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Syllabus Art History – 2 period Complementary course – S6-S7
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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 Art history course

A course in art history is principally concerned with the competence no. 8: Cultural awareness and expression.

"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. (...)

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.”

(Recommendation of the European Parliament and Council of December 18, 2006 on key competences for lifelong learning; eur-lex 394/13, 30.12.2006, 8. Cultural awareness and expression)

The subject Art History in the European schools refers to the visual arts. Visual arts contain the complex process of perception, reflection and interpretation of the world around us.

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.

Art and Art History enlarges our knowledge of and insight into the surrounding world by giving shape to the important outer and inner characteristics of this world.

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

Art historical awareness will make students understand their own culture and what it means to be European. This will be effected by the reflection on art works from different times and media.

The Art History 2-period course in S6 and S7 can be chosen by students who want to learn about art but do not want to produce practical art work. It can also be considered as a theoretical complement for the art 4-period option.

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

2.1 Methodology

The method of the Art History lesson is naturally visual, based on the confrontation with art works as originals and reproductions.

This confrontation includes not only art works in the traditional sense (painting, sculpture, architecture) but also objects of all day life as products of design, photography and film.

Visits to museums and art galleries should be an integral part of the Art History programme.

Every critical approach to works of art should start with a precise description using the

appropriate terms. The students will be given various tools to analyse and understand the art work using the appropriate terminology and techniques of practical analysis. The understanding of the wider context of the art work will include references to political history, to biographical and social aspects as well as the art-historical development (see annex 1 "Analysis of a work of art").

For the organisation of the Art History course there are two possible approaches: chronological or theme based (see Chapter 4 "Content for the Art History course"). These approaches should be seen in combination so that the students will have an overview of the art historical development as well as an understanding of the deeper correlations between different themes, movements and civilizations.

It is recommended that the students use a portfolio or a workbook to collect information and visual records from class work, homework and excursions.

Practical exercises or projects can be organised to support the understanding of art historical themes (see Annex 3 "Suggestions for practical projects in Art History").

3. Learning objectives

At the end of S7

- the student has knowledge of the development and the characteristics of European civilization
- the student knows the most important art movements and genres
- the student is able to understand and apply the appropriate terminology of Art History
- the student is able to describe and analyse art works and designed objects in a structured way
- the student is able to critically evaluate sources and use them appropriately for a deeper interpretation and reflection of art works
- the student is able to connect art historical knowledge to his perception and understanding of the visual world

4. Content for the Art History complementary course

4.1 Introduction

The Art History course mainly covers the history of European painting, sculpture and architecture. It should also include the history of photography and design as well as reference to the art of other civilizations.

The presentation of European Art over the long period of 2500 years requires a specific selection of art works, it should not just be a list of names and styles. Therefore the selection criteria should be exemplary and the chosen examples should have a decisive importance for the development of the visual arts.

All names of styles and art movements are tools of a classification system which was

implemented in the 19th century. However, they are only labels and are insufficient to comprehend the complexity of works of art.

The following chronological and thematic approaches are given as suggestions, they should be combined in the teaching situation.

4.2 A chronological structure for the Art History course

1. Antiquity

Mesopotamian, Egyptian, Greek and Roman, e.g.

- Greek and Roman temple
- Greek sculpture
- Roman wall painting

2. Middle Ages

Byzantine, Romanesque, Gothic, e.g.

- From the tradition of Byzantine art to Giotto
- Romanesque vs. Gothic cathedral architecture
- Medieval sculpture

3. Early Modern Period

Renaissance, Mannerism, Baroque, e.g.

- Italian and Flemish painters in 14th and 15th centuries
- The masters of High Renaissance
- Painting from Mannerism to Baroque and Rococo
- Architecture from the 15th to 18th centuries

4. 19th Century

- Architecture of Neo-Classicism and Historicism
- Romanticism, Realism and Symbolism in painting
- Impressionists and Post-Impressionists
- Photography

5. 20th Century

- Architecture and Design - Art Nouveau, Bauhaus
- Expressionism
- Cubism
- Abstraction
- Dadaism, Surrealism
- Abstract Expressionism, Minimal Art
- Pop Art, Realisms

6. Contemporary tendencies

- Performance, Conceptual art
- Installation, Land Art
- Digital media
- Contemporary architects and designers

4.3 Suggested themes for the Art History course

- The human body in art - representations and symbolism
- Portraiture and self portraiture
- The object in art
- Development of still-life painting
- Landscape in painting
- Space and perspective in art
- Figuration and abstraction
- Architecture and principles of construction
- Light and shadow in painting and sculpture
- Light as an active element in installation and architecture
- Theory and application of colour in painting
- The influence of technology and progress on art (printmaking, camera obscura, digital media,....)
- Art and religion
- Art and politics vs. l'art pour l'art (art for art's sake)
- Women in art history
- Changes and revolutions in art history (15th century, 20th century)
- Creation principles (classic vs. anti-classic)
- Art and reality - realism vs. idealism
- The influence of photography on art
- Appropriation and homages to old masters - copy vs. creation
- What is art? Art and value (patronage, collectors, galleries, art market)
- Conceptions of beauty - trends and tastes
- ...

5. Assessment in the Art History course

5.1 Assessment principles

A marks generally 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.

The A mark in Art History can be based on the evaluation of the participation, of the workbook, of practical exercises and written homework.

The B mark is based on one B test per semester that includes also aspects of analysis of art works and one assessed semester project that can consist for instance of a presentation, a written analysis or a practical work

5.2 Attainment descriptors for the end of S7

Mark	Denomination	Alphabetical mark	Descriptors
9-10	excellent	A	<p>The student has excellent knowledge of the development of the European civilization, of art movements and genres.</p> <p>The student applies the terminology of Art History in a highly appropriate way.</p> <p>The student is able to describe and analyse art works and designed objects in a highly precise and structured way.</p> <p>The student evaluates and uses sources in a highly differentiated and efficient way.</p> <p>The student is highly able to use results of analysis and research for a profound understanding and interpretation of art works.</p> <p>The student shows a excellent capacity to transfer art historical knowledge to aspects of the visual reality.</p>
8-8,9	very good	B	<p>The student has very good knowledge of the development of the European civilization, of art movements and genres.</p> <p>The student applies the terminology of Art History in a very appropriate way.</p> <p>The student is able to describe and analyse art works and designed objects in a very precise and structured way.</p> <p>The student evaluates and uses sources in a very differentiated and efficient way.</p> <p>The student is very able to use results of analysis and research for a profound understanding and interpretation of art works.</p> <p>The student shows a very good capacity to transfer art historical knowledge to aspects of the visual reality.</p>
7-7,9	good	C	<p>The student has good knowledge of the development of the European civilization, of art movements and genres.</p> <p>The student applies the terminology of Art History in an appropriate way.</p> <p>The student is able to describe and analyse art works and designed objects in a precise and structured way.</p> <p>The student evaluates and uses sources in a differentiated and efficient way.</p> <p>The student is able to use results of analysis and research for a profound understanding and interpretation of art works.</p> <p>The student shows capacity to transfer art historical knowledge to aspects of the visual reality.</p>
6-6,9	satisfactory	D	<p>The student has satisfactory knowledge of the development of the European civilization, of art movements and genres.</p> <p>The student applies the terminology of Art History in a fairly appropriate way.</p> <p>The student is able to describe and analyse art works and</p>

			<p>designed objects in a fairly precise and structured way.</p> <p>The student evaluates and uses sources in a fairly differentiated and efficient way.</p> <p>The student is able to use results of analysis and research for a satisfactory understanding and interpretation of art works.</p> <p>The student shows satisfactory capacity to transfer art historical knowledge to aspects of the visual reality.</p>
5-5,9	sufficient	E	<p>The student has sufficient knowledge of the development of the European civilization, of art movements and genres.</p> <p>The student applies the terminology of Art History.</p> <p>The student is able to describe and analyse art works and designed objects.</p> <p>The student evaluates and uses sources.</p> <p>The student is able to use results of analysis and research for a sufficient understanding and interpretation of art works.</p> <p>The student shows sufficient capacity to transfer art historical knowledge to aspects of the visual reality.</p>
3-4,9	failed (weak)	F	<p>The student has insufficient knowledge of the development of the European civilization, of art movements and genres.</p> <p>The student has only inaccurate knowledge of the terminology of Art History.</p> <p>The student is not able to analyse an art work in an appropriate way.</p> <p>The student shows only poor understanding of art works.</p> <p>The student is not able to transfer art historical knowledge to aspects of the visual reality.</p>
0-2,9	failed (very weak)	FX	<p>The student has no knowledge of the development of the European civilization, of art movements and genres.</p> <p>The student does not use the terminology of Art History.</p> <p>The student is not able to analyse an art work.</p> <p>The student shows no understanding of art works.</p>

Annexes

Annex 1 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 2 Recommended classroom conditions

A classroom for Art History courses requires the adequate equipment to show reproductions of art works: internet access and a projection device (beamer, smart board, ...). The room must be equipped with blinds.

Computers (or laptops or tablets) are helpful for research tasks.

Annex 3 Suggestions for practical projects in the Art History course

- Analytical drawing and practical analysis of art works
- Ready made, Assemblage, Installation, Modern Sculpture
- Appropriation art, Copying or Reinterpreting a masterpiece
- Architecture models, Construction of architecture elements (vaults, dome,)
- Design of objects (chair, lamp, door handle, tea pot,)
- ...