

HERITAGE IN FRANCE: HISTORY AND CRITICAL ANALYSIS OF THE EDUCATIONAL NETWORKS AND CURRENT PRACTICES

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ON-LINE WORKSHOP

ON HERITAGE EDUCATION

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Reframing Heritage Education in Egypt (ReHeEd)



INTRODUCTION

- Arguments:
 1. Heritage education in the French school system: nursery and primary school, middle-school and high school.
 2. Heritage education on university level: formation of teachers and professionals
 3. The educational strategies of the public sector: ministry of education and culture, museums, institutions and research centers, heritage sites or parks and events.

GENERAL LAYOUT OF THE FRENCH SCHOOL SYSTEM



GENERALITIES

The French education system is characterised by a strong central State presence in the organisation and funding of Education. It is regulated by the Department for National Education, Higher Education and Research. It governs within the framework defined by the Parliament, which states the fundamental principles of education. The State plays a major role in governance, as, by long tradition, the French education system is centralised:

- The State defines the details of curricula at all education levels;
- organises the teachers' admissions procedure, defines content, recruits teachers who become civil servants, provides them with in-service training;
- recruits and trains inspectors, responsible for controlling the quality of the education system;
- it is the main funding body of the public education system and subsidises "private schools under contract" which receive approximately 20% of school pupils.

GENERALITIES

Nevertheless, at local level, and since the start of a process of decentralisation of competences in the administration of the educational system in the 1980s, **local authorities** have been playing an increasingly significant part in governance, ensuring the material operation of the system (construction and maintenance of school buildings, school transport, supply of educational materials, etc.).

The official language for education is French. Public education is secular and free.

GENERALITIES

France has a long tradition of pre-primary education: for the past twenty years, almost all children have attended “*école maternelle*” (**nursery school**) from three to six, even though it is optional; it is therefore an integral part of the French education system and falls under the responsibility of the Department for National Education, Higher Education and Research, which sets the curricula.

French pupils are taught the same subjects until the age of 15 within a “*collège unique*” (ISCED 2). The first stage of specialisation occurs at the end of *collège* (lower secondary education): pupils are streamed to attend either a general, technological or vocational highschool. All prepare pupils to take the *baccalauréat* in three years, marking the end of secondary education: pupils who pass it obtain the State-issued *baccalauréat* diploma (general, technological or vocational) which opens up access to higher education and entitles them to enrol at the university.

GENERALITIES

Higher education is characterised by the coexistence of two systems:

- **universities**, – public institutions that have an open admissions policy, except for Instituts Universitaires de Technologie (IUT - University institutes of Technology) or some classes préparatoires intégrées (integrated preparatory classes);
- a non-university sector, including, in particular, **Grandes Écoles (Elite Schools)**, with a highly selective admissions policy open to baccalauréat holders having attended two years of classes préparatoires, themselves highly selective on entry and during the course. Post-secondary non-tertiary education is marginal in France: the only two diplomas of ISCED 4 that the French education system provides combined amounted to less than 10,000 graduates in 2014.

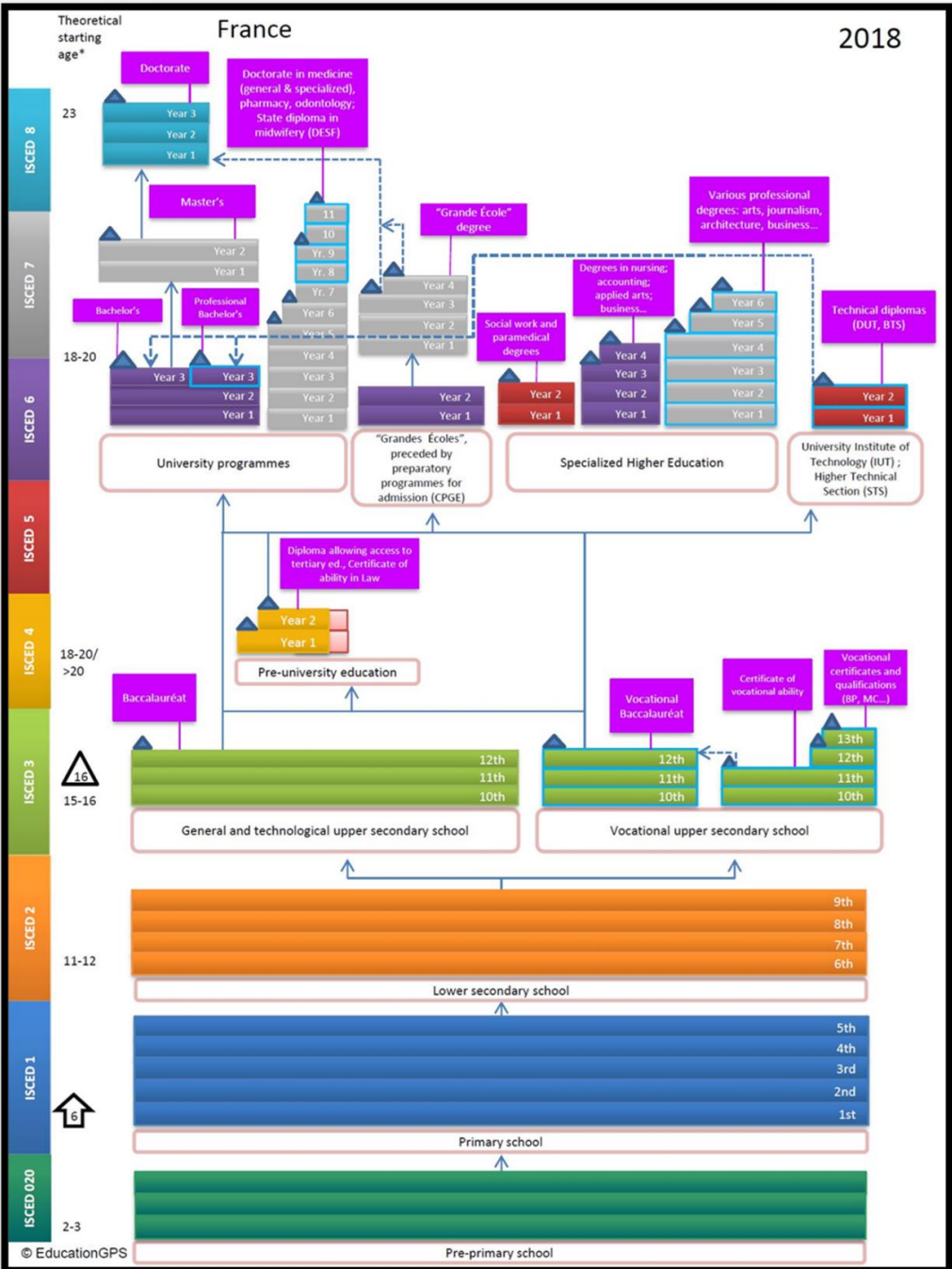
GENERALITIES

-In 2014, the French Education System provided schooling for around 15.4 million pupils, students and apprentices (representing about 23% of the national population).

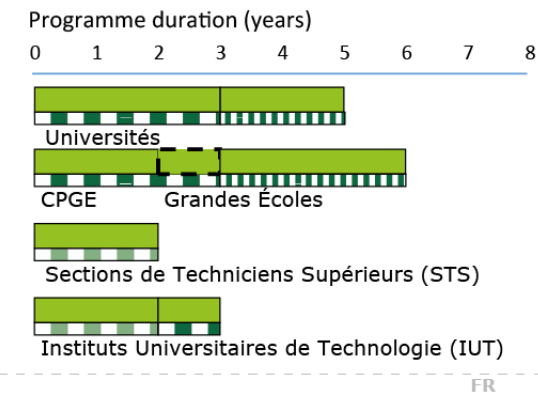
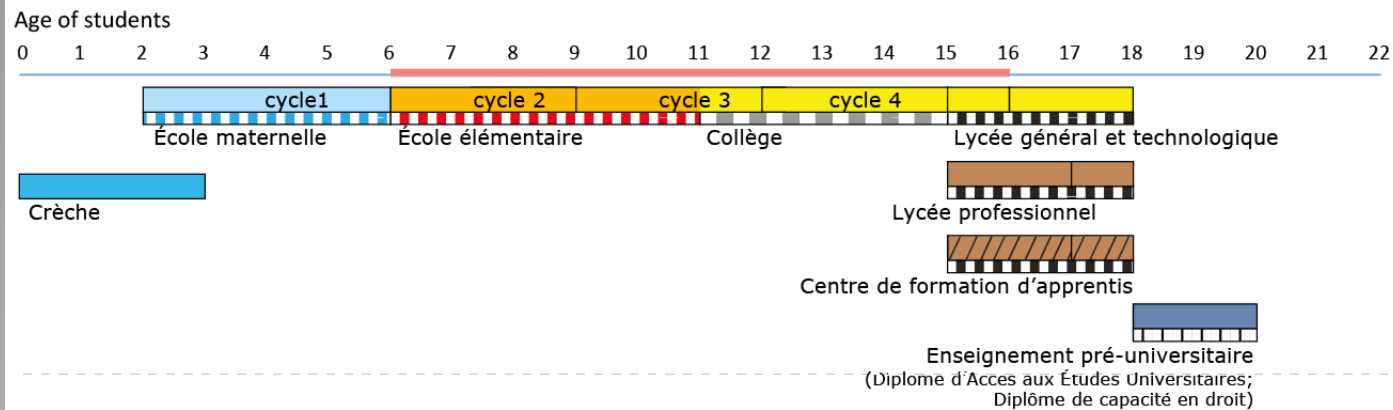
- All financing parties combined, the national community effort towards education activities was estimated to 146 billion euros the same year (the equivalent of 6.8% of the Gross Domestic Product).

STAGES OF THE EDUCATION SYSTEM





- Age: 2-6y** Pre-primary or nursery school
- Age: 6-11y** Primary Education – Elementary school
- Age: 11-15y** Lower secondary school – middle school
- Age: 15-18y** Upper secondary education –high school
- Age: 18+** Higher education 1 (universities and grands ecoles)
- Age: 18+** Higher education 2 (technological and professionals degrees)

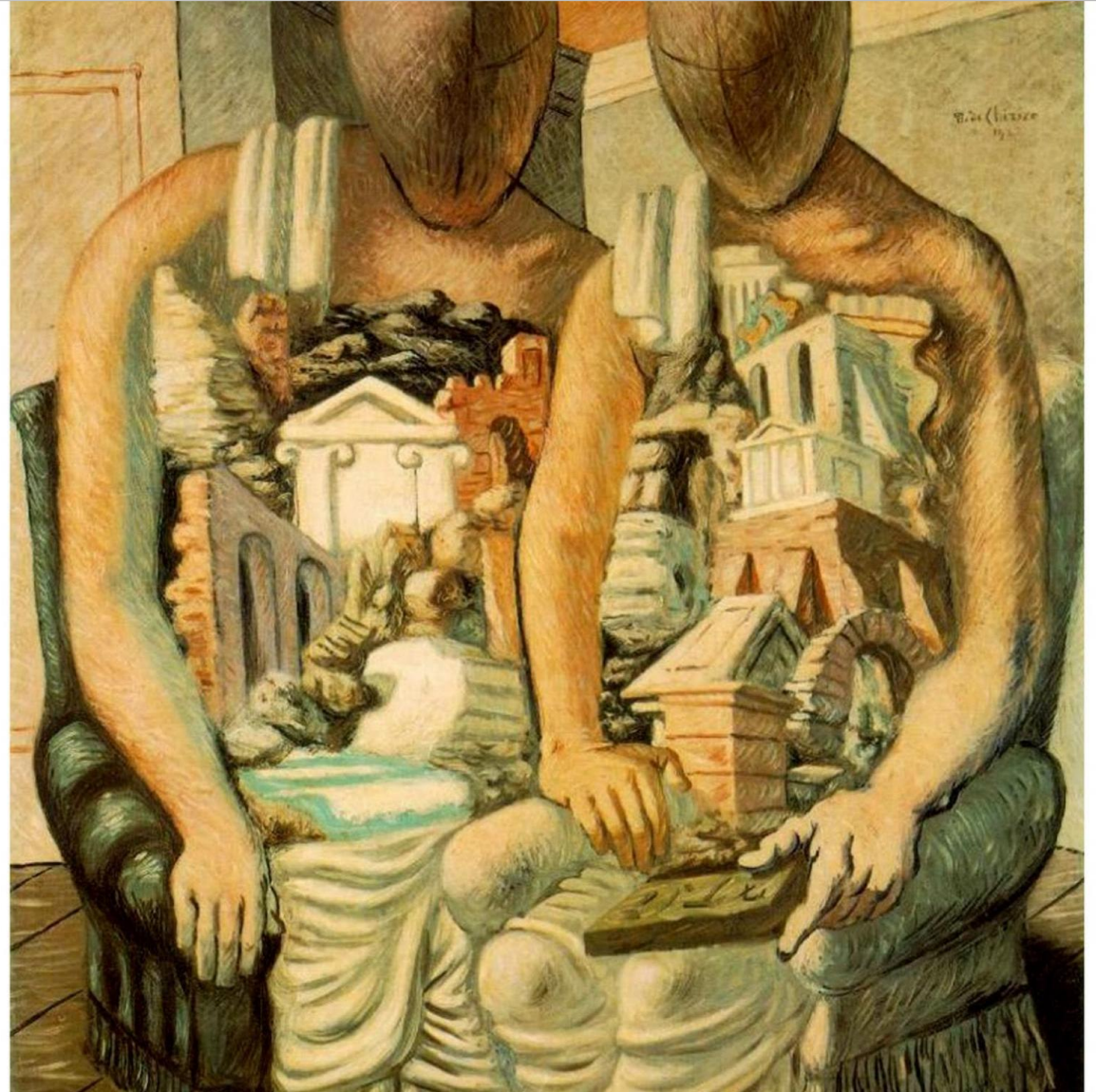


**France
2018/19**

- Early childhood education and care (for which the Ministry of Education is not responsible)
 - Early childhood education and care (for which the Ministry of Education is responsible)
 - Primary education
 - Single structure
 - Secondary general education
 - Secondary vocational education
 - Post-secondary non-tertiary education
 - Tertiary education (full-time)
- Allocation to the ISCED levels: ▨ ISCED 0 ▨ ISCED 1 ▨ ISCED 2 ▨ ISCED 3 ▨ ISCED 4 ▨ ISCED 5 ▨ ISCED 6 ▨ ISCED 7
- Compulsory full-time education
 - Compulsory part-time education
 - Additional year
 - >> Study abroad
 - Combined school and workplace courses
 - n/- Compulsory work experience + its duration
 - Years
 - | Years Programme being phased out during (year)

Area of competence	School ISCED 1	Collège ISCED 2	Lycée ISCED 3
Curricula : definition of programmes	State	State	State
Diplomas : definition et delivery		State	State
Investment (construction, reconstruction) et material operation	Municipality	Département	Region
Educational operation : acquisition of educational materials/equipments	Municipality	State	State
Management of teaching staff : recrutement, training, remuneration, etc.	State	State	State
Management of administrative, technical and health staff : recrutement, training, remuneration, etc.	State	State	Region
Management of blue-collar staff : recrutement, training, remuneration, etc.	Municipality	Département	Region

HERITAGE
OR
“HISTOIRE DES
ARTS”



HERITAGE EDUCATION: GENERALITIES (1)

Definition

“History of arts” or heritage education, according the programmatic definitions in the main official document on the matter (*Bulletin Officiel n° 32, 28 August 2008 , Ministry of National Education*) is a **teaching field of shared and common artistic culture**. It concerns all students and It is implemented by all teachers. It summons all arts.

Objectives

Its objective is to provide everyone with common conscience, that of belonging to the history of cultures and civilizations, to the history of the world. The latter is embedded in indisputable traces: the works of art of humanity. Education in the history of the arts is there to give the keys to it, to reveal its meaning, beauty, diversity and universality.

Field Definition

- Heritage, as meeting place of work of arts and creators, covers the period from Prehistory in present times in many geographic and cultural areas (in regional, national, European and global level).
- It relates to at least six major artistic fields or domains (“domaines artistiques”):
 - 1) the arts of space,
 - 2) arts of language
 - 3) arts of everyday life,
 - 4) the arts of sound,
 - 5) performing arts
 - 6) and the visual arts.

- Heritage integrates the history of art through the kaleidoscopic glaze of arts of space arts, visual arts and everyday arts of everyday life. It thus invests an important place in a larger crossing of areas, genres and frontiers that corresponds on the evolution of contemporary arts. The teaching of heritage is based on the recognition of the multiplicity of sources, influences and approaches; it syndicates the analysis of meaning to that of forms, techniques and practises.

History of Arts and Educational Institution

At the three levels of the school curriculum, Primary school, College or Middle School, High School, history of arts establishes multidisciplinary teaching situations and partnerships.

This involves a constitution of teams of professors gathered for a meeting, sensitive and thoughtful, with works of art from any country and any time.

It is also an opportunity to strengthen, around a joint national project, the partnership between educational circles and artistic and cultural groups.

Through this field, educational institutions and school recognize the importance of art in the history of countries, cultures and civilizations.



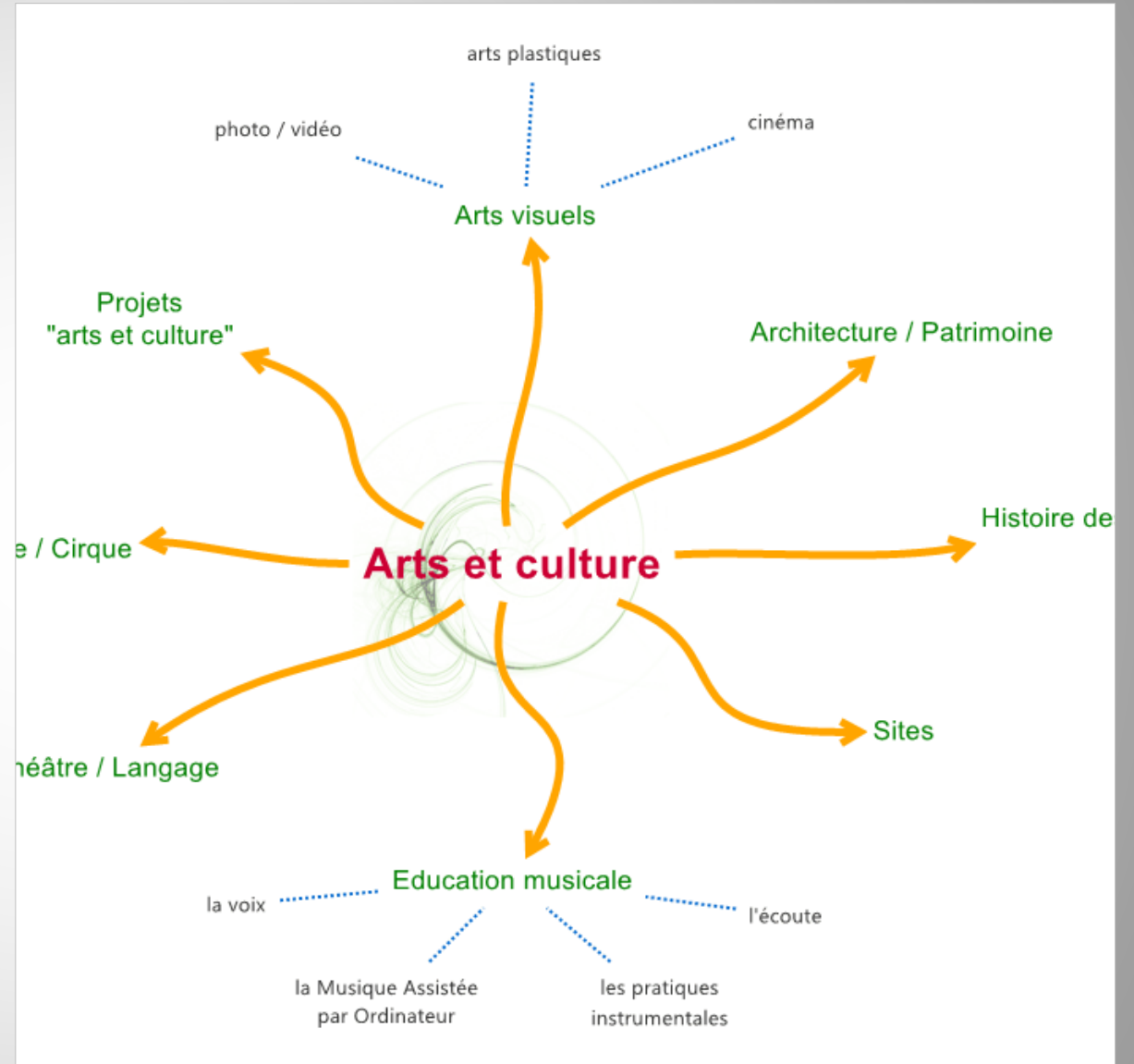
History of arts and school subjects.

At the three levels of the school curriculum (Primary school, College or Middle school, High School), history of arts establishes new educational situations, favouring links between knowledge and sensitivity as well as dialogue between disciplines.

Without giving up on their specificity, French, history - geography - civic education, languages living and ancient, philosophy but also scientific, economic, social, technical, physical and sports education, are enriched by the discovery and analysis of works of art, movements, styles and creators.

In addition, artistic teaching (applied arts, plastic arts, cinema and audiovisual arts, dance, music, theatre, circus) strengthen their relationships with other disciplines of "Humanities", French, history - geography - civic education, modern and ancient languages, philosophy and scientific disciplines, economic, social, technical, physical and sports educations.

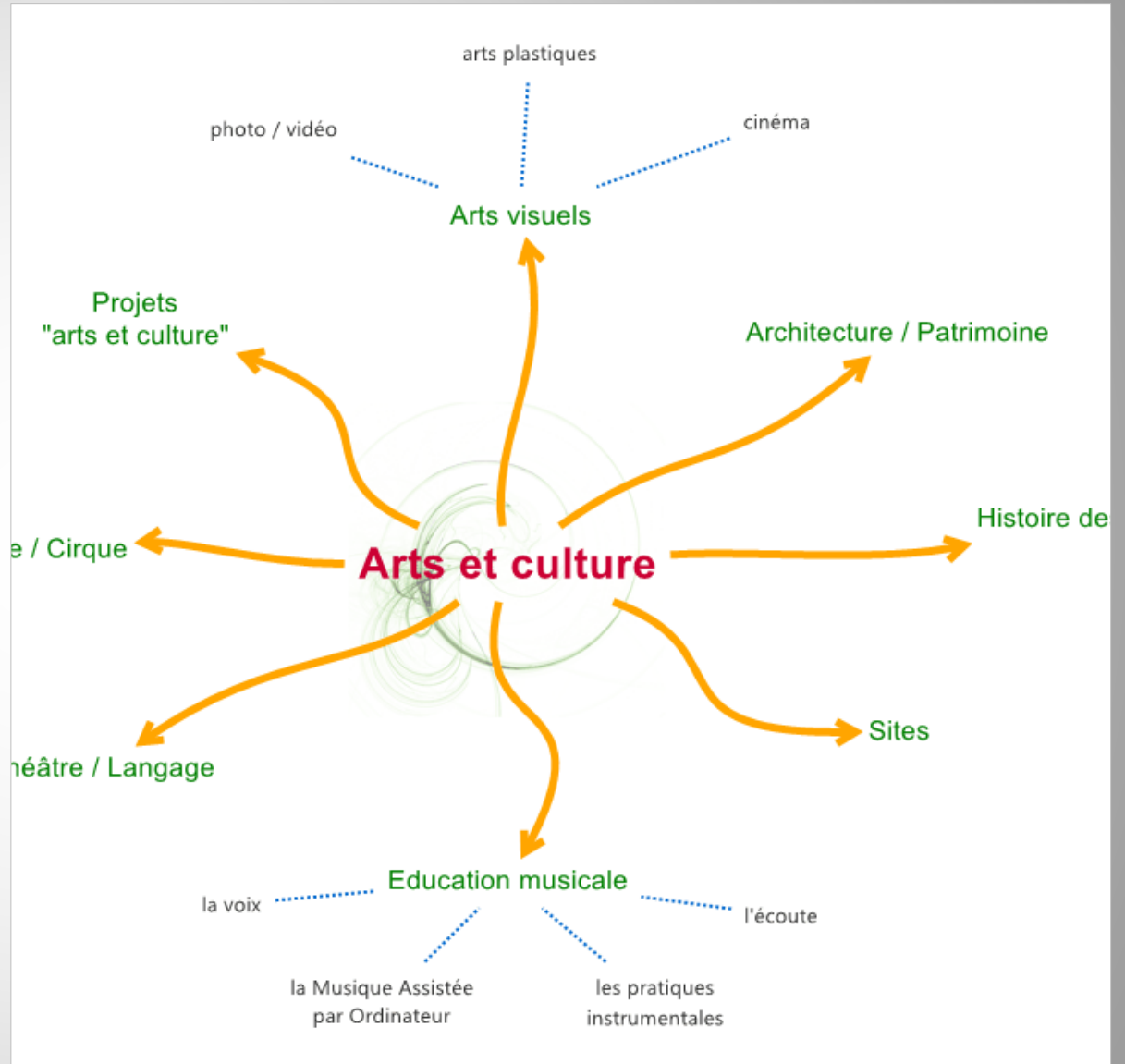
Finally, heritage enters into dialogue with other fields of knowledge such as scientific and technical culture, the history of ideas, societies, cultures and religion.



History of Arts, teachers and students.

At the three levels of the school curriculum, Primary school, College or Middle school, High School, the history of arts establishes transdisciplinary pedagogic situations.

- It promotes in teachers' new ways to teach, including teamwork,
- it allows to cross through knowledges and know-how's, to acquire new skills and approach territories hitherto little explored.
- It allows students to bring coherent knowledge to better understand the beauty and the sense of works of art along with the link to the society in which they are embedded.
- It invites them to discover and appreciate the diversity of artistic fields, cultures, civilizations and of religions, to note the plurality of tastes and aesthetic filters and open to otherness and tolerance.
- It is an opportunity for everyone to taste "the pleasure and happiness that comes from conference with art".



HERITAGE EDUCATION: GENERALITIES

(2)

Definitions

Education in heritage is compulsory for all students of Primary School, College and the (general, technological and professional) Lycée/High School. **It's a teaching based on a multidisciplinary and transversal approach to art.** Teaching history of the arts involves the conjunction of several fields of knowledge. It is based on three pillars: "**historical periods**", the six main "**artistic domains**" and the "**reference list**" for the primary School or "**thematic lists**" for the College and High School.

Historical Periods

The teaching of art history covers the period which goes **from Prehistory to current times on various geographic and cultural areas.** It follows the breakdown of history programs. This chronological frame does not imply confinement in a narrow period. A style can reappear, well long after its emergence, including today's neo-classicism or neo-gothic, for example. **This implies a flexibility that each teacher should use to make clear to students the links that inform heritage issues, strict chronological divisions apart.**

THE SIX MAJOR ARTISTIC FIELDS

Defined as "meeting points" of different art forms, these areas go beyond disciplinary divisions and common classifications. Not mutually exclusive, they offer multiple possibilities of crossings and overlapping's. Their content is gradually enriched from Primary School to High school by opening up to more and more fields.

"SPATIAL ARTS"

architecture, urbanism, garden arts, humanised landscape, etc.

"ARTS OF LANGUAGE"

written and oral literature (novel, short story, fable, legend, tale, myth, poetry, theatre, essay, etc.);
epigraphy calligraphy, typography, etc.

"ARTS OF EVERYDAY LIFE"

applied arts, design, popular art etc.

"ARTS OF SOUND"

vocal music, instrumental music, film music and sound effects, technologies of
sound and musical divulgation etc.

"LIVE PERFORMING ARTS"

theatre, music, dance, mime, circus, street arts, puppets, etc.

"VISUAL ARTS"

Plastic arts (architecture, painting, sculpture, drawing and graphic arts, photography, etc.); illustration, comic. Cinema, video, photography, cartoon, and other images. Digital arts. Pocket films. Video games, etc.

OBJECTIVES

a

to offer all students, of all ages, situations, sensitive and thoughtful, with the works from different artistic fields, different eras and civilizations; this aims to scaffolding a culture of universal value based on reference works;

b

to allow them to gradually access the rank of "enlightened amateurs", handling in a relevant and sensitive way a basic technical vocabulary, mastering essential benchmarks in time and space, enjoying the pleasure that comes with the encounter with art;

c

to help them spontaneously cross the doors of a museum, gallery, concert hall, arthouse cinema, theater, opera, and any other place of conservation, creation and dissemination of artistic heritage;

d

to give knowledge on professions related to arts and culture.

ORGANISATION

SHAPES

- categories, types, genres, artistic styles; constituents, structure, composition, etc.

TECHNIQUES

- materials, tools, supports, instruments; body methods and techniques, gestures, instrumental, etc.

MEANINGS

- message (sent, received, interpreted); meaning (usual, general, particular; variations in time and space); code, sign (signifier / signified); reception, interpretation, decoding, decryption, etc. - customs: function, use; categories of recipients and users; destination, use, re-processing, rejections, diversions, etc.

• Partnership and synergies

Teaching art history is an opportunity to establish partnerships, synergies and common projects with:

- (a) Artistic and cultural state institutions;
- (b) Training establishments (universities and higher education establishments dependent on the ministry of culture, higher education and national education: faculties of architecture; art schools; applied arts schools, design, arts and crafts; schools of cinema and audiovisual arts; schools and conservatories of music, dramatic art, dance, etc.);
- (c) Artistic establishments, public and cultural, under the authority of the ministry responsible for culture, higher education and national education and, where appropriate, other ministries (Defense, Agriculture): museums, libraries, exhibition halls and shows, archives, media libraries, cinematheques, etc.);
- (d) Complexes of Heritage, places of memory, archaeological excavation sites, cities of Art and History, and in general, all civil, religious, military buildings and structures of interest for the history of arts;
- (e) The and the artistic and cultural devices that they finance;
- (f) The whole of the artistic and cultural structures of which the State exercises or shares the supervision with territorial collectivities. These structures, as soon as they receive State subsidies, are now obliged to develop educational action;
- (g) Qualified associations and actors in the artistic and cultural fields. The regional directorates of cultural affairs, as decentralized state services, are the natural interlocutors of the national education authorities, to implement these partnerships at all levels of the territory.



Expected achievements

During schooling, teaching the arts enables students to acquire knowledge, skills and attitudes:

Knowledge about:

- (a) a certain number of works, heritage or contemporary;
- (b) methods of analysis of works of art (production tools and techniques; specific vocabulary, etc.)
- (c) artistic movements, styles, authors,
- (d) places, arrangements for creation, reception, dissemination (museums, theatres, concert halls, cinemas, etc.);
- (e) historical, artistic, literary, scientific landmarks punctuating the history of civilizations;
- (f) occupations within the artistic cultural sectors.

Abilities to:

- (a) observe, listen to works of art;
- (b) identify their fundamental characteristics;
- (c) locate them in time and space to better understand their economic, social, technical and cultural environment;
- (d) attend, alone or accompanied, museums, art galleries, theatres, concert halls, art and essay cinema, etc. ;
- (e) participate in debates on the arts and culture.

Attitudes involving:

- (a) artistic sensitivity and creativity;
- (b) curiosity and open-mindedness;
- (c) concentration and motivation;
- (d) critical mind.



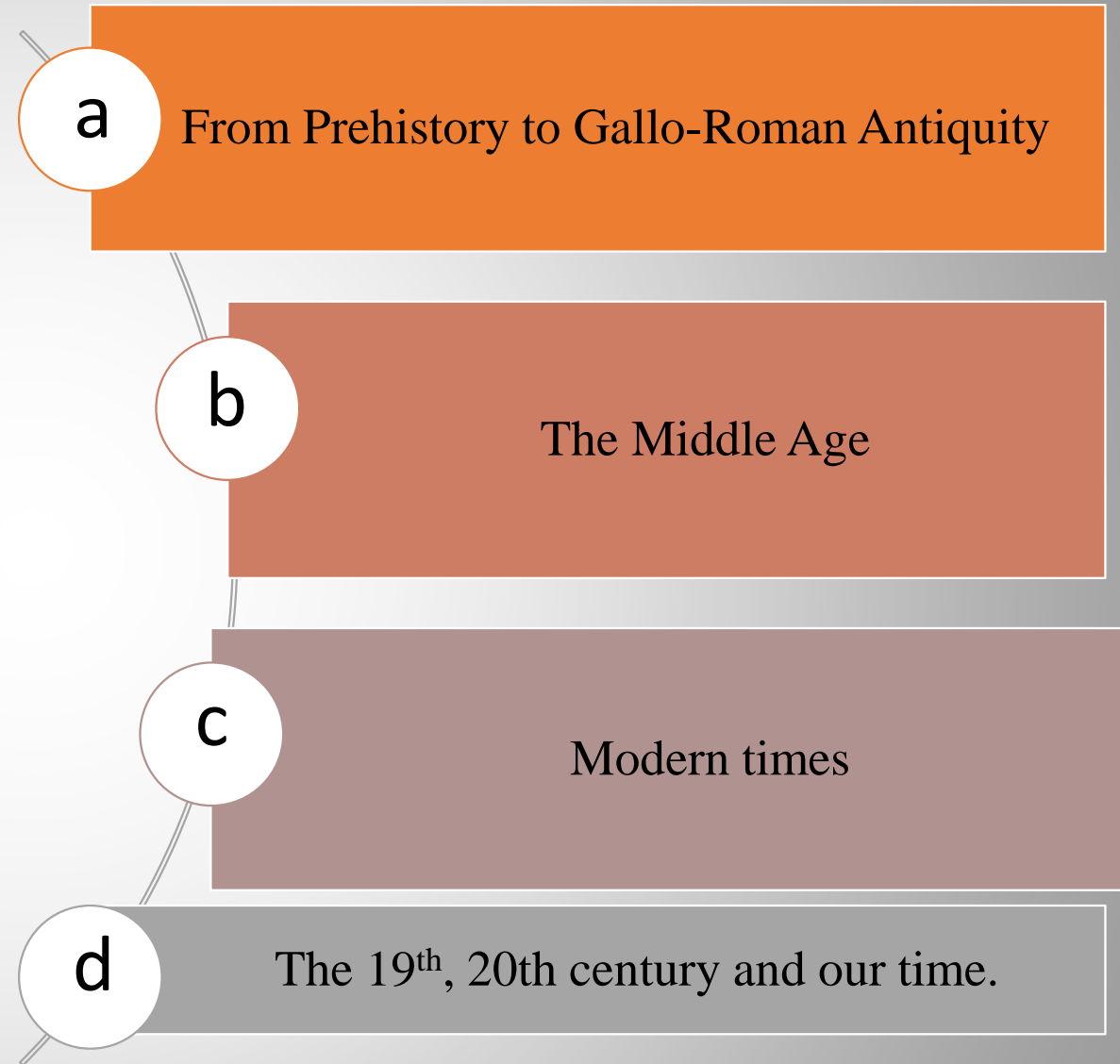
HISTORY OF ARTS: PRIMARY SCHOOL



HISTORICAL PERIODS

along the six artistic fields:

- (a) “Space arts”: architecture, arts of gardens;
- (b) “Language arts”: literature (story and poetry)
- (c) "Everyday arts": design, works of art
- (d) The “visual arts”: plastic arts, cinema, photography
- (e)The “arts of sound”: music (instrumental, vocal);



PRIMARY SCHOOL: EXAMPLES OF ARGUMENTS TO IMPLEMENT

- *From Prehistory to Gallo-Roman Antiquity*

- (a) Prehistoric (megalithic) and ancient architecture (Greek, Roman, Gallo-Roman monuments).
- (b) A finery, a military object, a Gallo-Roman mosaic.
- (c) A painting of Lascaux; an ancient sculpture.

- *The Middle Age*

- (a) Religious architecture (Romanesque church; Gothic church; abbey; mosque; synagogue); a military or civil building (fortified castle; fortified city; half-timbered house).
- (b) An extract from a novel of chivalry.
- (c) A costume, a stained glass window, a tapestry.
- (d) Religious music (Gregorian chant) and secular music (troubadour song).
- (e) A party, a spectacle of popular culture and nobiliary (carnival, tournament).
- (f) A fresco; a Romanesque sculpture; a Gothic sculpture; an illuminated manuscript.

- *Modern times*

- (a) Royal architecture (Loire castle, Versailles castle), military architecture (fortification); an urban square; a French garden.
- (b) Renaissance poems; a classic tale or fable.
- (c) A piece of furniture and costume; a transport means; a tapestry.
- (d) An instrumental and vocal music from the baroque and classical repertoire (chamber music; polyphonic religious work). A song from the popular repertoire.
- (e) An extract from a play.
- (f) Paintings and sculptures from the Renaissance, from the 17th and 18th centuries (Italy, Flanders, France).



PRIMARY SCHOOL: EXAMPLES OF ARGUMENTS TO IMPLEMENT

- *The XIXth century*

- (a) Industrial architecture (station). A city map.
- (b) Stories, poems.
- (c) Elements of furniture, decoration and tableware (Sèvres, Limoges).
- (d) Musical extracts from the romantic era (symphony, opera).
- (e) An extract from a play, ballet.
- (f) Some works illustrating the main pictorial movements (neo-classicism, romanticism, realism, impressionism);
- (f) a master of sculpture; a short film of the beginnings of cinematography; photos.

- **The 20th century and our time**

- (a) Architecture: structures (bridge) and housing (skyscraper).
- (b) In particular illustrated stories, poems.
- (c) A poster; a means of transport (train).
- (d) Music from the 20th century. (including jazz, film scores, songs).
- (e) A circus, theater, puppet, modern or contemporary dance show.
- (f) Some works illustrating the main contemporary pictorial movements; a sculpture.
- (g) Cinematographic works (including works illustrating the different historical periods) and photographic.



PRIMARY SCHOOL: DELIVERIES EXPECTED

Knowledge:

The student knows:

- (a) forms of expression, materials, techniques and tools, a specific first vocabulary;
- (b) works of art belonging to different artistic fields;
- (c) major historical landmarks.

Capacities :

The student is able to:

- (a) mobilize knowledge to speak in a sensitive way about works of art;
- (b) use simple criteria to approach these works, with the help of teachers;
- (c) identify the works studied by their title, the name of the author,
- (d) the period when this work was created;
- (e) exchange impressions in a spirit of dialogue.

Attitudes:

They involve:

- (a) artistic curiosity and creativity;
- (b) initiation to dialogue and exchange;
- (c) a first discovery of the cultural diversity of the arts and people.



HISTORY OF ARTS: MIDDLE SCHOOL

178 / 178 Sommaire Mes pages 1/1 Options

Antiquité

- 

Ensembles mégalithiques
8000 à 2000 av. J.-C.
- 

Invention de l'écriture
vers 3500 av. J.-C.
- 

La peinture des vases grecs
1000 à 800 av. J.-C.
- 

Premiers outils en fer
1100 à 800 av. J.-C.
- 

Le théâtre antique grec
env. 500 av. J.-C.
- 

Le trésor de Vix
env. 510 av. J.-C.
- 

Jules César
Vercingétorix
52 av. J.-C.

Âge

- 

Chapiteaux romans (église de Mozac)
XII^e siècle
- 

Première croisade
1099
- 

«La chanson de Roland»
XII^e siècle
- 

Philippe-Auguste, roi de 1180 à 1223
- 

Vitraux : N-Dame de Chartres
XIII^e siècle
- 

Louis IX, roi de 1226 à 1270
- 

Guerre de Cent Ans
1337-1453
- 

Un manuscrit enluminé
env. 1410 à 1489
- 

Invention de l'imprimerie
vers 1455
- 

Christophe Colomb en Amérique
1492

Temps Modernes

- 

«La Mélancolie» A. Dürer
1514
- 

François 1^{er}, roi de 1515 à 1547
- 

Tapis du Moyen-Orient
fin XVI^e siècle
- 

Guerres de religion de 1562 à 1598
- 

Un jardin à la française : Versailles
XVII^e siècle
- 

Louis XIV, roi de 1654 à 1715
- 

«L'astronome» J. Vermeer
XVII^e siècle
- 

Voltaire
1694-1778
- 

Parution de l'Encyclopédie
1751-1772

Histoire des arts - Volume 1 - Génération 5

Zoom 10

HISTORICAL PERIODS

along the six artistic fields:

(a) "Space arts": architecture, arts of gardens;

(b) "Language arts": literature (story and poetry)

(c) "Everyday arts": design, works of art

(d) The "visual arts": plastic arts, cinema, photography

(e) The "arts of sound": music (instrumental, vocal);

and along the thematic list:

1. "Arts, creations, cultures"
2. "Arts, space, time"
3. "Arts, States and Power"
4. "Arts, myths and religions"
5. "Arts, techniques, expressions"
6. "Arts, ruptures, continuities"

a

Class of 6th grade: From Antiquity to the 9th century.

b

Class of 5th grade: From the 9th century. at the end of the 17th century.

c

Class of 4th grade: 18th and 19th century

d

Class of 3rd grade: The 20th century and our time

MIDDLE SCHOOL: OBJECTIVES

Progressive, coherent and always connected to other disciplines, the teaching of the history of arts aims to:

- develop curiosity and foster the creativity of the student, in particular in connection with an artistic, sensitive and thoughtful practice;
- sharpen his analytical skills of the work of art;
- help him build a personal culture based on the discovery and analysis of significant works;
- make them aware of the training paths and professions linked to the different artistic and cultural fields.



MIDDLE SCHOOL: EXAMPLES OF ARGUMENTS TO IMPLEMENT

Thematics/Topics "Arts, creations, cultures"		
Definition	Tracks of Studies	Landmarks
<p>This theme makes it possible to approach works of art across cultures, societies, civilizations whose identity and diversity they shape.</p>	<p>* The work of art and the genesis of cultures: their symbolic and artistic expressions, meeting places, modes of representation (symbolic or mythical), forms of sociability, fun events (board games) or festive (commemorations, carnivals, processions, civil, religious, military celebrations and celebrations), etc.</p> <p>* The work of art, creation and traditions (popular, regional) that feed the artistic inspiration (tales, legends, stories and sagas, Dionysian, heroic, epic myths, etc.).</p> <p>* The work of art and its popular (improvisation, bricolage, diversion, parodies, know-how, etc.) and erudite (programming, codification, symbols, etc.) forms.</p>	<p>Popular and erudite cultures.</p> <p>History of cultures.</p> <p>Mixtures, crosses.</p> <p>Shows and festivities, etc.</p>

Thematics/Topics «Arts, States and Power»		
Definition	Tracks of Studies	Landmarks
<p>This theme makes it possible to approach, from a political and social perspective, the relationship that works of art have with power.</p>	<p>* The work of art and power: representation and staging of power (propaganda) or works conceived in opposition to power (committed work, protest, etc.).</p> <p>* The work of art and the State: the myths and accounts of the foundation (Romulus and Remus, etc.); the theme of the Hero, of the Nation; works, vectors of unification and identification of a nation (emblems, symbolic codes, hymns, etc.).</p> <p>* The work of art and memory: memory of the individual (autobiographies, testimonies, etc.), inscription in collective history (testimonies, stories, etc.).</p>	<p>Hero, nation. Memory.</p> <p>Propaganda, rhetoric.</p> <p>Sponsorship.</p> <p>Official, committed art, etc..</p>

Thematics/Topics « Arts, Space, Time»		
Definition	Tracks of Studies	Landmarks
<p>This theme makes it possible to approach works of art from the relationships that they establish, implicitly or explicitly, with the notions of time and space.</p>	<p>* The work of art and the evocation of time and space: construction (speed, duration, repetition; perspectives, depth of field; optical illusions, etc.); breakdowns (units, measures, ages of life, eras, golden age, etc.); symbolic forms (closure, finitude, melancholy, nostalgia, Vanities, Thanatos; openness, infinity, euphoria, Eros, etc.).</p> <p>* The work of art and the great cultural figures of time and space: myths (Hermès / Mercury; Cronos, etc.), epic and legendary heroes (Ulysses, Penelope, etc.), historical figures (Alexander the Great, Marco Polo, Christopher Columbus, etc.).</p> <p>* The work of art and the place of the body and of man in the world and nature (smallness / grandeur; harmony / chaos; orders / disorders, etc.); displacements in time and space (journeys, crusades, discoveries, expeditions, migrations) and their imagination (dreams, fictions, utopias).</p>	<p>The man in space: the man who walks, moves, travels; movement; elsewhere, border.</p> <p>Man in time: past, present, future; rhythm, memory, forgetfulness.</p> <p>Nature, body, cosmos, etc.</p>

Thematics/Topics « Arts, techniques, expressions »		
Definition	Tracks of Studies	Landmarks
<p>This theme makes it possible to approach works of art as a support for knowledge, invention, expression in relation to the technical world.</p>	<p>* The work of art and the influence of techniques: work of engineer or inventor (chronophotograph, cinematograph); linked to technical development (metallic architecture, glass, etc.) or to specific techniques (perspective, anamorphosis, recording, etc.).</p> <p>* The work of art and technique, source of inspiration (movement, speed, machine, industry, etc.). The great artistic and technical figures (Icarus, Daedalus, Golem, Frankenstein, Faust, etc.).</p> <p>* The work of art and technical prowess: proof of ingenuity (automata, robots, etc.) or virtuosity linked to a formal or technical constraint (kinetic art, etc.).</p>	<p>Inventions, technical and technological innovations.</p> <p>Supports, tools.</p> <p>Figures, concepts, technical metaphors.</p>

MIDDLE SCHOOL: EXAMPLES OF ARGUMENTS TO IMPLEMENT

Thematics/Topics «Arts, ruptures, continuities»		
Definition	Tracks of Studies	Landmarks
<p>This theme makes it possible to address the effects of revivals, breaks or continuity between the different artistic periods, between the arts and in works of art.</p>	<p>* The work of art and tradition: ruptures (avant-gardes), continuities (borrowings, echoes, quotes), rebirths (the influence of an era, of a movement from one period to another, historicism, etc.). The rewriting of themes and patterns (clichés, clichés, commonplaces, stereotypes, etc.); tributes (quotes, etc.), covers (remake, adaptation, plagiarism, etc.), parodies (pastiche, caricature, etc.).</p>	<p>Inspiration.</p>
	<p>* The work of art and its composition: modes (construction, structure, hierarchy, order, unity, orientation, etc.); composition / decomposition effects (variations, repetitions, series, breaks, etc.); conventions (standards, paradigms, models, etc.).</p>	<p>Imitation, tradition, Academism / originality.</p>
	<p>* The work of art and the dialogue of the arts: citations and references from one work to another; exchanges and comparisons between the arts (crossings, correspondences, synaesthesia, analogies, transpositions, paragons, etc.).</p>	<p>Models, canons, conventions.</p> <p>Composition / decomposition.</p> <p>Rewrites, dialogues, etc.</p>

MIDDLE SCHOOL: DELIVERIES EXPECTED

• **Knowledge**

The student has:

- (a) precise and documented knowledge of works belonging to major artistic fields;
- (b) artistic, historical, geographical and cultural landmarks;
- (c) notions on the languages and production techniques of the major artistic fields and a specific vocabulary.

• **Capabilities:**

The student is able to:

- (a) to locate works in time and in space;
- (b) to identify the constituent elements of the work of art (forms, techniques, meanings, uses);
- (c) to discern between the subjective and objective criteria of the analysis;
- (d) to reconcile works based on specific criteria (place, genre, form, theme, etc.);
- (e) to go through the doors of an artistic and cultural place, to find one's bearings there, to gain a personal gain;
- (f) to implement artistic projects, individual or collective.

• **Attitudes:**

They involve:

- (a) artistic creativity and curiosity;
- (b) concentration and spirit of initiative in the implementation of cultural or artistic projects, individual or collective;
- (c) open-mindedness.

HISTORY OF ARTS: HIGH SCHOOL



HISTORICAL PERIODS

along the six artistic fields:

- (a) "Space arts": architecture, town planning, garden arts, landscaped landscape, etc.
- (b) "Language arts": written and oral literature (novel, short story, fable, legend, story, myth, poetry, theater, essay, etc.); epigraphic inscriptions, calligraphies, typographies, etc.
- (c) "Everyday arts": applied arts, design, crafts; folk arts, etc.
- (d) The "arts of sound": vocal music, instrumental music, film music and sound effects, technologies for musical creation and dissemination, etc.
- (e) The "performing arts": theater, music, dance, mime, circus arts, street arts, puppets, equestrian arts, fireworks, water games, etc.
- (f) The "visual arts": Plastic arts (architecture, painting, sculpture, drawing and graphic arts, photography, etc.); illustration, comic. Cinema, audiovisual, video, photographic editing, cartoons, and other images. Digital arts. Pocket films. Video games, etc.

and along the thematic list:

1. Anthropological field: "Arts, realities, imaginary"; "Arts and the sacred"; "Arts, societies, cultures"; "Arts, body, expressions"
2. Historical and social field: "Arts and economy"; "Arts and ideologies"; "Arts, memories, testimonies, commitments".
3. Technical field: "Arts, constraints, achievements"; "Arts, sciences and techniques"; "Arts, information, communications".
4. Aesthetic field: "Arts, artists, critics, audiences"; "Arts, taste, aesthetics"; "Arts, theories and practices".

a

Second class: From the 16th century. in the 18th century.

b

First class: The 19th century.

c

(a) Terminal class: The 20th century and our time.

HIGH SCHOOL: ANTRHOPOLOGICAL FIELD

Thematic/topic «Arts, realities, imaginary»

Definition	Tracks of Study	Landmarks
<p>This theme invites us to question works of art in their relationship with the real and the imaginary, the true, the false, the uncertain.</p>	<ul style="list-style-type: none"> * Art and reality: quotation, observation, mimicry, representation, recording, stylization, etc. * Art and truth: aspects of truth, lies, deception, deception, illusion, etc. * Art and the imaginary: artistic inventions (transpositions and stories of dreams, nightmares, creatures, fictional characters and motifs, legendary universes, fantastic mythological, fabulous, etc.); utopian worlds (ideal societies and cities, etc.). 	<p>Real, fictional.</p> <p>Dream, psychoanalysis.</p> <p>Figuration / abstraction, etc.</p> <p>Realism / dreamlike.</p>

Thematic/topic « Arts and religion »

Definition	Tracks of Study	Landmarks
<p>This theme invites to question the works of art in their relation to the sacred, to beliefs, to spirituality.</p>	<ul style="list-style-type: none"> * Art and great stories (religions, mythologies): versions, avatars, metamorphoses, etc. * Art and the divine: its manifestation (representing, telling, showing, evoking, etc.); his challenge. The expression of religious feeling (meditation, worship, communion, emotion, ecstasy, etc.) and its transmission. * Art and beliefs (magic, witchcraft, superstitions, legends, etc.). 	<p>Sacred art; secular art.</p> <p>Idols, images, relics.</p> <p>Sacralization, Secularization, etc..</p>

Thematic/topic « Arts, sociétés, cultures »

Definition	Tracks of Study	Landmarks
<p>This theme invites to underline the links that works of art weave with the societies and cultures that produced them..</p>	<ul style="list-style-type: none"> * Art and belonging (body, communities, religions, social classes, etc.), symbolic languages and expressions (costumes of religious, civil, military ceremonies; coats of arms, emblems, allegories; standards, flags, trophies, hymns national, patriotic songs, etc.); * Art and cultural identities: diversity (landscapes, places, mentalities, popular traditions), cohesion (uses, customs, daily practices, songs, legends, etc.); particularities (vernacular arts, regionalism, folklore, minorities, diasporas, ghettos, etc.) * Art and others: crossed views (exoticism, ethnocentrism, chauvinism, etc.); exchanges (dialogues, mixes, crossings); syncretism. 	<p>Cultural Identity.</p> <p>Universality of art, diversity of cultures.</p> <p>Otherness, dialogue.</p> <p>History of societies, ethnology, etc.</p>

Thematic/topic: « Arts, corps, expressions »

Definition	Tracks of Study	Landmarks
<p>This theme invites us to question the works of art as places and supports for expressions linked to the body.</p>	<ul style="list-style-type: none"> * The body, presentation (disciplined / liberated; singular / collective, abstract / concrete; spiritualized / carnal; prosaic / sublime; platonic / erotic; complete / in detail; emblazoned / in foot) and representation (anatomies; standards, models, canons) ; destructuring, disfigurements). * The body and creative expression: instrument (voice, dance, gesture, shouts, breaths, etc.), meaning (rhythm, poetry, symbol), material and medium (make-up, tattoos, ritual paintings, physical transformations, prostheses, piercings; masks, costumes, clothing, etc.), act (gesture, tool, rhythm, instruments, manipulations, postures, theatricality). * Body, soul and life: expression of emotions, characters and states (moods, temperaments, passions, feelings, postures, etc.), organic functions (food, procreation, excretions, etc.). 	<p>Movement, space, surfaces.</p> <p>Emotion, mood.</p> <p>Perception, sensation, emotions.</p> <p>Portrait, self-portrait, coat of arms,</p> <p>Psychism, etc.</p>

HIGH SCHOOL: HISTORICAL AND SOCIAL FIELD

Thematic/topic «Arts and economy»

Definition	Tracks of Study	Landmarks
This theme invites us to question works of art in their relation to the economic context of production and reception.	* Art and the market (price list, auction rooms, galleries, salons, art dealers, collectors, investors, etc.) and economic constraints (public or private sponsors, patronage, act of private or public order, protection artists, copyright, intellectual property, recipients, etc.).	Money.
	* The artist and society: representations, norms, prohibitions, behaviors, practices, statutes (courtier, protected, banished, excommunicated, cursed, etc.), lifestyles (bohemian life, acrobats, divas, stars, etc.))	Circulation, goods, consumption.
	* Art and its discourses: praise, criticism or challenge of socio-economic standards and practices.	Actors, authors, artists.
		Speeches, messages, reviews, etc.

Thematic/topic «Arts, memoirs, testimonies, commitments»

Definition :	Tracks of Study	Landmarks
This theme invites to underline the relationships between art and memory. It invites us to explore the work of art as a collection of human experience and an act of testimony.	* Art and history: the historiographical document, evidence, narration (painting, sculpture, cinema, history theater, testimony literature, occasional music, etc.). Figures of witnessed and engaged artists (works, destinies).	Memories, memoirs.
	* Art and commemoration: tribute to a great man, a hero, a group (cinematographic, literary, theatrical portraits; hymns, requiems, dedications), a cause, an event. Commemorative genres (praise, prayer, speech, commemorative celebration, panegyric, war memorial, tomb, etc.) and places of conservation (memorial, museum, etc.).	Tributes, omissions, erasures, rehabilitations.
	* Art and violence: expression of horror, act of testimony (stories of survivors of camps, texts, films, paintings, music, devoted to the personal and / or collective memory of dramatic events).	Positions, statements, public expression.
		Catharsis, violence, etc.

HIGH SCHOOL: SCIENTIFIC AND TECHNICAL FIELD

Thematic/topic «Arts, constraints, achievements»

Definition	Tracks of Study	Landmarks
<p>This theme highlights the constraints that condition the creation, production and dissemination of the work of art.</p>	<ul style="list-style-type: none"> * Art and constraint: constraint as an obstacle to creation (external constraints: economic, political and social, etc.); constraint as a source of creativity (constraints imposed on the artist). Diffusion constraints (musical composition / notation / interpretation; monumental exhibitions, staging, theatrical machinery, etc.). * The art and stages of creation (palimpsests, sketches, essays, drafts, repentance, adaptations, variants, work in progress, etc.). * Art and failure: works that remain virtual (unfinished, unrealized, remained in the state of simulation, project, synopsis, dream, etc.); the artist in the face of failure (incompletion, sublimation, overcoming, etc.). 	<p>Rules, principles, procedures.</p>
		<p>Orders, programs, contracts.</p>
		<p>First idea, genesis, gestation, project, realization.</p>
		<p>Incompletion, Failure.</p>

Thematic/topic «Arts, sciences and techniques»

Definition	Tracks of Study	Landmarks
<p>This theme invites to underline the relationships between art, science and technology, and their impact on creation.</p>	<ul style="list-style-type: none"> * Art and scientific and technical innovations of the past or present (reinforced concrete, glass, etc.). Digital technologies in plastic arts, cinema, design, literature, music, theatre. The technical object in the work of art (forms and functions). * The art and the scientific and / or technical approach: process of design, production, experimentation. Scientific concepts and art (transpositions, analogies, convergences, creations, etc.). * Art and its discourse on science and technology (utopia, criticism); technique as a reason for inspiration (praise of progress, denunciation of entropy, etc.). The figures, themes and myths of the technical and scientific world (the automaton, the machine, the robot, the engineer, the scientist, etc.) 	<p>Invention, experimentation, realization.</p>
		<p>Concept, knowledge.</p>
		<p>Mechanization, technical reproduction; originality, "aura", etc.</p>
		<p>Representations of technique and science.</p>

Thematic/topic « Arts, informations, communications »

Definition	Tracks of Study	Landmarks
<p>This theme invites us to replace the work of art in the circulation of symbolic exchanges and to question its relationships with the world of information..</p>	<ul style="list-style-type: none"> * Art, information and communication: concepts (code, transmitter, receiver, rhetoric, semiotics, effects, etc.); heritage genres (medieval stained glass windows, gazettes, almanacs, cupboards, dazibao, advertisements, etc.) and contemporary genres (advertising and political posters; written media; documentary cinema, television or film radio reports, etc.). * The art and use of information and communication techniques (telegraph, screens, photocopying, internet, etc.). Art and its relations with the media. * Art and its functions: move, express, please, teach (dulce / useful; placere / docere), attest, witness, convince, inform, galvanize, deceive, shock, etc. 	<p>Communication techniques.</p>
		<p>Media, newspapers, telecommunications.</p>
		<p>Code, transmitter, receiver.</p>
		<p>Messages. Functions of art.</p>

HIGH SCHOOL: AESTHETIC FIELD

Thematic/topic «Arts, artists, critics, audiences»

Definition	Tracks of Study	Landmarks
<p>This theme invites to put the works of art in their context of production and reception and sheds light on the relationships that unite the different actors in the field of artistic creation.</p>	<p>* Art, criticism and self-criticism: critics as mediators of taste and instances of legitimation; the reports of artists and critics in the history of reception (recognized, unknown, acclaimed, forgotten artists, etc.). The artist's view of his art (self-portraits; representation of the artistic act in the work of art).</p>	<p>Figures of the artist.</p>
	<p>* Art, the artist and the public: socio-cultural representations of art and the artist (useless; harmful; cursed; brilliant; inspired; crazy); social status (solo artist or member of an artistic group; protected, subsidized, etc.). An artistic career. Public representations in the work of art. Categories of public (amateurs, dilettantes, initiates, etc.).</p>	<p>Critics, theorists, art historians, musicologists, estheticians.</p>
	<p>* Art and its dedicated, diverted, open, closed, prestigious, banal exhibition and dissemination places and their impact on creation and reception (street performances, fairs, circuses; museums, biennials, galleries; cinema, theater, concert; libraries, media libraries, etc.); museum institutions as a discourse of society on the work of art (exhibition, celebration, dissemination, popularization, democratization, etc.).</p>	<p>History of the reception. Public.</p>
		<p>Heritage, conservation, places of dissemination.</p>

Thematic/topic «Arts, taste, aesthetics»

Definition	Tracks of Study	Landmarks
<p>This theme invites to question the work of art in the diversity of its values and approaches..</p>	<p>* Art, judgments and approaches: the concept of "beautiful", its relativity; universality of the work; diversity of aesthetic tastes. Multiplicity of approaches (historical, phenomenological, technical, aesthetic, sociological, psychoanalytic, etc.); dogmatic / scientific / intuitive approaches, etc.</p>	<p>Universality / diversity of the "beautiful"</p>
	<p>* Art and its classifications: categories (movements, genres, types, etc.); carvings (baroque / classical, ancient / modern / post - modern, etc.); evolutions, proofreading, etc.</p>	<p>elitist / popular, noble / vulgar.</p>
	<p>* Art and its codes: aesthetic, ethical and social standards (license, label, canon, decorum, taboo, etc.); axiological terms (grace, brilliance, elegance, sobriety, temperance, nobility, vulgarity, sublime, etc.); the notions of work, masterpiece, "great work".</p>	<p>"Good taste" / "bad taste". "Distinction".</p>
		<p>Rules, standards, prohibited, transgressions. Aesthetic theories, etc.</p>

Thematic/topic «Arts, theories and practices»

Definition	Tracks of Study	Landmarks
<p>This theme invites us to question the work of art in the confrontation and the gap between praxis and theoría.</p>	<p>* Art, doctrine and its application: theoretical texts, manifestos, methods, writings by artists, estheticians, etc. Application and transgression of dogmas (doctrines, canons, prescriptive texts, etc.); regulatory bodies (schools and training establishments, academies, etc.);</p>	<p>Canons, paradigms. Doctrines.</p>
	<p>* Art and its conventions: mainstreams (conventions, trends, influences, modes, movements, opinions, doxa, etc.); discussions and debates (controversies, dialogues, controversies, quarrels, etc.).</p>	<p>Conventions.</p>
	<p>* Art and social practices: professional standards, corporations, guilds, companionship, fairs, groups, associations, unions, artists' societies, etc.</p>	<p>Movements, currents, schools. Artistic changes.</p>
		<p>Artists / artisans. Theories and debates, etc.</p>

HIGH SCHOOL: DELIVERIES EXPECTED

• Knowledge

The student knows:

- (a) a significant number of works belonging to major artistic fields;
- (b) artistic movements, styles, authors, places, reception or dissemination systems (museums, theaters, concert halls, etc.);
- (c) major historical, cultural and artistic landmarks from modern times to the contemporary era.
- (d) He has knowledge of criteria for the analysis of works of art (specific vocabulary; methodical tools; evolution of languages and artistic production techniques).

• Capacities

The student is able to:

- (a) identify the main trends, styles and genres to which the work of art studied refers;
- (b) situate this work in its historical, economic, artistic and cultural context;
- (c) analyze its constituent elements (forms, techniques, meanings and uses);
- (d) establish links between the different artistic fields;
- (e) implement cultural or artistic projects, individual or collective.

• Attitudes

They involve:

- (a) artistic curiosity and creativity;
- (b) openness and critical thinking towards works of art from the past as well as the present, from cultures near and far;
- (c) initiative and autonomy to implement cultural or artistic projects, individual or collective.

THE SCHOOL BUILDING AS CULTURAL SPACE



THE SCHOOL AS CULTURAL SPACE

- If, at school, students are educated in the transversal discipline of "history of arts" or heritage, the school building itself as a spatial, architectural and symbolic conformation conveys cultural messages that create predispositions, identities, feelings and therefore culture.

EXAMPLES OF FRENCH PUBLIC SCHOOL ARCHITECTURE: THE NURSERY SCHOOL OF PERTHES-EN-GATINAIS (DEPARTMENT OF SEINE ET MARNE)



- In Perthes-en-Gâtinais, a locality within the **natural park** of which it bears its name, in the department of the Seine-et-Marne, the new nursery school "La Ruche" stands on a pedestrian area, reinforcing its bucolic and intimate nature, creating a generous space suitable for all the inhabitants of the town, small and large. Built in just 10 months so as not to disturb people and designed according to a linear scheme, the building borrows on the one hand the archetypal geometry of the houses in the historic heart of the French town and on the other the image of the house as designed by a child: a shape that, although simple, is graphic and iconic.

EXAMPLES OF FRENCH PUBLIC SCHOOL ARCHITECTURE: THE NURSERY SCHOOL OF PERTHES-EN-GATINAIS (DEPARTMENT OF SEINE ET MARNE)



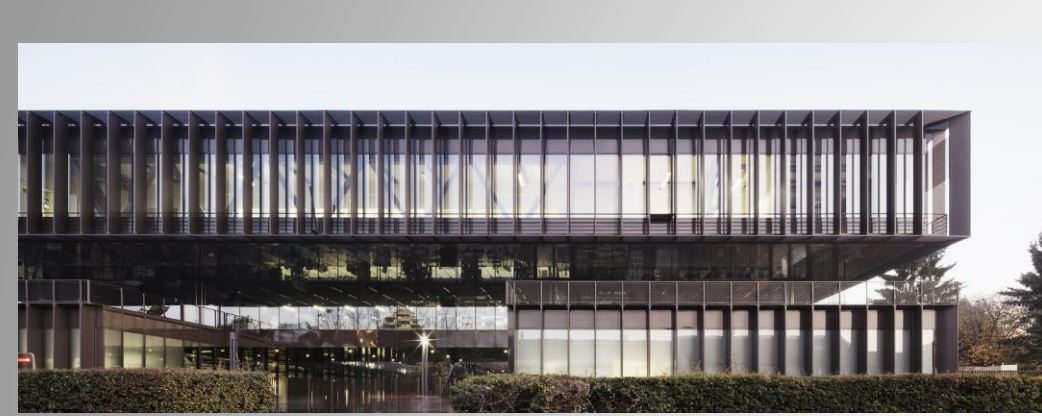
- On the pediments of the classrooms there are perforated wooden rhombuses in which images of insects typical of the Gâtinais park are reproduced; these symbols allow young people to immediately recognize the sections they belong to and to juggle easily in the school as they have also been used as signs. Given the location within a natural park and the desire to create a building with high environmental ambitions, the school was built entirely of wood with public funding as it falls within a TEPCV, Territoire à Énergie Positive pour la Croissance Verte (Territory of Positive Energy for Green Growth).

EXAMPLES OF FRENCH PUBLIC SCHOOL ARCHITECTURE: THE HIGH SCHOOL HENRI IV IN SAINT GERMAIN, PARIS



- The Henri-IV high school occupies the buildings of the former Sainte Geneviève Abbey. Secularized at the start of the Revolution, the buildings were assigned to education in 1796, becoming the Central School of the Panthéon, then the Lycée Napoléon in 1804. After several changes, it definitively became the Lycée Henri-IV from 1873. The Henri-IV school district now welcomes nearly 2,700 students, including more than 1,100 in its post-bac classes. It is one of the most important establishments in France. The school has more than 2,500 students from collège (the first four years of secondary education in France) to classes préparatoires (classes to prepare students for entrance to the elitostoc grandes écoles such as École normale supérieure, École polytechnique, Centrale Paris, Mines ParisTech, HEC Paris, among others).

EXAMPLES OF FRENCH PUBLIC SCHOOL ARCHITECTURE: LYCÉE LÉONARD DA VINCI IN SAINT-GERMAIN-EN-LAYE



- Around 1,200 pupils attend the Lycée Léonard da Vinci, an advanced secondary school with a technical emphasis in Saint-Germain-en-Laye, which is situated west of Paris. The task that faced the two architecture studios – Tank of Lille and Cosa of Paris – was a logistical tour de force: the existing school building was to be demolished in stages while a new building was erected in the same place, all during normal school operations. The architecture of the new building more than meets this challenge. It appears to have been poured from a single cast in a skeleton structure of steel and glass clearly inspired by Mies van der Rohe’s modernism. The architects deftly took up the slope of the terrain in the inner courtyard, which rises by one storey from the road to the west to the rear façade. On the longer sides, the architects had portions of the grounds dug out and braced with gabion-cage walls in order to ensure sufficient daylight on both sides of the technical classrooms in the basement.

The school administration and communal areas such as the library and cafeteria are accommodated on the recessed first upper level, where outdoor terraces flank both sides of the longitudinal tracts. Broad passages connect the inner courtyard with the urban sphere, while an open steel bridge extends obliquely over the yard. The classrooms are located on the jutting topmost storey. The entire building is based on a steel skeleton framework with a 3.6-metre grid as well as a façade and extension grid of 1.2 metres. The interior walls on the upper floors are not load-bearing; this ensures flexibility in these spaces. An unmistakable component of the architecture are the exterior façade blades that fulfill several functions at once: they cast shade, bear the narrow maintenance balconies on the upper floor and reinforce the tall glass façades in the basement. Their depth varies according to direction and thus depends on the expected angle of the sun’s rays.

EXAMPLES OF FRENCH PUBLIC SCHOOL ARCHITECTURE



SCHOOLS AND PARTNERSHIPS FOR HERITAGE EDUCATION



PARTNERSHIPS BETWEEN SCHOOL AND HERITAGE INSTITUTIONS IN FRANCE

Which possible partners?

- Training establishments (universities and higher education establishments) under the responsibility of the ministries responsible for culture, higher education and national education: schools of architecture; art schools; schools of applied art, design, crafts; film and audio-visual schools; schools and conservatories of music, drama, dance.
- Public establishments with an artistic and cultural vocation dependent on the ministries responsible for culture, higher education and national education and, if necessary, other ministries (Defense, Agriculture, Equipment): museums, libraries, places exhibition and shows, archives, media libraries, cinematheques.
- Heritage complexes, places of memory, archaeological excavations, cities of Art and History, and, in general, all civil, religious, military buildings and structures of interest in art and history.
- The local authorities and the artistic and cultural devices that they finance; all artistic and cultural structures over which the State exercises or shares supervision with local authorities. These structures, as soon as they receive state subsidies, are now obliged to develop educational action.
- Associations and actors qualified and empowered in the artistic and cultural fields.
- The regional directorates of cultural affairs, decentralized state services, natural interlocutors of the national education authorities, for the implementation of these partnerships at all levels of the territory.

How to work with partners?

- choose guided tours.
- use the documentation and tools made available for independent visits.
- build a long-term project, transversal to the different collections with the help of the educational service.



HERITAGE
EDUCATION ON
UNIVERSITY LEVEL:
THE TRAINING OF
TEACHERS AND
PROFESSIONALS



THE HIGHER EDUCATION: GENERALITIES (1)

- Higher education comprises all post-secondary training courses and it depends from the Ministry of Higher Education, of Research and Innovation.
- It meets general objectives with regard to **raising the scientific, cultural and professional levels of the French nation** and the individuals who make it up, major concerns being the **reduction of social inequalities, equality between the sexes, development of research**, and finally, **construction of the European Higher Education and Research Area**.
- It contributes to the **success of all students, the growth and competitiveness of the economy and the creation of employment policy** taking into account economic, social, environmental and cultural needs.
- It participates in the **promotion and the spread of French-speaking** in the world in addition to the reinforcement of **interactions between science and society**.
- The French higher education system is characterised by the coexistence of a plurality of institutions which dispense higher education. They belong to various legal categories, defined in the French Code of Education (book VII):
 - a) Universities;
 - b) Schools and institutes outside of universities;
 - c) Higher education institutions, French schools abroad and “Grands Établissements” (major institutions);
 - d) "Communautés d’universités et établissements" (COMUE - Communities of Universities and Schools)

THE HIGHER EDUCATION: GENERALITIES (2)

Grands établissements publics (Major public institutions)

"Grands établissements" are higher education institutions mainly admitting on the basis of an entrance exam taken by students in "classes préparatoires aux grandes écoles" (CPGE -classes preparing for admission to Grandes Ecoles). The following fall under this category: Collège de France, Conservatoire national des arts et métiers (CNAM), Ecole centrale des arts et manufactures (ECAM), Ecole des hautes études en sciences sociales (EHESS), Ecole nationale des Chartes (ENC), Ecole nationale supérieure d'arts et métiers (ENSAM), institut Polytechnique de Bordeaux (IPB), Ecole nationale supérieure des sciences de l'information et des bibliothèques (ENSSIB), Ecole pratique des hautes études (EPHE), Institut d'études politiques de Paris (IEP), Institut de physique du globe de Paris (IPG), Observatoire de Paris, Institut national des langues et civilisations orientales (INALCO), Muséum national d'histoire naturelle (MNHN), Palais de la découverte, Institut national d'histoire de l'art (INHA), Université de technologie en sciences des organisations et de la décision de Paris-Dauphine, Ecole des hautes études en santé publique (EHESP), Institut polytechnique de Grenoble.

- There are also institutions whose purpose is to carry out traditional tasks of sovereignty, placed under the supervision of various ministries, such as the École Nationale d'Administration (ENA - National Administration School) which depends on the French Prime Minister, or the École Polytechnique and the Special Military Academy of Saint-Cyr which depend on the Ministry of Defence.
- French schools abroad (the French School in Athens, the French School in Rome, the French Institute for Oriental Archaeology in Cairo and the Casa de Velásquez in Madrid) are in charge of carry out basic field research and research training.

TEACHERS AND EDUCATION STAFF

Teachers at all levels of education in the public sector (from pre-primary to higher) belong to the State civil service.

The teacher training is organized locally by the *académies*, which each year develop - in cooperation with universities - an "Academic Training Plan" (FAP). It contains the list of programs and continuing education activities, which interested teachers can register to. In its proposals, the *académies* should consider training priorities set at national level by the Department of National Education, Higher Education and Research in the "National Education Plan". The *Higher National Institutes of Professorship and Education (INSPE)* became one of the operators of the continuing training of education personnel. The new aspects are:

- set up, by *the Higher National Institutes of Professorship and Education (INSPE)*, of new masters *Métiers de l'Enseignement, de l'Éducation et de la Formation (MEEF –Teaching, Education and Training Professions)* based on a balance between theoretical learning and placements in schools or institutions. The weight given to the latter prior to the reform was not considered sufficient for guaranteeing sound conditions for joining the profession. **The MEEF must also give precedence to research as well as the promotion of innovative teaching practices;**
- **set up of a single centre (INSPEs) responsible for the initial and further training of all education staff** (teachers at all educational levels and other education staff). This reflects the Government's desire to encourage and foster cooperation between the different professional categories of teachers and other education staff;
- **competitive examinations for the recruitment of teachers** have also been renovated: they should now enable better evaluation of both candidates' theoretical knowledge and their degree of readiness for specifically carrying out the profession. What's more, these exams will now be held at the end of the first master's year (rather than the end of the second year), which will restore to successful candidates the status of trainee-civil servant from which they benefited before the 2010 reform, and they will therefore be remunerated during their final year of training. **This final year provides for a combination of theoretical learning and placements in classrooms.**
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UNIVERSITY-LEVEL TRAINING COURSES TO BECOME SCHOOL TEACHERS (HERITAGE):

Currently in France, there is a royal way to become a teacher: the **Master of Teaching, Education and Training (MEEF)**. To integrate this university training which is being prepared in the **Higher National Institutes of Professorship and Education (INSPE)**, you must hold a bachelor/*licence* (or bac + 3 equivalent or 180 ECTS credits), whatever the specialty. At the end of this two-year course and if it has been received in one of the corresponding competitions, the holder of the MEEF master can exercise the functions of teacher of the first degree, of the second degree or of the superior, becoming a *Principal Counselor of Education*, trainer for adults or even educator. **On the other hand, this training is also aimed at people who are not intended to become a teacher but want to exercise a profession related to education and training.**

The Higher National Institutes of Professorship and Education (INSPÉ) welcome students destined for the professions of professorship and education. Each of them has been jointly accredited by the Ministry of National Education, Higher Education and Research. The INSPÉs prepare for Masters in Teaching, Education and Training (MEEF), after two years of post-bachelor studies. These courses include different disciplinary teaching modules:

- a) **an initiation to research**
- b) **an opening to the international stage**
- c) **a digital component**
- d) **innovative teaching tools and methods**

After the baccalaureate, **students who intend to work in teaching, education and training register for a bachelor's degree**. Obtaining a license (or an equivalent diploma), allows them to **access the master trades in teaching, education and training (MEEF)**, during which the recruitment competitions for teachers. All the licenses give access to the MEEF master, no course is to be excluded. However, depending on whether one wants to practice in a primary school or in a college or high school, certain choices may be favoured. **If one wishes to become a school teacher, a license corresponding to one of the disciplines taught in primary school (French and mathematics, but also science, history-geography, modern language, EPS ...) will be the more natural choice.** If one wishes to become a teacher of secondary education, in middle or high school, it is advisable to choose a license adapted to the sector and to the teaching discipline (s) for which one is intended. **For example, a student aspiring to become a teacher of French will register for a Bachelor of Literature to acquire a solid foundation of knowledge in this discipline.** In any case, there are no fixed criteria and access to the MEEF master requires both an exam and the evaluation of the student's dossier in the admission process by each unit of formation.

UNIVERSITY-LEVEL TRAINING COURSES TO BECOME SCHOOL TEACHERS (HERITAGE):

The first mission of INSPÉ is to train future teachers. The professional education provided revolves four main components:

- a) disciplinary lessons;
- b) a common core allowing the creation of a culture shared by all future teachers, whatever the level of education for which they are intended; this will include a general approach to pedagogy and didactics, lessons relating to the life of secondary and higher education schools and establishments (teamwork, relations with the educational community, management crisis);
- c) a specialization according to the profession chosen by the student, more particularly during the year of master 2;
- d) lessons oriented towards the practice of the teaching profession, mainly during the Master 2 year, with sessions allowing students to familiarize themselves with class situations and activities, and especially numerous internships in educational establishments, which will be in a first observation and then practical training internships and a work-study year throughout the master 2.

In the first year of master MEEF, **internships are to give students a first professional experience in the teaching profession**. These are just observation internships and accompanied practice. The students have a total of four to six weeks of placement. This allows students to look into the exercise of the profession, to reflect on the modalities of knowledge mobilization in favour of a pedagogical act, to analyse the use of teaching materials and to apprehend pupils' productions. These periods of work are part of the preparation of the candidates for the competitive examinations as well as part of the reflection of students on the outline of the master's thesis during second year.

In second year of Master, students admitted to the competitions include the curriculum "alternance-Éducation Nationale". They have the status of teacher trainees. They perform an internship in liability halftime teaching service and are paid up to a full-time basis. Furthermore, the new "specifications for teacher training" set by the ordinance of June 15th, 2012 indicates that the training provided by the master to prepare for the education professions aims the acquisition of knowledge "enlightened the contributions of university research". The text states that training provides each student with an introduction to research.

UNIVERSITY-LEVEL TRAINING COURSES TO BECOME SCHOOL TEACHERS (HERITAGE):

The MEEF master is a national diploma which confers the degree of master. It is prepared in the INSPEs (higher national institutes of teaching and education) integrated into universities. Spanning four semesters, it corresponds to the acquisition of 120 European credits, beyond the bachelor's degree. The MEEF master's degree is open to students holding a bachelor's degree and who are destined for teaching, education and training, but it is also accessible under certain conditions:

- a) holders of an M1 or equivalent,
- b) holders of an M2 or equivalent,
- c) teachers or managers of national education (continuing education),
- d) people in professional retraining (validation of acquired experience) to access the professions of National Education or in connection with education and training.

Therefore, after the baccalauréat, students who intend to work in teaching, education and training register for a bachelor's degree. Obtaining the bachelor (or its equivalent), allows them access to master teaching careers, education and training (MEEF), in which recruitment competitions take place. All bachelors give access to the MEEF master, no course is to be excluded. However, depending on whether the intention is to work in a primary school or in a college or high school, certain choices may be favoured:

- a) If one wishes to become a school teacher: a bachelor corresponding to one of the disciplines taught in primary school (French and mathematics, but also science, history-geography, modern language, EPS ...) will be the more natural choice.
- b) If one wishes to become a teacher of secondary education, in college or high school: It is advisable to choose a license adapted to the sector and to the teaching discipline (s) for which you are intended. For example, a student aspiring to become a French teacher will register for a Bachelor of Literature to acquire a solid foundation of knowledge in this discipline.

UNIVERSITY-LEVEL TRAINING COURSES TO BECOME SCHOOL TEACHERS (HERITAGE):

The MEEF course prepares for the profession by alternating:

- a) specific theoretical lessons (on teaching disciplines, pedagogy).
- b) themes common to all, structured around the values of the Republic (teaching of secularism, the fight against discrimination), cross-cutting education themes and major societal subjects (citizenship, awareness of the environment and sustainable development, professional gestures (classroom management, prevention of school violence) and knowledge of students' career (learning process, orientation).
- c) internships, from the first year, and with a second alternating year.

The training also includes preparation for the recruitment competitions which take place at the end of the first year. It also offers international exposure, research (with a dissertation) and learning of digital technologies. Within the master, three specific mentions prepare for jobs in national education and thus train future teachers and education staff. These are:

- a) 1st mention to become a school teacher
- b) 2nd mention to teach in middle and high school (excluding aggregation)
- c) mention educational supervision to become a senior education advisor (CPE)

For admitted students, the second year of the master will include a work-study period in a school or an educational establishment. These students will then have the status of trainee officials. The training offered to the winners of the competitions will be alternating training and designed on the model of professional training at master's level. One part will be carried out in front of students, another at the university. Universities have a good practice of these work-study programs. It is another way of learning and preparing for the exercise of this profession. The MEEF master is, from its first year, oriented towards the practice of the teaching profession. It includes four to six weeks of observation and supervised practice courses. Recruitment competitions are organized at the end of M1 MEEF. In the second year, after validation of the M1 and passing the competition, the laureates become trainee civil servants and are paid a full-time salary. The course of the training in the second year of the MEEF master's degree includes:

- a) a part-time work in front of students in school, middle school or high school,
- b) in-time courses in the INSPE in the order of 250 to 300 hours.

EDUCATIONAL STRATEGIES OF THE PUBLIC SECTOR



PARTNERSHIPS BETWEEN SCHOOL AND HERITAGE INSTITUTIONS IN FRANCE

Which possible partners?

- a) Training establishments (universities and higher education establishments) under the responsibility of the ministries responsible for culture, higher education and national education: schools of architecture; art schools; schools of applied art, design, crafts; film and audio-visual schools; schools and conservatories of music, drama, dance.
- b) Public establishments with an artistic and cultural vocation dependent on the ministries responsible for culture, higher education and national education and, if necessary, other ministries (Defense, Agriculture, Equipment): museums, libraries, places exhibition and shows, archives, media libraries, cinematheques.
- c) Heritage complexes, places of memory, archaeological excavations, cities of Art and History, and, in general, all civil, religious, military buildings and structures of interest art history.
- d) The local authorities and the artistic and cultural devices that they finance; all artistic and cultural structures over which the State exercises or shares supervision with local authorities. These structures, as soon as they receive state subsidies, are now obliged to develop educational action.
- e) Associations and actors qualified and empowered in the artistic and cultural fields.
- f) The regional directorates of cultural affairs, decentralized state services, natural interlocutors of the national education authorities, for the implementation of these partnerships at all levels of the territory.

How to work with partners?

- a) choose guided tours.
- b) use the documentation and tools made available for independent visits.
- c) build a long-term project, transversal to the different collections with the help of the educational service.

PROJET(S) ÉDUCATIF(S) TERRITORIAL(AUX) - TERRITORIAL EDUCATIONAL PROJECT(S) (PEDT)

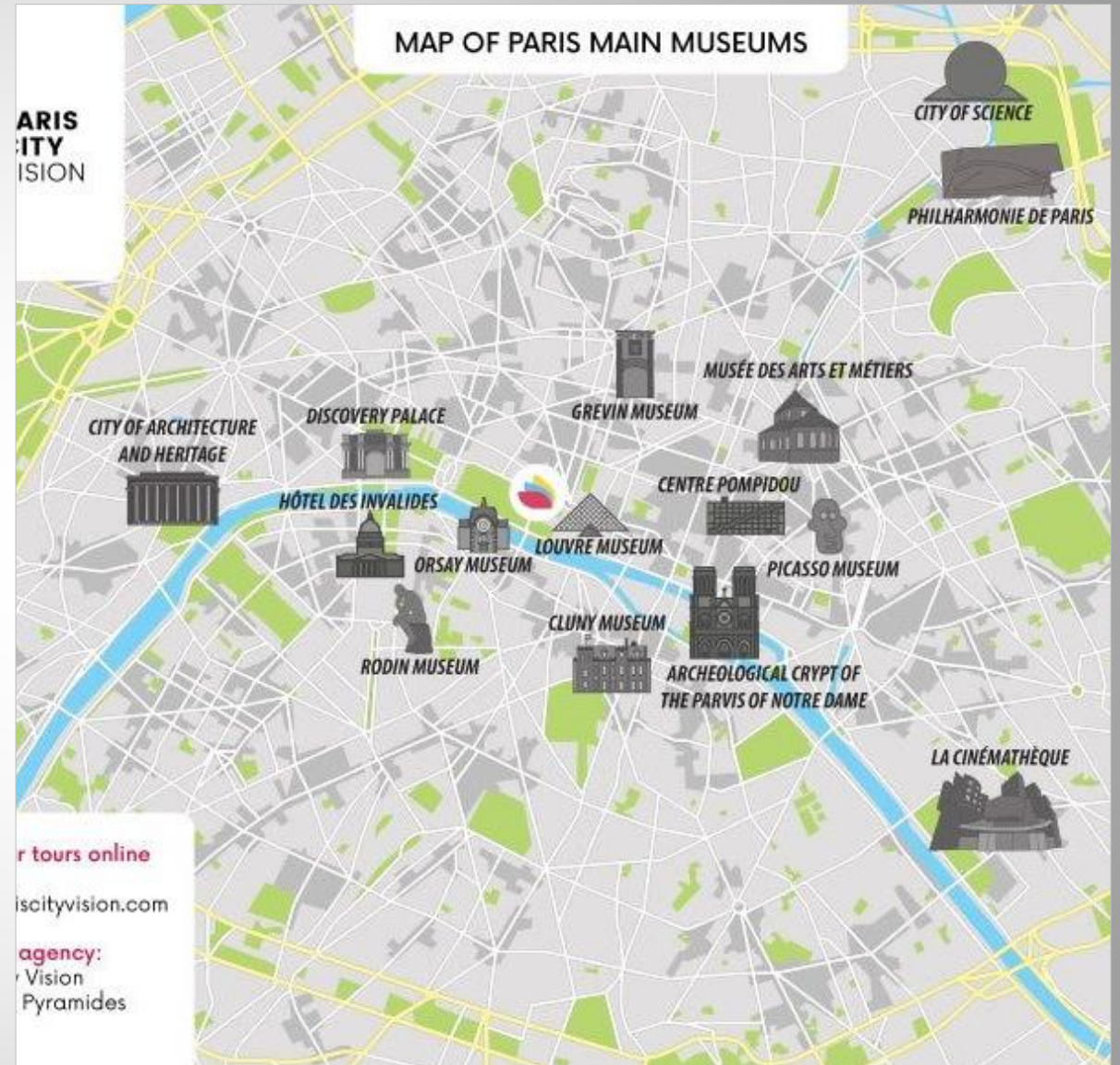
- The **territorial educational project** (PEDT), mentioned in article D. 521-12 of the Code de l'éducation (French Education Code), takes an official approach enabling those local authorities so wishing to organise the range of **extracurricular activities**. Initiated by one particular local authority, this project concerns a partnership approach with the State departments concerned (Department for Culture and Communication, Deputy Minister for the City and Deputy Minister for the Family) and all local educational stakeholders (schools, associations, etc.). **The objective of the territorial educational project is therefore to mobilise all of a region's resources so as to guarantee educational continuity between, on the one hand, school plans and, on the other, the activities put on for children outside of school hours.** The activities offered as part of the territorial educational project are intended to address all children. They must promote the personal development of the child, his sensitivity and his intellectual and physical aptitudes, his development and his involvement in the community life. They should not be limited to so-called awakening activities, but take into account the child in all his dimensions and in his environment. They must seek consistency and complementarity between them and with the school project .

The construction of the territorial educational project presupposes:

- to define a coherent scope of action (the municipality or the competent EPCI or a larger territory involving several local authorities),
- to identify the needs, in particular according to the characteristics of the school public specifications.
- define the main priorities common to the various partners in education,
- analyse the main resources of the territory concerned (inventory of local activities in the cultural, artistic, sporting fields, etc.).

MUSEUMS

1. <https://www.citedelarchitecture.fr/en>
2. <https://www.musee-orsay.fr/>
<https://www.musee-orsay.fr/fr/espace-professionnels/professionnels/enseignants-et-animateurs/bienvenue.html>
3. <https://www.arts-et-metiers.net/musee/visitor-information>
4. <https://www.cite-sciences.fr/en/home/>



SCHOOL AND INSTITUTIONS

Example: Beaux-Arts de Paris:

<https://www.beauxartsparis.fr/en/ecole/presentation-ecole/presentation>

<https://www.beauxartsparis.fr/en/study/non-degree-students>



INTERNET RESOURCES

https://www.ac-paris.fr/portail/jcms/p1_460191/disciplines-histoire-des-arts-portail

<https://eduscol.education.fr/2332/histoire-des-arts>

<https://www.edutheque.fr/utiliser/arts-et-lettres/partenaire/chateau-de-versailles.html>

<https://histoiredesarts.culture.gouv.fr/>

