

Re: Review of the National Curriculum for the teaching subject of VISUAL CULTURE AND FINE ARTS

The following document responds to the issues 1-10 in the reviewform.

The Items 1- 10 will be ticked in the reviewform . and if necessary an explanation or recommendations will be provided here.

Re the curriculum document:

A curriculum –in any subject- is a document stating :

- The context and the objectives under which the disciplinary content resides (= the choice for a philosophy of education) and anticipated learning outcomes , by grade/developmental stage. A curriculum describes as well the choice for the psychology of teaching and learning, and its specific application to the discipline. In a curriculum the learning outcomes are evaluated in relation to the set objectives for reasons of accountability (to the student/parents/society/etc.) and in order to monitor and coach the quality of personal development of the student. In order to make a curriculum work one needs learning resources, and teaching/learning facilities . A curriculum is a public , transparent and dynamic tool for the school, the teacher, the students, and society.
 - The curriculum sciences do find their nutrients in :
-the content of the disciplines (in this case the applied and fine visual arts), in the philosophy of education, /educational sciences like pedagogy-psychology of teaching and learning , and in the field of aesthetics/art history; Curriculum science is inter and multidisciplinary by nature.
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RE ISSUE #1

In this issue I wish to tick box #3 (MOSTLY APPROPRIATE), here is my explanation, and suggestions for modification:

The appropriateness of the learning outcomes/educational content (in this curriculum) related to the developmental stage of students is the case here.

Development (in stages from concrete → abstract → metaphor) is seen in the psychology of teaching and learning as a mental process—which will come to visualisation (=image) through a symbol-system (in this case the language of art-cfr. Languages of Art-Nelson Goodman)

All school disciplines do have a culture-defined symbol system at base

E.g. the Croatian curriculum for the subject Reading and Writing has its mother discipline in Croatian Writing/Literature Poetry/Linguistics. Students are given access to that rich cultural field by building up in mind what we call "litteracy" (spoken words → words-letters, sentences-grammar/-spelling/essays/verbal and linguistic expression-use of poetry/metaphor etc. etc.)

The same phenomena (mentioned above) occur in the acquisition of **Visual Culture and (Fine) Art**. Here teaching and learning of **the language of art** are often referred to as the acquisition of **Visual Literacy**.

In principle: learning to read and write in the Croatian Language follows the same psychological mental patterns in the Acquisition of Visual Culture and Art. The teaching/learning sequences in most curricula follow the concept of from concrete (small /simple) → application → (abstract/complex/whole) → application. The methodology of teaching language follows this basic pattern: letters, patterns of letters – words – patterns and structures in words – sentences – story – message – poetry (grammar and syntax). etc.

In teaching and learning Art /Visual Culture the acquisition of **Visual Literacy** follows the elements of the language of Art: dot-line-plane-tension-form-texture/structure/movement/color/volume/space/proportion. This system is named **Elements of Art and Design**—basically “developed” and taught in The Bauhaus.

Interestingly enough The Croatian Curriculum offers **VISUAL CULTURE** in the **elementary schools** from Grade 1—8, in which the Elements of Art and Design are applied in the methodology of teaching and learning. Acquiring access to the imagery of student’s everyday life—that is what VISUAL CULTURE means with in most countries (in 11 topics/themes in cycle 1, and 13 topics/themes in cycle 2. And 13 topics/themes in cycle 3) is done in terms of development of Visual literacy in the elements of ART & Design.

In Dutch elementary schools (6 grades) the classroom timetable tells you that Visual Art is offered, and not Visual Culture. Just a matter of choice. In general educationally leading factors are the elements of design thematically linked to the child’s everyday life and everyday events. Sometimes there are crosscurricular links as well. The Dutch academic year has 40 weeks, There are 40 hours of Art in the curriculum.

Interestingly enough the discipline of Art in the Croatian Gymnasium is titled FINE ART and not Visual Culture.

The curriculum for the Dutch equivalent of your Gymnasium will have **Fine Art** on the timetable for grade 1-2-3 (1st cycle), and **Fine Art (productive) and Art History/Appreciation (reflective)** is offered in grade 4-5 or 6 (2nd cycle). In the Dutch “gymnasium” you will see as well that Fine Art is offered in the second cycle) as a subject for final diploma examination as well (+ national written exam + a schoolbased studio-exam) In the Fine Art examination option there are 3 differentiations: **Two Dimensional; 3 Dimensional** and **Textile Art**. Fine Art is like e.g. Chemistry or Science or History or Dutch Literature a 100% subject for Final diploma examinations. Some Dutch gymnasias do offer the discipline of MUSIC as well as a final examination subject, they have as well a national written exam, and a schoolbased studio-component in their final exam-offer.

The academic year for Gymnasias is 40 weeks, the Arts will have some 80 hours in the 1st cycle, in the 2nd cycle 120 hours are written into the curriculum.

Back to the basic question: how does the curriculum relate to the developmental stage of the student? I ticked box: mostly appropriate.

Seen the fact that the Croatian elementary school has some 35 hours per year for Visual Culture , and assuming that:

-the generalist teacher and the specialised teacher are **properly educated and trained in didactical and curricular skills** (and therefore are able to assess **the entrance-behavior** of the student), the student will be able to adjust, and the curriculum will be able to adjust to the developmental/art needs of the students to a **good** level.

BUT WE WILL HAVE TO DISCUSS DEVELOPMENT IN STUDENTS AS WELL AS DEVELOPMENT IN ELEMENTARY SCHOOL TEACHERS.

MY RECOMMENDATION related to this ; ASK THE PROFESSORS IN THE TEACHERTRAININGCENTERS (for elementary schools + gymnasium) to include the new national curriculum in their trainingprogram; and ask these professors as well to conduct workshops in the experimental impementation phase of the national curriculum.

Elementary schoolteachers will need to be qualified and curriculum- sensitive enough to make an **appropriate selection** out of the(TOO) BIG list of topics. Elementary schoolteachers need to be (made)aware as well that the art/design elements (= grammar+syntaxis-elements of visual literacy) need to be taught in sequence and continuity repeatedly

The danger of a BIG list of Topics is that you create a lot of overlap, and provide TOO much space for the teacher's and student's individual personal preferences. Moving the subjectmatter too much in a direction of personal preferences produces blank spots and left out important content.

Note: cycle 1 has a teacher's choice out of 11 topics, cycle 2 has a choice out of 13 topics, cycle 3 has a choice out of 13.

-In general elementary school teachers do have a lot of work to do in an array of disciplines, and the overall art curriculum in the 8 grade schools needs to show a argued and defendable sequence and cohesion in skills/attitudes/topics a line from simple to complex as well—quite a job!!

Elementary school teachers desperately need good training in all these things , but they need as well good methodological knowledge and expertise , and not to forget educational material and educational resources. Elementary school teachers e.g. need to have digital cameras in the classroom, but as well training in getting to know the possibilities of these new media. If not the level of experience and digital skills in the students will be very far ahead of the skills and visual literacy of the teacher. Teachers need Training in this in order to help the student to develop in this area. If digital camera's and new media and smartphones are included in the curriculum—training teachers can't be ignored.

-Teaching **Visual** Culture requires as well rich **visual** educational resources are made available for classroom use. Textbooks as well as IMAGE-BOOKS should be-or made -available .

Children are living-more than ever in more than one World , a virtual one, a real physical World – in a World of their peers ,in a World of avatars, in a World of Face-time, vlogs and blogs and game.,

My recommendation is very simple:

Design, produce /publish TEXT and IMAGE-BOOKS on all 37 TOPIC mentioned in this curriculum for the elementary schools.

Doing so produces at least a more or less standard set of images to which students and teacher can be disposed., this is proposed as well in Chapter G. In any discipline you need common things for all., you need a(minimal) canon if you like. With digital cameras etc. students and teachers always can expand or personalize their own stock of imagery.

My recommendation would be;

***STIMULATE some private institutions/Enterprises to develop/ design/produce/publish a set of a set of TEXT BOOKS / IMAGEBOOKS (source books) covering the 37 Topics mentioned in the elementary school curriculum. Of course a textbook/imagebook can come –in the 21th century as well on a dvd, usb-stick or as a download from a website or YouTube.**

*** STIMULATE some private institutions/enterprises(not directly related to the national curriculum design Group) to develop/design/produce/publish a set of TEXT/IMAGEBOOKS (sourcebooks) covering the topics for Gymnasium 1→4: ART & MAN (Human body in art-Perspectives of the World)MA & SPACE (architecture-urbanism-residential arch)ART & INTERPRETATION OF THE WORLD(Art ans Spirituality/ Art& Science)**

I can imagine that institutions experienced in this business like SKOLSKA KNJGA and STUDIO TANAY could **develop produce/design and publish these educational resources.**I can imagine that an appropriate subsidy from the Ministry of Education could speed up such a job.

Both elementary schools and Gymnasia need to have access to Educational resources in order to be able to fulfill that what the National Curriculum has in mind.

*Two additional recommendations in this context:

The National curriculumgroup organises **WORKSHOPS** on the domains: **CREATIVITY-PROCESS & PRODUCT; EXPERIENCE-in art-PERCEPTION AND CRITICISM** (see my reaction on issue # 3) for teachers in elementary schools + gymnasium; maybe it would be a good idea to design/produce a curriculum-related booklet(brochure) on these 2 domains as support material for the teachers.

I am not sure if the Croatian Association for Art & Art Education has a journal. If so I would like to recommend that each issue of this journal includes at least a 1 or 2 page lessonplan which is in line with the philosophy of the curriculum and the topic from which the teacher can make a choice. Such a lessonplan includes the anticipated learning-outcomes,organisation of the lesson + visual support material. Since the Croatian Association cannot have thousands of members, I can imagine that the Ministry subsidises the publishing of these educational resources from the point of curriculumimplementation. This idea is not new,: The NATIONAL ART EDUCATION ASSOCIATION (NAEA-USA) often provides this service for their members in the journal ART EDUCATION since a long number of years. The journal ART EDUCATION is available in the ALU-library.

Re: ISSUE #2,

I prefer to tick #1 related to the GYMNASIA, FINE ART. here is my explanation;

I prefer to turn the question upside down into: Is it possible to teach/study the educational content at the level of the formulated learning outcomes of the gymnasium in 35 hours? The content described in Gymnasium cycle 4 and 5 written down in a THEME followed by subthemes in detail and a full interrelated complexity. Students are expected to do a lot of serious reading, require research skills and a proper research methodology in order to conduct their research. Within the context of In the theme and subthemes the student has a lot of curricular freedom to make his own choices. I love freedom for (good) students and (talented and welltrained) teachers, but in order to assist a student in his choice, which can be very personal within the universe of theme and subthemes, the teacher automatically will need to move in the position of the advisor, consultant, personal coach in order to provide the student the specific essential information/skills etc. vital for a proper execution of the student's **personal project**. Imagine a class of 20 students making 20 highly individual choices to research Architecture and Urbanism in and outside the gymnasium walls. !

I seriously have my doubts whether I could cope with this in 35 hours (coaching/advising and supervising museum-city and gallery – excursions, visiting urban planners/architects and consumers of architecture etc) I believe as well that a number of general art-skills/introductions to new media/ art + architectural history etc. will need to be offered in the Croatian gymnasium . With a curriculum that shows a minimum of 70 hours , → that would be a more realistic picture for the student and the teacher on the issue of content ←→ hours. Even in a 70 hours situation, the student will need to study and perform studio-work at home

In my county-the Netherlands - we have Fine Arts as a regular academic discipline in the curriculum of (our equivalents) the Gymnasium. Students can opt for including the Fine Arts in their final examination package . A nice % of the students make that choice. The choice for (all) final examination-discipline is in the last 2 years of the Gymnasium. During these last 2 grades of Gymnasium there is (minimally) 120 hours for the Visual Arts. In the First 2 or 3 grades there is 80 hours available per year. When students opt for including Fine Art in their Final Examination package they will have a studio-based SCHOOL-examination(with external examiner) + a national written examination in art history/art-appreciation examination under the umbrella of a given Theme(e.g. Experiencing Nature 1982; Many Cultures-Many Arts 1990 .

Each year the National COMMITTEE for FINE ART- publishes a THEME-specific source-book to support teaching and studying in the final-exam-phase.

Art and Man; Art and Interpretation of the World; Art and Spirituality etc. would be excellent Themes for the Dutch **final examinations in Fine Art**, if that would be the case Thematic sourcebooks would be designed and published as supportive educational resources for the national written examination in art history/art appreciation..

Re: ISSUE # 2,

I prefer to tick #3 related to the ELEMENTARY SCHOOLS, VISUAL CULTURE.

I tick “mostly appropriate” (and not completely appropriate) for a number of reasons:

-cycle 1 shows 11 topics, cycle 2 shows 13 topics; cycle 3 shows 13 topics → the elementary school has 37 topics –a choice of 4 per grade is mandatory. In total during the 8 grade elementary schoolsystem 32 topics will be selected and covered. So the content of at least 5 topics will not be taught; it could be even more than 5 since it is possible to repeat topics e.g. in the next upcoming grades. Giving the teachers so much freedom of choice produces some risk that the teacher’s personal affinities, preferences and hobbies may cause an unbalance in the content of Visual Culture.

-another reason for me to tick “mostly appropriate” is in the fact that the teacher (generalist or specialist) could try to hide his/her blank (content or technique) spots in the yes/no choice for a topic. E.G, when having no affinity or training in photography or new media it is easy to stay away from that content by not choosing these topics.

-a more fundamental comment is in the fact that **the levels of learning** come in 4 categories: satisfactory-good-very good-exceptional. Although I have been informed that the levels of learning are not necessary mirrorimages of Marks, I can hardly think that every learning outcome (in all school disciplines) is always satisfactory. a student (as well as a teacher) can always be faced with the unpleasant fact that the achievement is below satisfactory level. Every person has moments or activities that cannot comply with the minimal standard of satisfying. When these things occur or are observed then didactic action or remedial action from the teachers part is essential.

So I would prefer to add a 5th level: **unsatisfactory**—satisfactory-good-very good-excellent. In doing so a 5 point scale (Likket scale) is created, The Statistic-fans in educational circles will know what one can do with a 5 point Likket scale.

A note aside this issue 2. The overall title of this elementary schoolcurriculum is **VISUAL CULTURE**. In no Western European elementary schoolsystem I have seen VISUAL CULTURE floating as a title over an elementary school curriculum. De facto : The national curriculum for the elementary schools seems to me to be a modern Art curriculum organised through TOPICS taken from everyday life/lifestyle and the environment students live in.

RE ISSUE # 3.

I would tick box 2 and box 3 in the review form: here is my explanation/elaboration on this choice.:

Re: the curriculumsciences:

The curriculum document which is on the table for review is –in the strict sense not yet a document that complies with the definition of a (national) curriculum; it is to put it somewhat bluntly - a nice **catalogue of possibilities** in teaching and learning in the field of Visual Culture and Fine Arts.

A catalogue from which the client(student/teacher/society) could make a choice out of topics, approaches , personal affinities , choice out of ways of evaluating/reporting the learningoutcomes the results. Etc.

In an international context such a catalogue is called : **Guidelines for Curriculumdevelopment** (in visual culture and Fine Arts, in more modern language : Curriculum, version 0.1—out of which the real curriculum version 1.0 will be developed. The best “Guidelines for Curriculumdevelopment for Aesthetic Education (elementary school)” I know is published in the US in 1970 by CEMREL inc. Aesthetic Education Curriculum Program- a monumental 616 pages document . Authors(famous in the field) are : Manuel Barkan, Laura H. Chapman and Evan Kern.

Maybe this document is in the ALU-library. Interestingly enough, in these Guidelines the ideas of Bloom’s taxonomy et al(**1956**) cognitive/affective/psychomotoric) were applied as well as the ideas of Graham Wallas(**1926**) on the Creative Process were used. **The Croatian National Curriculum makes a similar choice in her Domains (p.7)** More on this later

Out of these Guidelines a curriculum-project was developed for the elementary schools ; a (regional curriculum-since America is a huge country) named: **THROUGH THE ARTS TO THE AESTHETIC**-Cemrel 1977, by Stanley S.Madeja; Sheila Onuska. **The curriculum works in 6 levels** (: US-elementary schools do have 6 grades)(**Through the Arts to the Aesthetic** is most probably available from the ALU-library.)

-Level 1”Aesthetics in the Physical World,

- Level 2-Aesthetics and the Arts Elements;

-Level 3: Aesthetics and the Creative Process;

-Level 4: Aesthetics and the Artist;

-Level 5: Aesthetics and the Culture;

-Level 6: Aesthetics and the Environment

The field of aesthetics covered here in **44 learningpackages** and includes Dance-Film-Literatur-Music-Theatre-Visual Arts.

Through the Arts to the Aesthetics works from the Arts→ the Aesthetics, (from basic→ GeneralThe Croatian National Curriculum runs from Visual Culture(Aesthetics→) to the Visual Arts Compared to the US; Croatia is working the other way around.

Despite that the CEMREL curriculum was very well designed from the point of curriculumtheory/sciences., it did not stand time for 4 reasons:

-the concept of aesthetic education was launched in times of education's preference for Art(s) education à la V. Lowenfeld/ C. Jung → art education seen as (unconscious) expression of mind and feelings In retrospect, The CEMREL curriculum was too far ahead in time .

-the 44 learning packages were beautifully designed , but very expensive for the schoolbudget

-the packages were designed to **work teacherproof** → the (poorly educated) teacher only had to follow precisely the instructions to get nice results.

Even teachers do have their own ideas, and well trained teachers like to make individually and argued choices themselves within the framework of the core-curriculum . Improve the quality of teacher training and the result will be that teachers will make their own choices as well—a very important issue on philosophy of education in teacher training.

A European adaptation based on the Cemrel Curriculum can be found in **DIDAKTIK der BILDENDEN KUNST.**-Hans Daucher /Rudolf Seitz Don Bosco Verlag 1977. (will be in ALU-library for sure)

Like the Americans they lean heavily on **Graham Wallas (1926) and Benjamin Bloom(1956).**

See p. . 131-→p. 206 in **Didaktik der Bildenden Kunst: Thesaurus** (the Nat. Curr. Document is in fact a Thesaurus) for a European adaptation/modification of the Cemrel Curriculumframework . Thesaurus is greek for a chamber or box filled with treasures.

Re : issue #3 and the Domains (p. 6) in the National Curriculum;

***ON BLOOM AND HIS TAXONOMY,**The Curriculum document refers in C: Domains (p.6) to “encouraging the three basic fields of human personality and activity –psychomotor (active)—affective(emotional)-and cognitive part”. Although the curriculum is not written as a scientific paper with proper references and quotations, it is obviously leaning on the original (old) ideas of Benjamin Bloom (and Krathwohl and Masia **1956**) Scientific thinking on taxonomies **on human activity and behavior has developed very fast**, e.g. seeing these taxonomies in a linear developmental way is substituted by cyclic and circular models. **New stages and sub-categories are identified within each stage, the activities are no longer described in a NOUN, but in ACTIVITY VERBS.**

Renown US- Art educators”” translated and applied ”” the taxonomic stages in art and art-education relevant terms and concepts (e.g.in **Children and their Art, methods for the elementary Schools**-A. Hurwitz, M. Day. 5th edition—Harcourt Brace Jovanovich-1991-. P. 545-567-will be available in the ALU-library)

More up to date and more “state of the art-information” on the Bloom-taxonomy in the curriculum can be found in:

-http://projects.coeuga.edu/epltt/index.php?title=Bloom's_Taxonomy

Re: Issue #3, and the Domains: *ON GRAHAM WALLAS AND CREATIVITY .

The Wallas Model of Creative thought originates from **The Art of Thought 1926** In this national Curriculum proposal we see a reference to Wallas in **the Domain Creativity and Productivity p. 6**; and on p. 46 where it is stated: **“The student recognises stages of the artistic process- preparation etc; incubation etc; illumination etc; verification etc”**

re: concept of the domain: Creativity and Productivity,

In this given curriculum approach one can easily understand the wish to design an umbrella floating over the curriculum named Creativity, In a contemporary concept of Creativity it would be very appropriate renaming this umbrella into **CREATIVITY –process and product**. Contemporary cognitive scientists will say that one will identify the conscious or subconscious process in the material and/or mental products. Creativity in Visual Culture and (visual) Fine Arts always takes form in an image. **Visual Culture and Visual Arts always need to be visualized via an art-appropriate language.(= symbolsystem)**(Cfr. **Languages of Art-an approach to a theory of Symbols**. By Nelson Goodman 1981)

Is the term PRODUCTIVITY(in this Domain) related to the the (manual or robotised) manufacturing of objects, cars , bikes, prints? , or is it seen in relationship with the crosscurricular issue **“Entrepreneurship”** (maybe in the creative industries or the viral gameworld?) Earlier in my response I suggested to re-name the domain into ; **Creativity: process and product.**, assuming that your domain title Creativity and Productivity is distilled from the Wallas model.

The way Wallas model of creativity is applied in this curriculumproposal is –in my opinion- not in line with the continuous development- in the psychology of teaching and learning- the model has gone through (from 1926-2018) . The Wallas-idea/model has seen a development in content, phases, sophistication which should not be ignored in this curriculum. Students and teachers deserve working with a far more sophisticated version of the 1926 Wallas model.

More recent scientific information can be found here:

-https://www.researchgate.net/publication/283790206_Wallas'_Four_Stage_Model_of_the_Creative_Process_More_Than_Meets_the_Eye

-<http://www.directedcreativity.com/pages/WPModels.html>

https://www.sas.edu.sg/uploaded/SAS/Learning_at_SAS/HS/Library/docs/Conference/creativity_unpacked.pdf

***On the domain: EXPERIENCE AND CRITICAL ATTITUDE (p. 6.)**

*Assuming that **EXPERIENCE** is used here originates from John Dewey 1943/1979 notion in : Art as Experience, the following Dewey- quote is very interesting and crucial in perspective of a curriculum: **““We do not learn from experience, we learn from reflection on experience””**

* Assuming as well that **CRITICAL(criticism)** is used here as well in the Deweyan context I think that we should keep in mind that “critical or Critical” very often rings a negative bell in the general audience. Criticism in the definition of John Dewey reads like this: **““ Criticism is the re-education of perception””**

* if the Croatian curriculum wishes to work under the Deweyan ideas of **““ Experience””** and **““ Criticism””** I would applaud for that since **Experience** (in Art)-**Perception**- and **Criticism** are key-elements in any curriculum proposal. (see; chapter 3-8 in Art as Experience)

* My proposal to you would be: rename the domain Experience and Critical attitude into **Experience in art/Perception/Criticism in Art.**

Re: ISSUE # 4:

The box I wish to tick in issue # 4 would be: box # 2 . Here is my explanation:

The domains (p.6+7) are not defined in a crystal clear and up to date way-see my **comments/and recommendation re issue 3.** Since a curriculum needs to function in the presence and for the future, (see later a reference to: 5 Minds for the future) I find it difficult working with tools which were conceived –and were appropriate-some 50-100 years ago

a. Imagine that my Fiat car (from 2015) needs repair or maintenance or software-update—science and curricula require maintenance as well!!) Please don't believe that I will accept my garage to maintain / repair/update the car with parts and software tools and a User's Manual from the 1880-ies-no way.

Car maintenance/car-design, Curriculum reform. curriculum maintenance come and go under dynamic skies and show a constant development and updating. And so does Visual Education/Fine Arts-education

In this perspective I would recommend the National Curriculum committee to do some contemporary further reading on the Domains \leftrightarrow Educational Needs for the Future/21th Century.

I recommend a great little book from **Howard Gardner.** titled: **5 minds for the Future.** 2008. Especially chapter 7 of this book could be helpful in finding out if **the 3rd box** of the list of topics(titled: recommended cross-curriculum topics building on the topic) is comprehensive and well balanced . I recommend to do this homework/doublecheck.

Re : Issue # 5: adequate ratio of breath and depth of knowledge, skills and attitudes in Visual Culture/Fine Art.

I prefer to tick **MOSTLY** for the **elementary school** part of the national curriculum for two reasons:

-I do not see too much evidence in the text that the **everyday experience/situation of the student which is wrapped in the TOPICS** is discussed and evaluated in the same way that the knowledge, expressive properties encapsulated in the art elements (e.g. line, colour, texture) are evaluated. I can imagine that each completed TOPIC produces an exhibition of the art work (= learning outcomes) in the school complex. In the exhibition the students can “tell and explain” their story, and compare it with the other students’ work. The teacher could (and should) use the exhibition as a fine educational resource as well. In combination with the excursions to galleries, museums and artist-studio’s students will see and meet art in the real World in a natural way.

- In figure 1, p. 8 of the curriculum document where the Domains are represented I missed “**problem-finding**” in the elaboration of Domain B. . In contemporary concepts of Creativity and Experience “problem finding” is in the heart of imagination -innovation and argued critical thinking. For more information on that: see my remarks on Wallas and the top levels in Blooms et all taxonomies. I do recommend to write the aspect of “problem finding in visual culture + fine Art” into the document in all cycles.

I prefer to tick **COMPLETELY** for the Gymnasium part of the National Curriculum :nevertheless a few remarks:

-if the gymnasium curriculum described here is an UPSWING to the introduction of a FINAL-EXAM-situation in Fine Art after 4 years I would be very happy-basically the program in this document provides a very good potential for such an Examination-status of Fine Art. → but MORE than 35 hour per year are an essential condition for FINE ARTS to join the final examination –club (see my remarks on this in # 2.)

-seen the topic Architecture and Urbanism; I would expect a 3D printer appear in the list of necessary facilities in chapter G.

-I could not figure out what is meant by the content-option : **CULT**. See p. 89: cult-religion-philosophy. Is it tribal religion, or is it the cult of Gothic, or the cult of Harley Davidson?

-I was surprised not to find the word/concept **Muslim religion, or Mosk** in the text as a part of the Fine Art Content. Different Cultures-different Religions-different Arts- I learned that Croatia has (and is) heavily influenced by the Greek, Venetian, Illyrian, Ottoman, Roman and Muslim cultures. All these (mixes) of cultures are visible in monuments, excavations, music, folklore etc. in contemporary Croatia in which the Gymnasium students are living.

A last remark which has a positive –but serious intention:

-The Gymnasium rings a bell in me of : a lot of discussions, lot of talking and reading ON ART, but not a lot of working IN Art and not a lot of demonstrable application of Art in an art Work. Maybe I could not find the 25-50% for the justification of this . The percentages were given to me as a reply to some of my earlier questions.

Grade 1 (Cycle 4) ART and Man is in my opinion (see remarks above) designed in a way that it could serve as year 1 in a Universities' Art History programme. In a University art history programme you rarely see any art being produced: they study Art by reading, lectures, research ON art, not In art.

Grade 2 (cycle 4) MAN and SPACE is designed in a way that it could serve easily as year 1 in a Programme in Architecture and Urbanism in University.

Re : Issue 6: Does the curriculum enable the acquisition of the listed learning outcomes, in other words: is the curriculum EFFECTIVE (re Learning, Teaching , Assesment)?

I do wish to tick box 4: COMPLETELY , but I do like to make some additional remarks as well:

-Chapter s F and G (in my english translation p. 101-110) are well and clearly written (by professional colleagues)– clear choices are made in respect to philosophy of eduction, approaches to learning and teaching, in anticipated learning outcomes (visual culture/fine art/ development of personality etc.)The domains A B and C are in convincing and clear language. These Domains floating over the Visual Culture/Fine Art content should reside in the heart of the teachers when teaching/supervising or coaching Visual culture and Fine Art. Teachers in elementary and secondary schools would benefit immensely from good **WORKSHOPS on the content and application of the domains in the everyday curriculum. Teachers would benefit from information on the “theory and practical application “of these domains. Teachers will benefit form thematic publications on these domains in print and not to forget images (digital/electronic or print, or website) I recommended earlier similar action under Issue # 1.**

-In these WORKSHOPS I advise to bring up these Domains as elements of grading (20%, 50% and 30%) at a practical every day classroom level. Teachers will benefit from being informed on this type of evaluation/grading in practice.

-It is clearly visible thatl **formative evaluation** as well as **summative evaluation** is advised.

-It is clearly visible that evaluation in a **descriptive form** is followed by evaluation resulting in a **numerical grade** (we use to call this MARK(ing). The final grade is numerical as well..

-When comparing the issue of evaluation in chapters F+ G with chapters A, B, C, D it becomes clear that a **slightly different interpretation/application and definition** (in the classroom-interpretation) occurs in and inbetween the concepts **-Evaluation-grading-self-evaluation-numerical grading , formative and summative evaluation** etc. It is important to have agreed definitions and purposes in this between all actors in the curriculum game. I do recommend to use/ apply a uniform definition of these (sub)concepts in assesment and evaluation.

This issue comes on the curriculum table frequently as well nationally and internationally. See e.g. **EVALUATING AND ASSESSING THE VISUAL ARTS IN EDUCATION**; eds. Doug Boughton; Elliot W. Eisner, Johan Ligtoet , New York 1996-this University textbook is available in the ALU-library.

-a last remark and recommendation on the use and application of (content(concepts));In chapter A→ D , one will frequently meet the **verb OBSERVE or the noun OBSERVATION**. I think that most

professionals in the arts and art education would like to replace the term OBSERVE for PERCEIVE or PERCEPTION.

Observe or observing is done in the chair of the optometrist when one wishes to have better eyesight.. **PERCEIVING(perception) is the ACTIVE route from LOOKING AT, → to SEEING- to →UNDERSTANDING. Learning to LOOK actively(and personal) in order to SEE in and through ART , is considered to be a crucial component in teaching and learning in Visual Culture and Fine Art. In the PERCEPTION-route one acquires experiences and reflection, in the observing route one requires data.**

PS: the authors of chapter F & G really deserve a good compliment from this expert in philosophy of education /psychology of teaching & learning!!

Re: Issue 7: Learning and Teaching in this Curriculum in line with European and Global Recommendations..

I prefer to tick box 4 , but have a few remarks:

-Please note that The European has the following policy on European Education: **“While each country is responsible for the organisation and content of its education and training systems,** there are advantages in working together on issues of shared concern. The European Commission supports national efforts in two ways:

--The European Commission works closely together with national policymakers to help them develop their school education policies and systems. Information is gathered and information is shared and analysed + good policy practices are exchanged through the ET2020 Working Groups (http://ec.europa.eu/education/policy/strategic-framework/expertgroups_en)

In 2011-2013 these thematic working groups focussed on: early school leaving; early childhood education and care; mathematics, science and technology; teacher’s professional development. In 2014/2015 focussed on initial teacher training education; and early school leaving.

-The European Commission also produces regular studies on the situation across Europe in order to monitor progress. (http://ec.europa.eu/education/policy/strategic-framework_eng)

The EC published as well a set of actions to support EU countries in providing high quality early childhood education and care in developing high quality innovative and inclusive school systems: (https://eur-lex.europa.eu/legal_content/EN/TXT/?)

The EC published a Communication on Improving and Modernising Education: https://ec.europa.eu/education/news/20161202-communication-improving-modernising-education-for-all_en

-On Global Recommendations, I prefer to refer to the UNESCO publications and websites.

Re : ISSUE 8: Croatian National Curriculum ↔-Dutch National Curriculum.

The Dutch Elementary Schools system is (legally) mandatory for every child starting at the age of 5, but more than 90% of the children go to the elementary school at 4 (which is called grade 1). Grade 1+2 were named "Kindergarten" in the past. The character of Grade 1 + 2 is in playful activities in a social context + preparing for the "real" elementary school which starts as Grade 3. Elementary School, nowadays, has Grade 1--8. Children leave the elementary School at the age of 12.

The elementary school has a Monday-Tuesday, Thursday and Friday = 4x 6 hours + a Wednesday of 3 hours—which makes a workload of 27 hours. The academic year has 40 weeks. All schools—whether they are state or privately (e.g. by religious denomination or worldview) organised schools receive full state funding once they comply with the very general curriculum. If the state inspectors on education report that the school fails severely in quality, schools can be closed. Last year we saw that happen 2x. (Private) Schoolboards do have a nice degree of freedom in curricular issues + the context in which they teach and educate. E.g. we do have Steiner Waldorfschool, but as well Dalton (Helen Parkhurst) schools or Montessori or Freinet Schools next to traditional Catholic or Protestant schools, and some Muslim schools and stateschools as well. They all need to comply – minimally – with the national curriculum.

-In the Netherlands do have an (all) daycare system as well from the age of 3 months—4 years frequently used and paid by working parents; from the age of 2,5 toddlers can go (for a min. of 2x 0.5 day) to a toddler's playschool. Up to the age of 4. This is basically a pre-elementary school facility. For children with big language or social deficiencies there are pre-pre-elementary facilities as well especially in our big cities.

The Dutch elementary school curriculum shows 1 hour of ART on the weekly timetable, with 40 schoolweeks this results in some 40 hours of ART—we do not see VISUAL CULTURE on the timetable. Most of the time schools offer 1 hour of Music and 1 hour of Physical education.

All our Art classes are taught by a generalist teacher, art specialists are available in less than 5% of our schools, although the schoolboards do get an annual bag of money (so called lumpsum financing) from the Government they rarely pay for a specialist in art, Music or physical education. That only happens in rich schools or in schools who profile themselves as an ARTS-Priority school.

Sometimes you find an "artist in residence" (a writer or fine artist) in an elementary school. Some elementary schools (in our big cities) do organise a visit to a museum per year. Both things do happen in our granddaughter's Dalton (Helen Parkhurst) school in The Hague.

The ART content in the Croatian National curriculum is somewhat similar to the Dutch offer in Art in elementary Schools. There are however a few interesting nuances: Croatia offers far more HERITAGE, MONUMENTS, URBANISM and NEW MEDIA. In Dutch elementary school art education I never saw a crossreference to "entrepreneurship". which is visible in the Croatian curriculum.

Fine ART in the Croatian Gymnasia <←→ Dutch Gymnasia.(or better their equivalents)

The Dutch system in secondary education offers 3 strands:

-a **4 year –vocationally oriented MAVO**,(e.g. bricklayer,housepainter, electrician,cook etc)

-a **5 year- HAVO** –preparing students for vocationally oriented Colleges /Polytechnics)like the Teacher training College, or Technology-Colleges.para medical Colleges etc.

-a **6 year –Atheneum/Gymnasium or –Lyceum** preparing students for University –education and training.

Since more than 30 years the 4-5 + 6 year Secondary Schools do offer ART in the final diploma examinations, In the final examination-format (the last 2 years in HAVO and ATHENEUM , the last year in MAVO)schools do have the choice to offer :

2Dim. Art (drawing/Painting) or

3 Dim. Art(Sculpture) or

Textile Art in the final examinations.

Some 5% of the schools offer Textile Art, some 60 % offer 2 Dim. Art, and some 40 % offer 3 Dim. Art. , a number of schools do even offer 2 **and** 3 Dim. Art.

In all examination-subjects (therefore as well in the ARTS) there is a **schoolbased examination**(= 50% of the final grade, a 2nd external examiner is mandatory) **and a national written examination** (= 50% of the final grade , a 2nd external corrector is mandatory).

Over the years ,the system of a mandatory 2nd examiner/corrector has shown to be an effective – indirect-**system of peer-evaluation**. The choice for second examiner/corrector is not in the hands of the teacher or the school, but is in the hands of the ministry.

The schoolbased examination builds up as a student-portfolio showing the process and products of the student's individual researchproject in art.,the “ national written exampart” is led by the THEME , developed by a National Art Exam-Comission, Each year a Theme is published in time, (re) sourcematerial is designed and published for the teacher and student . The themes are are published in this way:

-**Decoration in the Visual Arts:** National written examination **1995**. Art History/Art Appreciation , as an integral part of the Art Disciplines 3 Dimensional (sculpture)/2 Dimensional (Drawing-Painting)and Textile Art, sourcebook 125 p.

--**The Example of the Classics**-,form and meaning-thematic subject, central written examination, vwo(pre-university education) 1983, sourcebook 162 p.

-**Spectacular and Dramatic**-Pathos and grandeur in Visual Art-central written examination . Art History /Art Appreciation, as an integral part of the 2 /3 dimensional disciplines in Art and Textiles. Sourcebook 1996 -127 p.

A very nice side-effect: Having final examinations in secondary education for over a 30 years, our schools and teachers do have more 30 thematic sourcebooks in their personal or school library, and being forced to use these sourcebooks year by year due to the format of our final examinations in VISUAL ART, our teachers do profit from a natural process of upgrading their expertise and knowledge while supervising their students in the thematic final examination phase.

The introduction of final examinations in Visual Art - in secondary education – showed us that doing so was very positive in the process of emancipation of the Art disciplines. Nowadays we're as serious and important in society/ education like Dutch Literature, Natural Science or Mathematics, and we are allocated the same amount of hours as the other disciplines in the student's final examination-package → see what's written on this aspect under Re: Issue #2; Gymnasia—Fine Art

I sincerely would like to encourage that the national Croatian curriculum Fine Art- cycle 4 and 5 (Gymnasium) will be modified in such a way (in hours and in thematic content) that Final Examinations in Fine Art can show up on the horizon. The current proposed curriculum is quality-wise only a few steps away from qualifying the Croatian Gymnasium for the final examination-status.

Re: Issue #9: The modifications I consider necessary/desirable are written in into this document.

Re: Issue 10:

In general: The proposed curriculum is a serious, ambitious piece of work with an open eye towards the future, the World of technology, but as well to the World of heritage. It's very obvious that the document is written by more than 1 group of authors. It is obvious as well that a lot of freedom (and therefore responsibility) is given to the classroom teacher. If you have talented (in content –and didactical skills) teachers no problem at all, if not upgrading and re-training cannot be avoided. Where the issue of curriculum-freedom could be a case in elementary schools, the balance of "theoretical content" and "studio-based content" in the Gymnasium could be an issue worth looking into. As written down –above- the Dutch balance in this shows: 50% studio-50% Art History/Art Appreciation.

The Gymnasium-curriculum cycle 4 + 5 is pretty ambitious-no problem for me at all if the Gymnasium-colleagues will be facilitated with a sufficient number of hours.