

Dominican International School

Taipei, Taiwan



Subject	ART 10- CONCENTRATION	Teacher	Mr. Jofil E. Collado
Grade Level	Grade 10	Email	jcollado@dish.tp.edu.tw
School Year	2026-2027		

Course Syllabus

COURSE DESCRIPTION:

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

G10 | STUDIO ART: CONCENTRATION

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

Art Standards

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

Achievement Standard, Proficient:

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

Achievement Standard Advanced:

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

Content Standard #2: Using knowledge of structures and functions

Achievement Standard, Proficient:

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

Achievement Standard Advanced:

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

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

Achievement Standard, Proficient:

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

Achievement Standard Advanced:

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

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

Achievement Standard, Proficient:

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

Achievement Standard Advanced:

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

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

Achievement Standard, Proficient:

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

Achievement Standard Advanced:

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

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

Achievement Standard, Proficient:

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

Achievement Standard Advanced:

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



NCAS: Visual Arts

NCAS: HS Accomplished

Creating

Investigate - Plan - Make Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.

Essential Question(s): What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

Investigate - Plan - Make Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.

Essential Question(s): How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

Investigate Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Essential Question(s): How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

Investigate Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

Essential Question(s): How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

Investigate Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

Essential Question(s): How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

Reflect - Refine – Continue Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

Essential Question(s): What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

Presenting

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

Enduring Understanding: Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.

Essential Question(s): How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

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

Enduring Understanding: Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.

Essential Question(s): What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, portfolio, or a collection?

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

Enduring Understanding: Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

Essential Question(s): What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

Responding

Perceive Anchor Standard 7: Perceive and analyze artistic work.

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

Perceive Anchor Standard 7: Perceive and analyze artistic work.

Enduring Understanding: Visual imagery influences understanding of and responses to the world.

Essential Question(s): What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

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

Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.

Essential Question(s): What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

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

Enduring Understanding: People evaluate art based on various criteria.

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

Connecting

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

Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Essential Question(s): How does engaging in creating art enriches people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

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

Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

Essential Question(s): How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

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

A R T – 10 | CONCENTRATION

COURSE OUTLINE:

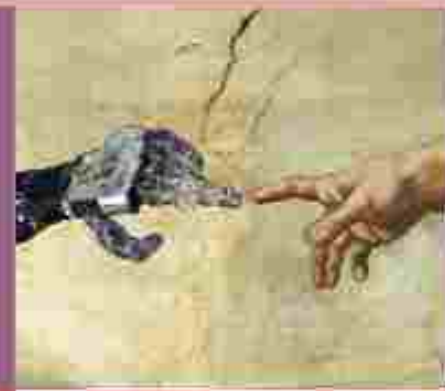
The *Concentration* essentially is the extension of Breadth from level 9 curriculum. It is a continuation and at the same time a reinforcement to the competencies established in the previous level except that the focus emphasizes on exploring and developing conceptual skills and philosophical maturity towards understanding of art and design.

This is a course of study by which one must establish a single subject of focus (topic) at the beginning which will be subjected to a sustained investigation, explorations, interpretations, and expression across the four quarters.

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

This encourages a regression from a culture of stagnation and simultaneously generating a novelty.

The level of competence must adhere to the fundamental competence standard to AP 2D- Art courses.



1st QUARTER

CONCENTRATION: 2-D ARTS

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

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



SCHEDULE CALENDAR						TOPIC ACTIVITIES
	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	
AUGUST	10 Class Preparation - Student Holiday	11 Morning Assembly	12	13	14 Closing Mass & Assumption of Our Lady 8:00	Introduction to the subject, presenting topics, establishing classroom rules, and giving of requirements. Concentration- (conceptual arts). Elements and principles of design;
	17	18	19	20	21	Establishing Concentration topic/ theme. On BALANCE
	24	25	26	27	28	Establishing Concentration topic/ theme. On CONTRAST
	31					Establishing Concentration topic/ theme. On EMPHASIS
SEPTEMBER		1	2	3	4	Establishing Concentration topic/ theme. On PROPORTION Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
	7	8	9	10	11	Establishing Concentration topic/ theme. On PATTERN Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
	14	15	16	17	18	Establishing Concentration topic/ theme. On SCALE Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
	21	22 Pre-Exam Days	23 Pre-Exam Days	24 Pre-Exam Days	25 Moon Festival - Public Holiday	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
	28 Cemiluar Birthday - Public Holiday	29	30			Artwork continues/ DEADLINE IN THE SUBMISSION OF THE WORKS
OCTOBER				1 Major Exams Day 1	2 Major Exams Day 2	
	5 Recap Day - Student Holiday	6 Teachers' Conference - Student Holiday	7 Teachers' Conference - Student Holiday	8 Teachers' Conference - Student Holiday	9 Double 10 Day - Public Holiday	

2nd QUARTER

CONCENTRATION: 2-D ARTS

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

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



SCHEDULE CALENDAR						TOPIC ACTIVITIES	
		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	
OCTOBER	WEEK 1	12	13	14	15	16	Introduction to the subject- PRESENTATION, REVIEW & DEMONSTRATION
	WEEK 2	18	20	21	22	23	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. Teacher demonstration
		25	27	28	29	30	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. Teacher demonstration
	WEEK 3	Retrocession Day - Public Holiday					
NOVEMBER	WEEK 4	2	3	4	5	6	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. Teacher demonstration
		9	10	11	12	13	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. Teacher demonstration
	WEEK 5	16	17	18	19	20	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. Teacher demonstration
		23	24	25	26	27	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. Teacher demonstration
	WEEK 6						
	WEEK 7		Pre-Exam Days	Pre-Exam Days	Pre-Exam Days	Grade 12 Exams	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. Teacher demonstration
		30					Students' presentation of exploration and discovery/ Critiquing Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. Teacher demonstration
	WEEK 8	Grade 12 Exams					
DECEMBER	WEEK 9		1	2	3	4	QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
		7	8	9	10	11	QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
	WEEK 10	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

CONCENTRATION: RELIEF SCULPTURE

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

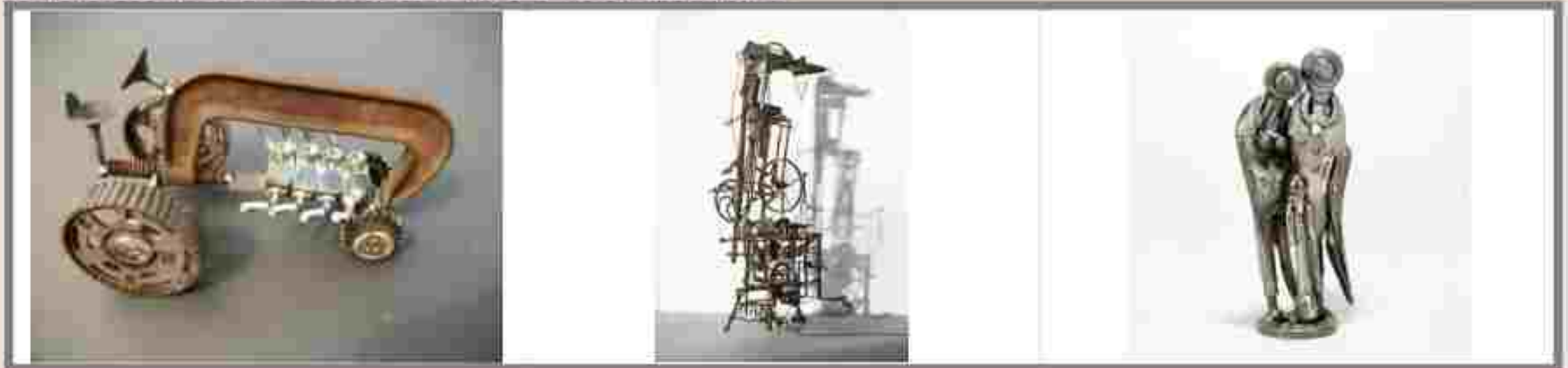


SCHEDULE CALENDAR						TOPIC ACTIVITIES	
		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	
JANUARY	WEEK 1	4 Report Day - Student Holiday	5	6	7	8 New Year Mass at 8:00	Introduction to the subject- (3D MIXED-MEDIA- Relief sculpture): MEDIA, TOOLS, TECHNIQUES, & PRINCIPLES
	WEEK 2	11	12	13	14	15	Presentation/ demonstration of the subject (), media, tools, and techniques.
	WEEK 3	18	19	20	21	22	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
	WEEK 4	25	26	27	28	29	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
FEBRUARY	WEEK 5	1	2	3	4 Little New Year's Eve - Public Holiday	5 Lunar New Year - Public Holiday	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
		8 Chinese New Year Holiday	9 Chinese New Year Holiday	10 Chinese New Year Holiday	11 Chinese New Year Holiday	12 Chinese New Year Holiday	
	WEEK 6	15	16	17	18	19	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
	WEEK 7	22 QIA Assessment	23 QIA Assessment	24 QIA Assessment	25 QIA Assessment	26 QIA Assessment	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
MARCH	WEEK 8	1 Memorial Day - Public Holiday	2 Pre-Exam Days	3 Pre-Exam Days	4 Pre-Exam Days	5	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
	WEEK 9	8	9	10	11	12	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
	WEEK 10	15	16	17	18	19	QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
	WEEK 11	22	23 Major Final Exams for half day	24 Major Final Exams for half day	25 Easter Break (Spring Break) - Public Holiday	26 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]
		28 Easter & Spring Break	29 Easter & Spring Break	30 Easter & Spring Break	31 Easter & Spring Break	1 Easter & Spring Break	

4th QUARTER

CONCENTRATION: *FREE-STANDING SCULPTURE*

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



SCHEDULE CALENDAR						TOPIC ACTIVITIES
	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	
APRIL	5 Tomb-Sweeping Day ~ Public Holiday	6 Children's Day ~ Public Holiday	7	8	9	Introduction to the subject- (3D MIXED-MEDIA- IN-THE-ROUND SCULPTURE): MEDIA, TOOLS, TECHNIQUES, & PRINCIPLES
	12	13	14	15	16	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
	19 AP Mock Exams	20 AP Mock Exams	21 AP Mock Exams	22 AP Mock Exams	23 AP Mock Exams	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
	26	27 Pre-Exam Days	28 Pre-Exam Days	29 Pre-Exam Days	30 Labor Day ~ Public Holiday	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
MAY	3 Final Exams (K, Gr 5, 6, 8-12 Only)	4 Final Exams (K, Gr 5, 6, 8-12 Only)	5 Final Exams (K, Gr 5, 6, 8-12 Only)	6 Final Exams (K, Gr 5, 6, 8-12 Only)	7 Final Exams (K, Gr 5, 6, 8-12 Only)	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
	10 AP Exams	11 AP Exams	12 AP Exams	13 AP Exams	14 AP Exams	
	17 Gr 12 Reflection (Morning) Sociedadele Mass (Afternoon, Schoolwide)	18	19 Major Final Exams Undergraduates Half day AP Exams	20 Major Final Exams Undergraduates Half day AP Exams	21 Second Day ~ Student Holiday AP Exams	DEADLINE IN THE SUBMISSION OF THE WORKS [two works that best that describe the artist's competence in a figurative and non-figurative form]
	24 Middle & High School Sports Day LS Field Trip	25 Kindergarten Graduation/Gr 5 Promotion	26 Gr 8 Graduation and Gr 12 Graduation	27 Pre-Kindergarten & Gr 1-4, 6 & 7, 9-11 Recognition	28 Last Day of School for Students	Student Clearance Days & Special Events
	SUMMER BREAK					

ART

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 **conceptions** **ideas** 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

LEVEL 5
LEVEL 4
LEVEL 3
LEVEL 2
LEVEL 1

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

LEVEL 5 | TRANSCENDING

PROFOUND TRANSCENDENCE WITH CLOSE ATTENTION TO DETAIL, AFFECTIVE COMMUNICATION, EMOTIONAL RESONANCE, COHERENCE & PURPOSE, COORDINATE SELF-ORGANIZING, HARMONY, AND CONSISTENCY AND HARMONY OF MATERIALS AND COMPOSITION.

LEVEL 4 | MASTERY

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

LEVEL 3 | MATURITY

STARTER INTEGRATING TECHNIQUES, LOGICAL REASONING, 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:

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

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

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

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

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

Assessment:

STANDARDS FOR EVALUATING WORKS OF ART											
D		E		S		I		G		N	
99%		33%		33%		33%					
⬆		SUBJECT (MIND) (DESIGN) (INTELLIGENCE)		FORM (BODY) (COMPOSITION) (PROCESS)		EXPRESSION (CHARACTER) (ATTITUDE) (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 (harmony, function, focus, contrast, variety, equity, balance, emphasis, emphasis, function, depth, rhythm, movement, intensity, frequency) 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 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											

