DIAPO 1: First page

DIAPO 2: Summary of arguments

**DIAPO 3 Key features of the Education System**

DIAPO 4

The French education system is characterised by a strong central State presence in the organisation and funding of Education. The French education system 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; it organises the teachers' admissions procedure, defines content, recruits teachers who become civil servants, provides them with in-service training; it 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.

DIAPO 5

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.).

DIAPO 6

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 lycées. 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 university official language for education is French. Public education is secular and free.

DIAPO 7

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) – and 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.

DIAPO 8

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.

**DIAPO 9: 2 Stages of the Education System**

DIAPO 10

Education is compulsory between the ages of 6 (which corresponds to the start of primary education) and 16 (which does not represent the end of a cycle).

1. Pre-primary education (ISCED 02), which is dispensed at “nursery schools” and take children from 2/3 up to 6 years of age. Almost all children attend nursery school from the age of three, even though it is optional. Such schools therefore form – together with the elementary level - an integral part of the French “primary level of education”, which is under the supervision of the Department for National Education, Higher Education and Research.
2. Primary education (ISCED 1), which is provided in “elementary schools” and admits children between the ages of 6 and 11. It marks the start of compulsory schooling, and is secular and free of charge when dispensed in State schools. At the end of this 5-year-course, pupils automatically access to the secondary level of education (there is neither standardised tests nor guidance procedures).
3. Lower secondary education (ISCED 2), which is provided in collèges for 4 school years (pupils between 11 and 15). Education in *collèges* is compulsory and common to all pupils. The end of the lower secondary education is sanctioned by the *Diplôme* *national du brevet* (DNB); however, admission to upper secondary level is not conditional upon success in the DNB. At the end of *collège*, the school recommends the appropriate scholastic path to families, basing its recommendation on the pupil’s school reports and particular interests.
4. Upper secondary education (ISCED 3), which is dispensed in “general and technological lycées” or in “professional lycées”, which extends over 3 years (pupils between the ages of 15 and 18 years). Upper secondary education provides three educational paths: general path (which prepares pupils for long-term higher studies), technological path (which mainly prepares pupils for higher technological studies) and professional path (which leads mainly to active working life, but also enables students to continue their studies in higher education). The end of upper secondary education is sanctioned by the *baccalauréat*, and access to higher studies is conditional to its obtention. Pupils at professional lycées can prepare the *Certificat d’aptitude professionnelle* (CAP – Professional aptitude certificate), a course of study extending over 2 years, after what they can either integrate active working life or prepare the professional baccalauréat in one year.
5. Higher education (ISCED 5 to ISCED 8), which is dispensed in higher educational institutions. These institutions have a wide variety of legal statuses that are listed in the French Code of Education. There are two types of short cycles studies (*Sections de Techniciens Supérieurs* and *Diplôme Universitaire Technologique*). Courses dispensed in French higher education institutions have different aims and conditions for admission, but most of them are structured into three study cycles (Bachelor’s degree, Master’s degree and Doctorate) and in ECTS credits, in compliance with the principles of the Bologna Process.

**Organisation and Governance**

DIAPO 11

At central level, the French education system is regulated by the Department for National Education, Higher Education and Research. The State plays a major role in governance, as, by long tradition, the French education system is centralised. The State provides educational guidelines and programmes, and is responsible for recruitment, training and management of heads and teachers in state schools and in private schools under contract with the State, as well as of school inspectors. Such professional players as recteurs d'académie, Académie Directors (directeurs académiques) and school heads ensure implementation of national education policy at local level (in regions, départements and municipalities). Still 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.). With regard to schools, collèges and lycées (CITE 2 and CITE 3) have room for manoeuvre in how they manage budgets granted by the State, as well as in the definition of what educational strategies to adopt in order to achieve national objectives.

At higher education level, governance of the system is ensured by a contractual policy set up by the State with universities, which are autonomous bodies financially and administratively speaking.

**DIAPO 12**

**Heritage Education in French Schools**

DIAPO 13

Generalities

“History of arts” of 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. 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.

The artistic and cultural training of young people in school is currently part of a context connotated by the diversity of art forms, educational approaches and the variety of audiences. It is based on the exercise of a practice, enlightened by the encounter with works associated with technical learning, and is enriched now by the introduction of continuous, progressive and coherent and consistent immersion in the history of the arts, throughout the student’s career.

DIAPO 14

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”): the arts of space, arts of language arts, arts, of everyday life, the arts of sound, performing arts and the visual arts. Heritage integrates the history of art through the kaleidoscopic glace of arts of space arts, visual arts and everyday arts of everyday life. It thus invests aa important place in a larger crossing of areas, genres and frontiers that corresponds on the 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.

The history of the arts and the 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.

DIAPO 15

History of arts and school subjects.

At the three levels of the school curriculum (Primary school, College or Middle school, High School), the history of the 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.

Diapo 16

The history of the arts, teachers and students

At the three levels of the school curriculum, Primary school, College or Middle school, High School, the history of the 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 allow s 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”.

DIAPO 17

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.

DIAPO 18

The six major artistic fields

Defined as "meeting points" (“points de rencontres”) of different art forms, these areas go beyond disciplinary divisions and common classifications. Not mutually exclusive, they offer multiple possibilities of crossings ad overlappings. Their content is gradually enriched from Primary School to High school by opening up to more and more fields. They are set out below in alphabetical order:

1. “Spatial arts”: architecture, urbanism, garden arts, humanised landscape, etc. –

2. The “arts of language”: written and oral literature (novel, short story, fable, legend, tale, myth, poetry, theater, essay, etc.); epigraphy calligraphy, typography, etc.

3. The "arts of everyday life": applied arts, design, popular art etc.

4. The “arts of sound”: vocal music, instrumental music, film music and sound effects, Technologies of sounds and musical divulgation etc.

5. The “live-performing arts”: theater, music, dance, mime, circus, street arts, puppets, etc.

6. The “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.

These artistic fields are explored in their heritage and contemporary salience, along there popular and academic, national and international, Western and non-Western aspects. On the technical level, they are approached in their artisanal and industrial productions, traditional and/or innovative.

• The “reference” or the “thematic” list

In the first stage, the corpus of works of art studied are chosen by teachers from the "list of reference" of the Primary School curriculum. In the second stage, the "reference list" is replaced by "thematic lists" designed to ensure consistency and meaning in the teaching of the history of the arts. Some lines of study and benchmarks are offered to teachers, for referential use only. Professors are meant to freely draw from these lists that they can possibly complement. The choice of works is left to their discretion and appreciation.

DIAPO 19

Objectives

The teaching of the history of arts has the following goals:

(a) to offer all students, of all ages, conference 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 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.

DIAPO 20

Organization

• Study of works

The teaching of art history is based on the study of works. This study can be done starting by a single work or a set of works defined by common criteria (location, genre, author, movement…). The works are analysed using at least four criteria: forms, techniques, meanings, uses. These criteria can be approached according to several analytical levels, in particular:

(a) shapes: categories, types, genres, artistic styles; constituents, structure, composition, etc.

(b) techniques: materials, tools, supports, instruments; body methods and techniques, gestures, instrumental, etc.

(c) 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.

DIAPO 21

Implementation

Each year the teaching of art history is organised :

(a) At the Primary School level, by the teaching team;

(b) At the College or middle school and High School levels, on proposal of the educational body.

At each level, teachers rely on the three pillars of teaching art history (historical periods, artistic fields, reference list or thematic lists). Separately or as a team, they approach one or more works using the knowledge and skills specific to their disciplines. They place these works in their context (historical, cultural, scientific, etc.). They question them from several angles, follow track of all relevant extensions and open up to an interdisciplinary dialogue.mThe teaching of the history of arts involves, with the help of the partners concerned, the frequentation of places of creation, conservation and dissemination of art and culture, notably relating to local heritage. On this occasion, the students engage in artistic and cultural projects, if possible designed in partnership. These projects are implemented in various forms: exhibitions, shows or any other event putting the acquired knowledge into practice.

Interdisciplinarity

The teaching of the history of the arts is first implemented within the framework of “humanities" (art, French, history - geography – civic education, ancient languages and cultures, modern languages, philosophy). It can also register in the framework of scientific and technical teaching like physical education and sports. lt is the subject of a specific section in the different programs in different disciplinary fields taught at the three school levels (primary school, Middle School, High School).

• Possible Extensions

Teaching art history can be articulated through devices complementary to lessons which allow to deepen certain themes tackled:

(a) artistic workshops, classes with an artistic and cultural project (PAC), Schools, Colleges, High school students in cinema, heritage classes, multidisciplinary professional project (PPCP), supervised personal work (TPE), etc.;

(b) artist residences, establishment galleries, etc.

At all levels of education, teaching art history is part of the artistic and cultural section of the School and Establishment project.

DIAPO 21

• 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.

DIAPO 22

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, theaters, 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, theaters, 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.

Thus, in primary school, in college but also in high school, the teaching of history of arts contributes to the acquisition of a "humanist culture". It also participates in the acquisition of transversal skills such as "mastery of the French language", "social and civic skills", "autonomy and initiative".

Monitoring, evaluation and validation

Monitoring

At each of the three levels (Primary School, College, High School), the student recollects his course in a "personal notebook of history of arts". On this occasion, he uses his skills in the field of ICT, uses various digital technologies and consults the many sites devoted to the arts. Illustrated, annotated and commented on by him, this personal notebook is approved by the teacher (s) who taught the history of the arts. It allows the dialogue between the student and the teachers and the different teachers themselves or the student, it materializes in a clear, continuous and personal way, the course followed in the history of arts throughout schooling.

Evaluation

Like all other lessons, that of the history of the arts is subject to a specific and concerted evaluation at each grade level using the assessment materials in use (report card and school book).

Validation

It is subject to validation at the Primary and College level at the levels defined in the Skills and Knowledge Book. The teaching of history of the arts is subject to a compulsory test for the national patent diploma, aimed at certifying the knowledge and skills acquired in the field of history of arts.

DIAPO 23

2.2 The Primary School

DIAPO 24: Historical periods

Organization

The annual hourly volume devoted to teaching art history from cycle 3 is 20 hours. Cycles 1 and 2: the teaching of art history seizes every opportunity to approach works of art around a few historical landmarks. The works are chosen in a “truancy” manner by the teachers, which eventually makes it possible to open, extend or clarify the fundamental teachings. Based on a sensitive discovery, this teaching builds a first opening to art. Cycle 3: The teaching of history of arts is based on three pillars: the historical periods, the six major artistic fields/domains and the reference list.

The six major 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);

DIAPO 25

\* 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).

DIAPO 26

\* 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); 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.

At this stage, the teaching of the history of the arts provides a first level of knowledge. By the end of Cycle 3, the student will have studied a number of works from the reference list belonging to the six major artistic fields and to each of the historical periods. By doing so, the pupil will have acquired, in connection with the base, knowledge, capacities and attitudes.

Objectifs

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

(a) arouse the curiosity of the student, develop his desire to learn, stimulate his creativity, especially in connection with a sensitive practice;

(b) develop in him the ability to see and watch, hear and listen, observe, describe and understand;

(c) enrich his memory with a few diverse and precise examples of works constituting so many historical landmarks;

(d) highlight the importance of the arts in the history of France and Europe.

DIAPO 27

•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, the period when this work was created;

(d) 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.

**DIAPO 28**

**2.3. Middle School.**

**DIAPO 29**

**• Historical periods**

1. Class of 6th grade: From Antiquity to the 9th century.
2. 5th grade: From the 9th century. at the end of the 17th century.
3. 4th class: 18th century. and nineteenth century.
4. Class of 3rd: The 20th century. and our time.

**• The six major artistic fields/domains**

Their content is more extensive than at primary School.

1. "Space arts": architecture, town planning, garden arts.
2. “Language arts”: written and oral literature (novel, short story, fable, legend, story, myth, poetry, theater, etc.).
3. “Everyday arts”: applied arts, design, works of art; folk arts.
4. The “arts of sound”: vocal music, instrumental music, technologies for musical creation and dissemination.
5. The “performing arts”: theater, music, dance, mime, circus arts, street arts.
6. The “visual arts”: Plastic arts: architecture, painting, sculpture, drawing, photography, comics, etc.
7. Cinema, audiovisual, video and other images.

**• The Thematic/Topic List**

The themes are freely chosen by the teachers from the following list that they can optionally add to:

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"

Located at the crossroads of disciplinary perspectives, these thmeatiks make it possible to approach the works from a variety of perspectives and to place them in their intellectual, historical, social, aesthetic context, etc. They bring up questions and problems that carry meaning. They clarify and federate the knowledge acquired in each discipline around a common question and thus encourage exchanges and debates.

**DIAPO 30**

**Objectives**

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

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

**DIAPO 31-32**

**Organization**

The teaching of art history at the College is a continuation of the teaching provided at the Primary School, the principles of which it follows and deepens. All school subjects contribute to the teaching of art history, in coherence with the "art history" components of their disciplinary program. Provided first and foremost by the disciplines that make up humanist culture, teaching art history represents a quarter of the history curriculum and half of the music education and visual arts programs. It is also implemented in the context of scientific and technical education and physical and sports education. Each teacher is attached to the history and analysis of a privileged artistic field but does not refrain from exploring the other fields.

The three pillars of teaching art history at the College are defined as follows:

|  |  |  |
| --- | --- | --- |
| **Thematics/Topics "Arts, creations, cultures"** | | |
| **Definition** | **Tracks of Studies** | **Landmarks** |
| This theme makes it possible to approach works of art across cultures, societies, civilizations whose identity and diversity they shape. | \* 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.  \* The work of art, creation and traditions (popular, regional) that feed the artistic inspiration (tales, legends, stories and sagas, Dionysian, heroic, epic myths, etc.).   * \* The work of art and its popular (improvisation, bricolage, diversion, parodies, know-how, etc.) and erudite (programming, codification, symbols, etc.) forms. | Popular and erudite cultures.  History of cultures.  Mixtures, crosses.  Shows and festivities, etc. |

|  |  |  |
| --- | --- | --- |
| **Thematics/Topics « Arts, Space, Time»** | | |
| **Definition** | **Tracks of Studies** | **Landmarks** |
| 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. | *\* 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.).  \* *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.).  \* *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). | The man in space: the man who walks, moves, travels; movement; elsewhere, border.  Man in time: past, present, future; rhythm, memory, forgetfulness.  Nature, body, cosmos, etc. |

|  |  |  |
| --- | --- | --- |
| **Thematics/Topics «Arts, States and Power»** | | |
| **Definition** | **Tracks of Studies** | **Landmarks** |
| This theme makes it possible to approach, from a political and social perspective, the relationship that works of art have with power. | * \* *The work of art and power*: representation and staging of power (propaganda) or works conceived in opposition to power (committed work, protest, etc.). * \* *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.). * \* *The work of art and memory*: memory of the individual (autobiographies, testimonies, etc.), inscription in collective history (testimonies, stories, etc.). | Hero, nation. Memory.  Propaganda, rhetoric.  Sponsorship.  Official, committed art, etc.. |

|  |  |  |
| --- | --- | --- |
| **Thematics/Topics « Arts, techniques, expressions »** | | |
| **Definition** | **Tracks of Studies** | **Landmarks** |
| This theme makes it possible to approach works of art as a support for knowledge, invention, expression in relation to the technical world. | \* *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.).  \* *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.).   * \* *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.). | Inventions, technical and technological innovations.  Supports, tools.  Figures, concepts, technical metaphors.  Virtuosity, etc. |

|  |  |  |
| --- | --- | --- |
| **Thematics/Topics «Arts, ruptures, continuities»** | | |
| **Definition** | **Tracks of Studies** | **Landmarks** |
| 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. | \* *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.).  \* *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.).  \* *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.). | Inspiration.  Imitation, tradition, Academism / originality.  Models, canons, conventions.  Composition / decomposition.  Rewrites, dialogues, etc. |

**DIAPO 33**

**Expected achievements**

By the end of college, the student will have studied a number of works from the list of themes, belonging to the six major artistic fields, in relation to historical periods. By doing so, the student will have acquired knowledge, skills and attitudes.

**• Knowledge**

The student has:

1. precise and documented knowledge of works belonging to major artistic fields;
2. artistic, historical, geographical and cultural landmarks;
3. notions on the languages ​​and production techniques of the major artistic fields and a specific vocabulary.

**• Capabilities:**

The student is able to:

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

**• Attitudes:**

They involve:

1. artistic creativity and curiosity;
2. concentration and spirit of initiative in the implementation of cultural or artistic projects, individual or collective;
3. open-mindedness.

DIAPO 34

**2.4 The High School**

**DIAPO 35**

**Organization**

**The teaching of history of arts in high school (general, technological and professional) is part of the continuity of the teaching provided in college, the principles of which it follows and deepens. The annual hourly volume located to teaching history of the arts from the second to the final year is twenty-four hours.**

**Links with other lessons**

**- Artistic teachings:**

**Within the general and technological pathways, the teaching of history of te arts complements the various artistic and cultural teachings, in particular with that of history of the arts (compulsory or optional) which it does not replace.**

**Within the framework of the technological path, the teaching of history of arts comes in complementarity with the other artistic teaching in particular the teaching "Design and applied arts" in the series Sciences and Industrial Technologies and the artistic teaching of the series " Techniques of Music and Dance ”.**

**Within the framework of the professional path, the teaching of the history of the arts comes into close correlation with the other artistic teaching in particular the teaching of "applied arts and artistic cultures".**

**The teaching of the history of the arts is based on three pillars: historical periods, the six major artistic fields, the list of thematiques/topics.**

**• Historical periods**

**(a) Second class: From the 16th century. in the 18th century.**

**(b) First class: The 19th century.**

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

**The six major artistic fields**

**Their content is more extensive than in college.**

**(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.**

**• The list of thematics/topics:**

**The themes are freely chosen by the teachers from the following list, which they can possibly complete. This list is divided into four fields:**

**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".**

**Located at the crossroads of disciplinary perspectives, these themes make it possible to approach the works from a variety of perspectives and to situate them in their intellectual, historical, social, aesthetic context, etc. They bring up questions and problems that carry meaning.**

**Objectives**

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

1. arouse in the student the desire to build a personal culture open to dialogue;
2. develop in him a creativity nourished by the meeting with works approached from different points of view;
3. provide him with tools to analyze its economic, social and cultural environment;
4. inform them of training courses and jobs related to different artistic and cultural fields.

DIAPO 36-39

1. **Anthropological Field**

|  |  |  |
| --- | --- | --- |
| **Thematic/topic «Arts, realities, imaginary»** | | |
| **Definition** | **Tracks of Study** | **Landmarks** |
| This theme invites us to question works of art in their relationship with the real and the imaginary, the true, the false, the uncertain. | * *\* 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.). | Real, fictional.  Dream, psychoanalysis.  Figuration / abstraction, etc.  Realism / dreamlike. |

|  |  |  |
| --- | --- | --- |
| **Thematic/topic « Arts et sacré »** | | |
| **Definition** | **Tracks of Study** | **Landmarks** |
| This theme invites to question the works of art in their relation to the sacred, to beliefs, to spirituality. | * *\* 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.). | Sacred art; secular art.  Idols, images, relics.  Sacralization, Secularization, etc.. |

|  |  |  |
| --- | --- | --- |
| **Thematic/topic « Arts, sociétés, cultures »** | | |
| **Definition** | **Tracks of Study** | **Landmarks** |
| This theme invites to underline the links that works of art weave with the societies and cultures that produced them.. | * *\* 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*.* | Cultural Identity.  Universality of art, diversity of cultures.  Otherness, dialogue.  History of societies, ethnology, etc. |

|  |  |  |
| --- | --- | --- |
| **Thematic/topic: « Arts, corps, expressions »** | | |
| **Definition** | **Tracks of Study** | **Landmarks** |
| This theme invites us to question the works of art as places and supports for expressions linked to the body. | * *\* 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.). | Movement, space, surfaces.  Emotion, mood.  Perception, sensation, emotions.  Portrait, self-portrait, coat of arms,  Psychism, etc. |

1. **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.). * *\* The artist and society:* representations, norms, prohibitions, behaviors, practices, statutes (courtier, protected, banished, excommunicated, cursed, etc.), lifestyles (bohemian life, acrobats, divas, stars, etc.) ) * *\* Art and its discourses:* praise, criticism or challenge of socio-economic standards and practices. | Money.  Circulation, goods, consumption.  Actors, authors, artists.  Speeches, messages, reviews, etc. |

|  |  |  |
| --- | --- | --- |
| **Thematic/topic «Arts and ideologies»** | | |
| **Definition** | **Tracks of Study** | **Landmarks** |
| This theme invites to question works of art as a place of expression of a power or a counter-power and opens to the study of languages, meanings and political messages. | * *\* Art and forms of expression of power:* art in the service of national identity (patriotic hymns, civil and military architecture, stories by committed writers) and dominant discourse (exaltation, slogans, pomp, ceremonies official; special effects, make-up, lies, erasures, etc.); places of power; symbolic languages (emblems, allegories, etc.). * *\* Art and power domination strategies:* roayal art (monarchy, empire), totalitarian art (Soviet, Nazi). Classifications ("Degenerate" art), censorship (blacklisting, black indez, "hell of the national library") and destruction (autodafés), etc. * *\* Art and social and cultural contestation:* forms (placards, satires, caricatures, pamphlets, manifestos, docu-fiction, committed songs, tags, graffiti, etc.); tactics (oblique, coded, encrypted, ironic, satirical, comic, etc.) postures (criticism, irony, propaganda, etc.). | Message, propaganda.  Commitment. Doctrine, system. Censorship.  Symbols, languages, speeches, tactics, 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). * *\* 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.). * *\* 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). | Memories, memoirs.  Tributes, omissions, erasures, rehabilitations.  Positions, statements, public expression.  Catharsis, violence, etc. |

1. Scientific and Technical Field

|  |  |  |
| --- | --- | --- |
| **Thematic/topic «Arts, constraints, achievements»** | | |
| **Definition** | **Tracks of Study** | **Landmarks** |
| This theme highlights the constraints that condition the creation, production and dissemination of the work of art. | * *\* 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.). | Rules, principles, procedures.  Orders, programs, contracts.  First idea, genesis, gestation, project, realization.  Incompletion, Failure. |

|  |  |  |
| --- | --- | --- |
| **Thematic/topic «Arts, sciences and techniques»** | | |
| **Definition** | **Tracks of Study** | **Landmarks** |
| This theme invites to underline the relationships between art, science and technology, and their impact on creation. | * *\* 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.) | Invention, experimentation, realization.  Concept, knowledge.  Mechanization, technical reproduction; originality, "aura", etc.  Representations of technique and science. |

|  |  |  |
| --- | --- | --- |
| **Thematic/topic « Arts, informations, communications »** | | |
| **Definition** | **Tracks of Study** | **Landmarks** |
| 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.. | * *\* 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. | Communication techniques.  Media, newspapers, telecommunications.  Code, transmitter, receiver.  Messages. Functions of art. |

1. **Aesthetic Field**

|  |  |  |
| --- | --- | --- |
| **Thematic/topic «Arts, artists, critics, audiences»** | | |
| **Definition** | **Tracks of Study** | **Landmarks** |
| 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. | * *\* 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). * *\* 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.). * *\* 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.). | Figures of the artist.  Critics, theorists, art historians, musicologists, estheticians.  History of the reception. Public.  Heritage, conservation, places of dissemination. |

|  |  |  |
| --- | --- | --- |
| **Thematic/topic «Arts, taste, aesthetics»** | | |
| **Definition** | **Tracks of Study** | **Landmarks** |
| This theme invites to question the work of art in the diversity of its values and approaches.. | * *\* 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. * *\* Art and its classifications:* categories (movements, genres, types, etc.); carvings (baroque / classical, ancient / modern / post - modern, etc.); evolutions, proofreading, etc. * *\* 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". | Universality / diversity of the “beautiful”  elitist / popular, noble / vulgar.  "Good taste" / "bad taste". "Distinction".  Rules, standards, prohibited, transgressions.  Aesthetic theories, etc. |

|  |  |  |
| --- | --- | --- |
| **Thematic/topic «Arts, theories and practices»** | | |
| **Definition** | **Tracks of Study** | **Landmarks** |
| This theme invites us to question the work of art in the confrontation and the gap between praxis and theoria. | * *\* 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.); * *\* Art and its conventions:* mainstreams (conventions, trends, influences, modes, movements, opinions, doxa, etc.); discussions and debates (controversies, dialogues, controversies, quarrels, etc.). * *\* Art and social practices:* professional standards, corporations, guilds, companionship, fairs, groups, associations, unions, artists' societies, etc. | Canons, paradigms. Doctrines.  Conventions.  Movements, currents, schools. Artistic changes.  Artists / artisans. Theories and debates, etc. |

**DIAPO 40**

**Expected achievements**

At the end of the Lycée, the student will have studied a certain number of works coming from the list of themes, belonging to the six major artistic fields, in relation to historical periods. By doing so, the student will have acquired knowledge, skills and attitudes.

**• Knowledge**

The student knows:

1. a significant number of works belonging to major artistic fields;
2. artistic movements, styles, authors, places, reception or dissemination systems (museums, theaters, concert halls, etc.);
3. major historical, cultural and artistic landmarks from modern times to the contemporary era.
4. 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:

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

**• Attitudes**

They involve:

1. artistic curiosity and creativity;
2. openness and critical thinking towards works of art from the past as well as the present, from cultures near and far;
3. initiative and autonomy to implement cultural or artistic projects, individual or collective.

DIAPO 41-47

**The school building 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.

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 intimatenature, 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.

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 (Territorio positive energy for green growth).

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 elite grandes écoles such as École normale supérieure, École polytechnique, Centrale Paris, Mines ParisTech, HEC Paris, among others).

Lycée Henri-IV is located in the former royal Abbey of St Genevieve, in the heart of the Latin Quarter on the left bank of the river Seine, near the Panthéon, the church Saint-Étienne-du-Mont, and the rue Mouffetard.[1] Rich in history, architecture and culture, the Latin Quarter contains France's oldest and the most prestigious educational establishments: the École Normale Supérieure, the Sorbonne, the Collège de France, the Lycée Saint-Louis and the Lycée Louis-le-Grand.

The abbey was first established in 506; it flourished as a consequence of royal patronage, becoming an integral part of the Sorbonne and housing a great library.[1] The abbey was suppressed during the French Revolution, and in October 1796 the site became the first of many public schools in France.[1] The lycée's name has changed several times since its inception–École Centrale du Panthéon (1794–1804); Lycée Napoléon (1804–1815); Collège Henri IV (1815–1848); Lycée Napoléon (1848–1870) and Lycée Corneille (1870–1872)–before its current name was settled on in 1873.

Today Henri-IV retains many features of the former abbey. The former abbey's library, which had the third-largest collection of books in Europe (transferred to the nearby Bibliothèque Sainte-Geneviève during the 19th century), is composed of four aisles forming a cross with a cupola in the intersection. It is one of the main features of the Lycée with its 18th-century boiseries and pavement as well as a cupola frescoed and carved by the painter Jean II Restout in the 1730s. Two aisles of the library are now used as libraries for Lycée and Classes Préparatoires levels and the two other aisles are used as rooms for conferences and exams. Another highlight is the Salle des médailles (Room of the medals), a long gallery once used as a cabinet of curiosities (a room used to display natural curiosities and artworks). It has richly decorated and carved baroque boiseries and mirrors dating back to the 18th century. The lycée's chapel dates back to the Middle Ages as does the cloister and the Clovis tower, perhaps the lycée's most famous feature. The Salle des Actes displays medieval effigies of the abbey's monks, discovered during restoration in the 1990s. The main staircase, named the escalier de la Vierge (Virgin Mary's staircase), which has a 17th-century statue of the Virgin Mary as its centrepiece, is another striking feature.

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.

DIAPO 48

**Partnerships between School and Heritage Institutions in France[[1]](#footnote-1)**

**DIAPO 49**

Now it is important ot stress that an important factore on heritage education of young French students is also implemented outdoors, in partnerships with public bodies and institutions. This is a key aspect for the consolidation, contextualisation of the knowledge and practices acquired indoors while on the other hand the sensorial and experimental engagement of students with cultural heritage fosters their conscience and awareness of the importance of culture in general. These partnerships, to be chosen in the proximity of the school are the following and we will deepen this aspect in the third section of this presentation

1. 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.
2. 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.
3. 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
4. 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.
5. Associations and actors qualified and empowered in the artistic and cultural fields.
6. 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?**

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

DIAPO 50

**The Higher Education. Generalities.**[[2]](#footnote-2)

DIAPO 51

The public service of higher education comprises all post-secondary training courses and it depends from the *Ministère de lʼEnseignement supérieur, de la Recherche et de lʼInnovation* - Ministry of Higher Education, of Research and Innovation[[3]](#footnote-3). 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 (The law no. 2013-660 of 22 July 2013 on higher education and research (ESR) redefines the policy and management of higher education and research in France. 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):

1. Universities;
2. Schools and institutes outside of universities;
3. Higher education institutions, French schools abroad and “Grands Établissements” (major institutions);
4. "Communautés d’universités et établissements" (COMUE - Communities of Universities and Schools)

DIAPO 52

Beyond Universities in the classical sense in France are implemented the following education bodies:

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.

DIAPO 53

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.

DIAPO 54

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 want sto 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.

DIAPO 55

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 ordnance 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.

DIAPO 56

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.

DIAPO 57

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.

***DIAPO 56-61***

***PUBLIC SECTOR***

1. Histoire des arts : Pistes pour la mise en œuvre, Décembre 2009, Eduscol. [↑](#footnote-ref-1)
2. <https://eacea.ec.europa.eu/national-policies/eurydice/france/higher-education_en> ; [↑](#footnote-ref-2)
3. <https://www.enseignementsup-recherche.gouv.fr/>. [↑](#footnote-ref-3)