

## **Subject field: Art subjects**

### **1. General Principles**

#### **1.1. Arts competence**

The objective of teaching art subjects in upper secondary school is to develop students' art competence, i.e., cultural awareness, understanding of the variety of arts and cultural diversity of the world; basic knowledge of Estonian, European and global cultural heritage; appreciation of creative achievements in visual arts and music; ability of critical and creative thinking; high regard for versatile self-expression skills, originality and readiness to find fresh solutions in changing circumstances; ability to use the means of art and music for individual and collective creative activities.

Upper secondary school graduates:

- 1) see art and music as natural parts of life and understand the significance of aesthetic factors of these art forms in modern society and everyday life;
- 2) explore and value the diversity of arts and their changes over time and in different places and cultures, see the connections between the development of art, culture, science and technology in the past and today;
- 3) think and act in an informed and critical manner in the cultural landscape and express their opinions and emotions;
- 4) are aware of their creative potential, realise their creative ideas confidently and competently and value their peers' different ideas and solutions;
- 5) know the diversity of cultural traditions, compare and value similarities and differences between cultural phenomena;
- 6) value and maintain Estonian culture and the culture of ethnic minorities living here, perceive themselves as bearers of cultural tradition and;
- 7) have an overview of the occupations, professions and continuing education opportunities in the fields of music and arts.

#### **1.2. Subjects of the Subject Field and number of courses**

The compulsory subjects in the field of art subjects include music and art. The compulsory courses by subject are the following:

- 1) Art – 2 courses: “Art and art history” and “Art and visual culture in the 20<sup>th</sup> and 21<sup>st</sup> centuries”;

- 2) Music – 3 courses: “Development of modern musical expression”, “Patriotism in music”, “Music of the 20<sup>th</sup> and 21<sup>st</sup> centuries”. All courses include modules of “Musical self-expression: singing, instrument playing, original creation”.

### **1.3. Description of the Subject Field and integration within the subject field**

Art subjects are linked by exploring and valuing cultural diversity, passing on Estonian and local cultural traditions and building cultural and national identity. In art subjects, students explore the development and manifestations of cultures and cultural trends, reciprocal impact of forms and styles of art styles and social processes and the relationship between the works of art of earlier periods and the present day and deal with topical issues by artistic means.

Education in art subjects focuses on the formation of social, ethical and aesthetic value judgements and support an open and critical attitude towards different cultural phenomena. Art subjects presume and ensure that students participate actively in artistic activities, as this helps develop their thinking as well as their emotional world, perception, creativity and analytical skills. By relying on knowledge and skills, students use their creative abilities and reflect on their own role and the role of art in society.

The content, activities and aims of all art subjects share the following aspects:

- 1) knowledge about arts (analysis and comparison of art works);
- 2) subject-specific (verbal) language;
- 3) creative self-expression (creation, performance);
- 4) reception of artistic creation (communication, criticism);
- 5) appreciation of own culture, local and world culture (multicultural approach);
- 6) protection of cultural heritage objects (sustainability).

Study visits to museums, concerts, exhibitions, festivals and open art galleries promote valuing of both cultural heritage and contemporary culture and build up students’ sense of responsibility for preserving and protecting it.

### **1.4. Options for forming general competencies**

The subject field enables development of all general competences in daily education through theoretical studies and practical activities. The teacher plays a crucial role in shaping the four interconnected components of competences – knowledge, skills, values and behaviour – with the teacher’s values and self-assertion skills creating a suitable learning environment and influencing students’ values and behaviour. Cooperation between school and home is important for the development of general competences.

**Cultural and value competence.** The subjects in the field of arts emphasise cultural knowledge and a cultural sphere based on shared cultural heritage as a part of learner’s identity. Activities promote original creative solutions as well as cultural and social diversity. Development of ethical and aesthetic values is supported through discussion topics and analysis of art works and events. Practical creative efforts and reflection on them teach students to acknowledge art and music as means of self-expression, to appreciate

different ideas, opinions and solutions to problems, and to respect authorship. Education promotes conscious and critical attitude towards different information channels.

**Social and citizenship competence.** Research and practical group assignments, creative assignments, discussions and presentations, collective musical performances and participation in field-specific and inter-field study projects in art subjects develop students' readiness for cooperation and high regard for mutual support. Participation in cultural events helps to promote a sense of cultural unity. Reflection on art works facilitates the habit of justifying one's positions and respecting the opinions of others. Art subjects help students to acknowledge the impact of human beings and shapers and users of the environment, guiding them towards informed and sustainable behaviour in nature and in artificial spatial and virtual environments.

**Self-awareness competence.** Continuous feedback and self-analysis associated with creative assignments help students to improve their awareness of their own interests and abilities and to establish positive self-esteem. Discussion of cultural and social topics (observed cultural phenomena, subject-matter and messages of art works and musical compositions, etc.) contributes to the development of personal, social and cultural identity. The aim is to integrate young people in modern society and to support the development of their identity through creativity.

**Learning to learn competence.** Art subjects facilitate the development of learning to learn competence through the application of diverse assignments, study methods and forms of work, which enable students to identify and use their personal learning styles. Individual and group research and problem assignments require collection, analysis and interpretation of information and the application of acquired knowledge in novel situations. In art subjects, students are given accomplishable assignments to create, to check the suitability of their choices, to test new skills and to practice on a consistent basis. Continuous feedback and self-analysis help to increase students' role in managing their own education.

**Communication competence.** An important element of art subjects is discussion of different art works, styles, periods, etc., using both correct native language and subject-specific terminology in the descriptions. Presentation of own creations and comparison and justification of different opinions in discussions support the development of articulacy and the use of subject-specific terminology. Preparation of summaries and creative projects in arts and music requires an understanding of reference texts and ability to use different methods of information presentation (text, drawing, scheme, table, chart, etc.). Art subjects present art and music as means of communication, describing their unique non-verbal language and 'translating' messages from one language to another.

**Mathematics, natural sciences and technology competence.** Completion of assignments in art subjects requires formulation of problems, reflection on solution ideas, justification of options and analysis of results. Students learn to analyse art categories (composition, structure, rhythm, etc.), compare and classify the attributes of different art phenomena and use symbols. Art subjects enable students to practice the use of technological tools in creative assignments. Through creative activities, students learn how to use novel solutions and understand the role of science and technology in the development of music and art,

**Entrepreneurial competence** can be developed in art subjects through individual and group work, research and problem assignments, and linking the content of learning with everyday phenomena. Art subjects are characterised by appreciation of novel and creative solutions. Practical creative activities enable students to test different options of expressing and presenting ideas by identifying suitable methods in a resourceful manner and emphasising one's strengths. Students learn to plan their activities and to take

responsibility for completion and results of their projects. They also learn about professions and institutions associated with the field.

### **1.5. Options for integrating subjects with other subject fields**

Subjects of the art field provide numerous opportunities for inter-field integration, because connections with other areas of life and interdisciplinarity are characteristic traits of modern culture. Art deals with human being and social relations, being in its multiple forms closely connected to the general mindset of its particular era.

Different cultures are presented in language and literature, foreign languages, social subjects, nature subjects and physical education, supporting the development of values and awareness of cultural diversity of the world. Compared to other subjects, art subjects have a more specific focus on elaborating on intercultural dialogue and using creativity as a source of innovation in modern society.

**Language and literature, incl. foreign languages.** Education develops verbal self-expression skills, articulation, functional reading skills and the skill to use information channels; it examines the stories of different eras and cultures in music and art, theatre and film. Many concepts of the field overlap with the concepts of art subjects (e.g., composition, structure, rhythm, plan, style, variation, improvisation, dynamics, etc.).

**Mathematics.** Education develops the skill of creating associations and logical reasoning (mathematical language, structure, symbols and methods).

**Natural science.** Education creates awareness of the physiological characteristics of human senses of hearing and sight, provides information on the natural environment and the diversity of its organisms, as well as the properties of sound, light and colours.

**Social studies.** Students examine relations with other human beings and groups of people, as well as with customs and traditions of different cultures, the roles and changes of art and culture in different historical periods. They learn about ethical and aesthetic beliefs of different time periods and their connections with social, economic, ideological, technological, etc., influences. The shared elements include acknowledgement and appreciation of the cultural diversity of the world and the development of skills to express and justify personal opinions.

**Physical education.** Education develops bodily sensibility, motor skills, reaction speed and coordination. Many concepts overlap with the concepts of art subjects (movement, dynamics, rhythm, etc.).

### **1.6. Options for implementing cross curricular topics**

Cross-curricular topics are addressed when establishing objectives, planning learning outcomes and contents for the subject of the field, based on the specific nature of the particular subject.

**Lifelong learning and career planning.** Art and music enable students to acknowledge their abilities and interests, to acquire subject-specific and general thinking and acting strategies, incl. learning skills. Students examine the diverse expressions of arts in daily life and the professions related to arts. The study of arts facilitates development of creative thinking, which is essential in other areas of life as well.

**Environment and sustainable development** are associated with appreciation of natural and cultural diversity. Students acknowledge the impact of human beings and shapers and users of the environment

and are guided towards informed action in nature and in artificial spatial environments. Attention is paid to human impact on the development of the environment, incl. the social environment, and solution of environmental problems. Social activeness – expressing personal opinions and attitudes through artistic activities – has an important role.

**Information environment.** This cross-curricular topic contributes to the development of diverse skills, such as finding information on music and art, using audible and visual means of communication, visual and audio design of the environment. Students examine databases, learn how to act in an informed manner, consider the opportunities and risks of the media environment, and copyright issues.

**Civil initiative and entrepreneurship.** Art subjects encourage students to form and express their opinions concerning social processes and to test and implement their ideas, which contributes to the development of positive self-esteem.

**Technology and innovation.** Art subjects utilise different skills and tools in practical creative assignments, providing opportunities to invent and test new possibilities, supporting the development of individuals who can successfully navigate the constantly changing technological living, learning and working environment.

**Health and safety.** Art subjects raise awareness of the emotionally balancing effect of creative practice. The practice of arts is associated with the use of materials, tools and instruments that require adherence to the principles of safety and expediency.

**Values and morality.** Education presents Estonian and global cultural heritage, raises awareness of the role of culture in everyday life and contributes to the formation of an open and respectful attitude towards different cultural traditions and modern cultural phenomena. It places value on creative expressions of new ideas, personal experiences and emotions.

**Cultural identity.** Students participate, as performers and audience members, in art events that help to form shared values (exhibitions, museums, concerts and performances). It is important for young people to participate/perform in song festivals, musical and art events, and to participate in school, county and national contests. Art subjects help to educate informed visitors of exhibitions, theatre performances and concerts, contributing to a higher quality of life.

### 1.7. Planning and Organizing Study Activities

- 1) the basic values and general competences given in the general part of the national curriculum, subject objectives, learning content and expected learning outcomes are taken into consideration, and integration with other subjects and cross-curricular topics is supported;
- 2) it is ensured that students get opportunities to learn independently and in groups by applying different teaching methods and taking into account their learning styles;
- 3) versatile study environments are used: studio, natural and urban environment, virtual environment, museums, exhibitions etc.; group visits and field trips to concerts, theatres, museums, music schools, exhibitions, libraries etc.;
- 4) different practical creative assignments are completed as individual and group projects; the study environments, study materials and tools that are used for finding relevant information and for creating and presenting artistic creations are selected from both groups – traditional and those based on information and communication technologies;

- 5) students' analytical and self-expression skills are developed: preparation and presentation of reviews and research papers, comparing and analysing art and musical works and examples of different time periods;
- 6) the learning content is linked to examples of local, Estonian and global art and music, as well as Estonian folk culture; and
- 7) possibilities are identified for extracurricular creative activities (singing in choir, soloists, ensembles, orchestras, planning of exhibitions, workshops, etc.).

It is important to organise educational activities to facilitate students' active creative participation. The themes of practical work are connected both with art and students' everyday life (the environment, time and society) as well as important events and problems – they can use the knowledge and skills acquired in any other subject.

In planning the learning activities, teachers have an opportunity, in cooperation with students, to make choices regarding the presentation of contents as far as possible with a view of ensuring achievement of required learning outcomes and development of general and field-specific competences.

## **1.8. Assessment**

Learning outcomes are assessed in accordance with the principles of the general part of the National Curriculum for Basic Schools and other legal acts regulating assessment.

Assessment is based on the provisions of the general part of the national curriculum for upper secondary schools. Formative assessment – supporting learning and development – is primarily used in art subjects. The goal of assessment is to provide students with encouraging feedback on their individual development, to improve self-analysis skills, guide the development of self-esteem, and support identification and development of a personal visual/musical style.

The items observed are both the process of work and its final outcome (experiments in developing creative work and completed work, visual self-expression skills and participation in discussions, analysis of a work of art, research work etc.). In music, they include application of knowledge and skills in musical performances and original creation, spoken and written articulacy when analysing compositions and using music terminology, participation in discussions about the development of music, preparing a research/practical work, etc.

Students should always know what will be assessed and what the assessment criteria and basis of assessment are. In selecting the form of tasks and defining the aspects of assessment, it is essential to attach value to the students' ability to find and interpret relevant information and draw conclusions. The assessment of written assignments focuses first and foremost on their content, but students' orthography mistakes are also corrected, although not taken into account in grading.

In summarising grading, students' knowledge and skills are compared with the required outcomes as specified in the curriculum and the subject syllabus. It is allowed to take students' active participation in school choirs and their successful performance at school events or when representing schools in competitions and contests into account in summative assessment as components of studies.

## 1.9. Physical learning environment

The school organises education in a classroom, which has the necessary conditions and resources.

The following items are required for teaching art subjects:

- 1) premises for individual and group work;
- 2) the daylight spectrum lightness on the work surface is 500 lx, a water supply and sewerage system,
- 3) tools and materials that are necessary for the performance of the different art works;
- 4) possibilities for drying, storing and displaying works;
- 5) art books, magazines, digital study materials according to subject syllabus; and
- 6) a data projector and blackout facilities, photo and video camera, printing and scanning facilities, and online computers.

The following items are required for teaching music:

- 1) premises required for musical activities, incl. group work and movement;
- 2) sound and video recordings (CDs, DVDs and VHSs), data projector;
- 3) various resources: natural piano with a piano chair, synthesiser, acoustic guitar, HI-FI music centre, blackboard with staves, music stands, the shifting quarter note (quarter note-shaped metal, wooden or plastic tool for indicating pitches in the staff on the board), scale degrees chart, keyboard chart, computer with Internet connection and sound card as well as notation software and MIDI recording software; and
- 4) Orff instruments (rhythm and barred instruments), recorders, six-string mini-harps and acoustic guitars.

## 2. Syllabuses

### 2.1. Music

#### 2.1.1. Learning and educational objectives of music

Music instruction in upper secondary school seeks to ensure that students:

- 1) realise the possibilities of music and see its potential applications as a means to elaborate on, to influence and shape personal life and actions, as well as communication and the surrounding world;
- 2) value music as an important part of human culture and perceive themselves as bearers of native culture; understand and value the social and political nature and educational meaning of the choir-singing movement and song festivals;
- 3) participate in musical life and have acquired readiness for musical performance and lifelong music activities;
- 4) can critically listen to, analyse and interpret music and discuss it, use creativity in musical self-expression;
- 5) are aware of and follow the rights and obligations associated with intellectual property and use modern information technology.
- 6) take their peers into account and value cooperation; and

- 7) have an overview of the professions and further education opportunities related to composition, interpretation, musical education, etc.

### **2.1.2. Description of the music subject**

Music education contributes to the formation and development of the following constituent skills in students:

- 1) making music (singing and playing an instrument);
- 2) composing; and
- 3) listening to music and music history.

Instruction in upper secondary schools focuses on developing individual skills and proficiency, enhancing subjective thinking and implementing students' social skills in musical activities by using versatile study forms and teaching methods. In lessons, students sing pieces for one and several voices (joint singing) and in school choirs for three or four voices. Skills in making music (rhythm and barred instruments, recorder, mini-harp and acoustic guitar) learned in basic school are implemented and students are offered different possibilities to make music both individually and in different instrumental groups. In composing music, students are encouraged to use both traditional and multimedia means to implement their creative ideas. By listening to music, students concentrate on expressing their opinions and explaining them in a well-grounded manner both orally and in writing by relying on their knowledge and using musical terminology. Music history provides information on the forms of expression, styles, composers and performers of different time periods and creates associations between the past and the present. Students' individual performance skills and initiative are developed both in music lessons and extracurricular activities (choirs, soloists and different instrumental groups).

Cooperation with a local music school is advisable for increased concert activity. Visits of concerts and theatre performances, as well as to locations with musical significance (museums, studios, higher education institutions, etc.), combined if possible with the topics of the course, increase students' knowledge and expand their horizons. Based on the subject syllabus, students are involved in the planning of learning contents with their suggestions and choices.

### **2.1.3 Learning outcomes in upper secondary school**

Graduates of upper secondary school:

- 1) implement their abilities and skills in musical activities by using their knowledge of music theory;
- 2) are familiar with the general cultural background of different time periods and can see the links between earlier periods and the current music culture; understand the role of music in different time periods;
- 3) express their opinions on the music listened to, analyse and argue based on their knowledge and using musical terminology;
- 4) can find information and adopt a critical attitude towards different sources of information; can write summaries, essays, concert reviews, research papers and perform practical work related to music, using modern information technology facilities;
- 5) participate, if possible, in a school choir and/or different vocal or instrumental groups and in local music life.
- 6) honour and carry on the tradition of song festivals as singers, dancers, instrumentalists or musically knowledgeable audience members and value singing together as a national cultural tradition.



## 2.1.4. Learning Outcomes and Learning Content of the Courses

### 1<sup>st</sup> course “Development of modern musical expression

#### **Musical self-expression: singing, playing an instrument, original creation”**

##### **Learning outcomes**

At the end of the course, students can:

- 1) apply their musical abilities, knowledge and skills in singing, making music and composing;
- 2) compare the general cultural backgrounds of covered time periods the music of the Middle Ages, Renaissance, Baroque and Classicism based on examples; identify links to the present, explain their positions in a well-grounded manner; and understand the role of music in different time periods;
- 3) analyse music they have listened to and musical events they have attended, by implementing their existing knowledge and using musical terminology.

##### **Learning content**

#### **Musical self-expression: singing, playing instruments and composing**

Songs to develop vocal abilities, performance skills and critical thinking as well as to illustrate music history and enhancing emotional life.

Playing instruments in joint music-making and to illustrate music history.

Composing – creating accompaniments to songs and musical improvisation.

#### **Listening to music and music history**

Origin and nature of music. The role of music in ancient advanced nations and modern society. Means of expression in music. Composers and their time.

*The Middle Ages.* Cultural historical background of the period and means of expression in music. Gregorian chant, mass, development of polyphony and musical notation and chivalry culture.

*The Renaissance* Cultural historical background of the period and means of expression in music. Development of polyphonic music, secular songs and ballroom music, instrumental music, the Reformation and changes in sacred music.

*Baroque.* Cultural historical background of the period and means of expression in music. Court music, opera, oratorio, passion, concert, prelude and fugue. Genres are presented by selecting music examples from the works of the following composers: Claudio Monteverdi, Georg Friedrich Händel, Johann Sebastian Bach, Antonio Vivaldi.

*Classicism.* Cultural historical background of the period and means of expression in music. Sonata cycle, string quartet, symphony, concert of instrumental music, requiem, classical symphonic orchestra and development of opera. Genres are presented by selecting music examples from the works of the following composers: Franz Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven.

##### **Field trips**

- 1) Visits to musical events (concerts, musical performances) at least once during the course and expressing relevant opinions by using musical terminology.
- 2) Field trips to music-related functions and institutions: universities, studios, museums, libraries, etc. at least once during the course.

## 2<sup>nd</sup> course “Patriotism in music

### **Musical self-expression: singing, playing instruments and composing**

#### **Learning outcomes**

At the end of the course, students can:

- 1) implement their proficiency, musical knowledge and skills in singing, playing instruments and creating music;
- 2) compare the music of the Romanticist Era to the music of earlier periods based on musical examples and explain their positions in a well-grounded manner; understand the role of music in different time periods;
- 3) find links between local, Estonian and European musical cultures;
- 4) identify similarities and differences between Estonian (incl. local) traditional music and modern folklore phenomena; and
- 5) express their opinions and analyse music events they have attended (wherever possible being integrated with themes of music history) by implementing their existing knowledge and using musical terminology.

#### **Learning content**

##### **Making music (singing, playing instruments and composing)**

Songs to develop vocal abilities, performance skills and critical thinking as well as to illustrate music history and enhancing emotional life. Playing instruments in joint music-making and to illustrate music history.

Composing – creating accompaniments to songs and musical improvisation.

##### **Listening to music and music history**

*Romanticism.* Cultural historical background of the period and means of expression in music. Solo singing, instrumental mini-forms, programme music (symphonic poem) and staged music (opera, ballet and musical comedy). National schools. Late Romanticism. Genres are presented by selecting music examples from the works of the following composers: Franz Schubert, Fryderyk Chopin, Ferenc Liszt, Hector Berlioz, Giuseppe Verdi, Richard Wagner, Pjotr Tšaikovski, Jean Sibelius, Edvard Grieg, Richard Strauss jt.

*Folk music.* Folklore, types of *regilaul* (runic song), folk instruments, folk dances, newer folk songs and newer song games. Musical examples of Estonian folk music.

*Formation of Estonian professional musical culture.* Musical life in Estonia before the period of national awakening. Development of the song festival tradition. First professional Estonian composers and musicians and first symphonic and vocal symphonic masterpieces in Estonian music. Development of national sonic language in choir music, instrumental music and staged music. Selection of music examples from the works of the following composers: Aleksander Kunileid, Friedrich August Saebelmann, Karl August Hermann, Miina Härma, Konstantin Türipu, Mihkel Lüdig, Rudolf Tobias, Mart Saar, Cyrillus Kreek, Heino Eller, Evald Aav, Eduard Tubin jt.

##### **Field trips**

- 1) Visiting musical events (concerts, musical performances) at least once during the course and expressing well-grounded opinions in speech and/or in writing, using specific music terminology;
- 2) Field trips to music-related functions and institutions: universities, studios, museums, libraries etc.

## 3<sup>rd</sup> course “Music in the 20<sup>th</sup> and 21<sup>st</sup> centuries

## **Musical self-expression: singing, playing an instrument, original creation”**

### **Learning outcomes**

At the end of the course, students can:

- 1) implement their proficiency, musical knowledge and skills in singing, playing instruments and creating music;
- 2) have become familiar with the means of expression in jazz music, rock and pop music based on musical examples and can explain their opinions in a well-grounded manner; understand the changing roles of music over the course of the century;
- 3) can compare the music styles of 20<sup>th</sup> and 21<sup>st</sup> century musical examples; and
- 4) express their opinions and analyse music events they have attended (wherever possible being integrated with themes of music history) by implementing their existing knowledge and using musical terminology.

### **Learning content**

#### **Musical self-expression: singing, playing instruments and composing**

Songs to develop vocal abilities, performance skills and critical thinking as well as to illustrate music history and enhancing emotional life. Playing instruments in joint music-making and to illustrate music history. Composing: creating accompaniments to songs and musical improvisation.

#### **Listening to music and music history**

Cultural historical background of the period and means of expression in music. Mass culture and high culture.

*Impressionism, expressionism and neoclassicism.* Overview of the music styles and trends of the second half of the 20<sup>th</sup> century. Musical styles are presented by selecting music examples from the works of the following composers: Claude Debussy, Maurice Ravel, Igor Stravinski, Arnold Schönberg, Carl Orff, Benjamin Britten, Sergei Prokofjev, Dmitri Šostakovič, Olivier Messiaen, John Cage, Pierre Boulez, Steve Reich, Philip Glass, George Gershwin jt.

#### *Estonian music after World War II*

Estonian musical life after World War II. Reflections of the musical trends of the second half of the 20<sup>th</sup> century in Estonian choir and instrumental music. New trends in the 21<sup>st</sup> century. Music examples are selected from the works of the following composers: Gustav Ernesaks, Artur Kapp, Veljo Tormis, Ester Mägi, Eino Tamberg, Jaan Rääts, Lepo Sumera, Raimo Kangro, Urmas Sisask, Arvo Pärt, Erkki-Sven Tüür, Helena Tulve jt.

*Jazz music.* Cultural historical background of jazz music and its means of expression. Symphonic jazz. Jazz music traditions in Estonia and elsewhere. Musical examples of jazz music.

*Pop and rock music.* Cultural historical background of pop and rock music, their means of expression, development and present status and contemporary trends in musical life and the music industry. Musical examples of, rock and pop music.

### **Field trips**

- 1) Visiting musical events (concerts, musical performances) at least once during the course and expressing well-grounded opinions in speech and/or in writing, using specific music terminology;

- 2) Field trips to music-related functions and institutions: universities, studios, museums, libraries etc.

## **2.2. Art**

### **2.2.1. Learning and educational objectives of music**

Art education in upper secondary school seeks to ensure that students:

- 1) perceive the potential of art and see its applications as a means of interpreting, influencing and designing their personal lives and actions as well as the world around them;
- 2) are familiar with the basic concepts and stages in the history of art;
- 3) describe and compare diverse ideas and means of expression used in modern art;
- 4) understand that art and visual culture are connected to social processes and other spheres of life;
- 5) apply different artistic means of expression and techniques in creative self-expression, interpret and solve various problem assignments;
- 6) value the surrounding living environment and visual cultural heritage, understand the innovative, human-friendly and ecological way of thinking; and
- 7) have an overview of the professions and further education opportunities associated with the fields of art, architecture, design, etc.

### **2.2.1. Description of the subject**

Art education in upper secondary schools aims to support the formation of students' integral worldview in which exploring art history and the contemporary visual environment play a big part. The development of art is addressed in a broader context by creating links with culture, society and history. The formation of a positive attitude towards art is facilitated.

Art education in upper secondary school lays the foundation for an understanding of the forms and visual language of art and visual culture and valuing the diversity of cultures by explaining general terms and concepts. Teaching focuses mainly on comparing the manners of depiction in different periods and creating description models. Art history unfolds through larger groups of themes; examples of earlier art are compared to 20<sup>th</sup> and 21<sup>st</sup> century art. The theme-based approach makes it possible to emphasise the connections between art and developments in society and culture. It is important to demonstrate the interconnectivity between the art and the general way of thinking of the same era, and to point out the social factors which led to changes in culture and way of living: the impact of philosophy, religion and regimes and the development of technology and the economy. The theme-based approach helps students find their way among abundant artistic movements, develops their concentration and observation skills and encourages them to find links between the past and the present.

In exploring contemporary art, design, the environment and the virtual media environment, the main focus is on analysing context and message. It is essential to interpret art and visual culture in the cultural context of the present. When exploring art, it essential to point out parallels with local and Estonian art and culture at every opportunity and give relevant examples.

Artistic creative activities offer the students the chance to enjoy making art, but also to develop expressive skills and facilitate emotional and personal growth. The task of art education is to support the development of students' skills of creative thinking, connection-finding and problem-solving.

The learning content is divided into three contingent modules:

- 1) KNOW! or content/structural overview (history and nature of art and the birth of contemporary art and its development trends);
- 2) THINK! or the thematic part which creates links and broadens students' knowledge (cross-curricula themes in different periods and comparisons);
- 3) CREATE! or the investigative, practical and confirmative part (field trips and creative and research projects).

KNOW! themes are covered in general both in terms of time and content; the objective is to give students a setting to explore and compare the cross-curricula themes across different periods of art history.

THINK! module can be used to establish links between recurrent topics of different eras while CREATE! involves creative practical assignments, based on the theoretical foundation of lectures and research – the balance between them is a matter of teaching methodology.

CREATE! helps to reinforce the contents of learning and expand creative experiences. The integrated learning process is supported by collection, systematisation and analysis of visual materials.

The learning contents can be selected and activities can be planned by combining the topics of two courses, ensuring achievement of required learning outcomes, field-specific and general competences.

Due to the particular nature of the arts field and different capabilities of schools/teachers to allocate topics between courses, the learning outcomes of both courses are presented in a general manner as a single unit.

### **2.2.3 Learning outcomes in upper secondary school**

Graduates of upper secondary school:

- 1) describe the structure of the sphere of visual art and its connections at the level of main fields of activity (art, architecture, design, visual communication etc.);
- 2) relate the development trends and manifestations of art to the impact of the organisation of social life, religion, science, technology etc. and are tolerant towards cultural differences;
- 3) notice and understand the impact of art and visual culture on the environment and society both in the past and the present;
- 4) compare and analyse art by looking for the themes, messages and visual language of specific periods and are in general able to connect works of art to the right period and style;
- 5) interpret and analyse contemporary artwork and different techniques (e.g. painting, installation, video and site-specific art) and see the connections between contemporary art and other areas (e.g. media, advertising and politics);
- 6) value innovative, human-friendly and environmentally sustainable architecture and design and analyse and compare phenomena of material environment and visual communication;
- 7) set creative and research problems independently and find solutions to them by developing concepts and designing works of art;
- 8) use suitable visual and other artistic means of expression as well as techniques and technological means to express their ideas and dare to experiment;
- 9) present their works of art and research results using subject-specific terminology; and
- 10) are ethical in their creative solutions, understand the responsibility of the artist and follow the requirements of environmental protection and cultural heritage protection.

## 2.2.4. Learning Outcomes and Learning Content of the Courses

### 1<sup>st</sup> course 'History and Changing Nature of Art'

#### Learning content

##### Role of art in different periods

The concept of art and its changes through history. Artist, work and spectator in their time. Different methods of analysing and interpreting works of art (e.g. formal, iconographic, and social) and respective forms of analysis (e.g., art criticism, review, literary work, artistic film).

##### General timeline of art culture

The main point with regard to the general timeline is to explain and justify the changes in art. Key facts and examples are used to establish connections between social causes, art and the general mindset of a time period. Acquisition of subject-specific vocabulary.

**Origin of art. Earliest advanced cultures.** Prehistoric images. Mesopotamia. Egypt.

**Antique art.** Ancient Greece. Ancient Rome.

**Medieval art.** Early Christianity and Byzantine. Romanesque style. Gothic style. Art and religion.

**The Renaissance.** Art in Italy and to the north of the Alps. Formation of humanistic world concept. Art and science. Invention of printing.

**Baroque.** Art at the service of the church and rulers.

**Classicism.** The influence of the antique and the ideas of the Enlightenment.

Same century, different views.

**Romanticism.** Schools of the Baroque and the Rococo. From court art to everyday life.

**Art in 18<sup>th</sup> and 19<sup>th</sup> centuries.** Classicism. Influence of antiquity and ideas of the Enlightenment. Spiritual and worldly architecture. Romanticism. Realism.

##### Selection of themes for comparing the art of different periods.

Associative topics emphasise associations between art and events in society and culture, general mindset of a time period, religion and government system, technology and economy. Identification of connections between art of different periods should be based on reflection on means of expression, purposes, meaning and social role of art works. Topics for comparing art phenomena (select up to three topics):

- 1) use of perspective, ways of depicting the environment and space;
- 2) ways of depicting human beings: idealised, realistic, stylised;
- 3) circulation of stories and symbols through centuries;
- 4) roles of the artist: craftsman, inventor, historian, genius, libertine, star, entrepreneur, etc.;
- 5) birth of a museum, well-known galleries and museums.

##### Creative and research projects & field trips

Creative projects are connected to comparative topics of the Think! module, helping to give meaning, reinforce and expand the contents of learning. It is important to have a personal viewpoint, interpreting themes under discussion from a personal perspective and in connection with the present.

Students should select suitable means of expression (drawing, painting, collage, 3D object, digital image, video, performance etc.) for their creative projects. The creative process also involves presenting one's work and explaining personal choices, analysis and creative interpretation of a work of art.

Projects and field trips are linked with different study environments: studio, natural and urban environment, museums, exhibitions, virtual environment etc.

## **2<sup>nd</sup> course 'Contemporary Art and its Development Trends'**

### **Learning content**

#### **Transformation of art and visual culture**

The birth of modern sensibilities and a global world, the triumph of science, technology and urbanisation. Artistic work and context: spectators, time and place. Authorship, changing relations of artists and spectators. Principles of shaping the living environment: architecture, design, visual media.

#### **Art in the era of modernisation.**

Art at the end of the 19<sup>th</sup> century: impressionism, post-impressionism, art nouveau and symbolism. Photography and illustrated media. Art in the 1<sup>st</sup> half of the 20<sup>th</sup> century. Movements of modern art: fauvism, expressionism, futurism, cubism, abstractionism, and surrealism. Avant-garde. World War I and Dada. Modern architecture and design. Functionalism. Art in totalitarian countries: social realism and national-social art.

#### **Art after World War II**

Cold war: abstract expressionism vs. figurative art. Transition from modernism to postmodernism. Minimalism, optical art, etc. Pop art. Hyperrealism. Happening, body art, land art. Conceptualism as the basic principle of contemporary art.

#### **Post-modernism and contemporary art.**

Post-modern art. Critical social and political art. Art in public spaces. Plurality of art media: painting, graphic arts, sculpture, installation, photography, vide art, action art, interactive media art, audio art, online art, etc. Multiplicity of topics and viewpoints in the art of the 21<sup>st</sup> century: science, innovation, ecology, identity, gender issues, ethics, etc. International modern art exhibitions and globalisation of art.

#### **Environment. Design. Visual media.**

Architecture and design fields (product design, fashion, graphic design, etc.). Development trends of built-up environments in connection with changes in society, technology and human mindset. Design and human-friendly living environment: innovation, smart materials, environmental awareness. Design process – solving problems. Media environment and visual communication.

Protection of cultural heritage. Copyright. Professions associated with art, architecture and design.

#### **Themes for comparing phenomena of contemporary art (Three themes should be selected):**

- 1) Individualism, collectivism and anonymity in art.
- 2) The 'realisms' of the 20<sup>th</sup> century: from surrealism and social realism to hyper-realism and video art.
- 3) Playing with the history of art; quote, remix, parody in contemporary art and visual culture.
- 4) Active interventions of art in society: political art, feminist art, public art.
- 5) Interdisciplinarity of modern culture: art, music, film, literature.

6) Changes in architecture and design in the 20<sup>th</sup> and 21<sup>st</sup> centuries.

**Creative and research projects & field trips**

Creative projects are connected to comparative topics of the Think! module, helping to give meaning, reinforce and expand the contents of learning. It is important to have a personal viewpoint, interpreting themes under discussion from a personal perspective and in connection with the present. Students should select suitable means of expression (e.g., drawing, painting, collage, 3D object, digital image, video, performance, etc.) for their creative projects. The creative process also involves presenting one's work, analysis and interpretation, as well as justification of one's choices.

Projects and field trips are linked with different study environments: studio, natural and urban environment, museums, exhibitions, virtual environment etc.