

Subject	ART 12- DESIGN	Teacher:	Mr. Jofil E. Collado
Grade Level	Grade 12	Email:	jcollado@dish.tp.edu.tw
School Year	2024-2025		

Course Syllabus

COURSE DESCRIPTION:

“The best way to predict the future is to design it.” — Buckminster Fuller

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.

TYPES OF DESIGN		
GRAPHIC DESIGN	DIGITAL and INTERACTIVE DESIGN	ENVIRONMENTAL DESIGN
Packaging Design	Web Design	Architectural Design
Publishing Design	User Interface Design	Interior Design
Typography Design	User Experience Design	Landscaping Design
Illustrations	Mobile App Design	Exhibition Design
Poster Design	Game Design	Retail Space Design
Print Design	Sensory Design	Urban Design
Magazine Layouts	Immersive Design	Environmental Design
Brand Identity Design	Software Design	Set Design
Graphic Design	Virtual Reality Design	Stage Design
Graphic Novel Design	Interaction Design	Visual Effects Design
Infographics		Window Dressing For Retail
Information Design		Visual Merchandising
Editorial Design	EMERGING DESIGN FIELDS	INDUSTRIAL DESIGN and PRODUCT DESIGN
Communication Design	Virtual Reality and Augmented Reality	Product Design
Logo Design	Voice user Interaction	Furniture Design
	Ai and Machine Learning	Fashion Design
SPECILIZED DESIGN FIELDS		Textile Design
Service Design	MEDIA AND ENTERTAINMENT	Industrial Design
Information Architecture	Motion Graphics Design	Costume Design
Wayfinding & Signage Design	Production Design For Film and Television	Jewelry Design
Instructional Design	Animation Design	Engineering Design
Sustainable Design	Character Design	Lighting Design
Process Design	Sound Design	

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 Advanced

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?

VA:Cr1.1.IIIa: Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.

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?

VA:Cr1.2.IIIa: Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.

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?

VA:Cr2.1.IIIa: Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

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?

VA:Cr2.2.IIIa: Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

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?

VA:Cr2.3.IIIa: Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

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?

VA:Cr3.1.IIIa: Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

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?

VA:Pr4.1.IIIa: Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

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?

VA:Pr5.1.IIIa: Investigate, compare, and contrast methods for preserving and protecting art.

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?

VA:Pr6.1.IIIa: Curate a collection of objects, artifacts, or artwork to impact the viewer’s understanding of social, cultural, and/or political experiences.

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?

VA:Re.7.1.IIIa: Analyze how responses to art develop over time based on knowledge of and experience with art and life.

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?

VA:Re.7.2.IIIa: Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.

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?

VA:Re8.1.IIIa: Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

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?

VA:Re9.1.IIIa: Construct evaluations of a work of art or collection of works based on differing sets of criteria.

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 enrich 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?

VA:Cn10.1.IIIa: Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.

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?

State Education Agency Directors of Arts Education. (2014). National Core Arts Standards. Dover, DE: State Education Agency Directors of Arts Education.



ART - 12

Activities and topics for this level, sought to provide basic, but essential art skills that are responsive to the generic demands of a university art curriculum, art related careers, and or an essential artistic and technical skills necessary for life after school.
Current art and design expressions, philosophies and trends express the character of the entire design across the entire course.

The Second quarter expects and engages the mind to formulate a design according to the desired standards and executes it reflective to optimum efficiency, creativity and maturity handling materials, tools, and other resources.
The entire quarter should be represented in 2-dimensional design illustrations with the integration of skills acquired from the preceding quarter. Industrial design, furniture design, fashion, architectural and landscaping are explored.

The 3rd and the final quarter, are dedicated to executing the designs, plans, and translate it in a form a three-dimensional model, miniature, or a diorama which should be accessible to a large audience to view or experience.

1st QUARTER

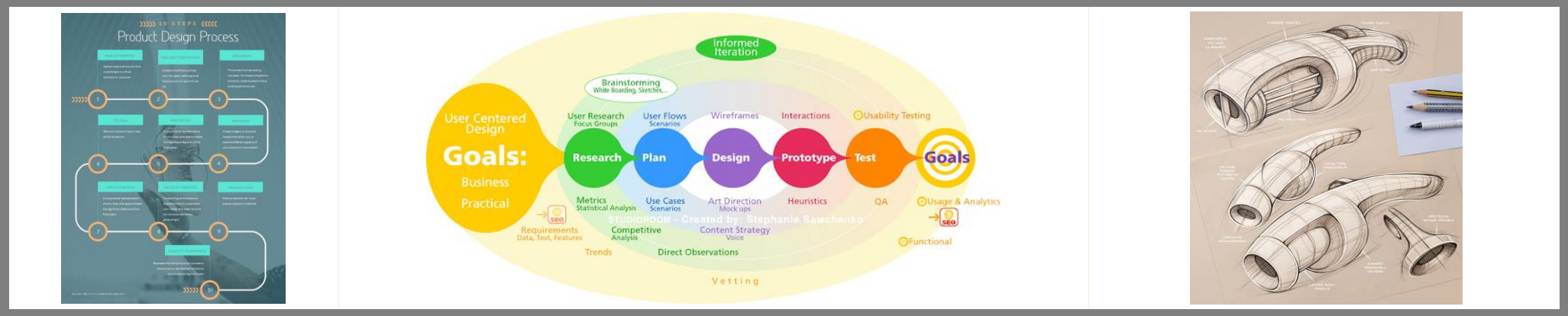
INTRODUCTION TO 2D DESIGN

The First Quarter essentially is a conceptual structure of the succeeding three quarters. It is designed to establish and layout the basic understanding necessary to proceed to the next stage.

Establishing the basic knowledge and understanding of the course should be done through lectures, presentations, evaluations, planning and critique.

The entire quarter is practically two-dimensional in form which is mainly drawing plans, sketches, or digital drawings.

This program aims to engage an attitude, to the essence of proper planning and right preparations before any attempt of execution.



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 Aptitude activity;
	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	Presentation on tools, materials, and various design professions. Understanding design/ designing;
	WEEK 3	(August 25 to 29) 27- High School Talk - "Kickstart Your Success: Winning Mindsets for a Great School Year" 29- First Club Meeting	Presentation on architecture as a profession. Planning/ drawing;
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	Presentation on interior design as profession. Planning/ drawing;
	WEEK 5	(September 8 to 12) 8- Holy Mass: Nativity of the Blessed Virgin Mary & VIP Induction 10- House Mini Games Start	Presentation on furniture design as profession. Planning/ drawing;
	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	Presentation on furniture design as profession. Planning/ drawing;
	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	Presentation on furniture design as profession. Planning/ drawing;
	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)	Artwork continues/ 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)

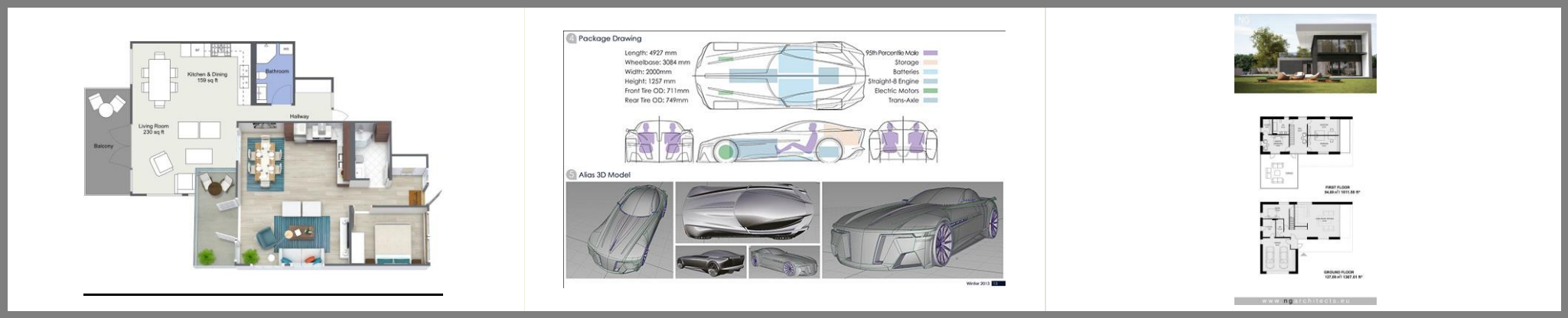
2nd QUARTER

DRAWING & PLANNING

The Second Quarter gives a 2-dimensional form, texture, outline, and color to the idea that was previously conceived by the mind from the earlier art discussions. This essentially translates the design concepts artistic concepts and plans into a two-dimensional visual illustration.

At this point, the learning dimensions demand two-dimensional representations that expresses response to the environmental conditions of personal and global concerns essentially in the context of design. It requires output expressing two-dimensional design and planning focusing on the use of drawing and painting tools such as pencils, markers, pastels, watercolor, and other paints to create an effective design plan.

In reflections of a typical or ideal working environment, the class is organized according to a number relative to the class size essentially in a manner to achieve an efficient team that would work on a certain project responsive of the challenge. These groups should work on the planning necessary to construct a certain design project.



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-
	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)	Drawing planning and critique
	WEEK 3	(October 27 to 31) 29- Grade 11 Career Educational Trip Oct. 31 to Nov. 1- Gr.6 SEL Camp	Drawing planning and 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	Drawing planning and critique
	WEEK 5	(November 10 to 14) 14- Health Week 14- VIP-Parent Learning Community	Drawing planning and critique
	WEEK 6	(November 17 to 21) 17- Launching of Mental Health and Anti-Bullying Month 21- Young Shakespeare Play Writing and Performing Contest	Drawing planning and 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	Drawing planning and 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	Drawing planning and 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]
	WEEK 10	December 13 Invitation for All: Advent Recollection DIS (Saturday) Christmas Break	December 13 Invitation for All: Advent Recollection DIS (Saturday) December 15 to January 2 Christmas Break

3rd QUARTER

MINIATURE: 3D MODEL

At this point, competencies demand a higher maturity and sensitivity to space, efficiency, design, and harmony. Standards and solutions are explored in synthesis to harmony and beauty. This is also viewed as an opportunity to develop creativity, designing skills, efficiency, and maturity in handling resources. While this course is regarded design the most sense, constructing a three- dimensional piece of art is sculpture. This quarter fulfills a great portion of plan-a three- dimensional experience of the design. The student designers are expected to build a mock-up, model, or miniature of their previous 2-dimensional concepts which would layout the foundation of further work for the final quarter.



SCHEDULE			TOPIC/ACTIVITIES
		January 5- Record Day (No Classes for students)	January 5- Record Day (No Classes for students)
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 MINIATURE
	WEEK 2	(January 12 to 16) 16- Club Orientation & Sign Up	Presentation/ demonstration of the subject (relief), 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	Artwork continued
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	Artwork continued
	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	Artwork continued
		February 16-20 Chinese New Year Holiday	February 16-20 Chinese New Year Holiday
	WEEK 7	(February 23 to 26) 23-26- IOWA Assessments 23- Student Council Application 24-26- Pre-Exam Days	Artwork continued
MARCH		February 27 Memorial Day Holiday (no classes)	February 27 Memorial Day Holiday (no classes)
	WEEK 8	(March 2 to 6) 3- Monthly Career Talk - College Prep 6- PSAT 8/9 System Installation and Practice Test	Artwork continued
	WEEK 9	(March 9 to 13) 13 and 16- Third Quarter Exam (half day)	DEADLINE IN THE SUBMISSION OF THE WORKS

4th QUARTER

Three- Dimensional (MODELS/PRESENTATION)

The Fourth Quarter engages learners to activities that enable them to manipulate materials, tools, develop techniques, and distillate creativity to form a 3-Dimensional creative expression that would speak their intention in a powerful, intelligent, and artistic character. These outputs essentially are the revelation of the entire processes and energies invested in the preceding quarters. The students as well are expected to find a venue to showcase their output of the entire school year.



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	Artwork continued-Miniature Model
		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	Artwork continued-Miniature Model
	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 Artwork continued-Miniature Model
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	Artwork continued-Miniature Model form
	WEEK 6	(April 27 to 30) 27- Student Council Elections 27-30 Senior Project Presentations 28-30 Pre-Exam Days	Artwork continued-Miniature Model
		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-Miniature Model
	WEEK 8	(May 11 to 15) 13 and 14- Fourth Quarter Exam—Undergraduate (half day) 14-16 Student Leaders Retreat Days	Artwork continued-Miniature Model
	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-Miniature Model
		May 15 Record Day (No Classes for students)	May 15 Record Day (No Classes for students)
MAY	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	DEADLINE OF THE SUBMISSION OF WORKS

DESIGN

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

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

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**.
J. E. Collado

Teaching Strategies:

In any given lesson the student will generally be provided with a goal with background information and the tools and method 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 skill, technical skill and artistic skill through activities, lectures and demonstration, and critique.

- **INTELLECTUAL/ CONCEPTUAL SKILL**
This serves as the brain of art. It includes the choice of subject, the intention, or the voice of the art, and how it is conceptually significant to the past, present and the future.
- **TECHNICAL SKILL**
This is the body of the 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 through affective way. This involves the creative composition, personal expression, the 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
• Department - (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:

1. Respect and other good values must dominate the studio environment
2. Be respectful of others (especially when speaking), and of school property especially Art room tools, supplies and the work of fellow students.
3. Always avoid disruptive behavior
4. Always communicate in English.
5. 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

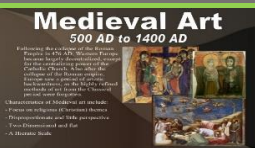
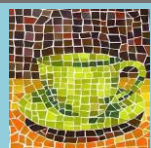
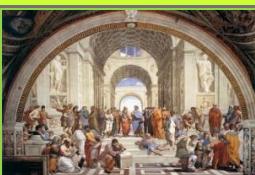
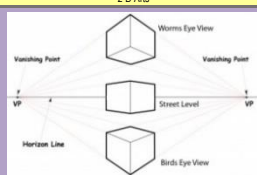
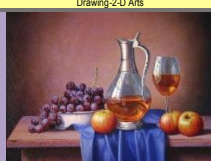
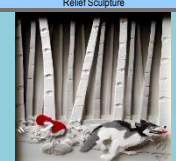
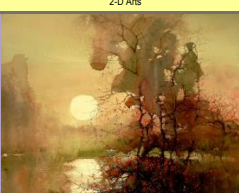
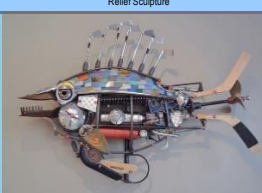
Assessment:

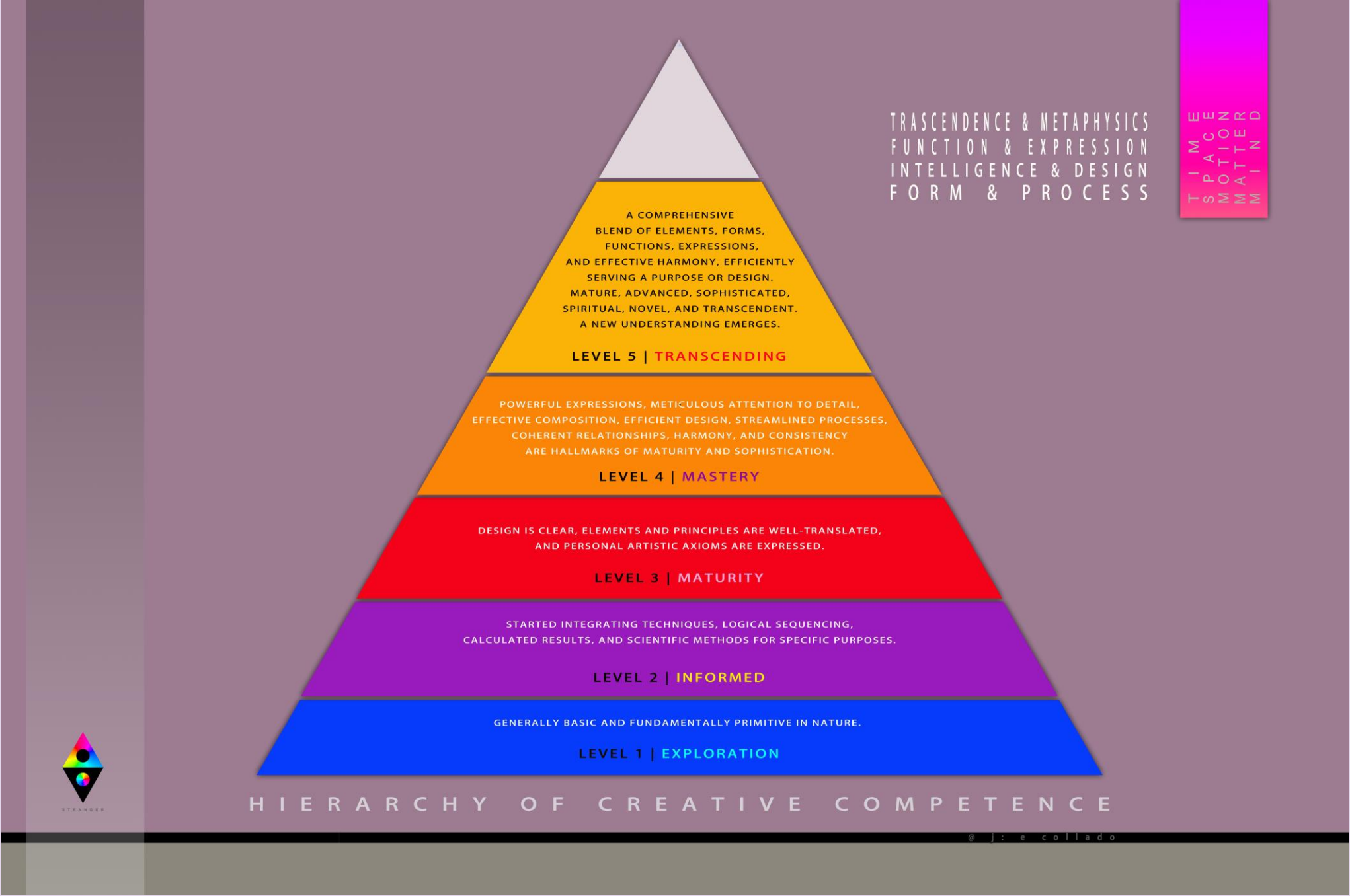
STANDARDS FOR EVALUATING WORKS OF ART						
	D	E	S	I	G	N
99%	33%		33%		33%	
⤴	SUBJECT (MIND) DESIGN INTELLIGENCE		FORM (BODY) COMPOSITION PROCESS		EXPRESSION (CHARACTER) INTENTION MOTIVATION FUNCTION	
P R O P E R T I E S	The subject represents the mind of art, design, creativity, process, expression, 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						



ART TIMELINE

BY: JOFIL E. COLLADO 2017

GENERAL LERSON		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 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 fairly the total application of the general creative competence.									
G1 PRE-HISTORIC PERIOD		PRE-HISTORIC ART Artwork based on topic		MONOCHROMATIC/ANALOGOUS Basic Drawing		MOSAIC Basic		PAPER QUILLING-1 Basic	
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.									
G2 ANCIENT: HELENISTIC / ROMAN PERIOD		ANCIENT ARTS Basic		BASIC DRAWING-COLORS Basic		COLLAGE Basic		PAPER QUILLING-2 Relief Art	
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		MEDIEVAL ARTS		BASIC DRAWING-COLORS Basic		MOSAIC Relief Art		PAPER MOSAIC-3 Free-Standing Sculpture	
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.									
G4 RENAISSANCE PERIOD		RENAISSANCE ARTS & CULTURE		PERSPECTIVE DRAWING 2-D Arts		COLLAGE Relief Art		PAPER QUILLING - 4 Free-Standing Sculpture	
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		ARTS OF THE N-E-W-S Report		PASTEL 2-D Arts		PRINTING/ STENCILING		COLLAGE Free-Standing Sculpture	
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.									
G6 ASIAN CULTURE & ARTS		ARTS & CULTURE OF ASIA Report		POSTER ARTS 2-D Arts		PAPER-MACHE Relief Sculpture		PAPER-MACHE Free-Standing Sculpture	
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		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	
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.									
G8 MODERN ART MOVEMENTS		MODERN ARTS MOVEMENTS Report		SOCIAL REALISM 2-D Arts		MIXED-MEDIA: Relief Sculpture		DIORAMA Free-Standing Sculpture	
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 the society.									
G9 STUDIO ART: BREADTH		BREADTH: ACRYLIC/ OIL PAINTING		BREADTH: WATERCOLOR 2-D Arts		ASSEMBLAGE: Relief Sculpture		ASSEMBLAGE: Free-Standing Sculpture	
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.									
G10 STUDIO ART: CONCENTRATION		CONCENTRATION		CONCEPTUAL ARTS 2-D Arts		CONCEPTUAL ARTS: Relief Sculpture		CONCEPTUAL ARTS: Free-Standing Sculpture	
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	
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	
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.									



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