

Dominican International School

Taipei, Taiwan



Subject
Grade Level
School Year

AP ART:2D DESIGN
Grade 11 | GRADE 12
2026-2027

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Course Syllabus

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

ART STANDARDS

AP: Art and Design (2024)

AP: DESIGN

SKILLS

Inquiry and Investigation 1

Investigate materials, processes, and ideas.

1.A Generate possibilities for investigation.

1.B Describe how inquiry guides investigation through art and design.

1.C Describe how materials, processes, and ideas in art and design relate to context.

1.D Interpret works of art and design based on materials, processes, and ideas used.

1.E Investigate materials, processes, and ideas.

Making Through Practice, Experimentation, and Revision 2

Make works of art and design by practicing, experimenting, and revising.

2.A Formulate questions that guide a sustained investigation through art and design.

2.B Conduct a sustained investigation through art and design that demonstrates practice, experimentation, and revision guided by questions.

2.C Make works of art and design that demonstrate synthesis of materials, processes, and ideas.

2.D Make works of art and design that demonstrate 2-D, 3-D, or drawing skills.

Communication and Reflection 3

Communicate ideas about art and design.

3.A Identify, in writing, questions that guided a sustained investigation through art and design.

3.B Describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by questions.

3.C Identify, in writing, materials, processes, and ideas used to make works of art and design.

3.D Describe how works of art and design demonstrate synthesis of materials, processes, and ideas.

3.E Describe how works of art and design demonstrate 2-D, 3-D, or drawing skills.

3.F Present works of art and design for viewer interpretation.

Big Idea 1 Investigate Materials, Processes, and Ideas

What informs why, how, and what artists and designers make?

Artists' and designers' experiences inform their thinking and making. Those experiences often spark questions that guide investigations in diverse disciplines. Artists and designers investigate how materials, processes, and ideas within a work relate to each other, how they relate to interpretations of the work, to art and design traditions, and to other disciplines. Artists and designers select materials, processes, and ideas to investigate as potential components for making.

1.A Document experiences to generate possibilities for making art and design. [Skill 1.A]

1.A.1 An experience is an event or occurrence. Experiences include interacting with actual surroundings; imagining abstract and fictional concepts; communication; and research. Reflecting on experiences often sparks questions and inspires investigation. Experiences can be documented by recording observations and perceptions related to an experience.

1.A.2 Documentation is recording information. Documentation takes many formats, including images (e.g., drawings, photos, diagrams, videos), samples of materials, models, verbal description, and sound. Documentation related to works of art and design can be shared with viewers to affect interpretation and feedback about the work, which can further the artist's/ designer's understanding of viewer responses to their work.

1.A.3 Viewers are people who look at a work of art or design (the artist or designer who made the work is also a viewer).

1.A.4 Interpretation is understanding based on subjective experiences and perspectives.

1.A.5 Feedback is information about how someone responds to a work of art or design. Feedback can be spontaneous and informal or more formal and structured. Feedback can be a conversation, written commentary, and/or nonverbal (e.g., a physical reaction, a response presented by drawing). Ideally, feedback is constructive (useful).

1.B Document examples of how inquiry guides sustained investigation through art and design. [Skill 1.B]

1.B.1 Documentation of experiences becomes a resource for the artist/ designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

1.B.2 A sustained investigation through art and design is an inquiry based, in-depth study of materials, processes, and ideas done over time. Sustained investigation expands artists' and designers' awareness of possibilities for making. Investigation includes asking questions about materials, processes, and ideas within and beyond the disciplines of art and design. A question is words used to find information. Questions can be as simple as asking who, what, when, where, why, how, what if, and why not.

1.B.3 Sustained investigation is guided by questions. It involves research; discovering or verifying information. Investigation includes perception, curiosity, examination, discovery, imagination, interpretation, description, and conversation. Investigation can confirm and challenge thinking, revealing connections and opportunities.

1.C Document investigation of viewers' interpretations of art and design. [Skill 1.D]

1.C.1 Researching investigations of artists, designers, and people working in other disciplines develops understanding of how inquiry guides the making of art and design. Research can be indirect, such as examining how a designer's work shows evidence of inquiry, or direct, for example, talking with a physicist about questions they asked and how they investigated those questions.

1.C.2 Examples of how inquiry guides sustained investigation through art and design can be documented by recording questions, lines of inquiry, investigative processes (e.g., practice, experimentation, revision), and outcomes (e.g., learning about materials, processes, and ideas and asking more questions). Documentation becomes a resource for the artist/designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

1.C.3 Interpretation of art and design can be investigated by describing materials, processes, and ideas (components) of works of art and design, the context of works, and viewer responses to works.

1.C.4 Context is information about when, where, how, why, and by who a work was made and viewed. Context affects how a work is interpreted by its maker and by viewers.

1.C.5 The materials, processes, and ideas used to make a work of art or design influence the artist or designer making the work, and these components influence viewer interpretations. People associate what they perceive in a work with their own experiences, affecting their interpretation.

1.C.6 By investigating how viewers interpret art and design based on materials, processes, and ideas, artists and designers can develop understanding of how people respond to work, including work that they make. They can also learn about their own interpretations of art and design.

1.C.7 Investigations of viewer interpretation of art and design can be documented by recording questions, lines of inquiry, and investigative processes and outcomes (i.e., talking with viewers to learn how they interpret a specific material used in a sculpture). Documentation becomes a resource for the artist/designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

1.D Document how works of art and design relate to art and design traditions. [Skill 1.C]

1.D.2 Artists and designers can connect their work with art and design traditions by comparing materials, processes, and ideas they use with those used by artists and designers who work in different contexts, from the artist or designer working next to them to prehistoric cave painters. Considering the context of each work—when, where, how, why, and by who the work was made and viewed—allows for the works to be related more appropriately. Comparing works of art and design reveals similarities and differences in materials, processes, and ideas, often highlighting distinctive aspects of each work.

1.D.3 Developing awareness of art and design traditions can expand possibilities for thinking and making. When artists and designers relate their work to art and design traditions, they can decide whether to align with or challenge those traditions. Documenting influences of art and design traditions on work can demonstrate integrity by acknowledging references and influences.

1.D.4 Documentation of how works of art and design relate to art and design traditions becomes a resource. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

1.E Document evaluation of art and design. [Skill 1.D]

1.E.1 Works of art and design can be interpreted through the process of evaluation: using evidence to compare work with specific criteria, such as the artist's or designer's goals for making the work. Works in AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing portfolios are evaluated based on specific criteria stated within the scoring guidelines, involving relationships (connections) of materials, processes, and ideas.

1.E.2 Works of art and design can be evaluated by:

Carefully and methodically observing the work, identifying materials, processes, and ideas (components) individually. Components can be pointed out, listed, and discussed using visual evidence from the work of art or design.

Focusing on one component and its visual connections to other components. For example, identify a material and a process used within the work and describe how they are connected visually within the work. Expand the focus, considering the ideas that were used, how are they visually related to the materials and processes? Are the relationships clear and strong? Do additional viewers interpret the relationships similarly?

Observing and reflecting on individual and combined effects of components within the work.

Identifying the use of specific skills within the work. For example, identify how color is skillfully used to emphasize shapes that are integral to a graphic design concept.

Considering how visual evidence of the skills used within a work could be strengthened.

1.E.3 Communication between the artist/designer and viewers can inform evaluation of works of art and design. Evaluative decisions about relationships of materials, processes, and ideas of a work, whether made by the artist/designer or a viewer, should be supported by visual evidence within the work.

1.E.4 Evaluation of art and design by considering relationships of materials, processes, and ideas may be spontaneous and informal, done by the artist or designer as they work, or may be more formal and structured, with feedback from peer reviews, group critique, a teacher, mentor, or client. Evaluating a work by considering relationships of materials, processes, and ideas develops understanding of how components interact to produce an overall effect, informing thinking and making.

1.E.5 Documentation of evaluation becomes a resource for the artist/ designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

1.F Document selection of materials, processes, and ideas to investigate. [Skill 1.E]

1.F.1 Selecting materials, processes, and ideas to investigate may be intentional, based on experience, interests, and availability of materials and tools. Selection can be spontaneous, open to experimentation and discovery, or strategic, focused on a question, hypothesis, or goal. Artists and designers consider inherent (observable, physical) and interpreted (determined by context, including personal and cultural perspectives of the artist/designer and viewers) attributes.

1.F.2 Investigating materials, processes, and ideas beyond those traditionally used to make art and design can expand possibilities for thinking and making. Researching materials, processes, and ideas that diverse thinkers and makers use can inform artists' and designers' selections.

1.F.3 Selecting one component to investigate can lead to questions about other components. For example, selecting a material to investigate can lead to questions about processes: how can the material be used? and ideas: what concepts and connotations are associated with the material?

1.F.4 Selections of materials, processes, and ideas can be documented with images (e.g., drawings, photos, diagrams, videos), samples of materials, models, verbal identification, description, questions, and/or rationales, and/or sound. Documentation of selections becomes a resource for the artist/ designer. Documentation can be shared with viewers; it can be presented as a work and/or as part of a sustained investigation.

Big Idea 2 Make Art and Design

How do artists and designers make works of art and design?

Artists' and designers' work is often driven by inquiry. Artists and designers generate questions related to their experiences. They select materials, processes, and ideas to investigate, guided by their questions. They make work through practice, experimentation, and revision using selected components, developing skills in connecting materials, processes, and ideas within their work.

2.A Formulate questions that guide a sustained investigation through art and design. [Skill 2.A]

2.A.1 A sustained investigation through art and design is an inquiry-based, in-depth study of materials, processes, and ideas done over time.

2.A.2 Formulating guiding questions for sustained investigation can include:

Reflecting on documentation of experiences

Thinking about past and current experiences and work, as well as knowledge, skills, intentions, and goals

Open-ended queries that begin with what if, how, why

Focusing on questions that can guide thinking and making

Envisioning possibilities for investigation within and beyond the disciplines of art and design

Organizing questions by grouping similar ones together

Evaluating and ranking questions according to their potential for discovery

2.B Conduct a sustained investigation through art and design that demonstrates practice, experimentation, and revision guided by questions. [Skill 2.B]

2.B.1 Practice is repeatedly using a material, process, or idea over a period of time. Practice should support learning and development.

2.B.2 Experimentation is testing a material, process, or idea. An experiment can begin with a question as simple as What if...? Experimenting involves trying something different. Results can be surprising, sparking new ways of thinking about and using components.

2.B.3 Practice and experimentation often include revision to modify, clarify, or reimagine works and ideas. Revision can be spontaneous, quick changes made during the working process.

Revision can be methodical, complex, substantial changes made after stopping to evaluate work. Revision is often based on bringing together actual and desired states of work. It can include consideration of relationships of materials, processes, and ideas.

2.B.4 Practice, experimentation, and revision using materials, processes, and ideas can:

2.B.5 Feedback on practice, experimentation, and revision can provide insight about the effects of those activities.

2.B.6 Conducting a sustained investigation through art and design that demonstrates practice, experimentation, and revision guided by a question can include

Formulating and selecting questions to guide practice, experimentation, and revision

Selecting materials, processes, and ideas in relation to questions that guide investigation

Practicing with materials, processes, and ideas in relation to questions that guide investigation

Experimenting with materials, processes, and ideas in relation to questions that guide investigation

Revising materials, processes, and ideas in relation to questions that guide investigation

Documenting practice, experimentation, and revision with materials, processes, and ideas in relation to guiding questions

Reflecting on relationships of questions and practice, experimentation, and revision with materials, processes, and ideas

Exchanging constructive feedback about visual evidence of sustained investigation and practice, experimentation, and revision guided by questions in each other's work

Revising questions that guide the sustained investigation as a result of learning from practice, experimentation, and revision

2.B.7 Documentation of sustained investigation that demonstrates practice, experimentation, and revision guided by a question should include visual evidence of practice, experimentation, and revision and of their effects. It can also include written descriptions. Documentation becomes a resource for the artist/ designer. Documentation can be shared with viewers, it can be presented as a work and/or as part of a sustained investigation.

2.C Make works of art and design that demonstrate synthesis of materials, processes, and ideas. [Skill 2.C]

2.C.1 Materials, processes, and ideas used to make a work of art or design may be visually unrelated or disconnected within a work. They may be related or connected, or they may be synthesized. Synthesis of materials, processes, and ideas of works of art and design is demonstrated by visual evidence of integration or coalescence of these components.

2.C.2 Making work that shows visual evidence of synthesis is a goal of the AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing portfolios. Making works of art and design that demonstrate synthesis can involve:

Selecting materials, processes, and ideas by considering individual and combined characteristics

Identifying materials, processes, and ideas used to make a work of art and design, providing visual evidence from the work to support identification

Considering each component's relationships with other components within a work of art or design

Making deliberate, clear, visual connections among materials, processes, and ideas within a work of art or design

Practicing, experimenting, and revising combinations of materials, processes, and ideas to strengthen relationships within a work of art or design

Describing how materials, processes, and ideas are related within a work of art and design, providing visual evidence from the work to support description

Exchanging constructive feedback about clarity of relationships among materials, processes, and ideas

2.D Make works of art and design that demonstrate 2-D, 3-D, or drawing skills. [Skill 2.D]

2.D.1 2-D skills: the application of two-dimensional elements and principles— point, line, shape, plane, layer, form, space, texture, color, value, opacity, transparency, time, unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, figure/ground relationship, connection, juxtaposition, hierarchy

2.D.2 3-D skills: the application of three-dimensional elements and principles— point, line, shape, plane, layer, form, volume, mass, occupied/ unoccupied space, texture, color, value, opacity, transparency, time, unity, variety, rhythm, movement, proportion, scale, balance, emphasis, contrast, repetition, connection, juxtaposition, hierarchy

2.D.3 Drawing skills: use of mark-making, line, surface, space, light and shade, composition

2.D.4 Making work that shows visual evidence of skills is a goal of the AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing portfolios. Making works of art and design that demonstrate skills may include:

Selecting materials, processes, and ideas by considering how skills will be developed and demonstrated using those components

Selecting specific skills to develop and demonstrate within works of art or design

Developing specific skills through practice, experimentation, and revision

Identifying specific skills demonstrated within a work of art and design, providing visual evidence from the work to support identification

Describing how specific skills are demonstrated within a work of art and design, providing visual evidence from the work to support description

Big Idea 3 Present Art and Design

Why and how do artists and designers present their work to viewers?

Artists and designers make choices about how they present their work. Their choices affect viewer interpretation. By presenting their work and documenting viewer responses, artists and designers learn how viewers interpret materials, processes, and ideas used to make the work. Understanding viewer interpretations can inform thinking and making.

3.A Identify in writing, materials, processes, and ideas used to make works of art and design. [Skill 3.C]

3.A.1 Materials are physical substances that artists and designers use to make works of art and design. Processes are physical and conceptual activities including applications involved with making works of art and design. Ideas are concepts used to make works of art and design.

3.A.2 When identifying materials, processes, and ideas of a work of art or design in writing, it is important to:

Begin by carefully and methodically observing the work of art or design

Consider which components are used, as well as why and how they are used

Use clear, concise words to provide essential information about materials, processes, and ideas

3.A.3 When writing about materials, processes, and ideas used, it's important to make strong connections between visual evidence seen in the work and the words used in writing. It may be helpful to avoid giving information that's visually obvious and less important, instead focusing on more important and less visible aspects of the components used. For example, when identifying materials, processes, and ideas within a drawing of a tree that was made using a piece of charred twig and paper found on the ground, instead of identifying materials as "charcoal on paper" and process as "drawing," the artist could identify materials as "burned twig on found paper" and processes as "foraging, burning, recycling, and observational drawing."

3.A.4 Researching artists' and designers' written descriptions of components used in their work can further develop writing skills. Exchanging constructive feedback about clarity and effectiveness of writing about materials, ideas, and processes can also hone writing.

3.A.5 Written identification of materials, processes, and ideas used to make art and design is a form of documentation that becomes a resource for the artist/designer. Documentation can be shared with viewers.

3.B.2 To describe relationships among materials, processes, and ideas in a work of art or design, it is important to:

Begin by carefully and methodically observing a work, identifying components individually; they can be pointed out, listed, and discussed

Compare characteristics of one component with another, identifying similarities and differences

Describe relationships among all three types of components (materials, processes, and ideas), giving examples of visual evidence of their connections

Consider how visual evidence of connections among the components could be strengthened to show synthesis, the effect of combined components

3.B.3 Description of how works of art and design demonstrate synthesis is a form of documentation that becomes a resource for the artist/designer. Documentation can be shared with viewers.

3.C Describe how works of art and design demonstrate 2-D, 3-D, or drawing skills. [Skill 3.E]

3.C.1 Skills that are shown in a work of art or design can be pointed out, listed, and discussed, citing visual evidence from the work to support descriptions. Describing 2-D, 3-D, or drawing skills observed within diverse works of art and design builds understanding of how skills can be demonstrated. Discussing skills that are observed within works of art and design can hone understanding of how skills are visually evidenced.

3.C.2 To describe how skills are demonstrated in a work of art or design:

Carefully and methodically observe the work, identifying a specific skill that is visually evident. For example, focus on color within a graphic design, using words to describe how skillful use of color emphasizes shapes that are integral to the design concept.

Continue describing how other skills are shown

Consider how visual evidence of skills used within a work could be strengthened

3.C.3 Describing how works of art and design demonstrate skills is a form of documentation that becomes a resource for the artist/designer. Documentation can be shared with viewers.

3.D Identify, in writing, questions that guided a sustained investigation through art and design. [Skill 3.A]

3.D.1 To identify, in writing, questions that guided a sustained investigation:

Reference documentation of questions that were recorded throughout work on the sustained investigation

Reflect on the questions that were initially formulated, and on how questions changed as the sustained investigation took place

Carefully and methodically observe the work made throughout the sustained investigation

Use clear, concise words to identify questions that guided the work

Consider connections between words within the questions and visual evidence within the work of the sustained investigation

Communicate the inquiry that guided the work

Try different approaches to writing and evaluate their effectiveness in conveying questions and aligning with the work within the portfolio

3.D.2 Researching artists' and designers' written questions and descriptions of inquiry that guided their work can support development of writing skills. Exchanging constructive feedback about clarity of written questions can also hone writing.

3.D.3 Written identification of questions that guided a sustained investigation through art and design is a form of documentation that becomes a resource for the artist/designer. Documentation can be shared with viewers.

3.E Describe, in writing, how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by questions. [Skill 3.B]

3.E.1 To describe in writing how a sustained investigation through art and design shows evidence of practice, experimentation, and revision guided by a question:

Be sure questions of the sustained investigation are clearly identified in writing

Carefully and methodically observe the work within the sustained investigation

Use clear, concise words to describe activities of practice, experimentation, and revision and how they were guided by questions

Consider connections between the words within the description and visual evidence within the work of the sustained investigation

Try different approaches to writing and evaluate their effectiveness in conveying the practice, experimentation, and revision guided by questions

Consider writing about what was done, how it was done (practice, experimentation, and revision in relation to questions), and why it was done (to conduct a sustained investigation through art and design)

3.E.2 Researching artists' and designers' writing about practice, experimentation, and revision can develop writing skills. Exchanging constructive feedback about clarity of descriptions can also hone writing.

3.E.3 Written description of how a sustained investigation shows evidence of practice, experimentation, and revision guided by questions is a form of documentation that becomes a resource for the artist/designer. Documentation can be shared with viewers.

3.F Document presentation of works of art and design for viewer interpretation. [Skill 3.F]

3.F.1 Presenting works of art and design to viewers for interpretation involves making decisions about what to show, when to show it, how to show it, and to whom it is shown. Different ways of presenting work can lead to different interpretations—even for the artist or designer who made the work. The artist or designer has the power to affect how materials, processes, and ideas within a work are perceived, based on decisions they make about how they present or display the work.

3.F.3 Showing work to viewers can build artists' and designers' understanding of how viewers interpret materials, processes, and ideas they used to make a work. It can inform thinking and making.

3.F.4 When submitting an AP 2-D Art and Design, AP 3-D Art and Design, or AP Drawing Portfolio Exam, it is essential to present images and work for evaluation, so evaluators can clearly see accurate representations of work and work processes. When digitally photographing works of art and design and process documentation for the portfolio, it is important to check lighting, focus, and overall

clarity of each image to ensure legibility. Writing about the works is also part of the presentation. Writing should be carefully reviewed to ensure that it clearly conveys ideas in response to the prompts.

3.E.5 Presentation of works of art and design can be documented by recording information based on direct observation of what was shown, and why, how, and to whom it was shown. Documentation can include viewer interpretations of the work presented. Documentation of presentation becomes a resource for the artist/designer and it can be shared with viewers.

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Advanced Placement® 2-D ART and DESIGN COURSE DESCRIPTION

The **AP® 2-D Art and Design** is a course 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® 2-D Art and Design** requires students to produce a minimum of **15 works** of art that mirror issues associated with drawing and painting 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.

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 **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.*

COURSE TIMELINE



Elements of Art

These are the basic elements that are used by Artists in creating Art. They are what you use to create an aesthetically pleasing work. When we make Art, we need to understand and apply these seven Elements of Art.



Line

A mark made by a pointed tool such as a brush, pen or stick, or moving point.



Shape

A flat, enclosed area that has two dimensions, length and width. Artists use both geometric and organic shapes.



Color

Is one of the most dominant elements. It is created by light. There are three properties of color: Hue (color), Value (shades and tints) and Intensity (brightness).



Value

Degrees of lightness or darkness. The difference between values is called value contrast.



Form

Objects that are three dimensional having length, width and height. They can be viewed from many sides. Forms take up space and volume.



Texture

Describes the feel of an object's surface. The surface quality of an object, can be real or implied.



Space

Is used to create the illusion of depth. Space can be two-dimensional, three-dimensional, negative and/or positive.

Principles of Design

These are the standards or rules to be observed by Artists in creating works of Art. They are how to create and organize artwork. When elements are utilized with the principles in mind, outstanding artwork is created.



Balance

A distribution of visual weight on either side of the central axis. Symmetrical balance uses the same characteristics. Asymmetrical uses different but equally weighted features.



Contrast

The arrangement of opposite elements (light vs. dark, rough vs. smooth, small vs. large, etc.) in a composition so as to create visual interest.



Emphasis

Used to make certain parts of an artwork stand out. It creates the center of interest or focal point. It is the place in which an artist draws your eye to first.



Movement

How the eye moves through the composition, leading the attention of the viewer from one aspect of the work to another. Can create the illusion of action.



Pattern

The repetition of specific visual elements such as a unit of shape or form. A method used to organize surfaces in a consistent regular manner.



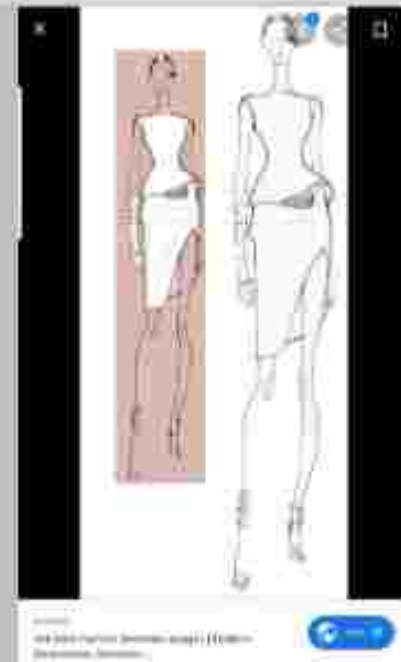
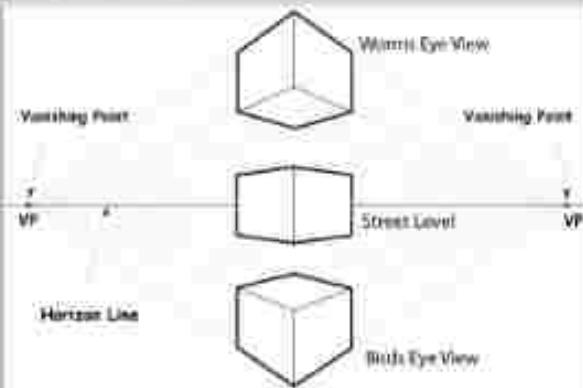
Rhythm

Regular repetition of, or alternation in elements to create a sense of movement and interest.



Unity

Visually pleasing agreement among the elements in a design. It is the feeling that everything in the work of art works together and looks like a life.



1st QUARTER

UNDERSTANDING THE COURSE: 2-D DESIGN

The first quarter of the school year should essentially be an introduction to the nature of the course. Specific information regarding the course and the rest within its scope must be communicated, emphasized, and clarified properly. Initiating the learning environment within the fundamentals is viewed as necessary to establish the foundation of a more complex learning and practical skills competence.

The expectations of the subject must be made very clear before the learners for them to be correctly and properly responsive to the challenge, standards, or expectations.

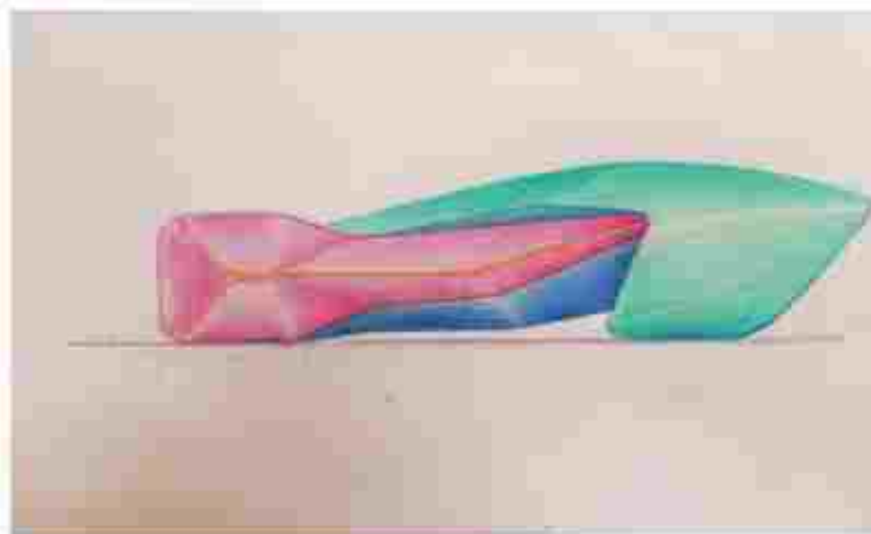
Presenting standards based on the works directly from the college board are great for a better comprehension of the task and as a reference point for where to align the competence level required.

The course's requirements such as the materials needed, responsibilities within and beyond classroom, right attitudes toward work, integrity towards art, critique rules, schedules, and the scoring standards should be established as fundamentals and essential to learning and maturity process.

Constant communication on a certain periodic basis or as necessity calls it, is integral in the foundation stage. This can be achieved through a one-on-one critique which is comprehensively and experienced very effective, presentation which must be done before everyone within the learning environment to share a learning experience, welcome views from various individual's perspective or audience, and to gain essential attitude on how to better respond to such challenges.

Engaging in art in the context of understanding should be emphasized as an on-going independent process that requires no specific schedule, environment, or situation. However, this should not be misunderstood as definitive to the idea of a choice, for the existence of a certain expression or a creative output must ideally radiate towards its environment in the context of expression, presentation or immersion.

The environment must be designed encouraging to a more responsive disposition and motivation towards the goal and the real essence of the course.



SCHEDULE | CALENDAR

TOPIC | ACTIVITIES

		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	
		10	11	12	13	14	
AUGUST	WEEK 1	Class Preparation - Student Holiday	Learning Activity			Opening Mass & Reception at Our Lady SOC	• OFFICIALLY JOINING THE COURSE: Create and establish a College Board Account • UNDERSTANDING THE COURSE: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding. • ASSIGNMENT: Experiment on techniques, media, tools, and materials for art and design. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING FUNDAMENTAL SKILLS (DRAWING, PAINTING, ARTS, DESIGN). Experiment on techniques, media, tools, and materials for art and design. • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding. • ASSIGNMENT: Experiment on techniques, media, tools, and materials for art and design.
		17	18	19	20	21	
	WEEK 2						

	WEEK 3	24	25	26	27	28	• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
		31					• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
	WEEK 4						
SEPTEMBER	WEEK 4		1	2	3	4	• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
		7	8	9	10	11	• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
	WEEK 5						• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
		14	15	16	17	18	• EXPLORING THE SUSTAINED INVESTIGATION • CRITIQUING • ASSIGNMENT • QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
	WEEK 6	21	22	23	24	25	• EXPLORING THE SUSTAINED INVESTIGATION • CRITIQUING • ASSIGNMENT • QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
			Pre-Exam Day	Pre-Exam Day	Pre-Exam Day	Moon Festival - Public Holiday	
	WEEK 7	28	29	30			• EXPLORING THE SUSTAINED INVESTIGATION • CRITIQUING • ASSIGNMENT • QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
		Confucius Birthday - Public Holiday					Artwork continues/ DEADLINE IN THE SUBMISSION OF THE WORKS
	WEEK 8				1	2	
					Mid-Exam Day 1	Mid-Exam Day 2	
OCTOBER	WEEK 9	5	6	7	8	9	
		Recor Day - Student Holiday	Teachers Conference - Student Holiday	Teachers Conference - Student Holiday	Teachers Conference - Student Holiday	Double 10 Day - Public Holiday	

2nd QUARTER

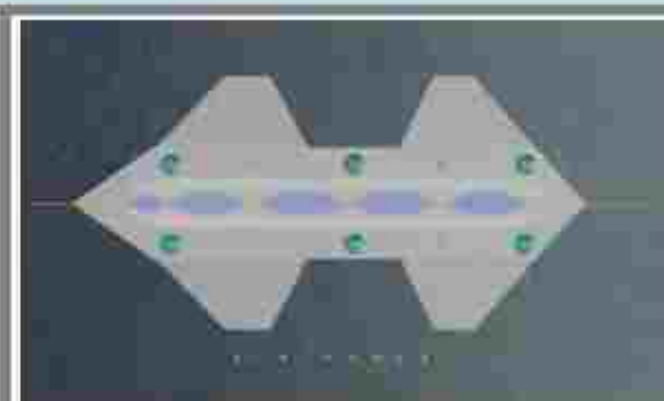
PORTFOLIO DEVELOPMENT: SUSTAINED INVESTIGATION

The AP® 2-D Art and Design is a course 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® 2-D Art and Design require students to produce a minimum of 15 well-accomplished sustained works of art that mirror issues associated to design to develop maturity of technical and philosophical skills using the elements of art with the integration of principles in designing and other artistic axioms as fundamental to art.

The core of the program is essentially to develop a portfolio that expresses two essential aspects of creative and design production: Quality- physical works or high-quality printed reproductions of physical works that would represent the students' best output that predicates the process, and Sustained Investigation- an aspect that demonstrate sustained investigation through practice, experimentation, revision and reflection. This should translate an in-depth exploration of a particular artistic idea or concept and a certain efficiency and maturity in the proper use of art fundamental elements.



SCHEDULE CALENDAR						TOPIC ACTIVITIES	
OCTOBER		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	
	WEEK 1	12	13	14	15	16	PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. EXPLORING FUNDAMENTAL SKILLS (DRAWING, PAINTING, ARTS, DESIGN), Experiment on techniques, media, tools, and materials for art and design.
	WEEK 2	19	20	21	22	23	- ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. - PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. - EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. - CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. - ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course - ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
	WEEK 3	26	27	28	29	30	- ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. - PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. - EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. - CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. - ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course - ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
		Retrosession Day - Public Holiday					

NOVEMBER	WEEK 4	2	3	4	5	6	• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
		9	10	11	12	13	• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
	WEEK 5						• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
							• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
	WEEK 6	16	17	18	19	20	• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
		23	24	25	26	27	• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
	WEEK 7		Pre-Exam Days	Pre-Exam Days	Pre-Exam Days	Good 12 Exams	• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
		30					• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
	WEEK 8	Good 12 Exams					• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
							• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
	WEEK 8		1	2	3	4	QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
		7	8	9	10	11	QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
DECEMBER	WEEK 9	TBD	Foundation Day Mass 9:00, Cutting of the Cake Ceremony, Christmas Fair (Whole day)	TBD	Major Final Exams for half day	Major Final Exams for 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)
		Dec 14 to Jan 1 Christmas Break					

3rd QUARTER

PORTFOLIO DEVELOPMENT: SUSTAINED INVESTIGATION

The AP® 2-D Art and Design require students to produce a minimum of 15 well-accomplished sustained works of art that mirror issues associated to design to develop maturity of technical and philosophical skills using the elements of art with the integration of principles in designing and other artistic axioms as fundamental to art.

The core of the program is essentially to develop a portfolio that expresses two essential aspects of creative and design production: Quality- physical works or high-quality printed reproductions of physical works that would represent the students' best output that predicates the process, and Sustained Investigation- an aspect that demonstrate sustained investigation through practice, experimentation, revision and reflection. This should translate an in-depth exploration of a particular artistic idea or concept and a certain efficiency and maturity in the proper use of art fundamental elements.



SCHEDULE CALENDAR						TOPIC ACTIVITIES	
JANUARY		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	
	WEEK 1	4	5	6	7	8	• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
		Record Day ~ Student Holiday					
						New Year Mass. at 8:00.	
	WEEK 2	11	12	13	14	15	• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
	WEEK 3	18	19	20	21	22	• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.

		25	26	27	28	29	
FEBRUARY	WEEK 4						• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
	WEEK 5	1	2	3	4	5	• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
		6	7	8	9	10	
		Chinese New Year Holiday	Chinese New Year Holiday	Chinese New Year Holiday	Chinese New Year Holiday	Chinese New Year Holiday	
		11	12	13	14	15	
		Chinese New Year Holiday	Chinese New Year Holiday	Chinese New Year Holiday	Chinese New Year Holiday	Chinese New Year Holiday	
	WEEK 6	16	17	18	19	20	• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
		21	22	23	24	25	
		26	27	28	29	30	
		31					
WEEK 7	OVA Assessment	OVR Assessment	OVA Assessment	OVR Assessment	OVA Assessment	• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.	
MARCH	WEEK 8	1	2	3	4	5	• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
		Memorial Day ~ Public Holiday	Pri Exam Days	Pri Exam Days	Pri Exam Days		
		6	7	8	9	10	11
		12	13	14	15	16	

WEEK 9						• ESTABLISHING THE THEME: Design a Sustainable Informed art exploration. • PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. • EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. • CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. • ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course. • ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
	15	16	17	18	19	QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
	22	23	24	25	26	
		Major Final Exams for half day	Major Final Exams for half day	Easter Break (Spring Break) - Public Holiday	Easter Break (Spring Break) - Public Holiday	DEADLINE IN THE SUBMISSION OF THE WORKS [two works that best that describe the artist's competence in a figurative and non-figurative form]
	29	30	31	1	2	
WEEK 10	Easter & Spring Break	Easter & Spring Break	Easter & Spring Break	Easter & Spring Break	Easter & Spring Break	
WEEK 11						

4th QUARTER

PORTFOLIO DEVELOPMENT: SUSTAINED INVESTIGATION

The AP® 2-D Art and Design require students to produce a minimum of 15 well-accomplished sustained works of art that mirror issues associated to design to develop maturity of technical and philosophical skills using the elements of art with the integration of principles in designing and other artistic axioms as fundamental to art.

The core of the program is essentially to develop a portfolio that expresses two essential aspects of creative and design production: Quality- physical works or high-quality printed reproductions of physical works that would represent the students' best output that predicates the process, and Sustained Investigation- an aspect that demonstrate sustained investigation through practice, experimentation, revision and reflection. This should translate an in-depth exploration of a particular artistic idea or concept and a certain efficiency and maturity in the proper use of art fundamental elements.



SCHEDULE CALENDAR						TOPIC ACTIVITIES	
APRIL		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	
	WEEK 1	5	6	7	8	9	- PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. - EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. - CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. - ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course - ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
		Tomb Sweeping Day ~ Public Holiday	Children's Day ~ Public Holiday				
	WEEK 2	12	13	14	15	16	- PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. - EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. - CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. - ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course - ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
	WEEK 3	19	20	21	22	23	- PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. - EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. - CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. - ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course - ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding.
		AP Mock Exams	AP Mock Exams	AP Mock Exams	AP Mock Exams	AP Mock Exams	
	WEEK 4	26	27	28	29	30	- PORTFOLIO DEVELOPMENT: Formulate an Inquiry based sustained Investigation, Experiment on techniques, media, tools, and materials for art and design. - EXPLORING THE SUSTAINED INVESTIGATION: Develop technical diversity and skills involving the expressive aspects (elements of art and principles of design) in relation to strong compositions. - CRITIQUING: Assess the quality of consistency, facilitate effective organization, facilitate effective art and design composition. - ASSIGNMENT: Develop fundamental and necessary characteristics relevant to the subject and the course - ASSESSMENT: Assess the quality of progress and the acquired knowledge and understanding. - QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
			Pre-Exam Days	Pre-Exam Days	Pre-Exam Days	Labor Day ~ Public Holiday	
	MAY	WEEK 5	3	4	5	6	7
Final Exams (K, Gr. 5, 8, & 12 Only) AP Exams			Final Exams (K, Gr. 5, 8, & 12 Only) AP Exams	Final Exams (K, Gr. 5, 8, & 12 Only) AP Exams	Final Exams (K, Gr. 5, 8, & 12 Only) AP Exams	Final Exams (K, Gr. 5, 8, & 12 Only) AP Exams	
WEEK 6		10	11	12	13	14	
		AP Exams	AP Exams	Major Final Exams Undergraduates half day AP Exams	Major Final Exams Undergraduates half day AP Exams	Record Day ~ Student Holiday AP Exams	
WEEK 7		17	18	19	20	21	Student Clearance Days & Special Events
		Gr. 12 Reconciliation (Morning) Baccalaureate Mass (Afternoon, Schoolwide)		House Sports Day	High School Field Trip	House Culminating Activity	
WEEK 8		24	25	26	27	28	
		Middle & High School Sports Day LS Field Trip	Kindergarten Graduation/Gr. 5 Promotion	Gr. 8 Graduation and Gr. 12 Graduation	Pre-Kindergarten & Gr. 1-4, 6 & 7, 9-11 Recognition	Last Day of School for Students	
	SUMMER BREAK						

A R T

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

-A. Dumas

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

-A. Dumas

DESIGN

Creativity is the **proclivity** to **transcend** in a **novelty** of **dimensions** and **scale** that have a **coherent system** from a certain **frequency** and **tendency** which is directed towards a **subject**.

-A. Dumas

CREATIVITY

TRANSCENDENCE & METAPHYSICS
FUNCTION & EXPRESSION
INTELLIGENCE & DESIGN
FORM & PROCESS

CREATIVITY
TRANSCENDENCE
INTELLIGENCE
FUNCTION & EXPRESSION
FORM & PROCESS

A COMPREHENSIVE BLEND OF ELEMENTS, FORMS, FUNCTIONS, EXPRESSIONS, AND EFFECTIVE HARMONY, EFFICIENTLY SERVING A PURPOSE OR DESIGN, MATURE, ADVANCED, SOPHISTICATED, CRITICAL, NOVEL, AND TRANSCENDENT A NEW UNDERSTANDING EMERGES.

LEVEL 5 | TRANSCENDING

POWERFUL EXPRESSION, NO HESITATION, NO DOUBT, NO DEFEAT, NO REGRET, NO FEAR, EXACTLY COMPREHENSION, EFFECTIVE DESIGN, TRANSLATION, FORM, FUNCTION, HARMONY, AND COHERENCE ARE HIGHLIGHTED BY MATURITY AND CONSCIOUSNESS.

LEVEL 4 | MASTERY

DESIGN IS CLEAR, ELEMENTS AND PRINCIPLES ARE WELL TRANSLATED, AND PERSONAL ARTISTIC ABILITY ARE EXPRESSED.

LEVEL 3 | MATURITY

STARTS INTEGRATING TECHNIQUES, LOGICAL SEQUENCING, CALCULATED RESULTS, AND SCIENTIFIC METHODS FOR SPECIFIC PURPOSES.

LEVEL 2 | INFORMED

GENERALLY BASIC AND FUNDAMENTALLY PRIMITIVE IN NATURE.

LEVEL 1 | EXPLORATION

HIERARCHY OF CREATIVE COMPETENCE



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Teaching Strategies:

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

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

GRADING CRITERIA:

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

- **Quarter Project(s)**- an individual or a group project to be done within a given time frame
- **Quizzes** - project critique and assignments
- **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 or 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

SCORING RUBRIC FOR SELECTED WORKS

General Scoring Note

When applying the rubric, the response does not need to meet all three criteria for each score point. You should award the score according to the preponderance of evidence; however, if the written evidence is completely unrelated to the work, the maximum possible score is 2.

SCORING CRITERIA

A.	2D/3D/Drawing Art and Design Skills	1.D
B.	Materials, Processes, and Ideas	1.C
C.	Writing	3.C

THE BODY OF WORK DEMONSTRATES

5

A.	Visual evidence of advanced 2D/3D/Drawing skills.
B.	Visual relationships among materials, processes, and ideas are clearly evident and demonstrate synthesis.
C.	Written evidence identifies materials, processes, and ideas.

4

A.	Visual evidence of good 2D/3D/Drawing skills.
B.	Visual relationships among materials, processes, and ideas are clearly evident.
C.	Written evidence identifies materials, processes, and ideas.

3

A.	Visual evidence of moderate 2D/3D/Drawing skills.
B.	Visual relationships among materials, processes, and ideas are evident but may be unclear or inconsistently demonstrated.
C.	Written evidence identifies materials, processes, and ideas.

2

A.	Visual evidence of rudimentary 2D/3D/Drawing skills.
B.	Little to no evidence of visual relationships among materials, processes, or ideas.
C.	Written evidence may identify materials, processes, and ideas.

1

A.	Little or no visual evidence of 2D/3D/Drawing skills.
B.	Little to no evidence of visual relationships among materials, processes, or ideas.
C.	Written evidence may identify materials, processes, and ideas.

SCORING RUBRIC FOR SUSTAINED INVESTIGATION

General Scoring Note

When applying the rubric, the score for each row should be considered independently from the other rows. Student work may receive different scores for each row.

When applying the rubric for each individual row, you should award the score for that row based solely upon the criteria indicated for that row, according to the preponderance of evidence.

ROW		SCORING CRITERIA		
A		Inquiry		
2.A	3.A	1	2	3
		Written evidence identifies an inquiry, but visual evidence does not relate to that inquiry. OR Written evidence does not identify an inquiry.	Written evidence identifies an inquiry that relates to the sustained investigation. AND Visual evidence demonstrates the sustained investigation.	Written evidence identifies an inquiry that guides the sustained investigation. AND Visual evidence demonstrates the sustained investigation.
B		Practice, Experimentation, and Revision		
2.B	3.B	1	2	3
		Visual evidence of practice, experimentation, OR revision, however, visual evidence does not relate to a sustained investigation.	Visual evidence of practice, experimentation, OR revision relates to the sustained investigation. AND Written evidence relates to the visual evidence of practice, experimentation, OR revision.	Visual evidence of practice, experimentation, AND revision demonstrates development of sustained investigation. AND Written evidence describes how the sustained investigation shows evidence of practice, experimentation, OR revision.
C		Materials, Processes, and Ideas		
2.C		1	2	3
		Little to no evidence of visual relationships among materials, processes, OR ideas.	Visual relationships among materials, processes, OR ideas are evident.	Visual relationships among materials, processes, AND ideas are clearly evident and demonstrate synthesis.
D		2D/3D/Drawing Art and Design		
2.D		1	2	3
		Visual evidence of rudimentary and moderate 2D/3D/Drawing skills.	Visual evidence of moderate and good 2D/3D/Drawing skills.	Visual evidence of good and advanced 2D/3D/Drawing skills.

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) ATTENTION 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 represent 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 communicate excellent quality of design, planning, intelligence, and understanding. The design communicates an entirely mature, advanced, sophisticated, spiritual, novel, and transcendental quality. Entirely new understanding is generated.		The general composition of design demonstrates excellent quality in organizing elements of art and integrating the principles of design and excellent quality of technical skills of executing the elements of art. Keen appreciation for the value of details, effective composition, efficient design, coherent relationships, and harmony within the composition are flourishing.		The general expression of design demonstrates excellent, powerful, and effective quality of attitude and characterization of engagement, motivation, emotions, feelings, intention, communication and function.	
32% STRONG QUALITY	The general character of the subject communicates strong quality of design, planning, thinking, and understanding. Maturity and sophistication are expressed. Entirely new understanding is emerging.		The general composition of design demonstrates a strong quality in organizing the elements and integrating the principles of design, and strong quality of technical skills in executing the elements of art. Attention to details, effective composition, efficient design, coherent relationships, & harmony within the composition are evident.		The general expression of design demonstrates strong, powerful, and effective quality of attitude and characterization of engagement, motivation, emotions, feelings, intention, and communication.	
31% GOOD QUALITY	The general character of the subject communicates good quality of design, planning, thinking, and understanding. Personal artistic axioms are expressed.		The general composition of design demonstrates good quality attempts to organize elements and integrate the principles of design. It also demonstrates a good quality of technical skills in executing the elements of art.		The general expression of design demonstrates a good quality of attitude, characterization of engagement, motivation, emotions, feelings, intention, and communication.	
30% MODERATE QUALITY	The general subject of design communicates common attempts to design, plan, think, and a moderate understanding.		The general composition of design demonstrates common and moderate attempts to organize elements and principles of design. It also demonstrates a moderate quality of technical skills in executing and integrating elements of art.		The general expression of design demonstrates a common quality of attitude, characterization of engagement, motivation, emotions, feelings, intention, and communication.	
29% WEAK QUALITY	The general subject of design communicates weak quality attempts approximating a generally basic and fundamentally primitive nature to design, plan, think, and a weak quality of understanding.		The general composition of design demonstrates weak quality attempts to organize elements and principles of design. It also demonstrates a weak quality of technical skills in executing and integrating the elements of art.		The general expression of design demonstrates a weak quality of attitude, characterization of engagement, motivation, emotions, feelings, intention, and communication.	
28% POOR QUALITY	The general subject and the design communicate poor quality attempts approximating no originality and poor imagination towards designing, planning, thinking, and of a poor understanding.		The general composition of design demonstrates poor quality of attempts to organize elements and principles of design, poor quality technical skills in executing the elements of art, and poor integration of techniques in execution of art elements.		The general expression of design demonstrates a poor quality of attitude, characterization of engagement, motivation, emotions, feelings, intention, and communication.	
NOTE: HIGHEST POSSIBLE GRADE IS 99%. GRADE SHOULD BE MAINTAINED NOT LOWER THAN 28 %-POOR PER AREA						



Prepared by:

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