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Syllabus Art Education – Secondary cycle

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on 1 September 2018 for years S1-S5
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¹ Further to the decision of the BIS taken by Written Procedure 2020/17 on 31 August 2020, the approved written examination material for **Art education** for use with the new marking system in the European Baccalaureate was inserted in the syllabus.

² The Board of Inspectors Secondary on 7 and 8 February 2022 approved the Adaptation of the Generic matrix and of the Marking scheme with an immediate entry into force.

³ The Joint Teaching Committee approved, by means of WP n°2022/17 on 8 April 2022, with an immediate entry into force, the update of the attainment descriptors of the Art Education syllabus (secondary cycle) in line with the NMS material adapted and approved by the BIS in February 2022.

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1. General Objectives

1.1. Objectives of the European Schools

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 behaviour, 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 fulfilment 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. Objectives of the subject Art

The subject Art in the European schools means **The Visual Arts**. Visual arts contain the complex process of perception, reflection and interpretation of the world around us and result in the creation of images. This process and the resulting products are the main working areas 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 to comprehend the implications of

their influence with critical awareness and to bring this awareness to consciousness in the teaching situation.

Practical and theoretical work in the art class is done on the basis of communication and tolerance and supports an education whose aim are free, active and social persons.

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 class work is organised in projects that usually have a visual product. This fosters the student's ability to work with independence and responsibility.

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 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 organisation, 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 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.

By using examples from art history students learn about art as a language being based on cultural, social, political and individual backgrounds.

2. Didactic Principles

Didactic principles are provided as a guide for learning and teaching in artistic education. These principles are applied through differentiated teaching methods and the use of a wide range of learning resources including digital tools.

Integrated teaching and learning takes place in mixed language groups. Connections to other subjects are made where possible.

2.1. Methodology

The basic competences to be taught in art class include theoretical knowledge about art elements, media, art movements as well as practical skills in a variety of art techniques and a positive attitude towards art as a medium to express thoughts and feelings.

Art lessons are mainly practical. The work is based on themes and projects and orientated towards a visible result.

During the time of practical work the teacher assists the students individually and tries to help every student to perform to his best in the production of his work.

Where possible, projects should be supported by reference to art history. Aims, objectives

and assessment criteria must be made clear at the beginning of every task. Visits to museums and art galleries should be an integral part of the art programme.

In order to deliver the curriculum and to enable the students to work efficiently, creatively and above all safely, the rooms and working conditions for the art classes must be adequate (see Annex 6 "Classroom conditions").

2.2. The workbook

From S1 onwards students should have a personal sketchbook (workbook). The recommended format is A4, bound and with good quality blank paper. In S6 and S7 the workbook is compulsory and should be hardback but not spiral bound.

The workbook illustrates the creative process and reflects the artistic growth of the student during their studies and as such, is an essential element. The workbook should be used like a working journal to complement practical work done in class. It should contain visual and written information on artists and designers; the students own sketches, photos and media experiments as well as documentation of visits to museums and galleries. In S7 the workbook will be vital in recording investigation, research and critical studies linked to the year theme.

All written comments should use the vocabulary of art criticism. As far as possible the workbook should be creatively presented and composed showing knowledge of layout, design and typography. Work should be in chronological order with dates, enabling an objective evaluation of the student's progress.

It is recommended that the workbook forms approximately 20% of the semester mark.

2.3. The 3 cycles

In the S1, S2 and S3 the students are introduced to the art elements and methods of application in a structured way (see chapter 4 "Content for Art" and Annex 2 "Art elements") and are guided to develop their art work. In this way they develop the dexterity and skills necessary to use different techniques, equipment and materials.

In S4 and S5 it is assumed that the students have acquired these skills and can now be given more room to experiment, explore and develop their own solutions with less guidance from the teacher. They must learn how to document and present this development process as part of their solution. This approach will require more personal responsibility and autonomy of the students and should enable them to achieve their full potential.

In S6 and S7 the art courses are a valuable opportunity for students to develop their individual creative potential through personal research and investigation and through the project-based practical work.

In the 4 period option the student is prepared for the practical baccalaureate exam in art which includes research, preparation and critical reflection. The nature of this exam (see Annex 1 "The Art Baccalaureate Exam") determines the way class work should be organised.

3. Learning objectives for the different cycles

3.1. At the end of S3

practical work

- the student has a solid foundation in basic art skills based on the familiarity with the art elements and the methods of application
- the student has developed sufficient confidence in the techniques of art
- the student knows how to work in a structured and organised manner and understands the value of presentation
- the student can express personal feelings and ideas with increasing complexity and depth

art historical awareness

- the student is aware of art movements and can apply this knowledge in the development of his/her practical work

reflection

- the student understands that art can be a meaningful expression of ideas and can comment on his/her own work and express an opinion on other work

3.2. At the end of S5

practical work

- the student is able to apply the art elements and methods of application appropriately utilising their expressive potential
- the student has developed confidence and dexterity in the techniques of art
- the student works in a structured and organized manner and can select and present his work appropriately
- the student is able to combine the knowledge gained through practical work and theoretical research to create a meaningful result
- the student is able to solve more complex and abstract problems and to work with increasing autonomy

art historical awareness

- the student has knowledge of major art movements and can integrate this in his/her personal work

reflection

- the student has learned methods of formal analysis and can explain concepts and ideas within his/her own work and that of others

3.3. At the end of S7

practical work

- the student uses a large repertoire of art elements, materials and techniques appropriately and skilfully in the realisation of his/her work
- the student is able to produce work relevant to a set brief within a given time frame
- the student shows a structured and organized working process with clearly visible development and can select and present his work appropriately
- the student works in an individual, sensitive and creative way

art historical awareness

- the student has knowledge of the most important art movements with special focus on European art of the 19th, 20th and 21st centuries
- the student is able to integrate art historical knowledge in his/her personal work
- the student is able to critically evaluate sources and appropriately use them in written and practical work

reflection

- the student can analyse and explain his/her own work and the work of others using the appropriate vocabulary and making reference to artistic concepts
- the student is able to make a critical evaluation of his/her own work

4. Content for the subject Art

The content in art education derives from the objectives for the three curricula units: S1-S3, S4-S5 and S6-S7 and refers to the three main areas: practical work, art historical awareness and reflection.

The art class work must cover the following areas:

a) Drawing:

- Application of point and line, shading, hatching, pattern, structure, texture
- Representation of space (scale, position, overlapping, perspective construction...)
- Exploring various media (pencil, colour pencil, pastel, charcoal, pen, marker, ink...)
- Visual communication (illustration, lettering, poster, card...)

b) Painting:

- Colour theory (primary/secondary colours, colour wheel, colour contrasts...)
- Use of the basic tools (brushes, palettes, watercolour or gouache paints...)
- Mixing and applying colour (shade, tint, tone, hue; transparent, opaque)
- Using colour in a representative or expressive or symbolic way
- Collage, mixed media

c) 3D / sculpture:

- Construction (wire, wood, paper, cardboard...)
- Modelling (clay, papier maché, plaster...)
- Montage, assemblage, relief
- Installation
- Architectural models

The projects should include a variety of other media such as

- Printmaking (stencils, block printing, engraving...)
- Photography
- Digital image manipulation
- Film (short movies, animation...)
- Design for a purpose (object, fashion...)

4.1. Content in Art for S1 - 3

In years 1, 2 and 3 students acquire a solid foundation in the art related competences. The practical projects should cover all the areas mentioned above.

4.2. Content in Art for S4 - 5

In years 4 and 5 the acquired competences in the areas mentioned above are developed and applied by more conceptual and personal projects.

The projects can be organised by themes such as:

Figurative and Abstraction, Observation and Imagination, Landscape, Communication, City, Objects and Still life, Movement, Patterns in Nature, Faces and Portraiture, Architecture, Colourful Sculpture, Identity, Creative Drawing, Inside/Outside, Art and Science, Self-Identity, Man and Nature.

Major movements of art history should be presented within the context of the practical projects (see Annex 4 "Proposed content for Art History"). The students should apply the vocabulary of image description and analysis (see Annex 3 "Analysis of a work of art").

4.3. Content in Art for S6 - S7

In the years 6 and 7 the European Schools offer two different formats of courses that give students the possibility to work practically and theoretically in the domain of art: The four period option art and two period complementary courses in art and history of art. The syllabuses of the complementary courses will be the subject of a separate document.

Art 4 period option

When choosing art as a 4 period option in S6 and S7 the student may opt to do the practical art exam at the baccalaureate. All exams in this cycle must follow the baccalaureate exam format with four regular art lessons of preparation time. In S6 the set time for the final work is 225 minutes, in S7 it is 5 hours (300 minutes). Many of the projects during the year will also follow the structure of the required working process: research in the art book, separately presented preparatory work, final work.

In year 6 the teacher decides on the themes in collaboration with the students (see examples in 4.2 "Content for Art in S4-5"). The projects proposed on these themes should cover different art areas and techniques.

An overview of the art of the 19th and 20th centuries and of contemporary tendencies should be given within years 6 and 7. Reference to previous art periods and styles is possible whenever necessary (see Annex 4 "Proposed content in Art history"). In the 4 period art option, art history and theory should be taught to inform practical art making and not as a separate subject. It can be assessed by the written comment that is part of every exam and eventually by projects that include art historical references or practical analysis of art works. In year 7 the content follows the requirements of a given year theme common to all European schools that will also be the theme of the baccalaureate exam in art. This theme is chosen from the proposals sent in from the all art teachers of S6/7 in the European schools (see Annex 1.5 "Sample of a worked out year theme").

5. Assessment in the subject Art

5.1. Assessment principles

The European School system considers formative assessment and summative assessment. Formative assessment focuses on the process of learning and summative on the performance of a pupil at the end of a given period of instruction.

In the European Schools' General Rules it is established that formative assessment is reflected by "A marks" and summative assessment by "B marks".

A marks in the subject art are mainly based on the assessment of practical work and may take into account the following aspects:

- focus and attention in class;
- active participation and quality of interventions in class;
- regularity and consistency in the work in class and at home;
- signs of initiative and autonomy

In S1, S2 and S3 one general mark is given in reports, which combines summative and formative assessment. This mark is mainly based on the results of the practical projects worked upon in class and on the assessment of the workbook. It can take into account the aspects above.

In S4 and S5

A mark: coursework, workbook and the aspects above

B mark: one practical B test per semester of two consecutive periods (a portfolio mark with the average of the marks from the results of the practical work can be taken in account)

In S6 and S7

4 hour option:

A mark: portfolio (results of practical projects), workbook, formative assessment

B mark: set exam that follows the format of the baccalaureate exam (see annex 1)

5.2. Attainment descriptors for the end of S3

| Denominator | Grade | Competences |
|--------------|-------|--|
| Excellent | A | <p>Practical work:</p> <ul style="list-style-type: none"> - The student shows an excellent level in art skills, familiarity with the art elements and techniques. - The student can work in a highly structured and organized manner and present his/her result excellently. - The student can express personal feelings and ideas with impressive complexity, originality and depth. <p>Art historical awareness:</p> <ul style="list-style-type: none"> - The student shows excellent knowledge of the art movements covered in class and integrates this appropriately in his/her work. <p>Reflection:</p> <ul style="list-style-type: none"> - The student is highly able to make an informed and personal comment on his/her own work using the appropriate vocabulary |
| Very good | B | <p>Practical work:</p> <ul style="list-style-type: none"> - The student shows a very good level in art skills, familiarity with the art elements and techniques. - The student can work in a very structured and organized manner and can present the result very well. - The student can express personal feelings and ideas with complexity, originality and depth. <p>Art historical awareness:</p> <ul style="list-style-type: none"> - The student shows very good knowledge of the art movements covered in class and integrates this appropriately in his/her work. <p>Reflection:</p> <ul style="list-style-type: none"> - The student is very able to make an informed and personal comment on his/her own work using the appropriate vocabulary |
| Good | C | <p>Practical work:</p> <ul style="list-style-type: none"> - The student shows a good level in art skills, familiarity with the art elements and techniques. - The student can work in a structured and organized manner and can present the result well. - The student can express personal feelings and ideas with some complexity and originality. <p>Art historical awareness:</p> <ul style="list-style-type: none"> - The student shows knowledge of the art movements covered in class and integrates this in his/her work. <p>Reflection:</p> <ul style="list-style-type: none"> - The student is able to make a personal comment on his/her own work using appropriate vocabulary |
| Satisfactory | D | <p>Practical work:</p> <ul style="list-style-type: none"> - The student shows a satisfactory level in art skills, familiarity with the art elements and techniques. - The student shows some structure in his/her working process and some evidence of presentation of the result. - The student shows personal feelings and ideas in his/her work but on a simple level. |

| Denominator | Grade | Competences |
|--------------------|-------|--|
| | | <p>Art historical awareness:</p> <ul style="list-style-type: none"> - The student shows some knowledge of the art movements covered in class and integrates this at times in his/her work. <p>Reflection:</p> <ul style="list-style-type: none"> - The student is able to make a simple comment on his/her own work using some appropriate vocabulary |
| Sufficient | E | <p>Practical work:</p> <ul style="list-style-type: none"> - The student shows a sufficient level in art skills, familiarity with the art elements and techniques. - The student shows limited structure in his/her working process and some evidence of presentation of the result. - The student shows some personal feelings and ideas in his/her work but on a very simple level. <p>Art historical awareness:</p> <ul style="list-style-type: none"> - The student shows sufficient knowledge of the art movements covered in class and can use this, at times, in his/her work. <p>Reflection:</p> <ul style="list-style-type: none"> - The student is able to make a simple comment on his/her own work but not always with the appropriate vocabulary. |
| Failed (weak) | F | <p>Practical work:</p> <ul style="list-style-type: none"> - The student shows a weak level in art skills, familiarity with the art elements and techniques. - The student shows poor structure in his/her working process and no evidence of presentation of the result. - The student is not able to express personal feelings and ideas in his/her work. <p>Art historical awareness:</p> <ul style="list-style-type: none"> - The student shows insufficient knowledge of the art movements covered in class. <p>Reflection:</p> <ul style="list-style-type: none"> - The student is unable to make a coherent comment on his/her own work and cannot use the appropriate vocabulary. |
| Failed (very weak) | FX | <p>Practical work:</p> <ul style="list-style-type: none"> - The student shows a very weak level in art skills and little or no familiarity with the art elements and techniques. - The student shows no structure in his/her working process and no evidence of a final result. - The student is not able to express personal feelings and ideas in his/her work. <p>Art historical awareness:</p> <ul style="list-style-type: none"> - The student shows no awareness of the art movements covered in class. <p>Reflection:</p> <ul style="list-style-type: none"> - The student is unable to make a relevant comment on his/her own work. |

5.3. Attainment descriptors for the end of S5

| Mark | Denomination | Competences |
|-------|--------------|--|
| 9-10 | Excellent | <p>Practical work:</p> <ul style="list-style-type: none"> - The student shows an excellent ability to combine the knowledge gained through practical work and theoretical research to create an excellent and meaningful result. - The student displays excellent confidence and dexterity in the techniques of art. - The student shows an excellent ability to apply the art elements and methods of application appropriately using their full expressive potential. <p>Art historical awareness:</p> <ul style="list-style-type: none"> - The student shows an excellent knowledge of major art movements and can integrate this very appropriately in his/her personal work. <p>Reflection:</p> <ul style="list-style-type: none"> - The student is highly able to solve complex and abstract problems and to work independently. - The student applies skilfully the methods of formal analysis and can reflect on concepts and ideas within an artwork. |
| 8-8.9 | Very good | <p>Practical work:</p> <ul style="list-style-type: none"> - The student shows a very good ability to combine the knowledge gained through practical work and theoretical research to create a very good and meaningful result. - The student displays very good confidence and dexterity in the techniques of art. - The student shows a very good ability to apply the art elements and methods of application appropriately using their expressive potential. <p>Art historical awareness:</p> <ul style="list-style-type: none"> - The student shows a very good knowledge of major art movements and can integrate this appropriately in his/her personal work. <p>Reflection:</p> <ul style="list-style-type: none"> - The student is well able to solve complex and abstract problems and to work quite independently. - The student applies well the methods of formal analysis and can reflect on concepts and ideas within an artwork. |
| 7-7.9 | Good | <p>Practical work:</p> <ul style="list-style-type: none"> - The student shows a good ability to combine the knowledge gained through practical work and theoretical research to create a good and meaningful result. - The student displays good confidence and dexterity in the techniques of art. - The student shows a good ability to apply the art elements and methods of application appropriately using some of their expressive potential. <p>Art historical awareness:</p> <ul style="list-style-type: none"> - The student shows a good knowledge of major art movements and can integrate this in his/her personal work. |

| Mark | Denomination | Competences |
|-------|---------------|--|
| | | Reflection: <ul style="list-style-type: none"> - The student is able to solve abstract problems and to work fairly independently. - The student applies some methods of formal analysis and can reflect on concepts and ideas within an artwork. |
| 6-6.9 | Satisfactory | Practical work: <ul style="list-style-type: none"> - The student shows some ability to combine the knowledge gained through practical work and theoretical research to create a satisfactory result. - The student has developed satisfactory confidence and dexterity in the techniques of art. - The student shows some ability to apply the art elements and methods of application. Art historical awareness: <ul style="list-style-type: none"> - The student shows a satisfactory knowledge of major art movements and can integrate in his/her personal work. Reflection: <ul style="list-style-type: none"> - The student is able to work on abstract problems fairly independently. - The student applies some methods of formal analysis and can identify concepts and ideas within an artwork. |
| 5-5.9 | Sufficient | Practical work: <ul style="list-style-type: none"> - The student shows sufficient ability to combine the knowledge gained through practical work and theoretical research to create a sufficient result. - The student displays sufficient confidence and dexterity in the techniques of art. - The student shows just sufficient ability to apply the art elements and methods of application. Art historical awareness: <ul style="list-style-type: none"> - The student shows some knowledge of major art movements and can integrate this partially in his/her personal work. Reflection: <ul style="list-style-type: none"> - The student shows some difficulties to work on abstract problems independently. - The student applies methods of formal analysis and can identify basic concepts and ideas within an artwork. |
| 3-4.9 | Failed (weak) | Practical work: <ul style="list-style-type: none"> - The student shows insufficient ability to combine the knowledge gained through practical work and theoretical research to create a result. - The student displays little confidence and dexterity in the techniques of art. - The student shows insufficient ability to apply the art elements and methods of application. Art historical awareness: <ul style="list-style-type: none"> - The student shows poor knowledge of major art movements. Reflection: <ul style="list-style-type: none"> - The student shows great difficulties to understand abstract problems and to work independently. - The student cannot apply the methods of formal analysis nor identify concepts and ideas within artwork. |

| Mark | Denomination | Competences |
|-------|--------------------|---|
| 0-2.9 | Failed (very weak) | <p>Practical work:</p> <ul style="list-style-type: none"> - The student doesn't show that he/she gained any knowledge through practical work and theoretical research. No evidence of a meaningful result. - The student displays no confidence nor dexterity in the techniques of art. - The student shows no ability to apply the art elements and methods of application appropriately. <p>Art historical awareness:</p> <ul style="list-style-type: none"> - The student shows no knowledge of major art movements. <p>Reflection:</p> <ul style="list-style-type: none"> - The student cannot understand abstract problems nor work independently. - The student shows no knowledge of formal analysis and cannot reflect on an artwork. |

5.4. Attainment descriptors for the end of S7

| Mark | Denominator | Competences |
|-------|-------------|---|
| 9-10 | Excellent | <p>Process & development. The student has applied a highly coherent working process with a wide range of approaches to developing the given task into the final work. The student has communicated a range of ideas and presented them in an excellent way.</p> <p>Technical skills. The student demonstrates high sensitivity to materials and art elements and shows outstanding skills in their use.</p> <p>Originality. The student demonstrates an outstanding individual, authentic and creative response to the set exam task.</p> <p>Artistic contextual awareness. the student makes highly relevant connections with the year theme, the set exam task and artistic and other references.</p> <p>Critical reflection. The student shows in-depth critical reflection through effective and accurate use of the vocabulary of visual arts.</p> |
| 8-8,9 | Very good | <p>Process & development. The student has applied a very good and coherent working process with a range of approaches to developing the given task into the final work. The student has communicated a range of ideas and presented them in a very good way.</p> <p>Technical skills. The student demonstrates a very good sensitivity to materials and art elements and shows very good skills in their use.</p> <p>Originality. The student demonstrates a very good individual, authentic and creative response to the set exam task.</p> <p>Artistic contextual awareness. The student demonstrates a very good ability to make relevant connections with the year theme, the set exam and artistic and/or other references.</p> <p>Critical reflection. The student shows a very good level of critical reflection through effective and accurate use of the vocabulary of visual arts.</p> |

| Mark | Denominator | Competences |
|-------|---------------|--|
| 7-7,9 | Good | <p>Process and development: The student has applied a good and coherent working process to developing the given task into the final work. The student has communicated some ideas and presented them in a good way.</p> <p>Technical skills: The student demonstrates a good sensitivity to materials and art elements and shows good skills in their use.</p> <p>Originality: The student demonstrates a good individual, authentic and creative response to the set exam task.</p> <p>Artistic contextual awareness: The student demonstrates a good ability to make relevant connections with the year theme, the set exam task and artistic and/or other references.</p> <p>Critical reflection. The student shows a good level of critical reflection and uses the vocabulary of visual arts well.</p> |
| 6-6,9 | Satisfactory | <p>Process & development. The student has applied a satisfactory working process to developing the given task into the final work. The student has communicated and presented ideas in a satisfactory way.</p> <p>Technical skills. The student demonstrates satisfactory sensitivity to materials and art elements and shows satisfactory skills in their use.</p> <p>Originality. The student demonstrates a satisfactorily individual, authentic and creative response to the set exam task.</p> <p>Artistic contextual awareness. the student makes satisfactory connections with the year theme, the set exam task and artistic or other references.</p> <p>Critical reflection. The student shows a satisfactory level of critical reflection and use of the vocabulary of visual arts.</p> |
| 5-5,9 | Sufficient | <p>Process & development. The student has applied a sufficient working process to developing the given task into the final work. The student has communicated and presented ideas in a sufficient way.</p> <p>Technical skills. The student demonstrates sufficient sensitivity to materials and art elements and shows sufficient skills in their use.</p> <p>Originality. The student demonstrates a sufficiently individual, authentic and creative response to the set exam task.</p> <p>Artistic contextual awareness. The student makes sufficient connections with the year theme, the set exam task and artistic or other references.</p> <p>Critical reflection. The student shows a sufficient level of critical reflection and use of the vocabulary of visual arts.</p> |
| 3-4,9 | Failed (weak) | <p>Process & development. The student's working process was insufficient to develop the given task into a final work. The student was only partly able to communicate and present ideas.</p> <p>Technical skills. The student demonstrated little sensitivity to materials and art elements and showed poor technical skills.</p> <p>Originality. The student demonstrates little individual, authentic, and creative response to the set exam task.</p> <p>Artistic contextual awareness. The student makes weak connections to the year theme, the set exam task and artistic and other references.</p> <p>Critical reflection. The student showed little critical reflection and incorrect use of the vocabulary of visual arts.</p> |

| Mark | Denominator | Competences |
|-------|--------------------|--|
| 0-2,9 | Failed (very weak) | <p>Process & development. The student was not able to develop the given task into a final work and was not able to communicate and present ideas.</p> <p>Technical skills. The student demonstrated no sensitivity to materials and art elements and showed hardly any technical skills.</p> <p>Originality. The student didn't demonstrates an individual, authentic, and creative response to the set exam task.</p> <p>Artistic contextual awareness. The student makes no connections to the year theme, the set exam task and artistic and other references.</p> <p>Critical reflection. The student showed no critical reflection and incorrect use of the vocabulary of visual arts.</p> |

Annexes

Annex 1 The Art 4 period option: Year 7 and Bacculaureate

Annex 1.1 Procedure for the Art Bacculaureate Exam

The exam is practical.

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

The task may consist of a given text 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 four normal art lessons prior and as close as possible to the date of the set exam. In the beginning of the preparation period the theme is given to the students. 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. drawing, photographs, libraries, museums, internet. None of this research **worked upon** may be brought into class.

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

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

Digital manipulation of images is permitted 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 preparation time in school will be supervised by the art teacher. All material used for the preparatory work must be stamped or signed by the art teacher 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 in either 2D, 3D or multi-media.

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

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.

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 be smaller than A3 (30x40cm) nor exceed 50x70cm (with mount).

3D work is also accepted. The original 3D work will be marked by the teacher and will be stored in school. 6-8 good quality photographic prints of the 3D work should be taken from all sides, including details. One photo should show the comparative size. The background should be neutral. These photos should be presented on 50x70cm supports and will be sent to the external examiner. This is the responsibility of the art teacher.

The final written commentary should add to the understanding of the practical work and helps to put it into the necessary context. It gives valuable information on intentions, personal feelings and reactions. It explains the concept of the final work along with the decision-making processes.

The written explanation should not exceed two A4 pages and should contain the following aspects:

- The thematic choice of the work and its relation to the given year theme.
- The artistic choices such as the genre, the visual composition, the grade of abstraction (colour and form), the technique and materials applied.

The commentary can indicate how the work will eventually evolve given more time.

Annex 1.2 Duration and organisation of the practical examination

Four periods are given for preparation work within school timetable under the supervision of the art teacher.

Five hours (300 minutes) are given for the final examination.

The preparation and the final examination will take place within the Art department.

Suitable materials will be available.

Maximum size for work in 2 dimensions: 50 x70 cm

A camera should be used to record work in 3 dimensions.

An Art teacher should assist in the invigilation of the final examination, to ensure specialist help with supply of materials, tools and equipment.

All works submitted must be individually named. Each student must have a personal folder for the exam with the student's full name, exam number and school name on it. It contains the preparatory work, the final work and the written commentary. The commentary is on the official exam paper and should not be glued onto the preparation work.

Annex 1.3 Assessment of the practical examination

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 clearly to a final work.

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.

Generic Matrix for the Bac Exam paper

| Task | Competence(s) | Weight in % | Weight in points |
|------------------|-------------------------------|-------------|------------------|
| Preparatory work | Process & Development | 8% | 8 |
| | Technical skills | 8% | 8 |
| | Originality | 8% | 8 |
| | Artistic contextual awareness | 8% | 8 |
| | Critical reflection | 8% | 8 |
| Sub-total | | 40% | 40 |
| Final work | Process & Development | 10% | 10 |
| | Technical skills | 20% | 20 |
| | Originality | 20% | 20 |
| Sub-total | | 50% | 50 |
| Final statement | Artistic contextual awareness | 5% | 5 |
| | Critical reflection | 5% | 5 |
| Sub-total | | 10% | 10 |
| Total 100 | | 100% | 100 |

| EXCELLENT | VERY GOOD | GOOD | SATISFACTORY | SUFFICIENT | WEAK | VERY WEAK |
|-----------|-----------|---------|--------------|------------|---------|-----------|
| 100 – 90 | 89 – 80 | 79 – 70 | 69 – 60 | 59 – 50 | 49 – 30 | 29 – 0 |

Annex 1.4 Sample of a worked out S7 year theme

TRAVELLING . VOYAGER . REISEN

Art4 Year Theme 2012/13

Introduction

*“Die beste Bildung findet ein gescheiter Mensch auf Reisen”, Goethe
 (“The best education for a clever person is found in travel.”)*

In the late sixteenth century it became fashionable for young British aristocrats to travel around Europe to finish their classical education. This was known as the Grande Tour, the object of which was to broaden ones horizons, learn foreign languages and to be exposed to classical antiquities and the Renaissance.

Travel was only possible for a privileged class – the same that brought forth gentlemen, scientists, authors, antiquaries and patrons of the arts. Travel was expensive, time consuming, strenuous and sometimes dangerous.

With the invention of the steam locomotive, travel was no longer a privilege for the few. Travel lost its former educational function and became more and more just a seaside holiday, serving the desires of many. This was the beginning of mass tourism.

The reasons to travel were and are multifarious: religious (pilgrimages), scientific (Alexander von Humboldt), economic (colonisation), military (Napoleon Bonaparte) and competitive.

Travel can cause disorientation – it opens the mind to other viewpoints, previously unexplored. It is a metaphor for the artistic, social and intellectual development of the individual.

Sub Themes

1. Travelling – exploring other cultures as opposed to all inclusive club holidays

The interaction with other cultures is and has been a source of inspiration for many artists. Arduous travel however is not a necessity, foreign cultures can also be experienced through World Exhibitions and ethnological collections.

Today many tourists however show no interest in the cultural challenge that the country, where they spend their holidays, offers them. This could be an explanation for the popularity of All Inclusive Hotels and club holidays, or the result of globalisation.

Eugène Delacroix, Paul Gauguin, Ernst-Ludwig Kirchner, Pablo Picasso, Alighiero Boetti (Mappa), Eric Fischl, Duane Hanson, Massimo Vitali

2. Keeping memories alive – Mail art, postcards, souvenirs, photos, journals...

“Partir c’est mourir un peu”, they say in France. Travellers like to bring something they experienced, they saw, they tasted with them on their way home. They bring souvenirs, memories from their journey. Or they make a kind of travel log, a diary to keep in mind what they experienced. Artists do the same, they make drawings and notes to keep the memories in mind. They sent postcards from every town they visited. They leave traces on places where they have been. They make paintings with the colour pigments they find in the earth from places they visited like Ulrike Arnold. Or they collect washed things from the beaches of Europe and show them in special compositions (Ursula Stalder).

Annie Leibovitz (Pilgrimage), Thomas Struth (Unconscious Places, Museums), Richard Long (Land art), On Kawara (Date paintings), Franz Ackermann (Mental Maps), Fosco

Maraini (Tibet, Japan), Peter Beard (Diaries), Aleksandra Mir (Venezia)

3. Imaginary travelling

In 1790 Xavier de Maistre was placed under house arrest for six weeks, because of a duel. During that time he wrote his story „Voyage around my Room“. He “travels” around his room, looking at the furniture, his desk, the pictures etc. as if they were scenes from a strange world. De Maistres “room travel” describes his reality from an imaginative and unusual perspective.

Whereas Daniel Defoe created an un-inhabited island where his “Robinson Crusoe” survived alone for over 28 years. This very popular story inspired numerous authors as well as innumerable readers to satisfy their yearning for the unexplored territories.

Today the internet with its boundless possibilities, like Google Earth or the Google Art Project, invite us to visit faraway places and discover inaccessible objects without moving away from our desk.

Max Klinger (Finding of a Glove), Salvador Dali, Yves Tanguy, Anne and Patrick Poirier, Moebius (Jean Giraud), Jeffrey Shaw

4. The architectural concept and design for a mobile society (airports, ports, stations, bridges, motorways, vehicles, hotels, travel-equipment...)

The mobility of men leaves its marks on the world around us and in the places where we are going. For example airports and train stations can positively influence the image of cities. Bridges are sometimes non-interchangeable landmarks. The architecture of hotels reflects our ideas of travelling and recreation. And finally the equipment of a traveller can be a mirror of his personality.

Santiago Calatrava (Satolas TGV, bridges), Renzo Piano (Tjibaou Cultural Center, Kansai International Airport), Frank Gehry (Hotel Marqués de Riscal), Dubai (Burj al Arab, International Airport and planed projects), Louis Vuitton (travel)

Classical Literature

Daniel Defoe: Robinson Crusoe; Jonathan Swift: Gulliver’s travels; Lewis Carroll: Alice in wonderland; Marco Polo: Il Milione

Jules Verne: Around the world in eighty days; A journey to the center of the earth; Twenty thousand leagues under the sea

Films

Avatar (Cameron, 2009), Broken Silence (Panzer, 1995), Night on Earth (Jamusch, 1991)

Annex 1.5 Sample of a Bacculaureate exam

ART EDUCATION

| | |
|-----------------------------------|---|
| DATE: | 2020 |
| LENGTH OF THE EXAMINATION: | Preparatory work 4 lessons (180 minutes) Final work 5 hours (300 minutes) |
| PERMITTED EQUIPMENT: | All materials and equipment normally available in the art room. |
| SPECIAL REMARKS: | The use of the Internet is only permitted during the preparation period. Only USB sticks provided by the school are allowed |

Theme: “Empty places”

“There’s eyes behind the mirrors in empty places”, Bob Dylan

Introduction:

When considering an artistic composition, it is natural to first attend to what is there; the figures, objects or landscapes which the artist has chosen to portray. However, there is often just as much meaning in what is absent; empty places can speak volumes.

Empty spaces in artwork are not simply an absence; they are their own content and carry their own meanings. By noticing the emptiness, the absences in the piece as well as what is present, you can see more of the whole.

The idea of place and space are broad terms within the practical and conceptual dimensions of art practice and study. Artists and scholars have labored to define the tangible and abstract dimensions of these concepts. Theories of place and space are thus viewed through numerous lenses; for example, *Gestalt Theory* explores the practical and formal elements of the organization of objects in space; French psychoanalyst Jacques Lacan considered psycho-social dimensions of place and space; and Gaston Bachelard’s *The Poetics of Space* contemplates the whimsical, melancholy and anthological aspects of place and space. Focusing on the sentimental qualities of place, Patricia Highsmith captures the imaginative power of abandoned space in her short story, *Black House*, where a derelict house on the outskirts of a small town becomes a spectral focal point for the villagers’ nostalgia and anxiety.

Task:

Create a work on the theme *Empty places*. Explore the visual and social significance of abandoned place – where derelict factories, churches, private houses or other empty places serve as the basis for creative investigation. Be inspired by the text, the given pictures and by your personal experience.

1. Preparatory work (40%)

Develop your personal ideas with sketches. Try different methods of design and composition, choosing those which support your ideas to a final work.

Develop the composition further, experimenting with different techniques, forms and colours. (Sketches and studies showing the development of your solution, presented on a maximum of 3 sheets 50x70 cm or equivalent)

2. Final work (50%)

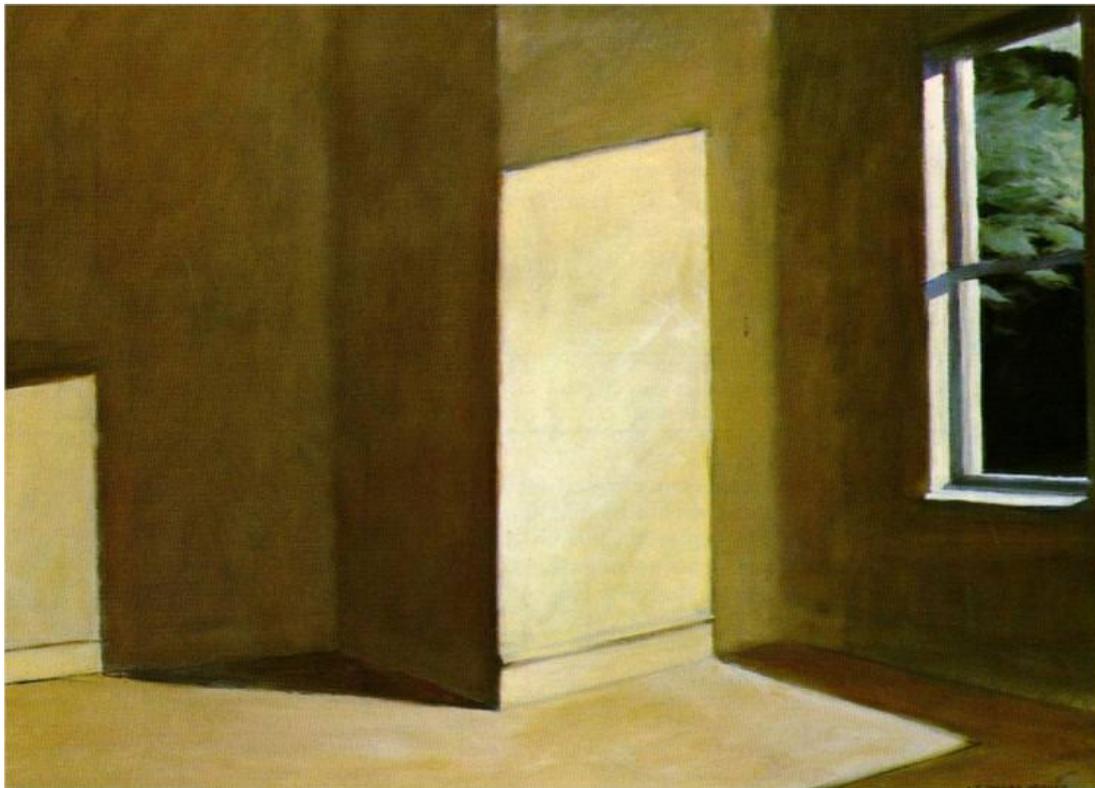
Bring your preparatory work to conclusion in a finished work.

(Final work minimum size 30x40 cm, maximum size 50x70 cm; three-dimensional works must not be larger than 50 x 50 x 70 cm)

3. Written explanation (10%)

Reflect in a short-written comment on the development of your ideas. Explain and justify your artistic choices.

Pictures:



Edward Hopper



David Hockney



Vincent Van Gogh



Sigvard Hansen

Marking scheme – a rubric to evaluate the bac exam

1. **Process & development.** The student has applied a coherent working process to develop the given task into the final work and is able to communicate ideas and present them well.
2. **Technical skills.** The student demonstrates high sensitivity to materials and art elements and shows outstanding skills in their use.
3. **Originality.** The student shows an individual, authentic and creative response to the theme.
4. **Artistic contextual awareness.** The student makes relevant connections with the year theme, the set exam task and artistic and other references.
5. **Critical reflection.** The student shows critical reflection through effective and accurate use of the vocabulary of visual arts..

| Task | Competence | Excellent | Very good | Good | Satisfactory | Sufficient | Weak | Very weak |
|---------------------------|-------------------------------|-----------|-----------|-------|--------------|------------|------|-----------|
| Preparatory work (40%) | Process & development | 8 | 7 | 6 | 5 | 4 | 3-2 | 1-0 |
| | Technical skills | 8 | 7 | 6 | 5 | 4 | 3-2 | 1-0 |
| | Originality | 8 | 7 | 6 | 5 | 4 | 3-2 | 1-0 |
| | Artistic contextual awareness | 8 | 7 | 6 | 5 | 4 | 3-2 | 1-0 |
| | Critical reflection | 8 | 7 | 6 | 5 | 4 | 3-2 | 1-0 |
| Final work (50%) | Process & development | 10-9 | 8 | 7 | 6 | 5 | 4-3 | 2-0 |
| | Technical skills | 20-18 | 17-16 | 15-14 | 13-12 | 11-10 | 9-5 | 4-0 |
| | Originality | 20-18 | 17-16 | 15-14 | 13-12 | 11-10 | 9-5 | 4-0 |
| Final statement (10%) | Artistic contextual awareness | 5 | 4 | 4 | 3 | 3 | 2 | 1-0 |
| | Critical reflection | 5 | 4 | 4 | 3 | 3 | 2 | 1-0 |

For each of the competencies above determine the level (excellent, very good, good, satisfactory, sufficient, weak, very weak) according to the attainment descriptors and reward points accordingly.

- The preparatory work is marked for all 5 competencies.
- The final work is marked for the competencies 1, 2 and 3.
- The final statement is marked for the competencies 4 and 5.

Annex 2 Art elements and ways of artistic production

Art elements

POINT:

scale, repetition, position (close together or dispersed)

LINE:

- quality of line: thick, thin
- character of line: scribbled, broken, wavy, straight, expressive
- function of line: outline, hatching, ornamental

SHAPE:

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

PATTERN:

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

COLOUR:

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

TEXTURE:

- surface: rough / smooth, glossy / matt

SPACE:

Creating an illusion of space in 2D

- scale, overlapping, viewpoint, ...
- parallel projection, isometric
- central, two and three point perspective
- aerial and colour perspective (effect of warm/cool colours)

COMPOSITION:

Arrangement of the art elements within the chosen format

- static / dynamic, dispersed / grouped together
- balance, harmony / disharmony
- compositional schemes

Ways of artistic production

OBSERVATIONAL

- realistic, idealistic, impressionistic, expressive

CONCEPTUAL

- narrative, virtual realities, symbolic, surrealistic, collecting and presenting objects

ABSTRACT

- abstraction from natural appearance
- non-figurative work
- construction / deconstruction
- geometric, organic, expressionistic abstraction

EXPERIMENTAL

- intuitive artistic processes
- controlled or uncontrolled "accident"

Annex 3 Analysis of a work of art

General introduction

An artist uses visual language to express thoughts, ideas or feelings.

To understand this visual language the students should learn how to analyse an artwork.

The following four steps have proven helpful in the analysis of artwork:

1. What do you see? (Content: what is depicted)
2. How is it arranged? (Form: art elements, composition)
3. How is the work carried out? (Process: techniques, materials)
4. What is it about? (Meaning: artists intention, interpretation)

Analysis of 2D art work (painting, drawing, print, photography,...)

1. Content: What do you see?
 - Start with general information: name of the artist, title of the artwork, date
 - of execution, medium (e.g. painting, drawing, printmaking, mixed media, computer graphics, photography), size and location (museum, private collection, ...)
 - Describe your first impressions, e.g. how does the artwork affect you emotionally?
 - What do you see? What is the subject matter? Is there a specific genre?
 - What is happening?
 - Is the work naturalistic, distorted or abstract?
2. Form – visual and compositional elements, such as line, shape, colour and texture
 - How is the work composed? (structure: balanced, static, dynamic, chaotic,...)
 - Are there visible or virtual compositional lines and axes (horizontal, vertical, diagonal, curved)?
 - Did the artist use compositional principles and schemes? (symmetry/asymmetry, golden section, repetition, rhythm; triangular, circular, linear,...)
 - How has the artist created a sense of space and depth? (different planes, different viewpoints and perspective constructions, colour and aerial perspective, spatial inconsistencies, overlapping or cut-off elements, the effect of light and shadow)
 - How is colour applied to the work? (a dominant colour, colour-contrasts - complementary contrast, light-dark, cold-warm -, saturation, brightness)
 - Are colours used in a representative, expressive or independent way?
 - Are different textures used and if so how?
 - Are certain shapes dominant in the work? (regular/irregular, geometric/organic, angular/round, big/small, simple/complex)
 - Are there specific effects of light and shadow? (source, light-dark contrast, chiaroscuro)

The results of these different aspects should be graphically visualized.

3. Process – techniques and materials used

- What materials were used to create the work? (traditional, new, unusual,...)
- What is the effect of the materials used?
- What techniques has the artist used? (e.g. paint application, visibility of the brushstrokes,...)
- Does the work look like it was done quickly or laboriously?
- Is there evidence of planning and preparation?
- Was the artist working from direct observation or from imagination?

4. Meaning - artist's intentions, personal interpretation

Go beyond description and write a conclusion containing your interpretation of its possible meaning and your opinion about the artwork. Any statements you make should be based on the analysis above.

- Does the artwork have a certain mood / atmosphere?
- Is the artist trying to convey a message, a story or a viewpoint?
- Does the artist use symbols, analogies or visual metaphors to express the subject matter?
- Is the subject deliberately exaggerated or distorted – if so, why?
- What do you know about the social, cultural, art-historical and political context? On which influences, trends and developments is the stylistic character of the work based?
- Consider the biography of the artist. What role does the work play in his oeuvre?
- What was the impact of the artwork when made? Is it still relevant today?
- Is further research needed to come to a fuller understanding? – Formulate open questions for further studies.

Analysis of Sculpture, Object, Installation

In addition to the analysis of 2D art work the following specific aspects of 3D work should be taken into consideration:

- The effect of size, different materials, weight, surfaces, colour, light and shadow
- The main views and outline of the sculpture
- The compositional aspects, e.g. contrapposto, balanced masses, movement....
- The volumes and surrounding space, with or without pedestal
- Presentation and lighting, e.g. in a museum, in the public space
- Does the work involve the observer?

Analysis of Architecture and Industrial Design

The criteria used in the analysis of 2D and 3D work can be applied to architecture and design objects, but the following aspects should be taken into consideration:

- Precise description of the object or building (inner and outer structure) using the appropriate vocabulary
- The connection between building materials, construction methods and design
- The practical function of the buildings and design objects (e.g. purpose, social and environmental impact, safety, functional and ergonomic aspects,...)
- The aesthetic and symbolic value
- The impact of architecture and design on the behaviour and emotions of the user

Annex 4 Recommended classroom conditions

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

All art rooms should have appropriate space and lighting and be stocked with equipment and materials necessary to deliver the syllabus. A secure storage area is essential including lockable cupboards for tools, cutters, cameras etc.

An annual budget should be allocated to the art department for the purchase of equipment and materials.

Art class mainly consists of practical work. For safety reasons art class numbers should not exceed 25 in years 1-3 and 20 in years 4-7.

The use of digital media requires art rooms to have the necessary computers, printers, scanners, cameras and internet access.

Double periods are considered essential.