

Subject	ART 10- CONCENTRATION		
Grade Level	Grade 10	Teacher:	Mr. Jofil E. Collado
School Year	2025-2026	Email:	jcollado@dish.tp.edu.tw

Course Syllabus

COURSE DESCRIPTION:

“The purpose of arts education is not to produce more artists, though that is a byproduct. The real purpose of arts education is to create complete human beings capable of leading successful and productive lives in a free society.” — Dana Gioia

G10 | STUDIO ART: CONCENTRATION

Level 10 builds on and reinforces the competencies established in the previous level. Although Level 9 and Level 10 are generally similar, Level 10 places a strong emphasis on developing understanding, conceptual skills, and philosophy, and achieving significant maturity in design and art representation. While focusing on the abstract aspects of visual communication, it's essential to continuously practice integrating the technical skills developed earlier.

Art Standards

Content Standard #1: Understanding and applying media, techniques, and processes

Achievement Standard, Proficient:

Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks.
Students conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes.

Achievement Standard Advanced:

Students communicate ideas regularly at a high level of effectiveness in at least one visual art medium.
Students initiate, define, and solve challenging visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation.

Content Standard #2: Using knowledge of structures and functions

Achievement Standard, Proficient:

Students demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art.
Students evaluate the effectiveness of artworks in terms of organizational structures and functions.
Students create artworks that use organizational principles and functions to solve specific visual arts problems.

Achievement Standard Advanced:

Students demonstrate the ability to compare two or more perspectives about the use of organizational principles and functions in artwork and to defend personal evaluations of these perspectives.
Students create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions.

Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas

Achievement Standard, Proficient:

Students reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture.
Students apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life.

Achievement Standard Advanced:

Students describe the origins of specific images and ideas and explain why they are of value in their artwork and in the work of others.
Students evaluate and defend the validity of sources for content and the way subject matter, symbols, and images are used in the students' works and in significant works by others.

Content Standard #4: Understanding the visual arts in relation to history and cultures

Achievement Standard, Proficient:
Students differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art.
Students describe the function and explore the meaning of specific art objects within varied cultures, times, and places.
Students analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making.

Achievement Standard Advanced:
Students analyze and interpret artworks for relationships among form, context, purposes, and critical models, showing understanding of the work of critics, historians, aestheticians, and artists
Students analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning.

Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

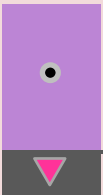
Achievement Standard, Proficient:
Students identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works.
Students describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts.
Students reflect analytically on various interpretations as a means for understanding and evaluating works of visual art

Achievement Standard Advanced:
Students correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions.

Content Standard #6: Making connections between visual arts and other disciplines

Achievement Standard, Proficient:
Students compare the materials, technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis.
Students compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences.

Achievement Standard Advanced:
Students synthesize the creative and analytical principles and techniques of the visual arts and select other arts disciplines, the humanities, or the sciences.



NCAS: Visual Arts

NCAS: HS Accomplished

Creating

Investigate - Plan - Make Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.
Essential Question(s): What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

Investigate - Plan - Make Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.
Essential Question(s): How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

Investigate Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.
Essential Question(s): How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

Investigate Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.
Essential Question(s): How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

Investigate Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.
Essential Question(s): How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

Reflect - Refine – Continue Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
Essential Question(s): What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

Presenting

Select Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.
Essential Question(s): How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

Analyze Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.
Essential Question(s): What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

Share Anchor Standard 6: Convey meaning through the presentation of artistic work.

Enduring Understanding: Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.
Essential Question(s): What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

Responding

Perceive Anchor Standard 7: Perceive and analyze artistic work.

Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Essential Question(s): How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

Perceive Anchor Standard 7: Perceive and analyze artistic work.

Enduring Understanding: Visual imagery influences understanding of and responses to the world.
Essential Question(s): What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

Analyze Anchor Standard 8: Interpret intent and meaning in artistic work.

Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.
Essential Question(s): What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

Interpret Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: People evaluate art based on various criteria.
Essential Question(s): How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

Connecting

Synthesize Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
Essential Question(s): How does engaging in creating art enriches people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

Relate Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
Essential Question(s): How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

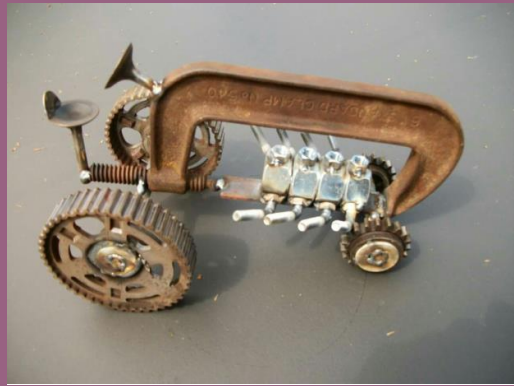
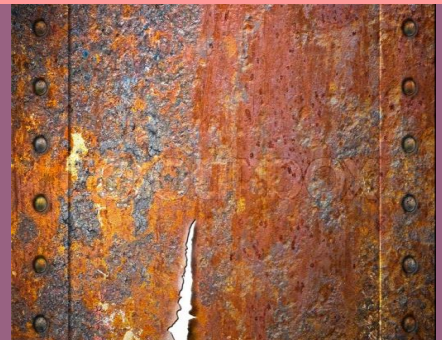
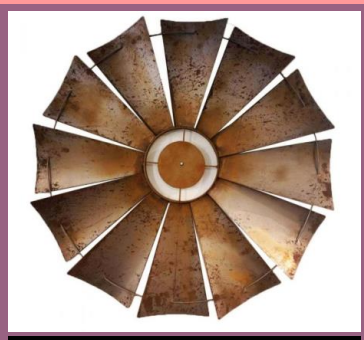
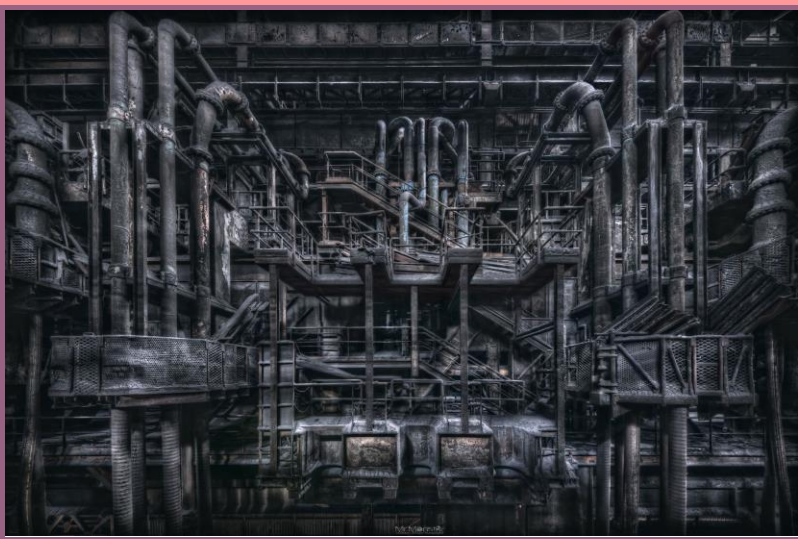
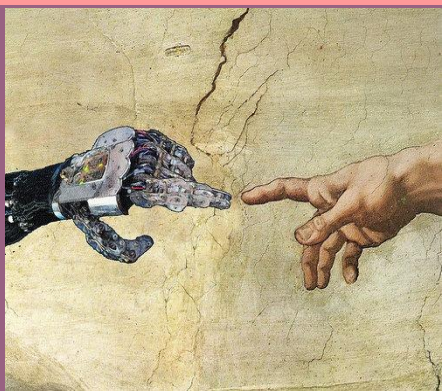
A R T – 10 | CONCENTRATION

COURSE OUTLINE:

The *Concentration* essentially is the extension of Breadth from level 9 curriculum. It is a continuation and at the same time a reinforcement to the competencies established in the previous level except that the focus emphasizes on exploring and developing conceptual skills and philosophical maturity towards understanding of art and design. This is a course of study by which one must establish a single subject of focus (topic) at the beginning which will be subjected to a sustained investigation, explorations, interpretations, and expression across the four quarters.

While the attention is focused on the conceptual aspects of visual communication, integrating the technical aspect should express an explicit virtual harmony within the breadth of works across the volume of space and duration.

This encourages a regression from a culture of stagnation and simultaneously generating a novelty.
The level of competence must adhere to the fundamental competence standard to AP 2D- Art courses.



1st QUARTER

CONCENTRATION: 2-D ARTS

The First Quarter is essentially designed to establish the right attitude towards the desired and further understanding of art. Another aspect in a more mature art is the understanding of its nature-the elements and concepts that describe the face and the character of a more mature art. The wisdom of art in forms of conceptual maturity and emotional expressions should emanate from surface harmoniously and explicitly demonstrating a stable technical skill achieved.

This subject engages learners towards a more mature utilization and translations of abstract ideas, concepts, perceptions, and other data of theoretical in form into 2-dimensional visual productions.



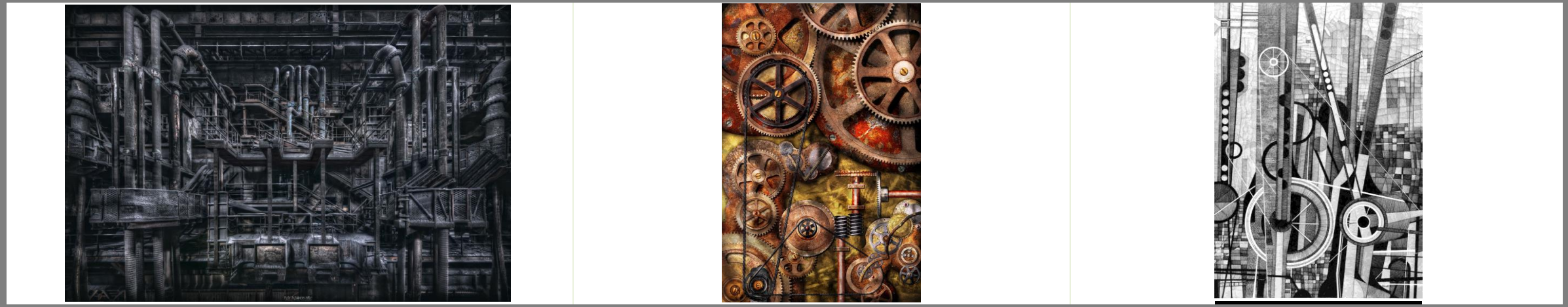
SCHEDULE			TOPIC/ACTIVITIES
AUGUST	WEEK 1	(August 12 to 15) 4 days of class 12-General Assembly at the Gymnasium 15-Opening Mass & Assumption of Our Lady	Introduction to the subject, presenting topics, establishing classroom rules, and giving of requirements. Concentration-(conceptual arts). Elements and principles of design;
	WEEK 2	(August 18 to 22) 18-St. Dominic de Guzman Feast Day Celebration) Integrated during the Monday Assembly 20- House Shirt & Blue Jeans Day Starts 22- Club Orientation and Club Sign-up	Establishing Concentration topic/ theme. On BALANCE
	WEEK 3	(August 25 to 29) 27- High School Talk - "Kickstart Your Success: Winning Mindsets for a Great School Year" 29- First Club Meeting	Establishing Concentration topic/ theme. On CONTRAST
SEPTEMBER	WEEK 4	(September 1 to 5) 1- Launching of the World Day of Prayer for the Care of Creation (During the Monday Assembly) 1-AP Registration 3- AEO Fall University Fair 5- House Ceremony	Establishing Concentration topic/ theme. On EMPHASIS
	WEEK 5	(September 8 to 12) 8- Holy Mass: Nativity of the Blessed Virgin Mary & VIP Induction 10- House Mini Games Start	Establishing Concentration topic/ theme. On PROPORTION
	WEEK 6	(September 15 to 19) 15- Catholic Bridge Program for all New Students (After the Monday Assembly at the Gymnasium) 19- Athletics / Sports Orientation 19- PSAT/NMSQT Registration deadline	Establishing Concentration topic/ theme. On PATTERN
	WEEK 7	(September 22 to 26) 22- Celebration of the International Day of Peace-Peace Pole Ceremony (During the Monday Assembly) Teacher's Day Celebration & 26-Teachers' Appreciation 26- Grade 12 Career Educational Trip	Establishing Concentration topic/ theme. On SCALE
	WEEK 8	(September 29 to October 3) 29- Launching of the Month of the Holy Rosary (During the Monday Assembly) Oct. 1-2- First Quarter Exam (half day)	Establishing Concentration topic/ theme. On UNITY / DEADLINE IN THE SUBMISSION OF THE WORKS
OCTOBER	WEEK 9	Oct. 3-DIS Teachers and Staff Recognition Day/ Record Day Recollection for Aunties and Uncles (no classes for students)	Oct. 3-DIS Teachers and Staff Recognition Day/ Record Day Recollection for Aunties and Uncles (no classes for students)

2nd QUARTER

CONCENTRATION: 2-D ARTS

The Second Quarter solidifies a 2-dimensional form, texture, outline, and color to the idea that was previously conceived by the mind from the earlier creative mental dialogues. This is a translation of artistic concepts into execution and 2-Dimensional visual art productions. In this sense, students are expected to demonstrate more mature technical, practical, and conceptual skills in all their work.

The course focuses mainly on philosophies and ideas, while equally maintaining opportunities and freedom of using unrestricted drawing and painting media, such as: lead or graphite pencil, colored pencil, charcoal, crayons or pastels and wet media such as: oil paints, acrylic, watercolor, mixed-media, and other techniques.



SCHEDULE			TOPIC/ACTIVITIES
OCTOBER	WEEK 1	October 13 to 17) 13- Second Quarter Begins 13- Start of New Applicant Enrollment for 2nd Semester 14- Visit of Mother Mary to Classrooms (During the morning prayer) 15- AP Exam Only Registration Deadline 15- Monthly Career Talk - College Prep 17- PSAT/NMSQT Digital Exam	Introduction to the subject- PRESENTATION, REVIEW & DEMONSTRATION
	WEEK 2	(October 20 to 24) 20- Jubilee: Marian Exhibit Opening (After the Monday Assembly) 20- Campus Safety Talk for Students 24- Book Fair (Senior Escape Room)	Two-dimensional artwork based on the chosen theme. Critique;
	WEEK 3	(October 27 to 31) 29- Grade 11 Career Educational Trip Oct. 31 to Nov. 1- Gr.6 SEL Camp	Two-dimensional artwork based on the chosen theme. Critique;
NOVEMBER	WEEK 4	(November 3 to 7) 3- Feast of St. Martin de Porres Mass (integrated during the Monday Assembly) 5- Monthly Career Talk - College Prep	Two-dimensional artwork based on the chosen theme. Critique;
	WEEK 5	(November 10 to 14) 14- Health Week 14- VIP-Parent Learning Community	Two-dimensional artwork based on the chosen theme. Critique;
	WEEK 6	(November 17 to 21) 17- Launching of Mental Health and Anti-Bullying Month 21- Young Shakespeare Play Writing and Performing Contest	Two-dimensional artwork based on the chosen theme. Critique;
	WEEK 7	(November 24 to 28) 24- Peace Pole Day (Monday Assembly) 24- Lighting of the Christmas Tree after school (Campus Min/ ECA/ D' Torch Orchestra/ Religious Studies) (Afternoon) 25-27- Pre-Exam Days 27- Thanksgiving Potluck after school for teachers and staff 27- Thanksgiving Family Day 28- Gr. 12 Second Quarter Exam	Two-dimensional artwork based on the chosen theme. Critique;
			Nov. 29 Invitation for All: The Jubilee Pilgrimage to Taipei (Saturday)
DECEMBER	WEEK 8	(December 1 to 5) 1- First Week of Advent: Lighting of First Advent Candle (During the Monday Assembly) 3- Monthly Career Talk - College Prep 5- Nativity Play (Collaboration with Campus Ministry) 5- Christmas Fair Whole Day	Two-dimensional artwork based on the chosen theme. Critique;
	WEEK9	(December 8 to 12) 8- Foundation Day Mass, cake ceremony, and Class Party (half day) 8- Solemnity of the Immaculate Conception 8- Second Week of Advent 10- Gr. 12 Advent Immersion 11 and 12- Second Quarter Exam (half day)	DEADLINE IN THE SUBMISSION OF THE WORKS [two works that best that describe the artist's competence in a figurative and non-figurative form]
		December 13 Invitation for All: Advent Recollection DIS (Saturday)	December 13 Invitation for All: Advent Recollection DIS (Saturday)
	WEEK 10	Christmas Break	December 15 to January 2 Christmas Break

3rd QUARTER

CONCENTRATION: *RELIEF SCULPTURE*

The Third Quarter sketches on the learner’s consciousness the perception of a subject on a more dimensional surface. The subject engages learners in art activities that stimulate better understanding of the different dimensions of a subject and develop skills that appropriates relevance and maximizes the potential of available resources and utilize it to produce a 3-dimensional art (relief sculpture).
The subject promotes an understanding of the synthesis of all elements and forms of information with the resources and effectively translate it to a piece of visual expression-art.



SCHEDULE			TOPIC/ACTIVITIES
		<i>January 5- Record Day (No Classes for students)</i>	<i>January 5- Record Day (No Classes for students)</i>
JANUARY	WEEK 1	(January 5 to 9) 5- PSAT 8/9 Registration Starts 6- Third Quarter Begins 7- Monthly Career Talk-College Prep 9- New Year Mass at 8:00	Introduction to the subject, media, and tools to be used in making the required (3D Relief sculpture)
	WEEK 2	(January 12 to 16) 16- Club Orientation & Sign Up	Presentation/ demonstration of the subject (), media, tools, and techniques.
	WEEK 3	(January 19 to 23) 19-23- Individual Yearbook Photoshoot for Students 19-23- Career Awareness Week 22- Grade 9 Career Educational trip 23- First Club Meeting for 2nd Semester	Exploring relief art- students activity
	WEEK 4	(January 26 to 30) 26- Feast Day of St. Thomas Aquinas/Launching of the Catholic Week 26-28- Aquinas Conference: Science and Faith 26-30- Catholic Week Activities 30- DYM Charity Concert	Exploring relief art- students activity
FEBRUARY	WEEK 5	(February 2 to 6) 1-4- WASC Mid-Cycle Visit 4- Monthly Career Talk - College Prep 6-7- SUA0 Recollection for MS	Exploring relief art- students activity
	WEEK 6	(February 9 to 13) 9- Start of New Applicant Enrollment for 1st Semester for SY2025-26 13- PSAT 8/9 Registration Deadline 13- House Valentine's Mini Fair 13- Chinese New Year Celebration	Exploring relief art- students activity
		<i>February 16-20 Chinese New Year Holiday</i>	<i>February 16-20 Chinese New Year Holiday</i>
	WEEK 7	(February 23 to 26) 23-26- IOWA Assessments 23- Student Council Application 24-26- Pre-Exam Days	Exploring relief art- students activity
		<i>February 27 Memorial Day Holiday (no classes)</i>	<i>February 27 Memorial Day Holiday (no classes)</i>
MARCH	WEEK 8	(March 2 to 6) 3- Monthly Career Talk - College Prep 6- PSAT 8/9 System Installation and Practice Test	Exploring relief art- students activity
	WEEK 9	(March 9 to 13) 13 and 16- Third Quarter Exam (half day)	DEADLINE IN THE SUBMISSION OF THE WORKS [two works that best describe the artist’s competence relative to the topic]

4th QUARTER

CONCENTRATION: *FREE-STANDING SCULPTURE*

The Fourth Quarter engages learners in an activity that enables them to manipulate materials to form a 3-Dimensional artistic creation-that would speak their intention in a powerful, scientific, and artistic manner. This is technically the evolution of the standards set for the previous quarter. They are engaged to translate conceptual maturity and sophistication which was developed in earlier explorations and experiences, in the form of a free-standing, 3- dimensional sculpture.



SCHEDULE			TOPIC/ACTIVITIES
MARCH	WEEK 1	(March 16 to 20) 16- Third Quarter Exam (half day) 16-20- Faculty & Staff Yearbook Photo 17- Fourth Quarter Begins 18-21- EARCOS Teachers' Conference 19- Lectio Divina and Feast of St. Joseph 20- Parents Learning Community Meeting 20- Kindilympics 20-House Movie Night and Club Fair	Introduction to the subject, media and tools to be used in making the required (free-standing 3D sculpture)
		March 21 (Saturday) Spring Fair	March 21 (Saturday) Spring Fair
	WEEK 2	(March 23 to 27) 23-27 Student Leaders Applicant Interviews 26- Annual Visit to World Religion Museum Gr. 11 27- Lower School Readers Theatre	Presentation/ demonstration of the subject (free- standing 3-D sculpture) media, tools and techniques.
		March 30 to April 6 Easter/Spring Break	March 30 to April 6 Easter/Spring Break
	WEEK 3	(April 7 to 10) 7- Spring University Fair 9- Easter Mass 9- Easter Egg Hunt for Lower School Students	Working on a Free standing 3-D Sculpture using the suggested media in either a figurative or non-figurative form
	WEEK 4	(April 13 to 17) 13 Laudato Si Month Launching (During the Monday Assembly) 13-30 Laudato Si Month Activities 13-17- Class Photo Taking 17- AP Chinese/Japanese Practice Test	Tomb Sweeping Working on a Free standing 3-D Sculpture using the suggested media in either a figurative or non-figurative form
APRIL	WEEK 5	April 14 th to April 18 th (April 20 to 24) 20-24 Cultural Awareness Week / Art Exhibit / Earth Week 24- Music Recital 20-24 Student Council Campaign 20-24 AP Mock Exams	Working on a Free standing 3-D Sculpture using the suggested media in either a figurative or non-figurative form
	WEEK 6	(April 27 to 30) 27- Student Council Elections 27-30 Senior Project Presentations 28-30 Pre-Exam Days	Working on a Free standing 3-D Sculpture using the suggested media in either a figurative or non-figurative form
		May 1: Labor Day Public Holiday	May 1: Labor Day Public Holiday
	WEEK7	(May 4 to 8) 4- May Crowning & Mother's Day Celebration (During the Monday Assembly) 4-14 Final Exams (K, Gr. 5, 8, & 12 Only) 4-15 AP Exams	Artwork continued
	WEEK 8	(May 11 to 15) 13 and 14- Fourth Quarter Exam—Undergraduate (half day) 14-16 Student Leaders Retreat Days	Artwork continued
	WEEK 9	(May 18 to 22) 18- Gr. 5 Recollection & Mass 19- Gr. 8 Recollection & Mass 20- Gr. 12 Recollection 20- Baccalaureate Mass (Whole School) 18-21 WIDA Testing 19- Lower School Sports Day / Gr. 6 & 7 School Field Trip 19- Gr. 9 - 11 - "Senior Success Forum: Inspiring the Next Generation" 19-22 Student Clearance Days 21- Middle & High School Sports Day 21- High School Field Trip 22- House Culminating Activity 20-22 Final Deliberation for Non-Graduating Classes 22- Student Leaders One Day Recollection / Turn Over Ceremony	Artwork continued
MAY		May 15 Record Day (No Classes for students)	May 15 Record Day (No Classes for students)
	WEEK 10	(May 25 to 29) 25- Kindergarten Graduation/Gr. 5 Promotion 26- LS Field Trip 26- Gr. 8 Graduation and Gr. 12 Graduation 27- Pre-Kindergarten & Gr. 1 - 4, 6 & 7, 9-11 Recognition Last Day of School, Report Card 28- Distribution, & Class Party (half day) 29- Last day for Teachers/Staff Meeting	Acrylic painting explored in character of Modern arts (students' activity). DEADLINE OF THE SUBMISSION OF WORKS [two works that best that describe the artist's competence in a figurative and non-figurative form]

Design is a **consciousness** of understanding in the form of expressions to create an **experience** imposed by a character.

J. E. Collado

DESIGN

ART

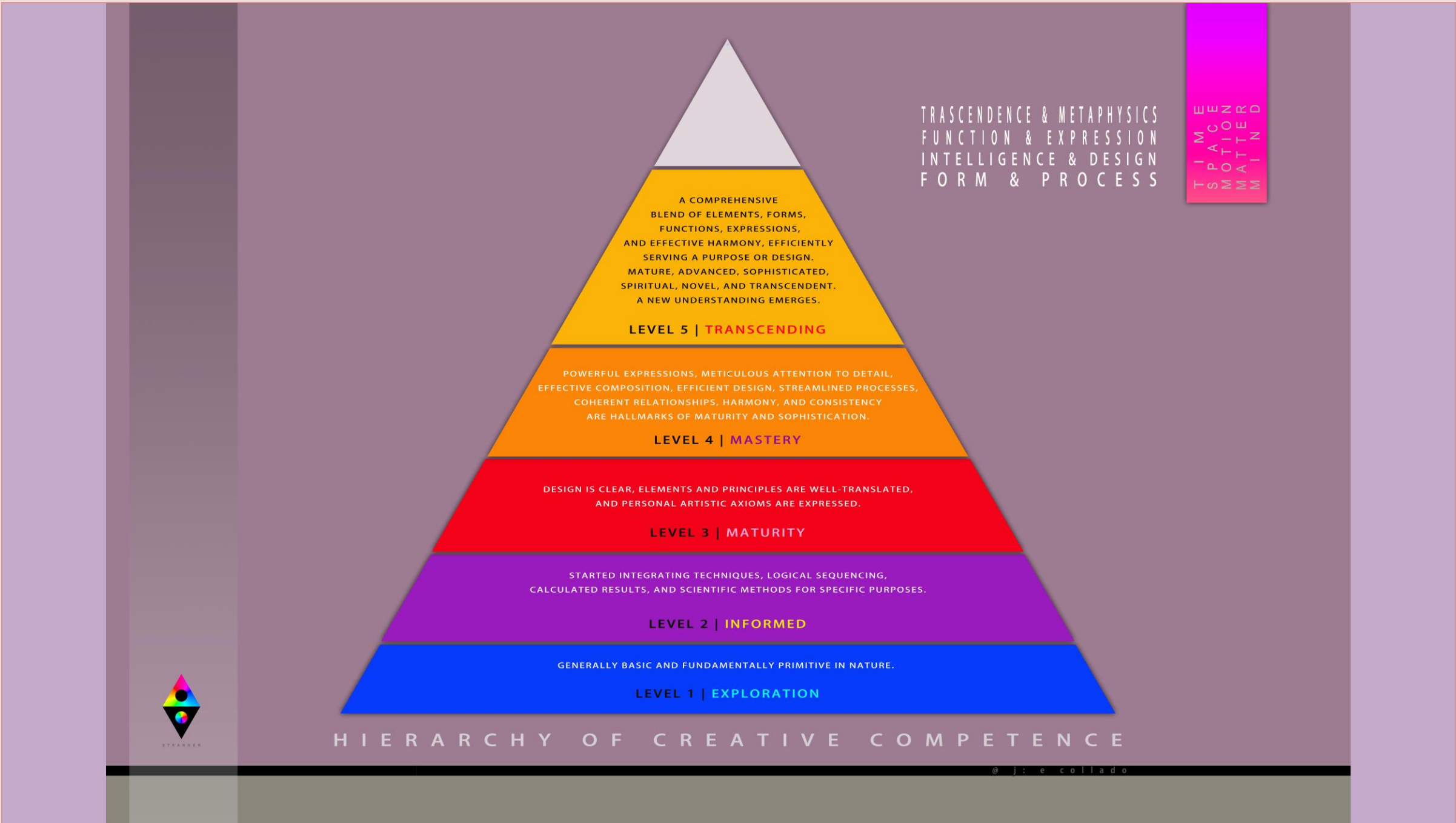
Art is the **linguistics** of philosophies focused essentially on the expression of beauty and design which appeals to an emotional and intellectual response.

J. E. Collado

Creativity is the **proclivity** to **transcend** in a **novelty** of **harmonious ideas** that have a **constant egression** from a certain **frequency** and **tendency** which is directed towards a **subject**.

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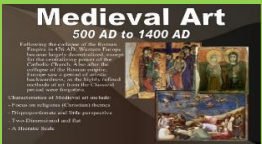
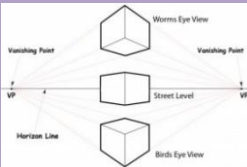
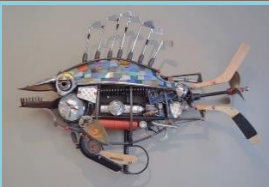
CREATIVITY

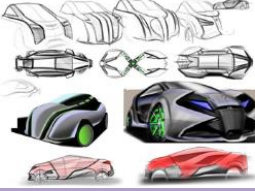
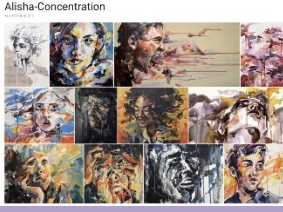




ART TIMELINE

BY: JOFIL E. COLLADO 2017

GENERAL REMARKS		1 ST QUARTER ART HISTORY		2 ND QUARTER 2-DIMENSIONAL ART		3 RD QUARTER RELIEF- SCULPTURE		4 TH QUARTER IN-THE-ROUND SCULPTURE	
Art education is approached and facilitated in a manner that is hierarchical from the basic to complex, general to specific, chronological, from theoretical towards a three-dimensional form, and from concrete to abstract.									
The levels of learning competencies for each level are sectioned into four quarters: The First quarter - Art History: theories (2-dimensional art). Art history topics are chronologically arranged from general to more specific and is centered on a certain topic designed for a specific level or class. This section essentially aims to establish the right theoretical foundations and information that should be significant and relevant in establishing an informed arts and design expressions.									
The Second quarter is a Two-Dimensional expression of Collage Arts (multi-media). This pedagogical phase prompts a creative response in form of creating and through creative expressions in a breadth of resourcing the right materials, technical processes, organizing, and effective design composition.									
The Third quarter- Relief art (multi-media), is sculptural and three-dimensional by nature. This creative expression rests in between a two-dimensional and a three-dimensional expression. This subject presents itself as a challenge of constraints. Expressions are limited to being grounded in a two-dimensional expression at the same time confined to a partial three-dimensional expression. It is designed to prepare the creative consciousness for a full three-dimensional expression and a designed creative experience of the subject. It brings the subject matter into a more dimensional consciousness of a form while simultaneously challenging a creative response through constraints.									
The Fourth quarter - In-the-Round- 3D sculpture (multi-media) engages the consciousness, character, creativity, beauty, communication, resources, and time/ space into a full three-dimensional creative expression and other forms of creative experience. This is essentially a culmination of various forms of creative expressions. While some may find their strength of creativity in a two-dimensional expression, the quarter iv topic is fully the total application of the general creative competence.									
G1 PRE-HISTORIC PERIOD									
Art education begins at a foundational level, recognizing that cognitive and knowledge-based learning are crucial for understanding and executing the technical aspects of art. Learners' awareness is heightened through subjects and activities that mirror humanity's earliest efforts to depict and understand nature. They're involved in art activities designed to build their understanding of art progressively, moving from theoretical concepts to two-dimensional forms, and then to three-dimensional representations, deepening their consciousness of both art and reality.		PRE-HISTORIC ART Artwork based on topic		MONOCHROMATIC/ANALOGOUS Basic Drawing		MOSAIC Basic		PAPER QUILLING-1 Basic	
									
		ANCIENT ARTS Basic		BASIC DRAWING-COLORS Basic		COLLAGE Basic		PAPER QUILLING-2 Relief Art	
									
G2 ANCIENT: HELENISTIC / ROMAN PERIOD									
In second grade, learners refined the theoretical and technical foundations established in level one. They're introduced to significant artistic and cultural eras from ancient history and the basics of two-dimensional arts. Learning activities evolve from theoretical concepts to more dimensional forms of understanding and presentation, aligning with the most significant events of the time.									
G3 MEDIEVAL PERIOD									
The level 3 topics essentially are designed to reinforce a certain level of competence established through the pedagogy of level 2. Awareness to historical foundations of art proceeds from the ancient Greeks and Romans toward the Medieval period of art history. Topics are framed and sustained within the understanding and using colors and arts reflective of the themes in the medieval period of art history. Learning activities at this level are consistent to the basics towards the complex character of progression.		MEDIEVAL ARTS		BASIC DRAWING-COLORS Basic		MOSAIC Relief Art		PAPER MOSAIC-3 Free-Standing Sculpture	
									
		RENAISSANCE ARTS & CULTURE		PERSPECTIVE DRAWING 2-D Arts		COLLAGE Relief Art		PAPER QUILLING - 4 Free-Standing Sculpture	
									
G4 RENAISSANCE PERIOD									
Level 4 assumes learners are prepared for a more technical approach. They're encouraged to represent key artistic ideals from the Renaissance period. Across the course, topics will highlight the ideals of beauty, principled art, and the Renaissance attitude, all while considering the learners' competency, age, and capability.									
G5 MAJOR ART CIVILIZATION -NORTH EAST WEST SOUTH									
Art history discussions at this level focus on major civilizations from the world's four cardinal points: North, East, West, and South. Learners are introduced to a variety of art media, philosophies, and expressions, all notably significant to these regions. Activities guide learners toward exploring new possibilities and perspectives in art production and perception.		ARTS OF THE N-E-W-S Report		PASTEL 2-D Arts		PRINTING/ STENCILING		COLLAGE Free-Standing Sculpture	
									
		ARTS & CULTURE OF ASIA Report		POSTER ARTS 2-D Arts		PAPER-MACHE Relief Sculpture		PAPER-MACHE Free-Standing Sculpture	
									
G6 ASIAN CULTURE & ARTS									
The level 6, Art History topic is focused on the distinctive attributes of arts and culture in the well-established Asian civilizations. Similarities and differences between their artistic and cultural developments are reviewed and emphasized through research, reporting and in practical activities-as subjects and themes. Artistic consciousness is directed towards the integration of philosophies, creativity and resourcefulness.									
G7 LOCAL TAIWAN ARTS									
Level 7 refined the competencies established at level 6. Art history discussions are concentric to the point of the country of locality, encouraging them to gather and share vital awareness about their locality. In this level, the learners are expected to be conscious and mature enough to gather and share essential awareness about their locality. Furthermore, this is an epoch where they are formally introduced to painting media but are challenged to create more mature artworks on the limits of using paper as primary material.		ART & CULTURE OF TAIWAN Report		STILL-LIFE SUBJECTS Drawing-2-D Arts		PAPER CUT-OUT/POP UPS Relief Sculpture		PAPER CUT-OUT/POP UPS Free-Standing Sculpture	
									
		MODERN ARTS MOVEMENTS Report		SOCIAL REALISM 2-D Arts		MIXED-MEDIA: Relief Sculpture		DIORAMA Free-Standing Sculpture	
									
G8 MODERN ART MOVEMENTS									
Level 8 is the progression of learning competencies established in the previous level. At this point, art topics and activities introduce the modern approaches, understanding, and expressions toward art. Major changes and developments towards it are subjected to investigation and exploration while gaining significant understanding, essential in developing an independent novel creative expression. Additionally, exploring the Modern Art movements prelude and set the tone of the later competencies. Essentially, the competencies on this level are established to extend awareness about the significant events of the recent times transpiring within society.									
G9 STUDIO ART: BREADTH									
The level 9, art activities illustrate the competencies pre-requisites to AP art courses. It is designed to prepare learners ready for the demands of AP art courses. Learning activities at this level concentrate on progressing the understanding and knowledge of various art media, tools, techniques, execution, and the plethora of subjects in the context of technicalities in art and design.		BREADTH: ACRYLIC/ OIL PAINTING		BREADTH: WATERCOLOR 2-D Arts		ASSEMBLAGE: Relief Sculpture		ASSEMBLAGE: Free-Standing Sculpture	
									
		CONCENTRATION		CONCEPTUAL ARTS 2-D Arts		CONCEPTUAL ARTS: Relief Sculpture		CONCEPTUAL ARTS: Free-Standing Sculpture	
									
G10 STUDIO ART: CONCENTRATION									
Level 10 builds on and reinforces the competencies established in the previous level. Although Level 9 and Level 10 are generally similar, Level 10 places a strong emphasis on developing understanding, conceptual skills, and philosophy, and achieving significant maturity in design and art representation. While focusing on the abstract aspects of visual communication, it's essential to continuously practice integrating the technical skills developed earlier.									
G12 STUDIO ART: DESIGN									
		MODERN ARTS MOVEMENTS		DESIGNING 2-D Arts		FUNCTIONAL WALL ARTS Relief Sculpture		FUNCTIONAL ARTS Free-Standing Sculpture	

LEARNING COMPETENCIES	The course simulates the basic learning or working experience involved in the arts and design professions. It sought to provide basic, but essential art and design skills that are fundamentals to the general enduring demands of a university art curriculum, art related careers, and essential artistic and technical skills necessary for life after school. Significant artistic or design expressions, philosophies and trends would be the theme of activities to practice designing skills across entire course. The second quarter engages the students to work on 2-dimensional design drawings with the integration of skills and understanding acquired from the preceding quarter. Industrial design, furniture design, fashion, architectural and landscaping are explored. The 3rd and the 4th quarter, in harmony with the expectations associated to these quarters, challenges the students to build a three-dimensional representation of the design plans – a miniature representative of the project and the measure of skills established.					
	G12 ADVANCED PLACEMENT- ART: DESIGN & DRAWING / PAINTING	CONCENTRATION / BREADTH	CONCENTRATION / BREADTH	CONCENTRATION / BREADTH	CONCENTRATION / BREADTH / QUALITY/ SUBMISSION	
LEARNING COMPETENCIES	The AP® Art Drawing Painting and AP® Art Design are both courses designed for students who are engaged in the practical experience of art, highly motivated and committed to develop mastery in the concept, composition, and execution of their artistic concepts. The course emphasizes the development and application of skills of inquiry and investigation, practice, experimentation, revision, communication, and reflection. It further highlights that art is an ongoing process that requires committed interest, comprehensive research, and constant correct practice with considerable amount of time within and beyond classroom boundaries. The AP® Art requires students to produce a minimum of 15 well-accomplished works of art that mirror issues associated with drawing and painting or design to develop maturity of technical and philosophical skills using the elements of art, with the integration of principles in designing, and other artistic or design axioms as fundamentals of art and design. The core of the program essentially is to develop a portfolio that expresses two essential aspects of creative and design production: Selected Works- are 5 well-accomplished works that would represent the students' best outputs that predicate the process, and the Sustained Investigation- an aspect that demonstrates sustained investigation through practice, experimentation, revision, and reflection. This should translate an in-depth exploration of a particular artistic idea or concept in a certain efficiency and maturity relative to the proper representation of art and design fundamental elements and principles in 15 well- accomplished artworks.					

Teaching Strategies:

In any given lesson the student will generally be provided with a goal with background information and the tools and methods to achieve the goal. The focus for the student is the time spent experimenting and making that lead to individual expression and discovery. The goal of the teacher is to encourage conceptual and intellectual skills, technical skill and artistic skills through activities, lectures and demonstrations, and critique.

- INTELLECTUAL/ CONCEPTUAL SKILL**
This serves as the brain of art. It includes the choice of subject, the intention, or the voice of art, and how it is conceptually significant to the past, present and the future.
- TECHNICAL SKILL**
This is the body of art. It encompasses the appropriate and effective use of the tools, methods and techniques and the way of doing it.
- ARTISTIC SKILL**
This aspect is the heart and the soul of art. It essentially communicates in an effective way. This involves creative composition, personal expression, emotional content, and other metaphysical forces driving a person to create. This is the attitude of the artist extended into his creation.

GRADING CRITERIA:

The quarterly grade will be awarded for all student work based approximately on the following criteria:

• Quarter Project(s) - an individual or a group project to be done within a given time frame
• Quizzes - project critique and assignments
• Deportment - (work ethics including clean up, behavior and)
• Quarter Exam - written or an interview about the project

STUDENT MATERIALS REQUIRED:

Students are not required to supply materials for their Art classes. If the students need to bring something to class, parents will be notified.

- Sketchbook (A4 size or larger)
- Quarter Project materials:** The school provides the basic tools and other available materials for students. For a certain art project, the students would wish to have and that requires a certain material however the school doesn't have, the student artist should be held responsible for having it.

CLASSROOM RULES:

- Respect and other good values must dominate the studio environment
- Be respectful of others (especially when speaking), and of school property especially Art room tools, supplies and the work of fellow students.
- Always avoid disruptive behavior
- Always communicate in English.
- Do your best and participate.

DISCIPLINE: (Will be in accordance with the existing school rules and regulation)

Academic Dishonesty means employing a method or technique or engaging in conduct in an academic endeavor that contravenes the standards of ethical integrity expected at DIS. Academic dishonesty includes but is not limited to, the following:

1. Purposely incorporating the ideas, words of sentences, paragraphs, or parts thereof without appropriate acknowledgment and representing the product as one's own work; and
1. Representing another's intellectual work such as photographs, paintings, drawings, sculpture, or research or the like as one's own, including failure to attribute content to an AI.
2. Employing a tutor, making use of Artificial Intelligence without acknowledgement, getting a parent to write a paper or do an assignment, paying for an essay to be written by someone else and presented as the student's own work.
3. Committing any act that a reasonable person would conclude, when informed of the evidence, to be a dishonest means of obtaining or attempting to obtain credit for academic work.

Any act of academic dishonesty will result in an automatic zero on the entire assignment

Assessment:

STANDARDS FOR EVALUATING WORKS OF ART						
	D	E	S	I	G	N
99%	33%		33%		33%	
⬆	SUBJECT (MIND) DESIGN INTELLIGENCE		FORM (BODY) COMPOSITION PROCESS		EXPRESSION (CHARACTER) INTENTION MOTIVATION FUNCTION	
P R O P E R T I E S	The subject represents the mind of art, design, creativity, process, expression, and its presentation. This aspect of art or design responds the “What” queries of its being. The subject could be synonymous with the general design, plan, concept, goal, idea, mind, and the understanding represented in the art or design.		Form is the representation of the quality of the subject transformed through its visual, mental, and physical experience. Form represents the “How” elements of the subject and its presentation. Form is the general application and representation of Art Elements (shape, form, texture, volume, color, tonal value,) and application of the Principles of Design (<i>harmony, function, focus, contrast, variety, equity, balance, emphasis, emphasis, function, depth, rhythm, movement, intensity, frequency</i>) within a composition. Form also represents the technical competence and skill of representing the value of materials, media, tools, and the process.		The aspect and dimension of expression represents the elements of engagement, intention, focus, motivation, feelings, and emotions felt and projected within the composition. This aspect of art or design represents the “Why” queries of its being.	
	SCORE	DESCRIPTION				
	33% EXCELLENT QUALITY	The general character of the subject and the composition communicates excellent quality of design, planning, intelligence, and understanding. The design communicates an entirely mature, advanced, sophisticated, spiritual, novel, and transcendental quality. Entirely new understanding is generated.	The general composition of design demonstrates excellent quality in organizing elements of art and integrating the principles of design and excellent quality of technical skills of executing the elements of art. Keen appreciation for the value of details, effective composition, efficient design, coherent relationships, and harmony within the composition are flourishing.		The general expression of design demonstrates excellent, powerful, and effective quality of attitude and characterization of engagement, motivation, emotions, feelings, intention, communication and function.	
	32% STRONG QUALITY	The general character of the subject communicates strong quality of design, planning, thinking, and understanding. Maturity and sophistication are expressed. Entirely new understanding is emerging.	The general composition of design demonstrates a strong quality in organizing the elements and integrating the principles of design, and strong quality of technical skills in executing the elements of art. Attention to details, effective composition, efficient design, coherent relationships, & harmony within the composition are evident.		The general expression of design demonstrates strong, powerful, and effective quality of attitude and characterization of engagement, motivation, emotions, feelings, intention, and communication.	
	31% GOOD QUALITY	The general character of the subject communicates good quality of design, planning, thinking, and understanding. Personal artistic axioms are expressed.	The general composition of design demonstrates good quality attempts to organize elements and integrate the principles of design. It also demonstrates a good quality of technical skills in executing the elements of art.		The general expression of design demonstrates a good quality of attitude, characterization of engagement, motivation, emotions, feelings, intention, and communication.	
	30% MODERATE QUALITY	The general subject of design communicates common attempts to design, plan, think, and a moderate understanding.	The general composition of design demonstrates common and moderate attempts to organize elements and principles of design. It also demonstrates a moderate quality of technical skills in executing and integrating elements of art.		The general expression of design demonstrates a common quality of attitude, characterization of engagement, motivation, emotions, feelings, intention, and communication.	
	29% WEAK QUALITY	The general subject of design communicates weak quality attempts approximating a generally basic and fundamentally primitive nature to design, plan, think, and a weak quality of understanding.	The general composition of design demonstrates weak quality attempts to organize elements and principles of design. It also demonstrates a weak quality of technical skills in executing and integrating the elements of art.		The general expression of design demonstrates a weak quality of attitude, characterization of engagement, motivation, emotions, feelings, intention, and communication.	
	28% POOR QUALITY	The general subject and the design communicate poor quality attempts approximating no originality and poor imagination towards designing, planning, thinking, and of a poor understanding.	The general composition of design demonstrates poor quality of attempts to organize elements and principles of design, poor quality technical skills in executing the elements of art, and poor integration of techniques in execution of art elements.		The general expression of design demonstrates a poor quality of attitude, characterization of engagement, motivation, emotions, feelings, intention, and communication.	
NOTE: HIGHEST POSSIBLE GRADE IS 99%. GRADE SHOULD BE MAINTAINED NOT LOWER THAN 28 %-POOR PER AREA						



Prepared by:	MR. JOFIL E. COLLADO
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