

## Plastic Arts - Terminal Class

### Preamble specific to the specialisation teaching of plastic arts in Terminal class

The teaching of plastic arts in high school has as its principle the exercise of a practice plastic in close connection with the construction of an artistic culture.

Based on artistic creation, this teaching links the forms contemporary with those left by the history of art. It covers all fields where the shapes are invented and questioned. Drawing, painting, sculpture, photography, architecture, digital creation, new attitudes of artists, contemporary modalities the production of images is in fact the work of the plastic arts. plastic arts is also a support point for design.

Taking into account this plurality of domains and aesthetics, languages and means, of processes and practices, the teaching of the plastic arts makes discover the diversity It allows us to grasp the artistic fact in its entirety: works, approaches and practices, contexts and conditions of creation, presentation and reception. students to experiment and explore, to research and invent, to conduct projects and collectives, to be appreciably understood artistic creation and art in In this way, it offers multiple opportunities for expression to students with profiles and backgrounds. different aspirations.

Specialty education in the final class concerns pupils who have confirmed this choice from among the three specialties followed in first class. Having a volume It provides them with the means to commit themselves by developing a six-hour schedule. It develops a range of skills, skills, skills, skills, skills, and skills. knowledge and skills in practice and culture

These are enriched by the art of today and nourished by the knowledge of the diversity of the works that appeared in history. Dispensing a balanced training between Art practice and culture, between knowledge, sensitive approaches and project approaches, teaching contributes to accompaniment of the student's intentions towards studies Motivated, realistic and thoughtful superiors. Creativity, sensitivity and culture In fact, they are now appreciated, expected, or even required in the many courses after the baccalaureate, including outside the arts. education training for pupils wishing to have access to the fields of education Higher artistic studies.

Questions about terminal cycle programs, project dynamics, and the various approaches which they underpin, the diversity of the plastic productions carried out as the plurality of the works studied, are support points for the final oral test They can motivate and inspire successful matches with various teachings and specialties: other artistic fields, scientific disciplines and technology, digital fields, literary and linguistic disciplines or, more generally, humanities, economic and social sciences...

The specialisation programmes have been thought out in general in their continuity on the the whole cycle; their questions are to be worked on in a logical way At this level, they benefit from a number of

In addition, certain pedagogical dimensions are further elaborated, in particular on the balance between practice and artistic culture, between oral and written, between formative dimension of evaluation and consideration of the baccalaureate exam. Some methodological approaches are consolidated and a personal workbook of

The student is introduced.

The teaching of the plastic arts is conducted by specialist teachers. not mandatory, partnership with artistic and cultural institutions or artists

may be considered at the initiative of the professor.  
interdisciplinary actions, it can take advantage of, among other things, the local resources and the artistic and cultural environment.

- **Issues and objectives**

The main objectives of the specialty education of the first class are:  
maintained in terminal class:

- develop and support the student's plastic and artistic practice;
- enrich the artistic culture and broaden the cultural representations of the students;
- paying attention to the sensitive data and dimensions of plastic practices;
- developing curiosity for artistic creation and culture in general;
- to accompany the student in the choices he makes regarding his course of training in high school as well as those relating to its orientation towards studies higher;
- understanding the nature and diversity of artistic approaches, their presentations and receptions;
- Initiate a reflection on the status of practice and technology in the expression artistic;
- to examine the conditions and challenges of artistic creation in specific historical and cultural contexts.

- **Skills worked**

Competencies worked in specialty education cover the whole cycle terminal. They take back the ones introduced in high school in second. The teacher has This common framework for the whole of the high school. It gradually raises the level d-requirement and complexity with reference to end-of-cycle expectations.

The skills worked and the program's questions interact with each other. methods, joints and various intensities, linked to the pedagogical approach of the teachers, students' practices and projects.

Practice plastic arts in a reflexive way

- Experiment, produce, create
  - Choosing and experimenting, mobilizing, adapting and mastering languages and means various plastics in all fields of practice.
  - Appropriate artistic issues based on practice.
  - Using digital capture and production tools for creative purposes Art.
  - Use information and documentation, including iconic information, to serve a creation project.
- Implementing an individual or collective artistic project
  - Design, realize, give to see artistic projects.
  - Identify yourself in the stages of making a plastic production, anticipating it any difficulties in bringing it to a successful conclusion.
  - Demonstrate autonomy, initiative, responsibility, commitment and spirit a critical role in the conduct of an artistic project.
  - Confronting intent and implementation to adapt and reorient a project, ensuring the artistic dimension of the latter.

### Questioning the artistic fact

- To propose and support the analysis and interpretation of a practice, an approach, a work.
- Identify in the fields related to the plastic arts and situate the works in space and time.
- Building a sensitive and knowledge-structured relationship with works and opening up to the plurality of expressions.
- Asking and situating works and artistic approaches from the point of view of the author and the author. That of the spectator.

### Exposing the work, the approach, the practice

- Taking into account the conditions of presentation and reception of a plastic production in the process of creation or from the design.
- Exhibit to an audience its productions, those of its peers or those of artists.
- Saying and sharing his approach and practice, listening and accepting various opinions and conflicting.
- Be sensitive to the reception of the work of art, to the conditions of it, to questions it raises and participates in the debate about the artistic fact.

### • End-of-cycle expectations

Expectations of special education are considered in general over the whole of the terminal cycle. They are gradually worked from first class to class

Depending on the situation, it is up to the teacher to target their injury on a

In this context, it is necessary to adjust the levels of the requirement.

even, depending on the educational situation, the needs of the class, the skills individual students, he can graduate and modulate the expected end of cycle.

### Competency "Practising the plastic arts in a reflexive way"

- Experiment, produce, create

The student is capable of:

- to engage in a personal approach, to propose plastic responses, in two and three dimensions, to artistic questions, to perceive and produce by qualifying them different types of deviations between natural form and form artistic;
- to choose and master one's own means of expression according to a project, to experiment with plastic languages and techniques in the service of its intentions, to take advantage of his discoveries and techniques;
- to understand the role played by the various plastic components, to identify what the medium, the gesture and the tool, to take into account the characteristics of photographic image, video or animation (shape, focus, light, photomontage, montage...);
- to find solutions to the problems he encounters, to re-adjust the conduct of his work by taking into account the hazard, the accident, the discovery ...;
- to take the initiative to document and verify sources within the framework of a personal or collective project, to do a search of images, to select and Check his sources.

- Implementing an individual or collective artistic project

The student is capable of:

- to engage in a personal approach, understanding its nature, its content and its scope, justifying selected means;

- to give an oral account of the intentions of its production, to exercise its meaning to comment and interpret its own, to analyze its contribution to a group work;
- to carry a project to its end, to take the measure of the evolution of its approach, from the initial project to the final realization.

#### Competence: "Questioning the artistic fact"

- Know

The student is capable of:

- to be curious and to know artistic forms and cultural situations of different epochs and geographical areas, linking them to identify their nature and appreciation of their meaning and scope in history;
- to characterize the essential landmarks of works and approaches that mark the field of plastic arts in the 20th century.

- Explain

The student is capable of:

- to present the composition or material structure of a work, to identify its plastic constituents using precise and appropriate descriptive vocabulary;
- to analyse a work, using a precise and appropriate vocabulary, to identify composition, material structure and plastic components;
- interpret in a sensitive and reflexive way from a prior analysis;
- to expose orally or in a text, constructed and argued using a appropriate vocabulary, his reflections and analyses in response to a question or a question given subject.

- Location

The student is capable of:

- to situate a work in its historical and cultural context by means of the main the visual systems or artistic designs it demonstrates, taking the measuring the impact of technical innovations on plastic creation;
- to identify implicit references of one's own work, by placing one's own productions and interests in relation to present and present artistic practices past.

#### Competency: "Expose the work, the approach, the practice"

The student is capable of:

- to present its approach by various means, orally and in writing, in choice of languages and techniques to give an effective view of a project, an approach, an achievement;
- to engage in a dialogue on his or her work and that of his or her peers by motivating choices and listening to observations;
- consider and implement a presentation of its plastic production;
- to create, individually or collectively, the conditions for an exhibition project for an audience.

To these expectations are added other more transversal, mobilized specifically in the arts and often shared with many disciplines. They are integrated into the observations of the teacher, or even cross-examining the analyses of several teachings: lexical mastery, computer and digital mastery, methodology, autonomy, integration in a team for research work or collective production, spirit of initiative, the attention to the reflection of others, behaviour open to the diversity of approaches and approaches productions, ability to report clearly, orally and in writing...

## Questions

Questions, such as the skills worked, are organised in order to of common benchmarks, a condition of freedom for teachers to build their own Education.

- **Types of plastic and artistic practices mobilized, benchmarks and support points indicated for the end class**

Over the entire terminal cycle, the investigation of the program's questions is by means of the four main types of plastic and artistic practices defined for the first-class programme and mobilized in accordance with the same principles.

The questions introduced in the first class are worked on the whole cycle terminal. According to the pedagogical strategy developed by the teacher to build the course of training of the students, they are prolonged, crossed and in depth on both years of the terminal cycle. Several questions are enriched in terminal class by the addition of some benchmarks and support points.

- **Field of plastic questioning**

Areas of investigation and implementation of languages and practices

Plastics: tools, means, techniques, mediums, materials, notions at the service of a artistic creation.

### The representation, its languages, plastic means and artistic challenges

Questions mobilising skills, practices and knowledge worked	Benchmarks and support points
	Only the added benchmarks and support points are developed. in senior class.
The drawing:diversity of Statute, practices and purposes of the drawing.	The elements introduced into the first class are: prosecuted.
The artist drawing: traditions and contemporary approaches, procedures introduced by the Digital.	Relationship of the body to the drawing:statement or placement in distance from gesture, instrument, trace..., possibilities Opened by machines, digital technologies... The other elements introduced extend the markers and support points of the first class.
Relationship to reality:mimesis, resemblance, likelihood and expressive value of the deviation.	The elements introduced into the first class are: prosecuted.
Body representation and space: plurality of approaches and biases Art.	Concepts and modalities of the representation of space and body in the world arts: comparisons, associations, mixed groups of different Crops... The other elements introduced extend the markers and support points of the first class.

### Figuration and image, non-figuration

Questions mobilising skills, practices and knowledge worked	Benchmarks and support points Only the added benchmarks and support points are developed. in senior class.
Figuration and construction of image: Narrative spaces of Figuration and image, time and movement of figurative image.	Rhetorics of the figurative image: symbolisation, Allegory, metaphor, metonymy, synecdoque... The other elements introduced extend the markers and support points of the first class.
Transitions to non-Figuration: loss or absence of the referent, assertion and recognition of abstraction.	Determination of abstraction: stylization, symbolization, self-referentiality, modernity..., conceptions from the Western traditions and other cultures of the world... The other elements introduced extend the markers and support points of the first class.

### The material, the materials and the materiality of the work

Questions mobilising skills, practices and knowledge worked	Benchmarks and support points Only the added benchmarks and support points are developed. in senior class.
Properties of the material and materials, their processing : states, characteristics, potentials Plastics.	Expressive value of materials: attention to data material and sensitive work, primacy of language plastic materials... The other elements introduced extend the markers and support points of the first class.
Data expansion material of the work integration of the real, uses of artistic and non-artistic materials Art.	Extension of the concept of material : data digital, sounds, gestures, light, words, ideas... The other elements introduced extend the markers and support points of the first class.
Artistic recognition and cultural heritage of materiality and of materiality of The work: perception and reception, interpretation, dematerialization of the work.	Renewals of the work : social practices, events, gestures, rites, happenings as subjects of works and means of expression of works... The other elements introduced extend the markers and support points of the first class.

Areas of practice presentation, plastic production and receipt of the artistic fact : relations between the work, space, author, spectator.

### Presentation of the work

Questions mobilising skills, practices and knowledge worked	Benchmarks and support points Only the added benchmarks and support points are developed. in senior class.
Conditions and modalities of the presentation of the work artistic: elements Constituents, Factors or Inputs external.	Practices in the field of in situ , the ready-made ... taken into account characteristics of spaces, artistic gestures and status of the work in relation to the place of presentation... The other elements introduced extend the markers and support points of the first class.
Enquiry from the spectator: the artist's strategies and objectives or the exhibition commissioner or the broadcaster (publisher, Gallerist...).	The elements introduced into the first class are: prosecuted.

### Monstration and diffusion of the work, places, spaces, contexts

Questions mobilising skills, practices and knowledge worked	Benchmarks and support points Only the added benchmarks and support points are developed. in senior class.
Contexts of a Monstration of the work: locations, situations, public.	Non-specialised venues and monstrations ephemeral ... architectural or natural space, private or public, institutional or non-institutional, heritage or non-patrimonial, events of artists or collectives in the various frameworks offered by biennials, festivals... The other elements introduced extend the markers and support points of the first class.
Functions and modalities of the exhibition, the dissemination, publishing systems, devices and Designers: referred to, methods, languages.	Development of exhibition designers and dissemination of works: artists curators of exhibition and curators of exhibition-authors, creative dimensions of the exhibition, political parties and commitments... The other elements introduced extend the markers and support points of the first class.



### The reception by an audience of the work exhibited, broadcast or edited

Questions mobilising skills, practices and knowledge worked	Benchmarks and support points Only the added benchmarks and support points are developed. in senior class.
Monstration of the work to a broad public: Do look, feel, read, say The work exhibited, disseminated, Published, communicated.	Data and modalities of a mediation : plan de salle, text, guided tour, animation, narrative, workshop... The other elements introduced extend the markers and support points of the first class.
Exposure as communication system or mediation, of the work and art: written, traces and diffusions, forms, temporalities and spaces.	Diversity of spaces and temporalities of Exposure: museum, gallery, terms and conditions of the White cube and the black box, virtual space and augmented reality, real time and delayed exposure time... The other elements introduced extend the markers and support points of the first class.

Areas of formalization of processes and creative approaches : think work, do work.

### The idea, the realization and the work of the work

Questions mobilising skills, practices and knowledge worked	Benchmarks and support points Only the added benchmarks and support points are developed. in senior class.
Project of the work: Terms and conditions and means of transition from project to artistic production, diversity of approaches.	The elements introduced into the first class are: prosecuted.
Work as a project: overexpenditure known, status of action, work of the work.	Future of the artistic project: incomplete, transformation, re-use, accident, alteration, recreation... The other elements introduced extend the markers and support points of the first class.

### Create multiples rather than singles

Questions mobilising skills, practices and knowledge worked	Benchmarks and support points Only the added benchmarks and support points are developed. in senior class.
Contexts and dynamics of collaboration and co-creation: situations and modalities of association, targeted and associated skills, authors and signature.	Economy of collective production: association, trade union and collective of artists, network, prototyping tools "FabLab" type, shared workshops... The other elements introduced extend the markers and support points of the first class.



· Field of interdisciplinary artistic questioning

Links between visual arts and architecture, landscape, space and object design

Questions mobilising skills, practices and knowledge worked	Benchmarks and support points Only the added benchmarks and support points are developed. in senior class.
Environment and the work or object	The elements introduced extend the marks and dots support of the first class.

Links between visual arts and cinema, animation, synthetic image, video game

Questions mobilising skills, practices and knowledge worked	Benchmarks and support points Only the added benchmarks and support points are developed. in senior class.
Animation of images and interfaces for their dissemination and Receipt	The elements introduced extend the marks and dots support of the first class.

Links between plastic arts and theatre, dance, music

Questions mobilising skills, practices and knowledge worked	Benchmarks and support points Only the added benchmarks and support points are developed. in senior class.
Theatricalization of the work and the process of creation	The elements introduced extend the marks and dots support of the first class.

· Field of transversal artistic questioning

Questions mobilising skills, practices and knowledge worked	Benchmarks and support points Only the added benchmarks and support points are developed. in senior class.
The artist and society: Do work in the face of history and <small>Political Affairs</small>	The elements introduced extend the marks and dots support of the first class.
Art, science and science technologies: dialogue or hybridization	The elements introduced extend the marks and dots support of the first class.
Globalization of creation artistic: <small>mixed-breeding or mixed-breeding</small> the relativity of the cultures of the world	The elements introduced extend the marks and dots support of the first class.

## Educational situation

In the final class, the pedagogical approaches presented in the First of all, as a reminder:

- diversification of learning situations, from course sequence to situation (d) Workshop as in project management;
  - openness to individual and collective practices, including frequency, alternation or cohabitation is regulated by the teacher;
  - stimulation of initiative and audacity, the potential for invention and creativity, autonomy and responsibility, hindsight and critical eyesight;
  - interaction and balance between practice and artistic culture.
- Artistic practice and culture, balance between oral and written, analysis of works

In the final class, the teacher has an important teaching schedule.

to enrich, support and extend the achievements of the first class.

Based on the elements already discussed and the milestones laid down, it defines and structures the knowledge, develops and consolidates the skills of students, opens them new practices and knowledge.

In the field of plastic and artistic practice technical, methodological and

The student's commitment is strengthened and accompanied.

projects, projects and personal approaches are carried out by a greater

As in the first class, their quality and achievement are the subject of a constant attention.

With regard to the artistic culture , synchronic approaches are continued, mainly mobilised around great concepts worked in connection with the practice the artistic or unobstructed projects of the students. Diachronic approaches are reinforced in order to structure the study and understanding of the evolutions of artistic creation: in perspective of the great periods that organize the history of art, acquisition of landmarks based on artists, practices, movements, registration of works and practices in various periods and geographical areas.

In the first class, reflexive, theoretical and cultural approaches have given priority to Oral in its various dimensions. The final class mobilizes more frequently and Systematic Written, while at the same time making sure to deepen the work on the oral. prepare students for the requirements of the baccalaureate exam, the approaches are not This is not the only way to prepare for the exam.

A variety of forms of writing are envisaged, giving way to the expression of a relationship.

They support projects such as commitments

They allow us to exercise a critical step backwards. Similarly, the dewritten discovery professional art is related to the dynamics of practice, approaches and student projects.

The methods and skills worked in the field of analysis of works , more broadly of image and plastic production, are continued in the diversity of situations

In the final class, the teacher is careful to give the

means for students to conduct systematic analyses of groups of works

organized according to various approaches. These can be based on corpus works

constituted synchronically or diachronically around great notions or

They can also be based on arrangements that allow

comparisons of concepts, creative processes, techniques, approaches, etc.

- **Interdisciplinary and transversal artistic questions, meeting with The work**

The Interdisciplinary artistic questioning and Cross-sectional introduced into class in the first class, in the same manner: for the first, ad hoc articulation with other questions of the programme or specific approaches; for the latter, perspective with the skills to mobilising to question the artistic fact, to participate in debates on art, to exercise the spirit They provide the teacher with a lever for the individualization of the course of some students, in particular according to their projects of orientation towards studies in design, architecture, in digital creation ... They can foster approaches or projects in dialogue with other teachings and specialties, feed the oral test graduate of the bachelor's degree.

The dynamics of work, enshrined in the approach and projects of the meeting with The work, is continued. of interdisciplinarity, The establishment on the environment and partnership are cultivated. Introduced from the class. the second stage, reinforced by the special education programme of the First, two work prospects remain in the terminal class:

- to present to a public its plastic production, in various forms and as component of a plastic education;
- whenever possible, exhibit works of art and propose the encounter with the artist as a dynamic of a project and a modality of an aesthetic experience, cultural and social activities open to the educational community.

## Pupil's workbook

Having been able, according to his pedagogical choices, to initiate the preparation of a workbook of In the first class, the teacher systematizes the implementation on the whole The workbook is also suitable for the sensitive approach of the final year. for the student a tool to reflect on his course of training in plastic arts. to be an essential piece to be included in the artistic dossier requested by higher education

This workbook is a personal object mobilising, depending on the sensitivity and intentions of student, the potential of the languages of the visual arts and image, freely articulating the visual and the written. The pupil constitutes and nourishes him, at his pace, throughout the year. can testify, by means of freely chosen elements, lived experiences, traces of his plastic and artistic practice, evolutions and stages of achievement or not, individual or collective approaches and projects, discoveries and meetings with art and culture.

## Apprenticeship assessment

- **Pedagogical conduct of the evaluation, taking into account the examination of the baccalaureate**

The approaches, conduct and modalities of the evaluation defined in the programme of the First class apply in terminal class.

Apprenticeship assessment is the responsibility of the teacher of plastic arts.

An integral part of the conduct of teaching, it is neither an added element a hindsight or located only at the conclusion of the educational sequences Necessary for assessment of the knowledge, skills and abilities employed as they are exercised in evaluation also contributes to the development of critical regression.

The evaluation in the special education of the terminal cycle of the high school is mainly and oriented towards the pupils. She is at the service of the accompaniment of the

Without neglecting the progressive and objective measurement of learning outcomes, it allows identify useful resources and modalities for progress and success.

The assessment must thus allow each student to be placed, step by step, in his or her

The teacher trains students in self-assessment and co-evaluation.

all its forms, evaluation helps them to treat, solve and understand problems

More and more complex plastic and artistic.

Regular, integrated and dynamic conduct, evaluation allows the teacher to collect information useful for the regulation of his teaching.

the school year, according to varying balances according to practices and projects, the

teacher ensures that common, known and appropriate landmarks are built by students

(methods, how to situate skills and acquired...) It mobilizes useful elements

to propose to the class and to each student a fine analysis of his situation.

effective and flexible tools in their use: support for projects

group or class, the results of which are reported to the

quarterly bulletins, annual summary.

Specialty education subject to a final examination at the baccalaureate,

The assessment shall have dimensions specific to the preparation and objectives of the review.

The aim is to prepare the results of the evaluation, as well as the results of the evaluation process.

students to the modalities and requirements of the plastic arts exams at the baccalaureate.

## Limiting issues

Regularly renewed limiting questions are published in the Official Bulletin of the European Communities.

National education for the final baccalaureate exam. Engaging a culture

visual and personal art, they are based on knowledge and

They are related to the fields of

questions about the programmes they are illuminating on the basis of problems and

specific or plural artistic practices.