



Subject	ART 12- DESIGN	Teacher:	Mr. Jofil E. Collado
Grade Level	Grade 12	Email:	jcollado@dish.tp.edu.tw
School Year	2026-2027		

Course Syllabus

COURSE DESCRIPTION:

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

The course simulates the basic learning or working experience involved in the arts and design professions. It sought to provide basic, but essential art and design skills that are fundamentals to the general enduring demands of a university art curriculum, art related careers, and essential artistic and technical skills necessary for life after school.

Significant artistic or design expressions, philosophies and trends would be the theme of activities to practice designing skills across entire course. The second quarter engages the students to work on 2-dimensional design drawings with the integration of skills and understanding acquired from the preceding quarter. Industrial design, furniture design, fashion, architectural and landscaping are explored. The 3rd and the 4th quarter, in harmony with the expectations associated to these quarters, challenges the students to build a three-dimensional representation of the design plans – a miniature representative of the project and the measure of skills established.

TYPES OF DESIGN

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

Art Standards

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

Achievement Standard, Proficient:

Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks.

Students conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes.

Achievement Standard Advanced:

Students communicate ideas regularly at a high level of effectiveness in at least one visual art medium.

Students initiate, define, and solve challenging visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation.

Content Standard #2: Using knowledge of structures and functions

Achievement Standard, Proficient:

Students demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art.

Students evaluate the effectiveness of artworks in terms of organizational structures and functions.

Students create artworks that use organizational principles and functions to solve specific visual arts problems.

Achievement Standard Advanced:

Students demonstrate the ability to compare two or more perspectives about the use of organizational principles and functions in artwork and to defend personal evaluations of these perspectives.

Students create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions.

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

Achievement Standard, Proficient:

Students reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture.

Students apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life.

Achievement Standard Advanced:

Students describe the origins of specific images and ideas and explain why they are of value in their artwork and in the work of others.

Students evaluate and defend the validity of sources for content and the way subject matter, symbols, and images are used in the students' works and in significant works by others.

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

Achievement Standard, Proficient:

Students differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art.

Students describe the function and explore the meaning of specific art objects within varied cultures, times, and places.

Students analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making.

Achievement Standard Advanced:

Students analyze and interpret artworks for relationships among form, context, purposes, and critical models, showing understanding of the work of critics, historians, aestheticians, and artists.

Students analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning.

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

Achievement Standard, Proficient:

Students identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works.

Students describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts.

Students reflect analytically on various interpretations as a means for understanding and evaluating works of visual art.

Achievement Standard Advanced:

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

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

Achievement Standard, Proficient:

Students compare the materials, technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis.

Students compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences.

Achievement Standard Advanced:

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



Creating

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Presenting

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

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

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

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

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

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

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

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

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

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

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

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

Responding

Perceive Anchor Standard 7: Perceive and analyze artistic work.

Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

Essential Question(s): How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

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

Perceive Anchor Standard 7: Perceive and analyze artistic work.

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

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

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

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

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

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

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

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

Enduring Understanding: People evaluate art based on various criteria.

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

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

Connecting

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

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

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

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

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

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

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

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

ART - 12

Activities and topics for this level, sought to provide basic, but essential art skills that are responsive to the generic demands of a university art curriculum, art related careers, and or essential artistic and technical skills necessary for life after school.

Current art and design expressions, philosophies and trends express the character of the entire design across the entire course.

The Second quarter expects and engages the mind to formulate a design according to the desired standards and executes it reflective to optimum efficiency, creativity and maturity handling materials, tools, and other resources.

The entire quarter should be represented in 2-dimensional design illustrations with the integration of skills acquired from the preceding quarter. Industrial design, furniture design, fashion, architectural and landscaping are explored.

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

1st QUARTER

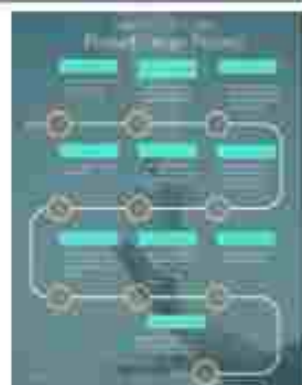
INTRODUCTION TO 2D DESIGN

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

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

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

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



SCHEDULE CALENDAR						TOPIC ACTIVITIES
	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	
AUGUST	10 Cesar Pineda - Student Holiday	11 Morning Assembly	12	13	14 Opening Mass & Assumption of Our Lady 200	- Introduction to the subject, presenting topics, establishing classroom rules, and giving of requirements. - Elements and principles of design; - Definitions - Discussions
	17	18	19	20	21	The Design Process
	24	25	26	27	28	- Design Professions and Skills - Fundamentals of Design- Plans, Drawing - Planning Projections
	31					- Design Professions and Skills - Fundamentals of Design- Plans, Drawing - Planning Projections
SEPTEMBER		1	2	3	4	- Establishing a Design Topic/Theme based upon a personal preference and expression. - Students' presentation of exploration and discovery/ Critiquing - Students exploring the subject-matter
	7	8	9	10	11	- Establishing a Design Topic/Theme based upon a personal preference and expression. - Students' presentation of exploration and discovery/ Critiquing - Students exploring the subject-matter
	14	15	16	17	18	- Establishing a Design Topic/Theme based upon a personal preference and expression. - Students' presentation of exploration and discovery/ Critiquing - Students exploring the subject-matter
	21	22	23	24	25 Moon Festival - Public Holiday	- Students' presentation of exploration and discovery/ Critiquing - Students exploring the subject-matter
	28 Confucius Birthday - Public Holiday	29	30			Artwork continues/ DEADLINE IN THE SUBMISSION OF THE WORKS
OCTOBER				1 Main Exam Day 1	2 Main Exam Day 2	
	5 Record Day - Student Holiday	6 Teachers Conference - Student Holiday	7 Teachers Conference - Student Holiday	8 Teachers Conference - Student Holiday	9 Double 10 Day - Public Holiday	

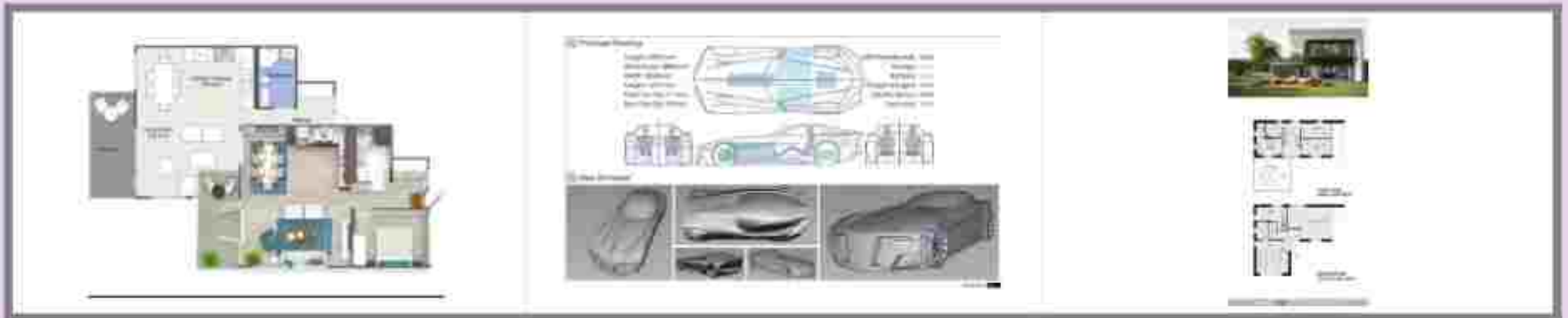
2nd QUARTER

DRAWING & PLANNING

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

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

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



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

MINIATURE: 3D MODEL

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



SCHEDULE CALENDAR						TOPIC ACTIVITIES		
		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY		
JANUARY	WEEK 1	4 Record 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	
		11	12	13	14	15	- Students' presentation of exploration and discovery/ Critiquing - Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. - Planning/ Drafting/ Miniature and Model demonstrating the character of a Relief form as a minimum standard. - Teacher demonstration	
	WEEK 2	18	19	20	21	22	- Students' presentation of exploration and discovery/ Critiquing - Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. - Planning/ Drafting/ Miniature and Model demonstrating the character of a Relief form as a minimum standard. - Teacher demonstration	
		25	26	27	28	29	- Students' presentation of exploration and discovery/ Critiquing - Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. - Planning/ Drafting/ Miniature and Model demonstrating the character of a Relief form as a minimum standard. - Teacher demonstration	
	WEEK 3							
	WEEK 4							
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: Two-dimensional artwork based on the chosen theme. - Planning/ Drafting/ Miniature and Model demonstrating the character of a Relief form as a minimum standard. - Teacher demonstration	
		8	9	10	11	12	- Students' presentation of exploration and discovery/ Critiquing - Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. - Planning/ Drafting/ Miniature and Model demonstrating the character of a Relief form as a minimum standard. - Teacher demonstration	
		Chinese New Year Holiday	Chinese New Year Holiday	Chinese New Year Holiday	Chinese New Year Holiday	Chinese New Year Holiday		
	WEEK 6	15	16	17	18	19	- Students' presentation of exploration and discovery/ Critiquing - Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. - Planning/ Drafting/ Miniature and Model demonstrating the character of a Relief form as a minimum standard. - Teacher demonstration	
		22	23	24	25	26	- Students' presentation of exploration and discovery/ Critiquing - Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. - Planning/ Drafting/ Miniature and Model demonstrating the character of a Relief form as a minimum standard. - Teacher demonstration	
		QWA Assessment	QWA Assessment	QWA Assessment	QWA Assessment	QWA Assessment	- Students' presentation of exploration and discovery/ Critiquing - Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. - Planning/ Drafting/ Miniature and Model demonstrating the character of a Relief form as a minimum standard. - Teacher demonstration	
	WEEK 7							
	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: Two-dimensional artwork based on the chosen theme. - Planning/ Drafting/ Miniature and Model demonstrating the character of a Relief form as a minimum standard. - Teacher demonstration
			8	9	10	11	12	QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS Output and Accomplishment against the standards and requirements.
		WEEK 9	15	16	17	18	19	QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS Output and Accomplishment against the standards and requirements.
22			23	24	25	26	DEADLINE IN THE SUBMISSION OF THE WORKS (two works that best that describe the artist's competence in a figurative and non-figurative form)	
WEEK 10								
WEEK 11								

4th QUARTER

Three- Dimensional (MODELS/PRESENTATION)

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



SCHEDULE CALENDAR						TOPIC ACTIVITIES	
		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	
APRIL	WEEK 1	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 • Students' presentation of exploration and discovery/ Critiquing • Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. - Planning/ Drafting/ Miniature and Model demonstrating the character of a IN-THE-ROUND SCULPTURE (completed form) form as a minimum standard.
		12	13	14	15	16	
	WEEK 2						• Students' presentation of exploration and discovery/ Critiquing • Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. - Planning/ Drafting/ Miniature and Model demonstrating the character of a IN-THE-ROUND SCULPTURE (completed form) form as a minimum standard.
		19	20	21	22	23	
	WEEK 3	AP Mock Exams	AP Mock Exams	AP Mock Exams	AP Mock Exams	AP Mock Exams	• Students' presentation of exploration and discovery/ Critiquing • Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. - Planning/ Drafting/ Miniature and Model demonstrating the character of a IN-THE-ROUND SCULPTURE (completed form) form as a minimum standard.
		26	27	28	29	30	
	WEEK 4		Pre-Exam Days	Pre-Exam Days	Pre-Exam Days	Labor Day ~ Public Holiday	• Students' presentation of exploration and discovery/ Critiquing • Students exploring the subject matter: Two-dimensional artwork based on the chosen theme. - Planning/ Drafting/ Miniature and Model demonstrating the character of a IN-THE-ROUND SCULPTURE (completed form) form as a minimum standard.
MAY	WEEK 5	3 Final Exams (K, Gr 5, 6, 8, 12 Only) AP Exams	4 Final Exams (K, Gr 5, 6, 8, 12 Only) AP Exams	5 Final Exams (K, Gr 5, 6, 8, 12 Only) AP Exams	6 Final Exams (K, Gr 5, 6, 8, 12 Only) AP Exams	7 Final Exams (K, Gr 5, 6, 8, 12 Only) AP Exams	• Students' presentation/ Exhibition/ Critiquing QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
		10 AP Exams	11 AP Exams	12 Major Final Exams Undergraduates half day AP Exams	13 Major Final Exams Undergraduates half day AP Exams	14 Record Day ~ Student Holiday AP Exams	
	WEEK 6						• DEADLINE IN THE SUBMISSION OF THE WORKS [two works that best that describe the artist's competence in a figurative and non-figurative form]
		17 Gr 12 Reconciliation (Morning) Secondary/Grade Mass (Afternoon, Schoolwide)	18	19 House Sports Day	20 High School Field Trip	21 House Culminating Activity	
	WEEK 7						Student Clearance Days & Special Events
		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 Reconciliation	28 Last Day of School for Students	
	WEEK 8						
		SUMMER BREAK					

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

J. P. Carlier

DESIGN

A
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T

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

J. P. Carlier

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

J. P. Carlier

CREATIVITY

STANDARDS:

Teaching Strategies

In any given lesson the student will 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 skill, technical skill and artistic skills through activities, lectures and demonstration, and critique.

- **INTELLECTUAL/ CONCEPTUAL SKILL**

This serves as the brain of art. It includes the choice of subject, the intention, or the voice of 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 through affective way. This involves creative composition, personal expression, the emotional content, and other metaphysical forces driving a person to create. This is the attitude of the artist extended into his creation.

GRADING CRITERIA:

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

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

STUDENT MATERIALS REQUIRED:

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

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

CLASSROOM RULES:

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

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

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

1. Purposely incorporating the ideas, words 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.

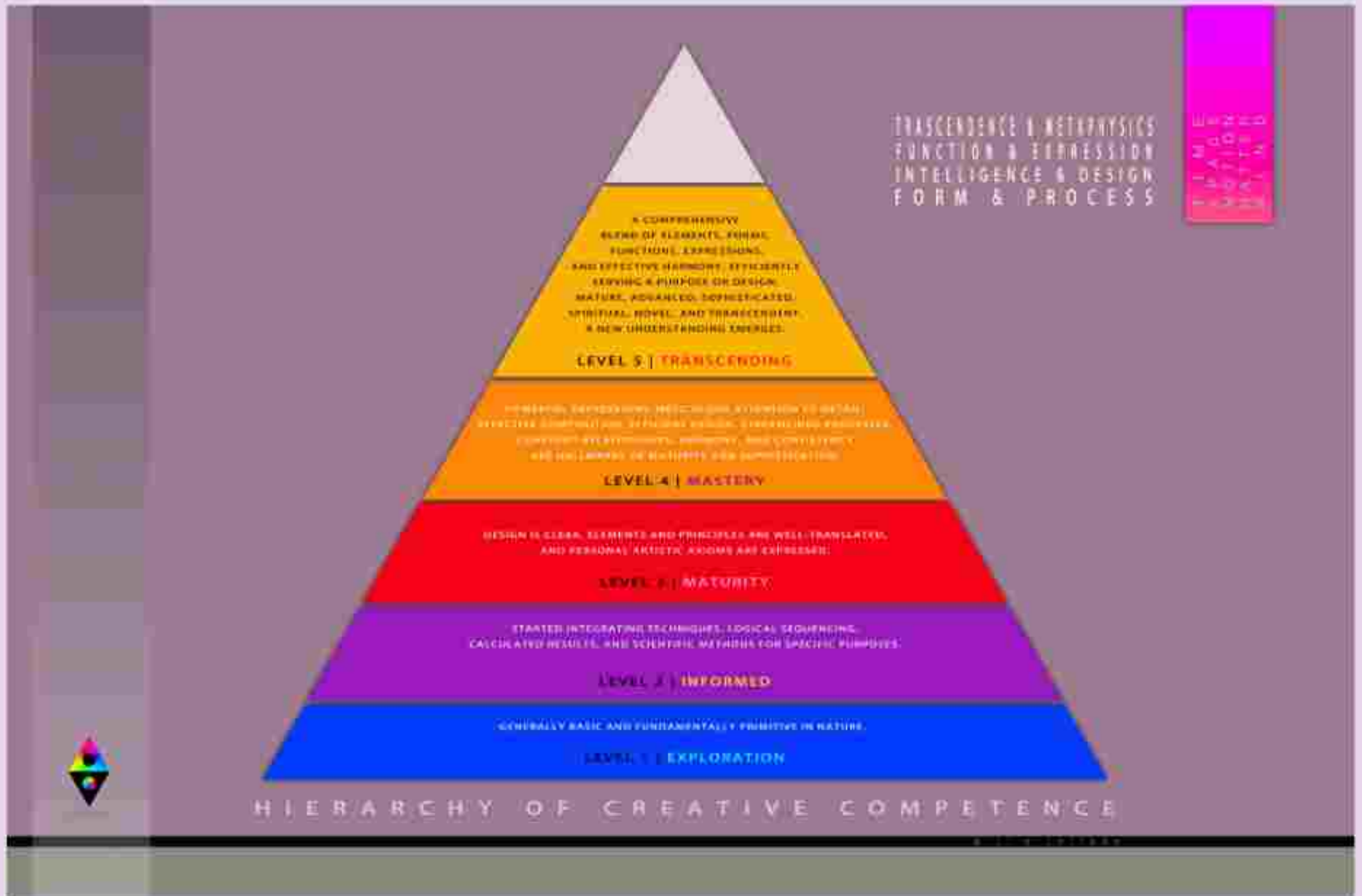
Any act of academic dishonesty will result in an automatic zero on the entire assignment

ASSESSMENT:

STANDARDS FOR EVALUATING WORKS OF ART						
	D	E	S	I	G	N
	33%		33%		33%	
	SUBJECT (MIND) (DESIGN) (INTELLIGENCE)		FORM (BODY) COMPOSITION (PROCESS)		EXPRESSION (CHARACTER) INTENTION (MOTIVATION) (FUNCTION)	
PROPERTIES	The subject represents the mind of art, design, creativity, process, expression, and its presentation. This aspect of art or design responds the "What" queries of its being. The subject could be synonymous with the general design, plan, concept, goal, idea, mind, and the understanding represented in the art or design.		Form is the representation of the quality of the subject transformed through its visual, mental, and physical experience. Form represents the "How" elements of the subject and its presentation. Form is the general application and representation of Art Elements (shape, form, texture, volume, color, tone, 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 represents the elements of engagement, intention, focus, motivation, feelings, and emotions felt and projected within the composition. This aspect of art or design represents the "Why" queries of its being.	
	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						



1 st QUARTER ART HISTORY		2 nd QUARTER 2-DIMENSIONAL ART		3 rd QUARTER RELIEF-SCULPTURE		4 th QUARTER IN-THE-ROUND SCULPTURE	
01 THE PREHISTORIC PERIOD An education begins at a foundational level, recognizing that cognitive and knowledge-based learning are crucial for understanding and executing the technical aspects of art. Learners' experiences, a heightened through supports and activities that foster humanity's earliest efforts to depict and understand nature. They're introduced to art activities designed to build their understanding of art progressively, moving from theoretical concepts to two-dimensional forms, and then to three-dimensional representations, deepening their comprehension of both art and reality.	02 ANCIENT / PREHISTORIC / ROMAN PERIOD In second grade, learners delved into the historical and technical foundations associated with art. They're introduced to significant artists and artworks from ancient history, and the basics of two-dimensional art, learning activities which foster historical concepts to form a foundational basis of understanding and appreciation, equipping them with the most significant aspects of the time.	03 MEDIEVAL PERIOD The level 2 course essentially are designed to introduce a certain view of comprehensive education through the pedagogy of level 2. Awareness to historical foundations of art production from the ancient Greeks and Romans across the medieval period art forms. Topics are framed and sustained within the understanding and using colors and are reflective of the themes in the medieval period of art history, learning activities in this level are consistent to the period towards the complex character of progression.	04 RENAISSANCE PERIOD Level 3 students explore are prepared for a more technical approach. They're encouraged to represent art, which stems from the Renaissance period. Across the course, students will highlight the uses of beauty, proportion and the Renaissance attitude of while comparing the various complexities, style and depiction.	05 MAJOR ARTS: CLASSICAL ART, ABSTRACT, EXACT, MODERN, GROUND In theory, designed by this level, focus on more encompassing from the course's four periods, genres, forms, styles, and media. Learners are introduced to a variety of art media, techniques, and expressions, which, together, is a more holistic, holistic, and comprehensive approach, equipping them with the necessary skills to produce and appreciate art.	06 ABSTRACT CONCEPTS & ARTS The level 3, art history topics focused on the historical evolution of art and culture to the renaissance period. Simultaneous and differences between the early and late renaissance periods are highlighted and emphasized through research, reading and in-classroom activities and projects. A focus on the evolution of art and culture during the renaissance period, and the historical context of the period.	07 LOCAL / BROWN ARTS Level 1, which the comprehensive approach to level 2, art history, focuses on the evolution of art and culture to the renaissance period. Simultaneous and differences between the early and late renaissance periods are highlighted and emphasized through research, reading and in-classroom activities and projects. A focus on the evolution of art and culture during the renaissance period, and the historical context of the period.	08 MODERN ART / MODERN ARTS Level 2, which the comprehensive approach to level 2, art history, focuses on the evolution of art and culture to the renaissance period. Simultaneous and differences between the early and late renaissance periods are highlighted and emphasized through research, reading and in-classroom activities and projects. A focus on the evolution of art and culture during the renaissance period, and the historical context of the period.
09 STAINED GLASS / CONCRETE (ARTS) Level 10 focuses on and explores the comprehensive approach to the period, which, through Level 2 and Level 10 are primarily aimed. Level 10, which a strong emphasis on the understanding and appreciation of art and culture, and achieving significant results in design and art appreciation, which, together, is a more holistic, holistic, and comprehensive approach, equipping them with the necessary skills to produce and appreciate art.	10 STAINED GLASS / CONCRETE (ARTS) Level 10 focuses on and explores the comprehensive approach to the period, which, through Level 2 and Level 10 are primarily aimed. Level 10, which a strong emphasis on the understanding and appreciation of art and culture, and achieving significant results in design and art appreciation, which, together, is a more holistic, holistic, and comprehensive approach, equipping them with the necessary skills to produce and appreciate art.	11 STAINED GLASS / CONCRETE (ARTS) Level 10 focuses on and explores the comprehensive approach to the period, which, through Level 2 and Level 10 are primarily aimed. Level 10, which a strong emphasis on the understanding and appreciation of art and culture, and achieving significant results in design and art appreciation, which, together, is a more holistic, holistic, and comprehensive approach, equipping them with the necessary skills to produce and appreciate art.	12 STAINED GLASS / CONCRETE (ARTS) Level 10 focuses on and explores the comprehensive approach to the period, which, through Level 2 and Level 10 are primarily aimed. Level 10, which a strong emphasis on the understanding and appreciation of art and culture, and achieving significant results in design and art appreciation, which, together, is a more holistic, holistic, and comprehensive approach, equipping them with the necessary skills to produce and appreciate art.	13 STAINED GLASS / CONCRETE (ARTS) Level 10 focuses on and explores the comprehensive approach to the period, which, through Level 2 and Level 10 are primarily aimed. Level 10, which a strong emphasis on the understanding and appreciation of art and culture, and achieving significant results in design and art appreciation, which, together, is a more holistic, holistic, and comprehensive approach, equipping them with the necessary skills to produce and appreciate art.	14 STAINED GLASS / CONCRETE (ARTS) Level 10 focuses on and explores the comprehensive approach to the period, which, through Level 2 and Level 10 are primarily aimed. Level 10, which a strong emphasis on the understanding and appreciation of art and culture, and achieving significant results in design and art appreciation, which, together, is a more holistic, holistic, and comprehensive approach, equipping them with the necessary skills to produce and appreciate art.	15 STAINED GLASS / CONCRETE (ARTS) Level 10 focuses on and explores the comprehensive approach to the period, which, through Level 2 and Level 10 are primarily aimed. Level 10, which a strong emphasis on the understanding and appreciation of art and culture, and achieving significant results in design and art appreciation, which, together, is a more holistic, holistic, and comprehensive approach, equipping them with the necessary skills to produce and appreciate art.	16 STAINED GLASS / CONCRETE (ARTS) Level 10 focuses on and explores the comprehensive approach to the period, which, through Level 2 and Level 10 are primarily aimed. Level 10, which a strong emphasis on the understanding and appreciation of art and culture, and achieving significant results in design and art appreciation, which, together, is a more holistic, holistic, and comprehensive approach, equipping them with the necessary skills to produce and appreciate art.
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Prepared by:

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