Syllabus

This syllabus is designed with the idea of setting up an awareness and appreciation of relationship between the individual and works of Art and Craft of local or foreign (mainly European) origins. The process calls for the acquisition of a visual language, which should be the main vehicle of communication and learning, at the same time being a source of cultural enrichment and intellectual growth.

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<th>TIME-TABLE CONSIDERATIONS</th>
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<td>SECONDARY SCHOOLS</td>
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<td>Forms I &amp; II</td>
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<td>Forms III, IV &amp; V</td>
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The teacher should consider the number of hours allotted to each module so as to formulate a scheme of work, which should be workable within the framework of the syllabus. Due consideration should be given to the natural abilities of the pupils and appropriate approaches should be devised and applied to fit in well with the different levels of aspirations and attainments of our student population. It should be pertinent to add here that these approaches should be directed on active learning, resource-based strategies rather than on passive learning and solely didactic teaching.

Time-table structures should be such that the pupil be given the maximum exposure possible to our cultural heritage. Visits to Art exhibitions, museums etc. should preferably be complemented by a visual literary content so that the pupil would be in a position to see, understand and realize his response.

It is strongly recommended that, at the end of the module, the student should hand in an assignment, which shows the quality of his personal involvement in his work. An overall assessment should be worked on the basis of classroom practice and assignment.

Syllabus Content for Forms 1 & 11

Experiencing decorative linear and colour effects as found in nature, that is, vine tendrils, land and sea shell form, seed, pods, feathers, woodgrain, bones, animal skulls; and, complementary colour arrangements as observed in flowers, feathers, fish…etc. This contributes better to the appreciation of design as found in local Neolithic artifacts and architectural embellishments, church decorative effects in books, manuscripts, artifacts and interior and exterior architectural effects and decorations. All this, together
with Folk art, such as wrought iron work, balustrades and lace should form the basis of this two-year course.

Underlying all this the student should become conversant in all aspects of visual education enabling him/her to form a well-informed critical approach to Art.

Form 1

1. Generation of Two Dimensional Form  
   a) shifting   b) reflection   c) rotation   d) reduction  
2. Modular structures and textures.  
3. Rhythm, movement and Symmetry.

Form II

1. Generation of Three Dimensional Form  
   a) Stratification   b) rotation   c) Projection   d) Transformation  
2. Analysis of form in terms of relationships of vertical, horizontal, diagonal and Curvilinear effects.  
3. Colours:  a) Light / Dark contrast  
   b) Hue Contrast  
   c) Cold / Warm contrast  
   d) Complementary contrast

Syllabus Content for Forms 111, 1V, & V

During the first two years of the course, considerable weighting has been given to appreciation of non-figurative Art Forms. This was not unintentional as pupils in this age group manage better such processes, which preclude realism and aim directly at Basic Design. The acquisition of a vocabulary is the principal outcome of this experience.

Now, that visual literacy has become the main avenue of communication and learning, it should continue to be used over the next three years to explore, appreciate and enjoy Art in all its projections.
It is not intended to enforce upon the teacher any particular approaches related to the treatment of this subject. It is understood that a teacher can find greater fulfillment in the presentation of a subject, if left to deal with it using skills and strategies with which he is already familiar.

What is relevant to the meaningfulness of this course in:

a) That the pupil should, at the end of the course, be able to “read”, understand, appreciate and express himself clearly about mankind’s visual, tactile expressive concepts throughout the ages.

b) The appreciation of our local artistic heritage and its evolution through its social close contacts with Mediterranean and more particularly European cultural and social developments.

The following principles should form part of a continuum with those started in the first two years of Secondary schooling.

### Form III

1. Further colour studies.
   
   a) Differentiation of colour sensations into three essential Characteristics:–

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<th>Hue</th>
<th>Tone</th>
<th>Chroma</th>
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   b) Simultaneous Contrast
   Contrast in degree of saturation
   Contrast of extension and proportion
   Contrast in the “texture” of the colour area
   Colour contrast related to shapes

2. Awareness of the psychology of visual perception.
   
   a) Proximity
   b) Similarity
   c) Good continuation
   d) Common fate
   e) Symmetry
   f) Closed Form
   g) Past experience
   h) Closure
Form IV

1. Figure / Ground relationships
   Textured / Plain surface
   Recognisability / Chaos
   Emphasis / vagueness
   Convex / concave
   Closed / open

2. Cues for depth of field
   a) Linear and
   b) Aerial perspective
   c) Texture gradient
   d) Overlapping
   e) Brightness, shades and shadows

Form V

Articulation of two Dimensional and three dimensional space in the Historical, Social and Environmental context.