to record their observations: use observational sheets, dashboards etc....
- Identify a number of points to work on (improvements, ideas or knowledge to introduce etc.) and set them out in a table/grid
- discuss this table/grid with the student and also use the evaluation and self-evaluation sheets

5.2.2 **Student tasks:**

- Talk about what they are and have been doing: explain their achievements and difficulties as they work or when work/presentation is completed
- Listen to the opinions of other students about their work/presentation,
- Compare their work/presentation to that of other students or renowned experts
- Decide upon and make a list of points to focus on for future progress

5.2.3 Evaluation of expressive skills

- Appreciate works of art in various media: painting, sculpture, architecture, media images, art objects, theatre props and scenery
- Show an appreciation of the range of messages which can be expressed in a variety of artistic works and various artistic forms.

The evaluation will focus on the ability to express ones emotions and feelings and to show an understanding and reflect upon the different messages communicated via Art. These skills contribute to the construction of critical thinking.

The evaluation focuses on the ability to

- describe
- explain
- argue,
- justify
- express feelings or emotions

5.2.4 Evaluation of the ability to work with a range of artistic media

- work with a range of artistic media

The difficulty of evaluating art is linked to its subjectivity. This programme proposes to limit the assessment of artistic achievement to the constraints defined by the teacher:

- Respect for the subject,
- Compliance with the required technology and techniques,
- Ability to choose the right tools,
- Quality of the work in relation to the technique used,
- Strict time limits,
- Care and presentation.

The overall appreciation of a piece of work in relation to its originality and aesthetics remains subjective and this can only be assessed informally. Discussion of individual work with peers can be useful in helping students to reevaluate their work and make desired, appropriate

5.2.5 Evaluate the ability to:

Make hand crafts.

The evaluation will assess:

- The quality of the finished product in comparison with the original model,
- The appropriateness of the chosen technique
- The importance given to the pre-defined plan whilst working
- Respect for the time limit imposed
- The care taken


5.2.6 Evaluation of the knowledge of works of art:

Artistic and cultural knowledge is built throughout life by capitalizing on moments when one encounters artistic works which give rise to constructive discussion.

The evaluation of artistic and cultural knowledge involves knowledge of different works of art, a range of artists and artistic movements. One would need to be able to compare a particular work with that of other artists and use one's knowledge for

reference and comparison. This assessment is continuous and can be done at the time when one encounters new, unforeseen works (tours, shows, etc.) or it can be based around work linked to the art portfolio and/or one's art book.

5.3 Contents for the portfolio: suggestion.

Year :	<i>My Artistic passport</i>					
Type of activities	Items for self evaluation	+	++	+++	+++ +	
drawing						
painting						
composition (music or dance)						
Impression (thoughts /reflections)						
photos						
Computer generated images						
Pottery sculpture engraving						
design/ work plans						
architecture						
Handicrafts						
Theatre						
puppetry						
shadow theatre						
Films						
other						

6 Educational Support

It can happen that any child may need support at some time during their schooling. Art education offers pupils the possibility to flourish, to work at their own rhythm, to develop their abilities through the five senses and to celebrate their work regardless of the level of achievement.

Art education therefore plays a key role in the support it gives pupils with special learning needs.

- For pupils who have learning support in other areas, art education offers them the opportunity to enjoy themselves, to develop and to be recognized. It offers them the opportunity to express themselves where in other areas this might not be easy for them. Art education provides intrinsic motivation as it encourages the development of a positive self-image.
- Art education complements other support. It offers concrete support possibilities for example:
 - o modeling for pupils with motor difficulties
 - o the planning of work for pupils who have methodological difficulties
 - o the realization of a major piece of work for pupils who have difficulties in channeling their energy
 - o free expression for those who have difficulty in expressing themselves emotionally
- Art education also allows pupils of high potential to undertake ambitious projects by assisting them to solve complex technical questions which might arise. Such support requires suitable support. The teacher should be attentive to strike a balance in order to allow the pupil proceed with a suitable amount of intervention and support.