

Dominican International School

Taipei, Taiwan



Subject	ART 9- BREADTH	Teacher:	Mr. Jofil E. Collado
Grade Level	Grade 9	Email:	jcollado@dish.tp.edu.tw
School Year	2025-2026		

Course Syllabus

COURSE DESCRIPTION:

"Creativity is intelligence having fun." — Albert Einstein

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.

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

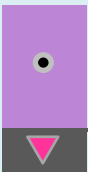
Achievement Standard, Proficient:
Students identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works.
Students describe meanings of artworks by analyzing how specific works are created and how they relate to 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 Proficient

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. 1a: Use multiple approaches to begin creative endeavors.**

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. 1a: Shape an artistic investigation of an aspect of present-day life using contemporary practice of art or design.**

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. 1a: Engage in making a work of art or design without having a preconceived plan.**

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. 1a: Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.**

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. 1a: Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.**

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. 1a: Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.**

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. 1a: Analyze, select, and curate artifacts and/or artworks for presentation and preservation.**

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, portfolio, or a collection?

- **VA: Pr5.1. 1a: Analyze and evaluate the reasons and ways an exhibition is presented.**

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. 1a: Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.**

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 on how we perceive the world? What can we learn from our responses to art?

- **VA: Re.7.1. 1a: Hypothesize ways in which art influences perception and understanding of human experiences.**

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. 1a: Analyze how one’s understanding of the world is affected by experiencing visual imagery.**

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. 1a: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.**

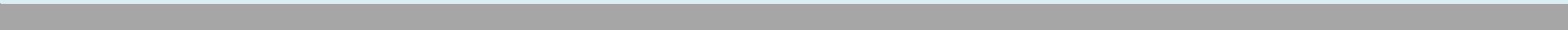
Interpret Anchor Standard 9: Apply criteria to evaluate artistic work.
Enduring Understanding: People evaluate art based on various criteria.
Essential Question(s): How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

Connecting

Synthesize Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Through artmaking, 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 artmaking?

In this Relate Anchor Standard 11: Relate artistic ideas and work 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.



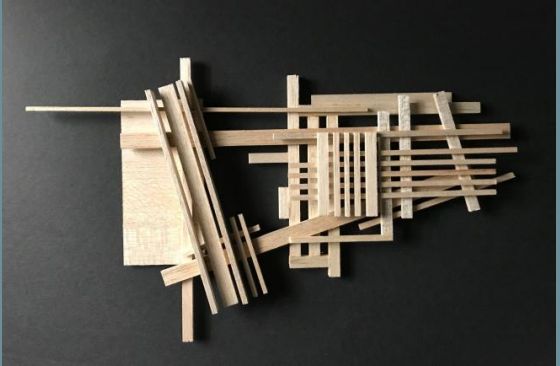
A R T – 9 | BREADTH

Breadth, in the context of art education, represents the scope of potential of the resources and the stretch of creativity of the artist.

The level 9 art activities establish the fundamental structure of competence required in AP Art courses. This course is designed essentially to prepare and responsive to the competencies expected for AP art courses, both for AP Art, 2D-Design, and 2D-Drawing/Painting. Learning activities on this level concentrate towards further understanding of art media, tools, techniques, execution, and the rest of processes relevant to the technicalities of art and design.

The activities, learning environment, and the general attitude, intrinsically orchestrating synthesis towards the maturity of consciousness towards painting or drawing, techniques, tools, resources, creativity, and the harmony of elements towards the subject of art.

The competencies are designed to explore and direct a concentration on a certain media, tool, technique, and, or ushers a novelty of a certain style or expression.



1st QUARTER

BREADTH: ACRYLIC / OIL PAINTING

The First Quarter, sketches the form of the succeeding layers of quarters towards art. The art activities are schemed in the direction of developing the right character towards the appreciation of a certain art medium. Students are challenged to explore the potential of a certain medium thus encouraging a sense of creativity, ingenuity, resourcefulness, aesthetics for a scientific attitude to surface.

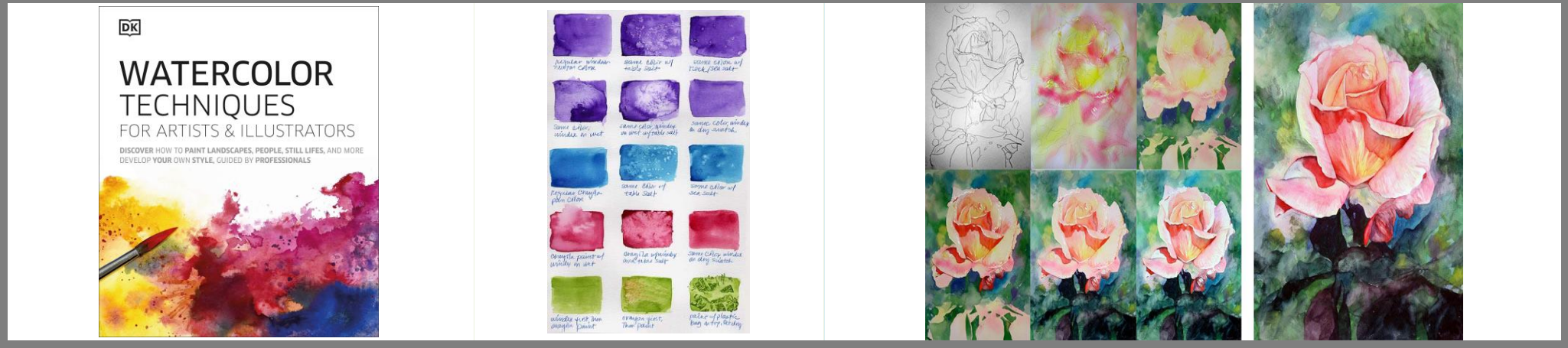


SCHEDULE			TOPIC/ACTIVITIES
AUGUST	WEEK 1	(August 12 to 15) 4 days of class 12-General Assembly at the Gymnasium 15-Opening Mass & Assumption of Our Lady	Introduction to the subject, presenting topics, establishing classroom rules, and giving of requirements. ART MATERIALS: MEDIA & TOOLS
	WEEK 2	(August 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	Teacher demonstration of basic techniques for each media
	WEEK 3	(August 25 to 29) 27- High School Talk - "Kickstart Your Success: Winning Mindsets for a Great School Year" 29- First Club Meeting	Teacher demonstration of basic techniques for each media
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	Students' presentation of exploration and discovery/ Critiquing
	WEEK 5	(September 8 to 12) 8- Holy Mass: Nativity of the Blessed Virgin Mary & VIP Induction 10- House Mini Games Start	Students' presentation of exploration and discovery/ Critiquing
	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	Students' presentation of exploration and discovery/ Critiquing
	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	Students' presentation of exploration and discovery/ Critiquing
	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

BREADTH: WATERCOLOR: 2D ARTS

The Second Quarter essentially supports what was established in the previous quarter. It is in the form of a continuation and a supplement to the first quarter learning competencies. Students in this case are challenged to explore further the drawing and painting media, direct concentration on a certain media, and or usher a novelty of a certain style, expression, or technique.

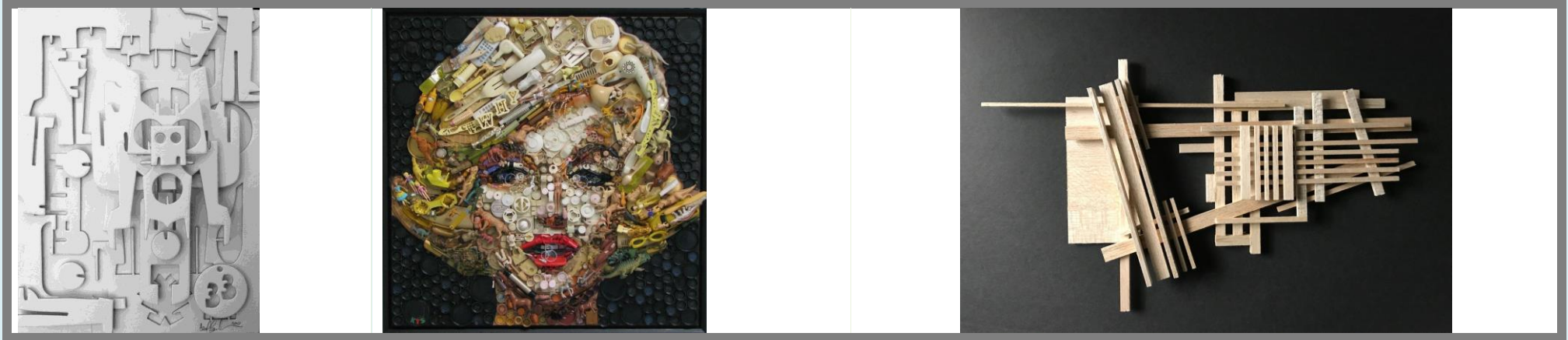


SCHEDULE			TOPIC/ACTIVITIES
OCTOBER	WEEK 1	October 13 to 17) 13- Second Quarter Begins 13- Start of New Applicant Enrollment for 2nd Semester 14- Visit of Mother Mary to Classrooms (During the morning prayer) 15- AP Exam Only Registration Deadline 15- Monthly Career Talk - College Prep 17- PSAT/NMSQT 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)	Study of the grounds for painting-teacher demonstration
	WEEK 3	(October 27 to 31) 29- Grade 11 Career Educational Trip Oct. 31 to Nov. 1- Gr.6 SEL Camp	Techniques and methods of painting- teacher demonstration
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	Exploring painting techniques
	WEEK 5	(November 10 to 14) 14- Health Week 14- VIP-Parent Learning Community	Exploring painting techniques
	WEEK 6	(November 17 to 21) 17- Launching of Mental Health and Anti-Bullying Month 21- Young Shakespeare Play Writing and Performing Contest	Exploring painting techniques
	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	Exploring painting techniques
			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	Exploring painting techniques
	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

BREADTH: ASSEMBLAGE- RELIEF SCULPTURE

The Third Quarter sketches on the learner’s consciousness the perception of something in more dimensional surface. The subject engages learners to art activities that enable them to better understand the different dimensions of an object and develop a skill to find relevance and utilize the potential of available materials and use it to its fullest to produce a 3-dimensional art (relief sculpture).

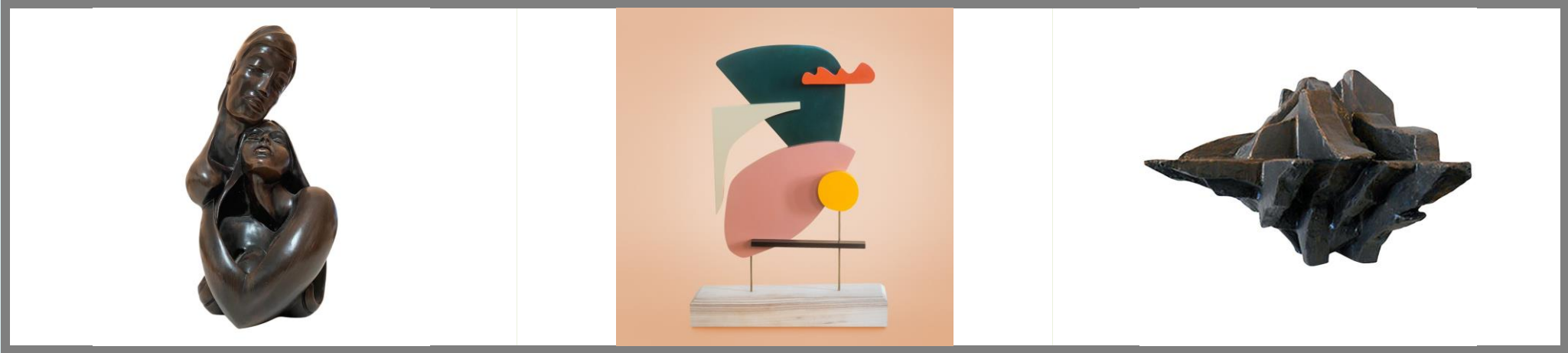


SCHEDULE			TOPIC/ACTIVITIES
		January 5- Record Day (No Classes for students)	January 5- Record Day (No Classes for students)
JANUARY	WEEK 1	(January 5 to 9) 5- PSAT 8/9 Registration Starts 6- Third Quarter Begins 7- Monthly Career Talk-College Prep 9- New Year Mass at 8:00	Introduction to the subject, media, and tools to be used in making the required (3D 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
		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	Exploring relief art- students activity
		February 27 Memorial Day Holiday (no classes)	February 27 Memorial Day Holiday (no classes)
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

BREADTH: ASSEMBLAGE-FREE-STANDING SCULPTURE

The Fourth Quarter engages learners in an activity that enables them to manipulate materials to form a 3-Dimensional artistic creation and that would speak their intention in a powerful, intelligent, creative, and maturely representing art and design.



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
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**.

J. E. Collado

CREATIVITY

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
• 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:

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:

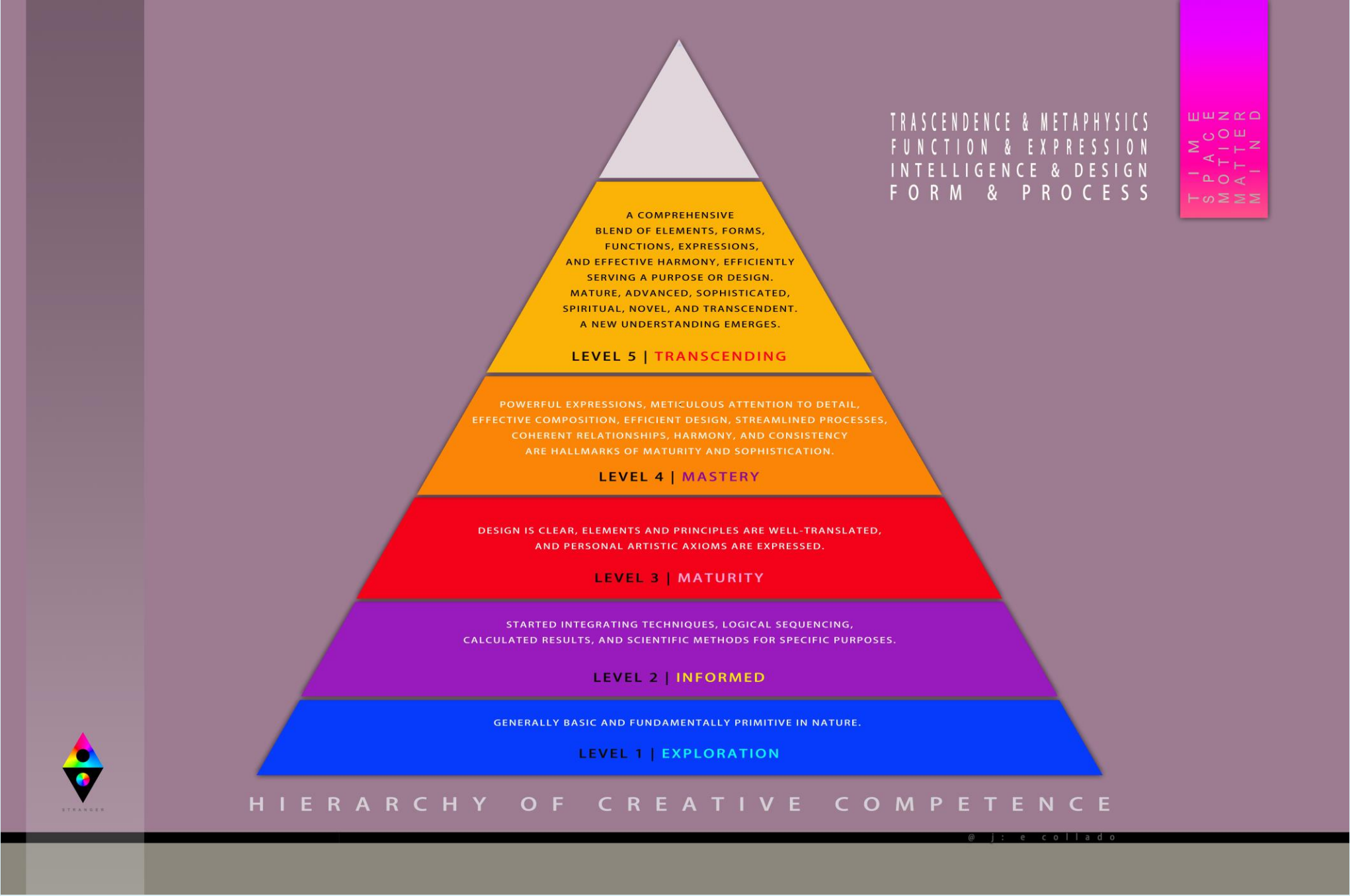
1. Purposely incorporating the ideas, words of sentences, paragraphs, or parts thereof without appropriate acknowledgment and representing the product as one's own work; and
1. Representing another's intellectual work such as photographs, paintings, drawings, sculpture, or research or the like as one's 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			
PROPERTIES											
		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											

MIXED - MEDIA



Prepared by:	MR. JOFIL E. COLLADO
	Creative Facilitator