



Subject	ART 9- BREADTH	Teacher	Mr. Jofil E. Collado
Grade Level	Grade 9	Email	jcollado@dish.tp.edu.tw
School Year	2026-2027		

Course Syllabus

COURSE DESCRIPTION:

"Creativity is intelligence having fun." — Albert Einstein

The level 9, art activities illustrate the competencies pre-requisites to AP art courses. It is designed to prepare learners ready for the demands of AP art courses. Learning activities at this level concentrate on progressing the understanding and knowledge of various art media, tools, techniques, execution, and the plethora of subjects in the context of technicalities in art and design.

Art Standards

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

Achievement Standard, Proficient:

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

Achievement Standard Advanced:

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

Content Standard #2: Using knowledge of structures and functions

Achievement Standard, Proficient:

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

Achievement Standard Advanced:

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

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

Achievement Standard, Proficient:

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

Achievement Standard Advanced:

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

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

Achievement Standard, Proficient:

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

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

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

Achievement Standard Advanced:

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

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

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

Achievement Standard, Proficient:

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

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

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

Achievement Standard Advanced:

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

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

Achievement Standard, Proficient:

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

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

Achievement Standard Advanced:

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



NCAS: Visual Arts

NCAS: HS Proficient

Creating

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

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

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

- ◆ **VA: Cr1.1.1a: Use multiple approaches to begin creative endeavors.**

Investigate - Plan - Make Anchor Standard 1: Generate and conceptualize artistic ideas and work. **Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.

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

- **VA: Cr1.2. 1a: Shape an artistic investigation of an aspect of present-day life using contemporary practice of art or design.**

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

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

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

- **VA: Cr2.1. 1a: Engage in making a work of art or design without having a preconceived plan.**

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

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

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

- **VA: Cr2.2. 1a: Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.**

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

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

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

- **VA: Cr2.3. 1a: Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.**

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

Enduring Understanding: 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?

- **VA: Cr3.1. 1a: Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.**

Presenting

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

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

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

- **VA: Pr4.1. 1a: Analyze, select, and curate artifacts and/or artworks for presentation and preservation.**

Analyze Anchor Standard 5: Develop and refine artistic techniques and work for presentation. **Enduring Understanding:** Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it. **Essential Question(s):** What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, portfolio, or a collection?

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

Share Anchor Standard 6: Convey meaning through the presentation of artistic work. **Enduring Understanding:** Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding. **Essential Question(s):** What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

- **VA: Pr6.1. 1a: Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.**

Responding

Perceive Anchor Standard 7: Perceive and analyze artistic work. **Enduring Understanding:** Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. **Essential Question(s):** How do life experiences influence the way you relate to art? How does learning about art impact on how we perceive the world? What can we learn from our responses to art?

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

Perceive Anchor Standard 7: Perceive and analyze artistic work. **Enduring Understanding:** Visual imagery influences understanding of and responses to the world. **Essential Question(s):** What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

- **VA: Re.7.2. 1a: Analyze how one's understanding of the world is affected by experiencing visual imagery.**

Analyze Anchor Standard 8: Interpret intent and meaning in artistic work. **Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism. **Essential Question(s):** What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

- **VA: Re8.1. 1a: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.**

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

Connecting

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

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

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

In this Relate Anchor Standard 11: Relate artistic ideas and work with societal, cultural, and historical context to deepen understanding. **Enduring**

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

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

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

ART – 9 | BREADTH

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

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

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

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



1st QUARTER

BREADTH: ACRYLIC / OIL PAINTING

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



SCHEDULE CALENDAR						TOPIC ACTIVITIES
	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	
AUGUST	10 Class Preparation - Student Holiday	11 Morning Assembly	12	13	14 Opening Mass & Assumption of Our Lady SOI	Introduction to the subject, presenting topics, establishing classroom rules, and giving of requirements: MEDIA, TOOLS, TECHNIQUES, & PRINCIPLES- (TWO-DIMENSIONAL/ THEORETICAL)
	17	18	19	20	21	Teacher demonstration of basic techniques for each media
	24	25	26	27	28	Teacher demonstration of basic techniques for each media
	21					
SEPTEMBER		1	2	3	4	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
	7	8	9	10	11	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
	14	15	16	17	18	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
	21	22	23	24	25	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
	28 Confucius Birthday - Public Holiday	29	30			QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
OCTOBER				1 Major Exams Day 1	2 Major Exams Day 2	Artwork continues/ DEADLINE IN THE SUBMISSION OF THE WORKS
	5 Republic 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

BREADTH: WATERCOLOR: 2D ARTS

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



SCHEDULE CALENDAR						TOPIC ACTIVITIES	
		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	
OCTOBER	WEEK 1	12	13	14	15	16	Introduction to the subject- PAINTING: MEDIA, TOOLS, TECHNIQUES, & PRINCIPLES
	WEEK 2	19	20	21	22	23	Study of the grounds for painting-teacher demonstration
	WEEK 3	26 Retrosession Day - Public Holiday	27	28	29	30	Study of the grounds for painting-teacher demonstration Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter Exploring painting techniques
NOVEMBER	WEEK 4	2	3	4	5	6	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter Exploring painting techniques
	WEEK 5	9	10	11	12	13	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter Exploring painting techniques
	WEEK 6	16	17	18	19	20	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter Exploring painting techniques
	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 Exploring painting techniques
	WEEK 8	30 Grade 12 Exams					Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter Exploring painting techniques
	WEEK 9		1	2	3	4	QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
DECEMBER		7	8	9	10	11	QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
	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

BREADTH: ASSEMBLAGE- RELIEF SCULPTURE

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



SCHEDULE CALENDAR						TOPIC ACTIVITIES	
JANUARY		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	
	WEEK 1	4 Recod 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 QWA Assessment	23 QWA Assessment	24 QWA Assessment	25 QWA Assessment	26 QWA Assessment	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
	WEEK 8	1 Memoral 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
MARCH	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

BREADTH: ASSEMBLAGE-FREE-STANDING SCULPTURE

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



SCHEDULE CALENDAR						TOPIC ACTIVITIES	
		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	
APRIL	WEEK 1	5 Tomb-Sleeping 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
	WEEK 2	12	13	14	15	16	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter
	WEEK 3	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
	WEEK 4	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	WEEK 5	3 Final Exams (K, Gr 5, 8, & 12 Only) AP Exams	4 Final Exams (K, Gr 5, 8, & 12 Only) AP Exams	5 Final Exams (K, Gr 5, 8, & 12 Only) AP Exams	6 Final Exams (K, Gr 5, 8, & 12 Only) AP Exams	7 Final Exams (K, Gr 5, 8, & 12 Only) AP Exams	Students' presentation of exploration and discovery/ Critiquing Students exploring the subject-matter QUARTERLY ASSESSMENT SUBMISSION OF THE WORKS
	WEEK 6	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	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 7	17 Gr. 12 Reconciliation (Morning) Secondary/tertiary Mass (Afternoon, Schoolwide)	18	19 House Sports Day	20 High School Field Trip	21 House Culminating Activity	Student Clearance Days & Special Events
	WEEK 8	24 Middle & High School Sports Day LS Field Trip	25 Kindergarten Graduation/Gr 8 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	
	SUMMER BREAK						

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

J.E. Crooke

DESIGN

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.

J.E. Crooke

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

J.E. Crooke

CREATIVITY

Teaching Strategies:

In any given lesson the student will generally be provided with a goal with background information and the tools and method to achieve the goal. The focus for the student is the time spent experimenting and making that lead to individual expression and discovery.

The goal of the teacher is to encourage conceptual and intellectual skill, technical skill and artistic skill through activities, lectures and demonstration, and critique.

- **INTELLECTUAL/ CONCEPTUAL SKILL**

This serves as the brain of art. It includes the choice of subject, the intention, or the voice of the art, and how it is conceptually significant to the past, present and the future.

- **TECHNICAL SKILL**

This is the body of the art. It encompasses the appropriate and effective use of the tools, methods and techniques and the way of doing it.

- **ARTISTIC SKILL**

This aspect is the heart and the soul of art. It essentially communicates through affective way. This involves the creative composition, personal expression, the emotional content, and other metaphysical forces driving a person to create. This is the attitude of the artist extended into his creation.

STANDARDS:

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:

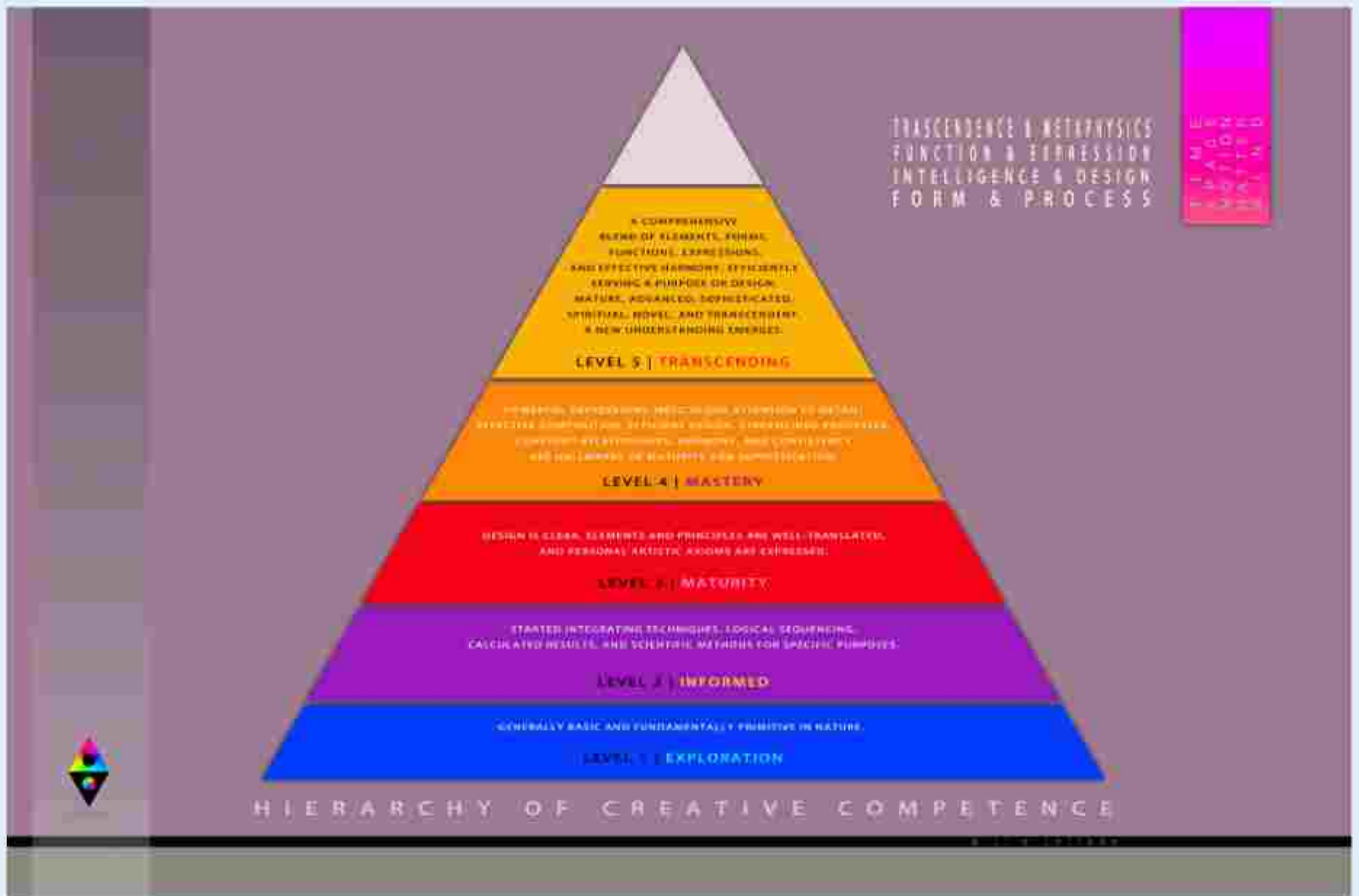
1. Purposely incorporating the ideas, words or sentences, paragraphs, or parts thereof without appropriate acknowledgment and representing the product as one's own work; and
1. Representing another's intellectual work such as photographs, paintings, drawings, sculpture, or research or the like as one's 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	
99%		33%		33%		33%					
^		SUBJECT (MIND) / DESIGN / INTELLIGENCE		FORM (BODY) COMPOSITION / PROCESS		EXPRESSION (CHARACTER) INTENTION / MOTIVATION / FUNCTION					
PROPERTIES		The subject represents the mind of art, design, creativity, process, expression, and its presentation. This aspect of art or design responds the "What" queries of its being. The subject could be synonymous with the general design, plan, concept, goal, idea, mind, and the understanding represented in the art or design.		Form is the representation of the quality of the subject transformed through its visual, mental, and physical experience. Form represents the "How" elements of the subject and its presentation. Form is the general application and representation of Art Elements (shape, form, texture, volume, color, tonal value) and application of the Principles of Design (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.					
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											

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