

# Syllabus

<b>Subject:</b>	Art
<b>Grade:</b>	Pre Kinder
<b>Teacher:</b>	Santiago Pacheco

## GRADE GENERAL OBJECTIVE

Al final del año el estudiante será capaz de **identificar** características básicas de elementos esenciales del lenguaje visual a través de procesos sistemáticos experimentales en diferentes contextos de trabajo.

INQUIRY TOPIC FIRST TERM:	INQUIRY TOPIC SECOND TERM:	INQUIRY TOPIC THIRD TERM:
<b>Punto Línea y Plano</b>	<b>Teoria Básica del Color</b>	<b>Figuras y Formas</b>
<b>TERM CONTENTS (procedures, methods, techniques, themes and concepts of a specific area or discipline)</b>	<b>TERM CONTENTS (procedures, methods, techniques, themes and concepts of a specific area or discipline)</b>	<b>TERM CONTENTS (procedures, methods, techniques, themes and concepts of a specific area or discipline)</b>
<p><b>Introducción General:</b></p> <p>En trabajo con los niños de pre jardín durante este trimestre se centrará en el entorno problémico seleccionado de PUNTO – LÍNEA – PLANO. Estos son los elementos más básicos del diseño y el arte, los cuales serán gradualmente trabajados con el fin de que los estudiantes puedan comprender la relación existente entre ellos año igual que explotar al máximo su aplicación en los diversos proyectos cortos a lo largo del periodo.</p> <p><b>Contenidos:</b></p> <p>A continuación se plantea la secuencia conceptual del trabajo durante el periodo:</p> <ul style="list-style-type: none"> <li>• Reconocimiento del punto como elemento básico de diseño.</li> <li>• Posibilidades creativas del uso del punto.</li> <li>• Reconocimiento de la línea como elemento básico de diseño.</li> <li>• Entendimiento de la línea como la unión de dos puntos en el espacio.</li> <li>• Entendimiento de la línea como una sucesión de puntos.</li> </ul>	<p><b>Introducción General:</b></p> <p>El trabajo con los niños de pre jardín durante este periodo se centra en conceptos e ideas básicas acerca del uso del COLOR y sus posibilidades expresivo-creativas en sus propias producciones. Se hace una introducción experimental a las diferentes categorías que este entorno problémico plantea, y son descritas a continuación:</p> <p><b>Contenidos:</b></p> <p>A continuación se plantea la secuencia del trabajo durante el periodo:</p> <ul style="list-style-type: none"> <li>• Colores primarios.</li> <li>• Colores secundarios.</li> <li>• Colores terciarios.</li> <li>• Contraste.</li> <li>• Rueda del color.</li> <li>• Fabricación de colores.</li> <li>• Introducción a significados sociales (e.g. semáforo).</li> <li>• Materiales, técnicas y rutinas de trabajo</li> </ul> <ol style="list-style-type: none"> <li>1. Acuarela</li> <li>2. Vinilo</li> </ol>	<p><b>Introducción general:</b></p> <p>El trabajo principal para este trimestre es el de poder diferenciar los elementos de <i>figura y forma</i> al igual que explotar las posibilidades artísticas que nos ofrecen. Es importante hacer una revisión de los elementos básicos del diseño vistos durante el primer trimestre (punto-línea plano) como cimentación para el trabajo en este periodo. Las temáticas de este trimestre están enmarcadas en dos fases principales: <i>teoría básica</i> y <i>trabajo de experimentación</i>. Una vez estudiados los conceptos básicos para su diferenciación, los estudiantes exploran las posibilidades estéticas que las figuras y las formas nos permiten. Además del trabajo experimental, se ofrecen posibilidades de transferencia de estos dos elementos por medio del uso de medios alternativos tales como el Tangram o el Jenga, en donde el uso las figuras y formas determinan el éxito dentro de un contexto específico. El cuerpo toma importancia a la hora de trabajar estos elementos ya que se diseñan</p>

<ul style="list-style-type: none"> <li>• Posibilidades creativas del uso de la línea.</li> <li>• Reconocimiento del plano como elemento de diseño.</li> <li>• Entendimiento del plano como unión de líneas.</li> <li>• Posibilidades creativas del uso del plano.</li> <li>• Posibilidades creativas de los tres elementos conscientemente puestos juntos.</li> </ul> <p>Cada una de estas fases tendrá ejercicios cortos pero significativos para comprender mejor el concepto. Actividades no convencionales serán incluidas, al igual que el uso del cuerpo para una mejor comprensión.</p> <p><b>Competencias:</b></p> <p>A continuación se hace una breve descripción de la evaluación por competencias:</p> <p><b>IM:</b> El trabajo en esta competencia está direccionada por las acciones de <b>identificar</b> y <b>usar</b> los elementos del lenguaje visual (punto – línea – plano). Para tal fin los estudiantes deberán primero poder indicar características relacionadas con cada uno de estos conceptos para después usar esta información en creaciones personales que evidencien dicho proceso.</p> <p><b>CTh:</b> El trabajo en esta competencia está direccionada por las acciones de diferenciar y explicar los elementos del lenguaje visual (punto – línea – plano). Para tal fin se hace necesario desarrollar la habilidad de diferenciación entre estos concepto para después explicar (de manera oral e individual) el uso deliberado de ellos en sus creaciones.</p> <p><b>C:</b> En términos generales el trabajo en esta competencia se trata de proponer soluciones creativas y coherentes con los temas trabajados relacionados con punto – línea – plano. Los estudiantes serán retados a elaborar propuestas y creaciones artísticas a través del uso de estos elementos del lenguaje visual por medio de trabajos 2 y 3d al igual que en gran formato.</p> <p><b>M:</b> La estrategia establecida dentro del comité de grado para el trabajo en esta competencia es la del <i>semáforo</i>, en donde los niños deben interiorizar este código para poder evaluar el trabajo de ellos mismos y el de los demás. Consiste en enseñar a los niños a evaluar su trabajo</p>	<ol style="list-style-type: none"> <li>3. Acrílico</li> <li>4. Mezcla de color en plastilina</li> <li>5. Tinturados (tela-porcelanicrom)</li> </ol> <p>*El trabajo con los niños será distribuido entre talleres gráfico-escritos y experiencias experimento-sensoriales, con el fin de proporcionar contenidos significativos. Una experimentación digital debe también ser parte de la planeación a través del trabajo conjunto con el MIT (aula móvil y/o sala de informática).</p> <p>* Cada una de estas fases tendrá ejercicios cortos pero significativos para comprender mejor el tema. Actividades no convencionales serán incluidas, al igual que el uso del cuerpo para una mejor comprensión e interiorización.</p> <p><b>Competencias:</b></p> <p><b>A continuación se hace una breve descripción de la evaluación por competencias:</b></p> <p><b>IM:</b> El trabajo en esta competencia está direccionada por la acción de <i>identificar</i> conceptos básicos de la teoría del color, que se centra en una categorización de los esquemas visuales que este entorno permite (colores primario-secundarios-terciarios-cálidos-fríos etc...). El indicador también propone la <i>utilización</i> de estas ideas en sus propias propuestas.</p> <p><b>CTh:</b> En conexión con la anterior competencia, el trabajo en Valoración Crítica está direccionado por las acciones de <i>clasificar</i> dichas particularidades (acera de la teoría del color), al igual que proveer a los estudiantes con habilidades para poder <i>explicar</i> el uso de tales conceptos en sus propias propuestas. Como parte del aprendizaje los niños deben explicar los resultados cromáticos surgidos a partir de su experimentación.</p> <p><b>C:</b> En términos generales el trabajo en esta competencia se trata de poder hacer <i>variaciones</i> intencionales en cuanto al uso del color que le permitan determinar el uso de este elemento con respecto a sus posibilidades creativas. De esta manera, el trabajo debe ser experimental para garantizar dichas posibilidades de trabajo.</p> <p><b>M:</b> La estrategia establecida dentro del comité de grado para el trabajo en esta competencia es la del <i>semáforo</i>, en donde los niños deben interiorizar este código para poder evaluar el trabajo de ellos</p>	<p>actividades colectivas al aire libre para reforzar lo aprendido en la teoría (en grupos crear figuras con lazos, por ejemplo).</p> <p><b>Contenidos y referencias:</b></p> <p>A continuación se lista la secuencia de trabajo para este trimestre:</p> <ul style="list-style-type: none"> <li>• Revisión general de los conceptos de punto-línea y plano (1er trimestre) como elementos básicos para la construcción tanto de figuras como formas.</li> <li>• Figuras geométricas y sus nombres</li> <li>• Figuras naturales y su origen</li> <li>• La importancia del tamaño</li> <li>• El tangram</li> <li>• Las teselaciones</li> <li>• Las formas y sus nombres</li> <li>• Moldeo de formas (diferentes materiales)</li> <li>• Construcción de sólidos (poliedros)</li> <li>• Representaciones de figuras 3D (luz y sombra)</li> <li>• Cuerpo, figura y forma</li> </ul> <p><b>Competencias:</b></p> <p><b>GI:</b> El trabajo en esta competencia está guiada por dos acciones básicas: <i>identificar</i> y <i>construir</i>. El objetivo principal de esta competencia es ofrecer herramientas para que los estudiantes puedan identificar las figuras y las formas en diferentes contextos. El trabajo teórico en esta fase es fundamental al igual que los talleres gráfico/escritos y su debido archivo en la carpeta de arte. Diversos medios de información serán puestos a disposición. En el segundo indicador se espera que los niños puedan usar estos elementos como herramientas para la construcción de sus propias creaciones.</p> <p><b>CTh:</b> En esta competencia se espera que los niños trabajen dos acciones principales para el desarrollo de esta competencia: <i>diferenciar</i> y <i>explicar</i> el uso de los elementos aprendidos. En cuanto al primer verbo, se espera que los niños puedan diferenciar, en una primera instancia las figuras de las formas (2D vs. 3D), para después hacer clasificaciones dentro de cada categoría para su identificación y diferenciación (circulo-cuadrado/esfera-cubo). Los niños serán retados a diferenciar estos elementos por medio del uso de talleres gráfico/escritos, más la exposición a diferentes objetos cotidianos que contengan dichos elementos (hexágono-senal de PARE, etc...). Además</p>
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<p>según los colores del semáforo: verde (buen trabajo según requerimientos demandados), amarillo (debo mejorar algunos aspectos de mi trabajo) y rojo (definitivamente mi trabajo no es coherente con lo exigido por el profesor). Durante este primer trimestre se hace énfasis también en la interiorización de las rutinas establecidas.</p> <p><b>Carpeta de Arte:</b></p> <p>Es al principal herramienta de trabajo, recopilación y guardado de trabajos. Estos trabajos se le presentarán a los niños en forma de plantillas tamaño carta (de ser necesario el trabajo en mesa) para ser desarrollados y debidamente guardados en la carpeta para fácil consulta y entrega a las familias al terminar el periodo.</p> <p>*El trabajo de la carpeta será equilibrado en cada sesión con ejercicios prácticos de transferencia y experimentación, incluyendo estrategias convencionales y no-convencionales para reforzar a través del cuerpo, los conceptos trabajados.</p> <p><b>Perspectivas Horizontales:</b></p> <p>Toda actividad de clase debe ser enmarcada dentro alguna de nuestras 3 perspectivas horizontales según la naturaleza e intencionalidad de la misma.</p> <ul style="list-style-type: none"> <li>Contextualización y Diseño</li> <li>Laboratorio Creativo</li> <li>Aproximación Curatorial</li> </ul>	<p>para poder evaluar el trabajo de ellos mismos y el de los demás. Consiste en enseñar a los niños a evaluar su trabajo según los colores del semáforo: verde (buen trabajo según requerimientos demandados), amarillo (debo mejorar algunos aspectos de mi trabajo) y rojo (definitivamente mi trabajo no es coherente con lo exigido por el profesor). Durante este primer trimestre se hace énfasis también en la interiorización de las rutinas establecidas. También se trabaja la estrategia de números del 1 al 5, en donde después de cada actividad los estudiantes explican su desempeño.</p> <p><b>Carpeta de Arte:</b></p> <p>Es al principal herramienta de trabajo, recopilación y guardado de trabajos. Estos trabajos se le presentarán a los niños en forma de plantillas tamaño carta (de ser necesario el trabajo en mesa) para ser desarrollados y debidamente guardados en la carpeta para fácil consulta y entrega a las familias al terminar el periodo. En esta carpeta también serán incluidos ejemplos de trabajos plásticos que permitan ser archivados. Formato ¼ de pliego.</p> <p>*El trabajo de la carpeta será equilibrado en cada sesión con ejercicios prácticos de transferencia y experimentación, incluyendo estrategias convencionales y no-convencionales para reforzar a través del cuerpo, los conceptos trabajados.</p> <p><b>Perspectivas Horizontales:</b></p> <p>Toda actividad de clase debe ser enmarcada dentro alguna de nuestras 3 perspectivas horizontales según la naturaleza e intencionalidad de la misma.</p> <ul style="list-style-type: none"> <li>Contextualización y Diseño</li> <li>Laboratorio Creativo</li> <li>Aproximación Curatorial</li> </ul>	<p>de esto, los niños son instruidos para poder explicar sus creaciones en términos de figuras y formas usadas.</p> <p><b>C:</b> En la competencia de creatividad el trabajo se centra poder diseñar posibles soluciones a problemas por medio del uso de los elementos aprendidos figura y forma. También implica la habilidad de poder combinar estos elementos para generar propuestas bi y tridimensionales particulares. La transferencia de estos elementos a otros contextos es importante, incluyendo el esquema corporal para una mejor interiorización de los conceptos.</p> <p><b>M:</b> La estrategia establecida dentro del comité de grado para el trabajo en esta competencia es la del <i>semáforo</i>, en donde los niños deben interiorizar este código para poder evaluar el trabajo de ellos mismos y el de los demás. Consiste en enseñar a los niños a evaluar su trabajo según los colores del semáforo: verde (buen trabajo según requerimientos demandados), amarillo (debo mejorar algunos aspectos de mi trabajo) y rojo (definitivamente mi trabajo no es coherente con lo exigido por el profesor). Durante este primer trimestre se hace énfasis también en la interiorización de las rutinas establecidas. También se trabaja la estrategia de números del 1 al 5, en donde después de cada actividad los estudiantes explican su desempeño.</p> <p><b>Evaluación formativa:</b></p> <p>Cada trabajo plástico o taller realizado en clase es revisado por el profesor para poder ofrecer retroalimentación efectiva, tanto colectivamente como de forma particular. Cada estudiante tiene la oportunidad de hacer modificaciones semana a semana según las indicaciones del profesor. Las notas se asignan después de mínimo 3 oportunidades de mejoramiento para después ser archivadas en la carpeta de arte.</p> <p><b>Carpeta de Arte:</b></p> <p>Es al principal herramienta de trabajo, recopilación y guardado de trabajos. Estos trabajos se le presentarán a los niños en forma de plantillas tamaño carta (de ser necesario el trabajo en mesa) para ser desarrollados y debidamente guardados en la carpeta para fácil consulta y entrega a</p>
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las familias al terminar el periodo. En esta carpeta también serán incluidos ejemplos de trabajos plásticos que permitan ser archivados. Formato ¼ de pliego.

\*El trabajo de la carpeta será equilibrado en cada sesión con ejercicios prácticos de transferencia y experimentación, incluyendo estrategias convencionales y no-convencionales para reforzar a través del cuerpo, los conceptos trabajados.

**Perspectivas Horizontales:**

Toda actividad de clase debe ser enmarcada dentro alguna de nuestras 3 perspectivas horizontales según la naturaleza e intencionalidad de la misma.

- Contextualización y Diseño
- Laboratorio Creativo
- Aproximación Curatorial

# Syllabus

**Subject:** Art

**Grade:** Kinder

**Teacher:** Carlos Andres Piñeros

## GRADE GENERAL OBJECTIVE

By the end of the year the student will be capable of **describing** basic visual language elements and principles in guided exercises and workshops.

INQUIRY TOPIC FIRST TERM:	INQUIRY TOPIC SECOND TERM:	INQUIRY TOPIC THIRD TERM:
Visual Patterns	TEXTURES	Unity and Variety
<b>TERM CONTENTS</b> (procedures, methods, techniques, themes and concepts of a specific area or discipline)	<b>TERM CONTENTS</b> (procedures, methods, techniques, themes and concepts of a specific area or discipline)	<b>TERM CONTENTS</b> (procedures, methods, techniques, themes and concepts of a specific area or discipline)
<p><b>CONCEPTUAL INTRODUCTION</b> The conceptual approach for the first academic trimester focuses on <b>VISUAL PATTERNS</b> as our inquiry topic. Its objective is to give students tools and experiences to describe the essential characteristics of visual patterns such as repetition, rythm, shape, size or color. Recognizing and understanding them as part of their visual language.</p> <p><b>Methods</b> The structure of the course seeks to introduce students to VISUAL PATTERNS through the solution of graphic and thredimensional problems and tasks complemted with the observation and experimentation of their nearby space (the school campus) In a search and collection of visual patterns elements that they can organize and categorize. Part of this process seeks that the students can relate visual patterns to a specific place or objects that</p>	<p><b>CONCEPTUAL INTRODUCTION</b> The conceptual approach for the second trimester focuses on <b>VISUAL AND TACTILE TEXTURES</b> as our inquiry topic. Its objective is to give students tools and experiences to identify the relation and differences between visual textures and tactile textures, recognizing and understanding them as part of their visual language. Using not only their eyes but the skin to establish relationships acknowledging their bodies as a sensitive vehicle to build experience and knowledge.</p> <p><b>Methods</b> The structure of the course seeks to introduce students to tactile textures through the experimentation of their nearby space (the school campus), digital and technological dynamics and a search and collection of texture elements that they can organize and categorize according to their criteria. Part of this process seeks that the students can relate</p>	<p><b>CONCEPTUAL INTRODUCTION</b> The conceptual approach for the third trimester focuses on <b>Unity and variety</b> as our inquiry topic. Its objective is to give students tools and experiences to identify the relation and differences between the condition of Unity and Variety, recognizing and understanding them as part of their visual language.</p> <p><b>Methods</b> The structure of the course seeks to introduce students to Unity and variety through the experimentation of different visual tasks and elements that they can organize and categorize according to a criteria of variation in visual compositions. Part of this process seeks that the students can relate Variety and unity to categories of objects and conceptual categories that allows them to generate associations in relation to their nearby space and life. Subsequently, the course seeks students to establish a relationship between</p>

allows them to generate associations in relation to place and function. Subsequently, the course seeks students to produce a compositions showing specific visual patterns in the form of drawing, collage, or painting exercises.

At the end of the course we will finish with a project in which students will be able to make use of their understanding of visual patterns as an element of visual language to create a free composition that mixes different elements of a pattern in a single composition ( For example shape color and size)

#### **Procedures**

1. Activities to develop “Information Management” skills are designed to Identify and analyze visual patterns in order to collect, integrate, connect and contrast information. Giving the students the tools to classify and recognize keywords and main concepts related to patterns as part of their visual language.

2. Activities to develop “Critical Thinking” skills are designed to think and explain the nature of different patterns making relevant conclusions. **Why does this object have this pattern? What is it for? How is it produced?**

3. Activities to develop “Creativity” skills are designed to produce work that establishes a transfer of knowledge related to the information managed in the classroom.

4. Check lists in order to develop “Metacognitive” skills: monitor their process, explore, choose, recognize and evaluate process strategies related to “Curatorial Approach Resolution and Exposure”.

#### **Art-Log**

The Art Log will be the main tool to collect evidence of their entire work process and their own proposals and will help them recognize their step-by-step methodologies: references, sketches, ideas, questions, key words, main concepts, conclusions, self and co-evaluations must be included.

#### **METACOGNITIVE STRATEGIES**

Each segment of the course structure involves repetition activities and establishment of steps to follow to obtain the expected results. The course seeks to make students aware of these routines as

the textures to a specific place or object that allows them to generate associations. Subsequently, the course seeks students to establish a relationship between these different tactile textures collected and their visual representation in the form drawing, collage, painting and more.

At the end of the course we will finish with a project in which students will be able to make use of their understanding of textures as an element of visual language to create a free composition that mixes tactile and visual textures as a closing exercise

The textures that the students will work are:

**Rough**

**Slimy**

**Fluffy**

#### **Procedures**

1. Activities to develop “Information Management” skills are designed to Identify and analyze visual and tactil textures in order to collect, integrate, connect and contrast information. Giving the students the tools to classify and recognize keywords and main concepts related to textures as part of their visual language.

2. Activities to develop “Critical Thinking” skills are designed to think and explain the nature of different textures making relevant conclusions. **Why does this object have this texture? What is it for? How is it produced? and How can I represent an specific texture.**

3. Activities to develop “Creativity” skills are designed to produce work that establishes a transfer of knowledge related to the information managed in the classroom. Creativity should be expressed in this period thorough bidimensional and three dimensional productions.

4. Check lists in order to develop “Metacognitive” skills: monitor their process, explore, choose, recognize and evaluate process strategies related to “Curatorial Approach Resolution and Exposure”.

#### **Art-Log**

The Art Log will be the main tool to collect evidence of their entire work process and their own proposals and will help them recognize their step-by-step methodologies: references, sketches, ideas, questions, key

these different conditions of variety and unity in their compositions in the form of drawing, collage, sculpture and painting exercises.

At the end of the course we will finish with a project in which students will be able to make use of their understanding of variety and unity as an element of visual language to create a free composition or object of their interest.

#### **Procedures**

1. Activities to develop “Information Management” skills are designed to Identify and analyze unity and variety in order to collect, integrate, connect and contrast information. Giving the students the tools to classify and recognize keywords and main concepts related to unity and variety as part of their visual language.

2. Activities to develop “Critical Thinking” skills are designed to think and explain the concept of Unity and variety making relevant conclusions. **Why does this objects are different? What is it for? How variety is produced?**

3. Activities to develop “Creativity” skills are designed to produce work that establishes a transfer of knowledge related to the information managed in the classroom.

4. Check lists in order to develop “Metacognitive” skills: monitor their process, explore, choose, recognize and evaluate process strategies related to “Curatorial Approach Resolution and Exposure”.

#### **Art-Log**

The Art Log will be the main tool to collect evidence of their entire work process and their own proposals and will help them recognize their step-by-step methodologies: references, sketches, ideas, questions, key words, main concepts, conclusions, self and co-evaluations must be included.

#### **CREATIVITY STRATEGIES**

Each segment of the course involves CREATIVITY as the kye concept to stablish conditions of unity and variaty. Giving the chance to students to transfer the context in which they apply their knowledge.

The self - evaluation carried out by the students seeks to establish which factors are decisive to carry out the activities but does not seek that the students establish a value

<p>processes that define the achievement of clear and simple objectives to which each student must arrive individually or in a group.</p> <p>The self - evaluation carried out by the students seeks to establish which factors are decisive to carry out the activities but does not seek that the students establish a value judgment on their own work. In other words, what is sought is for students to establish a criteria about their process and not about the quality of the final result.</p>	<p>words, main concepts, conclusions, self and co-evaluations must be included.</p> <p><b>Critical Thinking STRATEGIES</b></p> <p>Each segment of the course structure involves associations that seek to find the relationships between the physical nature of objects and surfaces and the technical and technological possibilities to represent the conditions of a specific texture. For this the student must do a process of abstraction and a creative proposal based on a cognitive process.</p> <p>The self - evaluation carried out by the students seeks to establish which factors are decisive to carry out the activities but does not seek that the students establish a value judgment on their own work. In other words, what is sought is for students to establish a criteria about their process and not about the quality of the final result</p>	<p>judgment on their own work. In other words, what is sought is for students to establish a criteria about their process and not about the quality of the final result.</p>
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# Syllabus

**Subject:** Art

**Grade:** Transition

**Teacher:** Carlos Andrés Piñeros

## GRADE GENERAL OBJECTIVE

By the end of the year the student will be able to relate visual language elements and principles through repetitive experimentation in dissimilar conditions.

INQUIRY TOPIC FIRST TERM:	INQUIRY TOPIC SECOND TERM:	INQUIRY TOPIC THIRD TERM:
COLOR ASSOCIATION	BALANCE	MOVEMENT
<b>TERM CONTENTS</b> (procedures, methods, techniques, themes and concepts of a specific area or discipline)	<b>TERM CONTENTS</b> (procedures, methods, techniques, themes and concepts of a specific area or discipline)	<b>TERM CONTENTS</b> (procedures, methods, techniques, themes and concepts of a specific area or discipline)
<p><b>CONCEPTUAL INTRODUCTION</b></p> <p>The conceptual approach for the first academic trimester focuses on Color associations as our inquiry topic. Its objective is to give students tools and experiences to identify the relationship and differences between colors in a social environment. Recognizing and understanding them as part of their visual language. Giving them the experiences and tools necessary to build knowledge and identify socially agreed chromatic associations.</p> <p><b>Method</b></p> <p>The structure of the course seeks to introduce students to color through the experimentation of their nearby space (the school campus) and a search of images and objects that they can organize and categorize according to colors social implications. This process seeks that students can relate the colors to a</p>	<p><b>CONCEPTUAL INTRODUCTION</b></p> <p>The conceptual approach for the second academic trimester focuses on Emphasis and balance as our inquiry topic. Its objective is to give students tools and experiences to identify the elements, relationship and differences of Emphasis and balance in a graphic composition. Recognizing and understanding them as part of their visual language. Giving them the experiences and tools necessary to build knowledge and use them in their own work</p> <p><b>COGNITIVES STRATEGIES</b></p> <p>The structure of the course seeks to introduce students to Emphasis and balance through the experimentation of their nearby space (the school campus) and the analysis of images and objects that can be brakedown organize and categorize according to different</p>	<p><b>CONCEPTUAL INTRODUCTION</b></p> <p>The conceptual approach for the third academic trimester focuses on <b>Rhythm and movement</b> as our inquiry topic. Its objective is to give students tools and experiences to identify the elements, relationship and differences between <b>Rhythm and movement</b> in a graphic composition. Recognizing and understanding them as part of their visual language. Giving them the experiences and tools necessary to build knowledge and use them in their own work.</p> <p><b>COGNITIVES STRATEGIES</b></p> <p>The structure of the course seeks to introduce students to <b>Rhythm and movement</b> through the experimentation of their nearby space (the school campus) and the analysis of images and objects that can be breakdown, organize</p>



specific place, object or activity that allows them to generate associations in relation to spaces and actions. Subsequently, the course seeks for students to establish a relationship between these different expressions of color to categorize them and to represent them visually through conventional drawing and painting exercises to unconventional activities with sources of light and sound.

At the end of the course we will finish with a project in which the students will be able to make use of their understanding of color and its social implications as an element of the visual language to create a two-dimensional free composition.

#### PROCEDURE

1. Activities to develop "Information Management" skills are designed to Identify and analyze Colors in order to collect, integrate, connect and contrast information. Giving the students the tools to classify and recognize keywords and main concepts related color as part of their every day visual language.

2. Activities to develop "Critical Thinking" skills are designed to think and explain the nature and functionality of different colors making relevant conclusions. Why does this color have this social significance? How is it used? How is it produced?

3. Activities to develop "Creativity" skills are designed to produce work that establishes a transfer of knowledge related to the information managed in the classroom.

4. Check lists in order to develop "Metacognitive" skills: monitor their process, explore, choose, recognize and evaluate process strategies related to "Curatorial Approach Resolution and Exposure".

#### Art-Log

The Art Log will be the main tool to collect evidence of their entire work process and their own proposals and will help them recognize their step-by-step methodologies: references, sketches, ideas, questions, key words, main concepts, conclusions, self and co-evaluations must be included.

#### METACOGNITIVE STRATEGIES

Each segment of the course structure involves repetition activities and establishment of steps to follow to obtain the

conditions of emphasis and balance. This process seeks that students can relate this two concepts to generate analysis, associations and creations in the form of images, spaces and actions.

Subsequently, the course seeks for students to establish a relationship between these different expressions of balance to categorize them and to represent them visually through conventional drawing and painting exercises to unconventional activities with alternative media.

The main concepts to express Emphasis and balance are :

#### EMPHASIS BY COLOR SIZE AND SHAPE

##### BILATERAL SYMMETRY

##### ASYMMETRY AND RADIAL SYMMETRY

At the end of the course we will finish with a project in which the students will be able to make use of their understanding of balance and emphasis creating two-dimensional free compositions

#### PROCEDURE

1. Activities to develop "Information Management" skills are designed to Identify and analyze elements of emphasis and balance in order to collect, integrate, connect and contrast information. Giving the students the tools to classify and recognize keywords and main concepts related to balance and emphasis as part of their every day visual language.

2. Activities to develop "Critical Thinking" skills are designed to think and explain the nature and functionality of all kinds of symmetry (reflective, inverted, radial and asymmetry), making relevant conclusions. Why does this object or image has certain symmetry?

3. Activities to develop "Creativity" skills are designed to produce work that establishes a transfer of knowledge related to the information managed in the classroom. Proposals that show understanding of reflective, inverted and radial symmetry as main inspiration for work

4. Check lists in order to develop "Metacognitive" skills: monitor their process, explore, choose, recognize and

and categorize according to different conditions of **Rhythm and movement**. This process seeks that students can relate this two concepts to generate analysis, associations and creations in the form of images, spaces and actions. Subsequently, the course seeks for students to establish a relationship between these different expressions of **Rhythm and movement** to categorize them and to represent them visually through conventional drawing and painting exercises to unconventional activities with alternative media.

At the end of the course we will finish with a project in which the students will be able to make use of their understanding of **Rhythm and movement** creating two-dimensional free compositions

1. Activities to develop "Information Management" skills are designed to Identify and analyze elements of emphasis and balance in order to collect, integrate, connect and contrast information. Giving the students the tools to classify and recognize keywords and main concepts related to **Rhythm and movement** as part of their every day visual language.

2. Activities to develop "Critical Thinking" skills are designed to think and explain the nature and functionality of all kinds of **Rhythm and movement**, making relevant conclusions. Why does this object or image move in a certain way?

3. Activities to develop "Creativity" skills are designed to produce work that establishes a transfer of knowledge related to the information managed in the classroom. Proposals that show understanding **Rhythm and movement** as main inspiration for work

4. Check lists in order to develop "Metacognitive" skills: monitor their process, explore, choose, recognize and evaluate process strategies related to "Curatorial Approach Resolution and Exposure".

#### Art-Log

The Art Log will be the main tool to collect evidence of their entire work process and their own proposals and will

<p>expected results. The course seeks to make students aware of these routines as processes that define the achievement of clear and simple objectives to which each student must arrive individually or in a group. At the end of each working session, the steps established to work will be briefly discussed with the students and reviewed together as the follow-up or ignorance of the established steps affects the final result of the activity. It is important to emphasize that this conversation should be nurtured by the students and modeled by the teacher.</p> <p>The self - evaluation carried out by the students seeks to establish in a priority order the factors that for each student are decisive in carrying out the activities but does not seek that the students establish a value judgment on their own work. In other words, what is sought, is for students to establish a criterion about their process and not about the quality or the final result</p>	<p>evaluate process strategies related to "Curatorial Approach Resolution and Exposure".</p> <p><b>Art-Log</b></p> <p>The Art Log will be the main tool to collect evidence of their entire work process and their own proposals and will help them recognize their step-by-step methodologies: references, sketches, ideas, questions, key words, main concepts, conclusions, self and co-evaluations must be included.</p> <p><b>Critical Thinking STRATEGIES</b></p> <p>Each segment of the course structure involves associations that seek to find the relationships between the nature of EMPHASIS AND BALANCE IN IMAGES AND OBJECTS and the technical and technological possibilities to represent them in two and three dimensional formats.</p> <p>The self - evaluation carried out by the students seeks to establish in a priority order the factors that for each student are decisive in carrying out the activities but does not seek that the students establish a value judgment on their own work. In other words, what is sought, is for students to establish a criterion about their process and not about the quality or the final result.</p>	<p>help them recognize their step-by-step methodologies: references, sketches, ideas, questions, key words, main concepts, conclusions, self and co-evaluations must be included.</p> <p><b>CREATIVITY STRATEGIES</b></p> <p>Each segment of the course involves CREATIVITY as the key concept to establish conditions movement and rhythm. Giving the chance to students to transfer the context in which they apply their knowledge.</p> <p>The self - evaluation carried out by the students seeks to establish in a priority order the factors that for each student are decisive in carrying out the activities but does not seek that the students establish a value judgment on their own work. In other words, what is sought, is for students to establish a criterion about their process and not about the quality or the final result</p>
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# Syllabus

**Subject:**   
**Grade:**   
**Teacher:**

## GRADE GENERAL OBJECTIVE

By the end of the year the student will be able to establish connections between tradition, patrimony and identity in past and present cultural expressions, through permanent visual studies and representational appropriations of folklore.

INQUIRY TOPIC FIRST TERM:	INQUIRY TOPIC SECOND TERM:	INQUIRY TOPIC THIRD TERM:
<b>Festivals and Celebrations</b>	<b>Handicrafts</b>	<b>National Icons</b>
<b>TERM CONTENTS</b> (procedures, methods, techniques, themes and concepts of a specific area or discipline)	<b>TERM CONTENTS</b> (procedures, methods, techniques, themes and concepts of a specific area or discipline)	<b>TERM CONTENTS</b> (procedures, methods, techniques, themes and concepts of a specific area or discipline)
<p><b>General Introduction:</b></p> <p>All activities and workshops done throughout the term will be strictly related to the concept of folklore in connection with cultural expressions related to <b>Festivals</b> and <b>Festivities</b> from around the world. Students will be introduced to these concepts as main part of a country's patrimony and quintessential element of its identity. The concept of tradition will also be worked in terms of main element of identity. The artistic focus of the class will take place through appropriations of physical components from each festival seen, characters and components, plus a personal proposal to exalt patrimony from their personal lives.</p> <p><b>Contents:</b></p> <p>Contents will focus on the analysis and comparison of diverse cultural expressions from Colombia and other countries, in order to offer students enough sources for</p>	<p><b>General Introduction:</b></p> <p>The topics worked during this term will be strictly related to the idea of Folklore (year's objective) in connection with handmade objects considered patrimony or representative examples of a given culture. Students will discover, as part of the enquiry topic, the essential characteristic involved in the object <b>handicraft</b> and will emphasize in its 3 main characteristics: <i>material – function</i> and <i>technique</i>. Students will focus in Colombia's handicraft production during the first part of the term, and then they will be confronted with cultural objects from other countries so that comparisons can be done. A balance between theory and practical work will take place during every session so that students can gather and developed information as well as transferring these ideas to their own proposals. Diverse manufacturing techniques will be seen and practiced such as: carving-sculpting-sewing-weaving-molding-melting-knitting. Students will also</p>	<p><b>General Introduction:</b></p> <p>During this term students will be introduced to the concept of patrimony through the analysis of objects and symbols which are quintessential to a given culture, community or country of the world. This task will be centered in symbols that represent a given community such as flags, emblems, products, animals and objects that embody the culture of a social group. The emphasis in the art class will be centered in the idea of <i>monument</i>, referring to all those man-made structures that somehow represent the essence of a given human society.</p> <p><b>Contents and References:</b></p> <p>Contents for this term will include topics such as:</p> <ul style="list-style-type: none"> <li>• National flags.</li> <li>• National emblems from the world.</li> <li>• National representative animals and</li> </ul>

competence development. Some possible cultural expressions are listed hereunder as excuses or detonators:

**\*Colombia:**

- Carnaval de Barranquilla
- Feria de las Flores
- Negros y Blancos

**\* Abroad:**

- Spring Festival (China)
- Día de los Muertos (Mexico)
- Burning Man (USA)
- Rio Canival (Brazil)

**Competences:**

A general description of activities are described down below according to our work on each competence taking into account it's their first time being exposed to competences in elementary school

**IM:** Students will work on information about detection and description of festival components. For this purpose students will be provided with short sources of information that will include: text – graphic material and video clips to practice the following skills as starting point in this competence:

Color-coding information: students will be encouraged to point out information from a given text by underling information according to the instruction using diverse colors.

Matching: Students will color code information by matching concepts, images or key words, by tracing lines or cutting and pasting words and pictures.

Introduction to Free-note-taking: Students will be instructed on how to take notes from a video clip by the detection of key words in the first place.

Word Bank: As part of our contribution to the bilingual program, this strategy will be worked every class by the gathering and recycling of important seen vocabulary.

**CTh:** The 2 main skills worked during this term are: **Categorizations** and **Comparisons**. As a starting point to introduce this concepts, students will work with diverse Graphic Organizers to help them understand the objective. In this case

matching matching knitting. Students will also be confronted with diverse materials to make their proposals and/or interpretations. Eventually they will have to propose their own invented handicraft for a specific use and context.

**Contents:**

Contents for this term will be listed down below:

- Prehistoric objects and tools.
- Golden era: pre-columbian gold object production (introduction).
- Colombia: representative regional objects.
- Manufacturing Techniques:
  1. Casting (vaciado de barbotina "arcilla liquida" en moldes de chocolate.)
  2. Molding (natural clay)
  3. Sculpting (oasis material)
  4. Sewing and weaving (threads, wool and nylon)
  5. Paper Mache technique

**Historical References:**

- Mesoamerican object production (gold and clay).
- Current handicraft production
- Mexican Alebrijes.
- Wooden carved scultures

**Competences:**

**IM:** Students will work on information through **detection** and **categorization** of handicraft components. For this purpose students will be provided with short sources of information that will include: text – graphic material and video clips to practice and reinforce the following skills started during the previous term:

Color-coding information: They will reinforce learned skills from last term. Students will be encouraged to point out information from a given text by underling information according to the instruction using diverse colors.

Open Questions: Students will be introduced to this next level of gathering information in which they will have to find the answer to a given question in a written source of information. They will have to underline answers using color-codes, by matching questions and answers.

Matching: Students will color code information by matching concepts, images or key words, by tracing lines or cutting and pasting words and pictures.

products from different countries. (condor-coffee).

The possible chosen monuments from around the world for this term are:

- San Agustín-Colombia
- Pascua Island-Chile
- Totem Poles-Canada
- Pyramids Sphinx and Art-Egypt
- Nazca Lines-Peru
- Terracota Army-China
- Archs from around the world.
- Rushmore and Crazy Horse mountain memorials-USA

**Competences:**

**IM:** The work with this competence will be guided by 2 essential actions which include abilities to: **identify (point out)** and **describe** essential characteristics of the *National Icons* seen along the term. For this purpose students will be confronted to different sources of information including, books, brochures, websites and written workshops for them to gather all this information in their Artlogs. We will reinforce learnt strategies from the previous term which include:

Color-coding information: They will reinforce learned skills from last term. Students will be encouraged to point out information from a given text by underling information according to the instruction using diverse colors.

Open Questions: Students will be introduced to this next level of gathering information in which they will have to find the answer to a given question in a written source of information. They will have to underline answers using color-codes, by matching questions and answers.

Matching: Students will color code information by matching concepts, images or key words, by tracing lines or cutting and pasting words and pictures.

Free-note-taking: Students will review how to take notes from a video clip by the detection of key words in the first place.

Word Bank: As part of our contribution to the bilingual program, this strategy will be worked every class by the gathering and recycling of important vocabulary seen in class.

**CTh:** The proposed activities to work this competence in both indicators will be

students will be introduced to parallel-comparative graphic organizers, Venn diagrams and spider-shaped organizers to promote inductive reasoning (extract general characteristics from particular examples).

**C:** Activities in this competence are related to their ability to propose alternative examples of a cultural celebration. Students will be encouraged to interpret festival components in order to invent a proposal of a festival and its elements for a personal context they consider their biggest patrimony in their own lives.

**M:** The main strategy for this competence is to provide students with "cool" formats (templates) in order for them to sequence steps for any given task, while pointing accomplishments and mistakes on each project. This will be compiled in their Artlogs for general consultation on their performance on this competence.

**Formative Assessment:**

For each activity students will be provided written, individual and collective feedback at the beginning of each session so that students have clear information about their performance. This will be done through the implementation of the *Traffic Light Strategy* (colors in their Artlogs to inform students about their partial performance).

**Artlog:**

This registration booklet is our main compilation tool in which evidence for evaluation is gathered. It is the main source for evaluation in ALL competences and will be built progressively along the term by cutting and pasting diverse exercises brought to class.

**Horizontal Perspectives:**

All activities in the course will be framed in any of the following class strategies:

- Contextualization and Design
- Creation Lab
- Curatorial approach

Description of this perspectives can be found in the Art Department's main document.

**Free-note-taking:** Students will review how to take notes from a video clip by the detection of key words in the first place.

**Word Bank:** As part of our contribution to the bilingual program, this strategy will be worked every class by the gathering and recycling of important vocabulary seen.

**CTh:** Work on this competence will be guided by the action of comparing essential features of diverse handicrafts. For this purpose students will be introduced to the words: *material- function* and *technique* as main characteristics of these cultural objects; this ideas will make the task of comparing a lot easier for them (criteria). Diverse graphic organizers, such as the Venn diagram will be used. Also, as an important part of this competence, students will be trained in recognizing the main characteristics of handicrafts in order for them to star differentiating these objects from the mass produced ones. So, by the end of the term, students will be able to recognize and justify the inclusion of any object in the category of cultural object or handicraft.

**C:** The work in this competence will be guided by 2 main actions or verb which are: reformulation and invention of a handicraft. Through these 2 actions students will transfer seen ideas about this topic into their own creations. So, students will have the chance to "reinvent" a given object and to completely "create" another one for a specific near surrounding.

**M:** The main strategy for this competence is to provide students with "cool" formats (templates) in order for them to sequence steps for any given task, while pointing accomplishments and mistakes on each project. This will be compiled in their Artlogs for general consultation on their performance on this competence. The emphasis of this term will be to continue working with a recalling of steps to complete a given task, plus generating awareness on those steps that were successful and those which were not.

**Formative Assessment:**

For each activity students will be provided written, individual and collective feedback at the beginning of each session so that students have clear information about their performance. This will be done through the

competence in both indicators will be centered in the main action of **comparing** features from the objects and references seen. This comparisons will take place in 2 different ways: the first one will be comparing cultural expression trying to find out common elements. For this purpose, different graphic organizers and mind maps will be used (parallel information, Venn diagrams, etc...). The second important action for this competence will be to compare this expressions with those present in Colombia. To do this, concrete examples of national monuments will be worked for them to have enough input for this purpose.

**C:** The work in creativity during this term will be centered in the action of proposing own artwork related to the topics seen. As a first stage of the process, students will have to identify personal examples of patrimony in their personal life to propose ways to exalt them through the design of an object that represents this chosen element. As a second stage of the process students will have to propose alternative representations to the components of patrimony seen, making special emphasis in flags and emblems from Colombia and around the world. Students will be challenged to suggest alternative ways to express them (example: re-invent the Colombia's national emblem).

**M:** The main strategy for this competence is to provide students with "cool" formats (templates) in order for them to sequence steps for any given task, while pointing accomplishments and mistakes on each project. This will be compiled in their Artlogs for general consultation on their performance on this competence. The emphasis of this term will be to continue working with a recalling of steps to complete a given task, plus generating awareness on those steps that were successful and those which were not.

**Formative Assessment:**

For each activity students will be provided written, individual and collective feedback at the beginning of each session so that students have clear information about their performance. This will be done through the implementation of the *Traffic Light Strategy* (colors in their Artlogs to inform students about their partial performance).

<p>implementation of the <i>Traffic Light Strategy</i> (colors in their Artlogs to inform students about their partial performance).</p> <p><b>Artlog:</b></p> <p>This registration booklet is our main compilation tool in which evidence for evaluation is gathered. It is the main source for evaluation in ALL competences and will be built progressively along the term by cutting and pasting diverse exercises brought to class.</p> <p><b>Horizontal Perspectives:</b></p> <p>All activities in the course will be framed in any of the following class strategies:</p> <ul style="list-style-type: none"> <li>· Contextualization and Design</li> <li>· Creation Lab</li> <li>· Curatorial approach</li> </ul> <p>Description of this perspectives can be found in the Art Department's main document.</p>	<p><b>Artlog:</b></p> <p>This registration booklet is our main compilation tool in which evidence for evaluation is gathered. It is the main source for evaluation in ALL competences and will be built progressively along the term by cutting and pasting diverse exercises brought to class.</p> <p><b>Horizontal Perspectives:</b></p> <p>All activities in the course will be framed in any of the following class strategies:</p> <ul style="list-style-type: none"> <li>· Contextualization and Design</li> <li>· Creation Lab</li> <li>· Curatorial approach</li> </ul> <p>Description of this perspectives can be found in the Art Department's main document.</p>
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# Syllabus

**Subject:**   
**Grade:**   
**Teacher:**

## GRADE GENERAL OBJECTIVE

To differentiate cultural depictions embedded in past and contemporary indigenous expressions through systematic analysis and appropriation of visual characteristics and conceptual motifs.

<b>INQUIRY TOPIC FIRST</b> <b>TERM:</b>	<b>INQUIRY TOPIC SECOND</b> <b>TERM:</b>	<b>INQUIRY TOPIC THIRD</b> <b>TERM:</b>
<i>"Indigenous constructions: Abstraction and Representation"</i>	<i>"Indigenous influences today: interpretations and appropriations."</i>	<i>"Indigenous cultural practices: reality and customs."</i>
<b>TERM CONTENTS</b> <b>(procedures, methods, techniques, themes and concepts of a specific area or discipline)</b>	<b>TERM CONTENTS</b> <b>(procedures, methods, techniques, themes and concepts of a specific area or discipline)</b>	<b>TERM CONTENTS</b> <b>(procedures, methods, techniques, themes and concepts of a specific area or discipline)</b>
<p><u>CONCEPTUAL INTRODUCTION</u></p> <p>The first term course will focus on <i>"Indigenous constructions: Abstraction and Representation"</i>. In order to recognize Pre-Colombian artistic practices not only like a form of self-expression, but also like a common response to the world, where conveyed meanings and spiritual purposes allow us to reflect on our current identity. In that way, we start validating this year's Grade Objective: <i>To differentiate cultural depictions embedded in past and contemporary indigenous expressions through systematic analysis and appropriation of visual characteristics and conceptual motifs.</i></p> <p><b>We will study the following contents:</b></p> <p>This course will concentrate on: Colombian and Pre-Colombian aesthetics based on</p>	<p><u>CONCEPTUAL INTRODUCTION</u></p> <p>The third term course will be focused on <i>"Indigenous influences today: interpretations and appropriations."</i> In order to recognize indigenous practices not only like a form of self-expression, but also like an influence in the contemporary artistic practices, where conveyed meanings and spiritual purposes allow us to reflect on our current identity. In that way, we will continue validating this year's Grade Objective: <i>To differentiate cultural depictions embedded in past and contemporary indigenous expressions through systematic analysis and appropriation of visual and symbolic characteristics and conceptual motifs.</i></p> <p><b>We will study the following contents:</b></p>	<p><u>CONCEPTUAL INTRODUCTION</u></p> <p>The second term course will focus on <i>"Indigenous cultural practices: reality and customs."</i> In order to recognize Native American practices not only like a form of self-expression, but also like a common response to the world, where conveyed meanings and spiritual purposes allow us to reflect on our current identity. In that way, we continue validating this year's Grade Objective: <i>"To differentiate cultural depictions embedded in past and contemporary indigenous expressions through systematic analysis and appropriation of visual characteristics and conceptual motifs"</i>.</p> <p><b>We will study the following contents:</b></p> <p>During this term students will be encouraged to explore Native American</p>

indigenous traditions, customs, decorative abstract designs, symbols, visual representations and iconic depictions. Students will be able to analyze different contexts, materials and techniques presented in punctual references selected by the teacher. Therefore, students will have the opportunity to address and comprehend concepts such as figurative art, abstraction, symbology and color through the different cultural features extracted from Pre-Colombian legacies in order to become familiar with the identity notion.

COGNITIVES AND METACOGNITIVE STRATEGIES

Students will be encouraged to participate in class, identifying, connecting and appropriating different visual and conceptual elements and strategies explored to become aware of the four competences belonging to the pedagogical model. They will be guided through the following aspects:

EVALUATION

Teacher will use formative and summative assessment. Students will participate in class discussions and will be able to answer essential questions according to information given and their own experience. Teacher will give them oral and written feedback during the process and they will correct and complete their work process in the Art Log if necessary. They will develop co/self and hetero evaluation about concepts, formal results (coherence and quality) and process at the end of their works/projects. Students will set, justify and present their works in front of their peers taking into account reflections and conclusions written in their process; they should participate actively and respectfully during their peers' presentations as well.

During this term students will be encouraged to explore and analyze contemporary appropriations of indigenous practices and aesthetics taking as basis their different worldviews and paying particular attention on how they have been a great influence in contemporary Colombian artistic responses.

This course will provide a wide range of references: visual presentations about paintings, sculptures and decorative designs found on objects (such as vessels or ceramics), textiles, pictures and artists' work/projects. Students will be able to explore different topics, learning approaches and strategies; as well as art materials: three and bi-dimensional techniques in punctual activities: sketches/process/projects that help them to recognize and transfer indigenous legacies throughout contemporary aesthetics within their daily-life approaches and artworks.

Activities and exercises will address to define key concepts like **abstraction, appropriation and identity** throughout, patterns, customs, decorative designs found on objects such as vessels and textiles from different American tribes will be use as an excuse to compare, classify, explain, use and create their own symbols relating to their social components and to develop narrative elements within their works.

Students will take visual and written notes during class presentations and exercises introductions in order to consciously use relevant information and references within their artworks processes, self and co-evaluations in favor of generate clear and coherent associations and supported explanations.

COGNITIVES AND METACOGNITIVE STRATEGIES

Students will be encouraged to participate in class, identifying, connecting and appropriating different visual and conceptual elements and strategies explored to become aware of the four competences belonging to the pedagogical model. **They will be guided through the following aspects:**

a. Note-taking methodologies based on referential information, presentations and

communities aesthetics elements through a wide range of references: visual presentations, video, pictures and artists' work/projects. Students will be able to explore different topics, approaches, art materials and three and two-dimensional techniques in punctual activities: sketches/process/projects that help them to recognize and transfer native American legacies throughout aesthetics elements and concepts such as abstraction, symbols, and color meaning within indigenous spiritual and natural world. Activities and exercises will be addressed to recognize and practice Latin American cultural inheritance aesthetic elements; paintings, textiles, patterns, customs, decorative designs found on objects such as vessels, and masks from different cultures or tribes will be use as an excuse to compare, classify, explain, use and create symbols relating to spiritual or social components and to develop narrative elements within their works.

COGNITIVES AND METACOGNITIVE STRATEGIES

Students will be encouraged to participate in class, identifying, connecting and appropriating different visual and conceptual elements and strategies explored to become aware of the four competences belonging to the pedagogical model.

**They will be guided through the following aspects:**

- a. Note-taking methodologies based on referential information, presentations and any other source.
- b. Selection and classification routines with relevant information.
- c. Making connections or associations within the concepts, themes and ideas covered.
- d. Reflecting on how referential information can be adapted to alternative creative processes.

This course will count with a wide range of references: visual presentations, video, pictures and artists projects/ work and will implement different categories of trans-disciplinary activities. Outlined by the competences model and the Art **Department's horizontal perspectives:**



<p>any other source.</p> <p>b. Selection and classification routines with relevant information.</p> <p>c. Making connections or associations within the concepts, themes and ideas covered.</p> <p>d. Reflecting on how referential information can be adapted to alternative creative processes.</p>	<p>1. Activities to develop “<i>Information Management</i>” skills: designed to analyze images, strategic planning, collect, integrate, connect and contrast different references information in order to classify and recognize keywords and main concepts related to “<b>Conceptualization and design</b>”.</p> <p>2. Activities to develop “<i>Critical Thinking</i>” skills: explain, support and make clear and make relevant conclusions.</p>
<p>This course will count with a wide range of references: visual presentations, video, pictures and artists project/ work and will implement different categories of transdisciplinary activities. Outlined by the competences model and the Art Department’s <b>horizontal perspectives</b>:</p>	<p>3. Activities to develop “<i>Creativity</i>” skills: combine information, produce, connect and transfer knowledge related to “<b>Creation lab as context for research</b>”.</p> <p>4. Check lists in order to develop “<i>Metacognitive</i>” skills: monitor their process, explore, choose, recognize and evaluate and co-evaluate process strategies related to “<b>Curatorial Approach Resolution and Exposure</b>”.</p>
<p>1. Activities to develop “<i>Information Management</i>” skills: designed to analyze images, strategic planning, collect, integrate, connect and contrast different references information in order to classify and recognize keywords and main concepts related to “<b>Conceptualization and design</b>”.</p>	<p>Exercises will focus on learning strategies that depend on practical experiences (making) and allowing different reasoning types to be addressed, such as: deductive, inductive, analogical and hypothetical.</p>
<p>2. Activities to develop “<i>Critical Thinking</i>” skills: explain, support and to make clear and relevant conclusions.</p>	<p><u>Art-Log</u></p>
<p>3. Activities to develop “<i>Creativity</i>” skills: combine information, produce, connect and transfer knowledge related to “<b>Creation lab as context for research</b>”.</p>	<p>The Art Log will be the main tool to collect evidence of their entire work process and their own proposals and will help them recognize their step-by-step methodologies: references, sketches, ideas, questions, key words, main concepts, conclusions, self and co-evaluations must be included.</p>
<p>4. Check lists and evaluation exercises in order to develop “<i>Metacognitive</i>” skills: planning and monitor their own process, explore, choose, recognize, evaluate different process steps and the strategies used linked to understand the goal, planning, identify, classify and connect important information and to review their work related to “<b>Curatorial Approach Resolution and Exposure</b>”.</p>	<p><u>EVALUATION</u></p> <p>Teacher will use formative evaluation to make adjustments in the class process or methodologies and summative assessment to evaluate students’ process and products.</p>
<p>Exercises will focus on learning strategies that depend on practical experiences (making) and allowing different reasoning types to be addressed, such as: deductive, inductive, analogical and hypothetical.</p>	<p>Students will participate in class discussions and will be able to answer essential questions according to information given and their own experience.</p>
<p><u>Art-Log</u></p> <p>The Art Log will be the main tool to collect evidence of their entire work process and their own proposals and will help them recognize their step-by-step</p>	<p>Teacher will give them oral and written feedback during the process and they will correct and complete their work process in the Art Log if necessary. They will develop co/self and hetero evaluation about concepts, formal results (coherence and quality) and process at the end of their</p>

methodologies: references, planning, sketches, ideas, questions, key words, main concepts, conclusions, self and co-evaluations must be included.

#### EVALUATION

Teacher will use formative evaluation to make adjustments in the class process or methodologies and summative assessment to evaluate students' process and products. Students will participate in class discussions and will be able to answer essential questions according to information given and their own experience.

Teacher will give them oral and written feedback during the process and they will correct and complete their work process in the Art Log if necessary. They will develop co/self and hetero evaluation about concepts, exercises process and formal results (coherence and quality) at the end of their works/projects.

Students will set, justify and present their works in front of their peers taking into account reflections and conclusions written in their process; they should participate actively and respectfully during their peers' presentations as well.

works/projects. Students will set, justify and present their works in front of their peers taking into account reflections and conclusions written in their process; they should participate actively and respectfully during their peers' presentations as well.

# Syllabus

**Subject:**   
**Grade:**   
**Teacher:**

## GRADE GENERAL OBJECTIVE

"Describe and illustrate differences among classic (historical) and contemporary Latin American cultural and aesthetic expressions, through visual and conceptual adaptations."

INQUIRY TOPIC FIRST TERM:	INQUIRY TOPIC SECOND TERM:	INQUIRY TOPIC THIRD TERM:
<i>"The origins and connections: popular practices"</i>	<i>"Latin American Identities"</i>	<i>"Contemporary Latin American aesthetics"</i>
<b>TERM CONTENTS (procedures, methods, techniques, themes and concepts of a specific area or discipline)</b>	<b>TERM CONTENTS (procedures, methods, techniques, themes and concepts of a specific area or discipline)</b>	<b>TERM CONTENTS (procedures, methods, techniques, themes and concepts of a specific area or discipline)</b>
<p><u>CONCEPTUAL INTRODUCTION</u></p> <p>The fourth graders Art year-long course will focus on <i>"Latin American Constructions"</i> concentrating on Art and visual culture of Latin America from the colonial era to the present. Taking into account the role of art in the development of cultural identities and particular aesthetics response in different Latin American contexts; and the role of art in sustaining real and imagined historical narratives including the revival of pre conquest and current cultural points of view. The struggle between religious and secular, nationalist, and international avant-garde artistic currents, exploring The social and ideological uses of art and the representation of race, ethnicity, class, gender and political context, in order to <i>"Describe and illustrate differences</i></p>	<p><u>CONCEPTUAL INTRODUCTION</u></p> <p>The fourth graders Art year-long course will focus on <i>"Latin American Constructions"</i> concentrating on Art and visual culture of Latin America from the colonial era to the present. Taking into account the role of art in the development of cultural identities and particular aesthetics response in different Latin American contexts; and the role of art in sustaining real and imagined historical narratives including the revival of pre conquest and current cultural points of view. The struggle between religious and secular, nationalist, and international avant-garde artistic currents, exploring the social and ideological uses of art and the representation of race, ethnicity, class, gender and political context, in order to <i>"Describe and illustrate differences</i></p>	<p><u>CONCEPTUAL INTRODUCTION</u></p> <p>The fourth graders Art year-long course will focus on <i>"Latin American Constructions"</i> concentrating on Art and visual culture of Latin America from the colonial era to the present. Taking into account the role of art in the development of cultural identities and particular aesthetics response in different Latin American contexts; the course will present special emphasis in the struggle between avant-garde and the relationship between social realism and politics as the expression of specific national identities versus the adoption of contemporary trends, in order to <i>"Describe and illustrate differences among classic (historical) and contemporary Latin American cultural and aesthetic expressions, through visual and conceptual adaptations."</i></p>

<p>among classic (historical) and contemporary Latin American cultural and aesthetic expressions, through visual and conceptual adaptations.”</p> <p>This course will concentrate on: “<i>The origins and connections: popular practices</i>” based on Carnivals, legends, folktales, myths, their visual constructions and iconic depictions. Students will be able to describe different contexts, formal elements (visual and conceptual) presented in punctual references selected by the teacher. Therefore, students will have the opportunity to address, comprehend and differentiate concepts such as representation and symbolism throughout different cultural features extracted from Pre-Conquest and current legacies in order to become familiar with the Latin American identity notion.</p> <p><u>COGNITIVES AND METACOGNITIVE STRATEGIES</u></p> <p>Students will be encouraged to participate in class, identifying, describing, connecting and appropriating different visual and conceptual elements and strategies explored to become aware of the four competences belonging to the pedagogical model.</p> <p><b>They will be guided through the following aspects:</b></p> <ul style="list-style-type: none"> <li>a. Note-taking methodologies based on referential information, presentations and any other source.</li> <li>b. Selection and classification routines with relevant information.</li> <li>c. Making connections or associations within the concepts, themes and ideas covered.</li> <li>d. Reflecting on how referential information can be adapted to alternative creative processes.</li> </ul> <p>This course will count with a wide range of references: visual presentations, video, pictures and artists project/ work and will implement different categories of Transdisciplinary activities. Outlined by the competences model and the <b>Art Department’s horizontal perspectives:</b></p> <ul style="list-style-type: none"> <li>1. Activities to develop “<i>Information Management</i>” skills: This term will be focused on description elements, how to</li> </ul>	<p>among classic (historical) and contemporary Latin American cultural and aesthetic expressions, through visual and conceptual adaptations.”</p> <p>The second term course will concentrate on: “<i>Latin American Identities</i>.” Based on Mexican Muralism, Armando Reveron and street art, in order to go deeper to their visual constructions and iconic depictions which reflect the identity notion construction.</p> <p>Students will be able to appropriate different contexts and formal elements presented in punctual references selected by the teacher. Therefore, students will have the opportunity to address, comprehend and differentiate concepts such as identity and intercultural throughout different artistic features extracted from Latin American legacies in order to become familiar with the Latin American identity struggle.</p> <p><u>COGNITIVES AND METACOGNITIVE STRATEGIES</u></p> <p>Students will be encouraged to participate in class, identifying, connecting and appropriating different visual and conceptual elements and strategies explored to become aware of the four competences belonging to the pedagogical model. They will be guided through the following aspects:</p> <ul style="list-style-type: none"> <li>a. Note-taking methodologies based on referential information, presentations and any other source.</li> <li>b. Selection and classification routines with relevant information.</li> <li>c. Making connections or associations within the concepts, themes and ideas covered.</li> <li>d. Reflecting on how referential information can be adapted to alternative creative processes.</li> </ul> <p>This course will count with a wide range of references: visual presentations, video, pictures and artists project/ work and will implement different categories of Transdisciplinary activities. Outlined by the competences model and the <b>Art Department’s horizontal perspectives:</b></p> <ul style="list-style-type: none"> <li>1. Activities to develop “<i>Information Management</i>” skills: designed to analyze</li> </ul>	<p>The second term course will concentrate on: “<i>Contemporary Latin American aesthetics</i>.” Based on Latin American practices and movements, which help students to understand social/historical context and their relation to define and redefine Latin American art. The merging of art and life as crucial contemporary response: painting removed from its frame, sculpture taken down from its pedestal, and the work constantly subject to re-invention by its viewers and as personal experience focused on Brazilian NEO-CONCRETE ART.</p> <p>Students will be able to explore different contexts, conceptual art, contemporary techniques and formal elements presented in punctual references selected by the teacher. Therefore, students will have the opportunity to address, comprehend and differentiate Latin American Art as identity notion. Artistic projects will be use as an excuse to compare, classify, explain, use and create their own works relating to their social components and conceptual elements.</p> <p>Students will take visual and written notes during class presentations and exercises introductions in order to consciously use relevant information and appropriate main concepts during their processes; they will develop self and co- evaluations as well, in favor of generate clear and coherent associations and supported explanations.</p> <p><u>COGNITIVES AND METACOGNITIVE STRATEGIES</u></p> <p>Students will be encouraged to participate in class, identifying, connecting and appropriating different conceptual elements and strategies explored to become aware of the four competences belonging to the pedagogical model.</p> <p><b>They will be guided through the following aspects:</b></p> <ul style="list-style-type: none"> <li>a. Note-taking methodologies based on referential information, presentations and any other source.</li> <li>b. Selection and classification routines with relevant information.</li> <li>c. Making connections or associations within the concepts, themes and ideas covered.</li> </ul>
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structure a description paragraph, how to elaborate a written and visual note. How to differentiate aesthetics from concepts related to **“Conceptualization and design”**.

2. Activities to develop “Critical Thinking” skills: explain, support and make clear and relevant conclusions.

3. Activities to develop “Creativity” skills: Experimentation on sculpture, the mockup as artistic proposal, recycling materials, representing symbols and abstract ideas in order to connect information, related to **“Creation lab as context for research”**.

4. Check lists in order to develop “Metacognitive” skills: Group storytelling, product socialization, how to do a constructive critique, how to revise a production and make conclusions about limitations and possibilities, and evaluate and co-evaluate process strategies related to **“Curatorial Approach Resolution and Exposure”**.

Exercises will focus on learning strategies that depend on practical experiences (making) and allowing different reasoning types to be addressed, such as: *deductive, inductive, analogical and hypothetical*.

#### Sketchbook

The Sketchbook will be the main tool to collect evidence of their entire work process and their own proposals and will help them recognize their step-by-step methodologies: references, sketches, ideas, questions, key words, main concepts, conclusions, self and co-evaluations must be included.

#### EVALUATION

Teacher will use formative and summative assessment. Students will participate in class discussions and will be able to answer essential questions according to information given and their own experience.

Teacher will give them oral and written feedback during the process and they will correct and complete their work process in the Art Log if necessary.

They will develop co/self and hetero evaluation about concepts, formal results (coherence and quality) and process at the

images, strategic planning, collect, integrate, connect and contrast different references information in order to classify and recognize keywords and main concepts related to **“Conceptualization and design”**.

2. Activities to develop “Critical Thinking” skills: explain, support and make clear and make relevant conclusions.

3. Activities to develop “Creativity” skills: combine information, produce, connect and transfer knowledge related to **“Creation lab as context for research”**.

4. Check lists in order to develop “Metacognitive” skills: monitor their process, explore, choose, recognize and evaluate and co-evaluate process strategies related to **“Curatorial Approach Resolution and Exposure”**.

Exercises will focus on learning strategies that depend on practical experiences (making) and allowing different reasoning types to be addressed, such as: *deductive, inductive, analogical and hypothetical*.

#### Sketchbook

The sketchbook will be the main tool to collect evidence of their entire work process and their own proposals and will help them recognize their step-by-step methodologies: references, sketches, ideas, questions, key words, main concepts, conclusions, self and co-evaluations must be included.

#### EVALUATION

Teacher will use formative evaluation to make adjustments in the class process or methodologies and summative assessment to evaluate students’ process and products. Students will participate in class discussions and will be able to answer essential questions according to information given and their own experience.

Teacher will give them oral and written feedback during the process and they will correct and complete their work process in the Art Log if necessary. They will develop co/self and hetero evaluation about concepts, formal results (coherence and quality) and process at the end of their works/projects.

Students will set, justify and present their works in front of their peers taking into

d. Reflecting on how referential information can be adapted to alternative creative processes.

This course will count with a wide range of references: visual presentations, video, pictures and artists project/ work and will implement different categories of transdisciplinary activities. Outlined by the competences model and the **Art Department’s horizontal perspectives:**

1. Activities to develop “Information Management” skills: designed to analyze images, strategic planning, collect, integrate, connect and contrast different references information in order to classify and recognize keywords and main concepts related to **“Conceptualization and design”**.

2. Activities to develop “Critical Thinking” skills: explain, support and to make clear and relevant conclusions.

3. Activities to develop “Creativity” skills: combine information, produce, connect and transfer knowledge related to **“Creation lab as context for research”**.

4. Check lists and evaluation exercises in order to develop “Metacognitive” skills: planning and monitor their own process, explore, choose, recognize, evaluate different process steps and the strategies used linked to understand the goal, planning, identify, classify and connect important information and to review their work related to **“Curatorial Approach Resolution and Exposure”**.

Exercises will focus on learning strategies that depend on practical experiences (making) and allowing different reasoning types to be addressed, such as: *deductive, inductive, analogical and hypothetical*.

#### Sketchbook

The sketchbook will be the main tool to collect evidence of their entire work process and their own proposals and will help them recognize their step-by-step methodologies: references, planning, sketches, ideas, questions, key words, main concepts, conclusions, self and co-evaluations must be included.

#### EVALUATION

Teacher will use formative evaluation to make adjustments in the class process or

<p>end of their works/projects. Students will set, justify and present their works in front of their peers taking into account reflections and conclusions written in their process; they should participate actively and respectfully during their peers' presentations as well.</p>	<p>account reflections and conclusions written in their process; they should participate actively and respectfully during their peers' presentations as well.</p>	<p>methodologies and summative assessment to evaluate students' process and products. Students will participate in class discussions and will be able to answer essential questions according to information given and their own experience.</p> <p>Teacher will give them oral and written feedback during the process and they will correct and complete their work process in the Art Log if necessary. They will develop co/self and hetero evaluation about concepts, exercises process and formal results (coherence and quality) at the end of their works/projects.</p> <p>Students will set, justify and present their works in front of their peers taking into account reflections and conclusions written in their process; they should participate actively and respectfully during their peers' presentations as well.</p>
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# Syllabus

**Subject:**   
**Grade:**   
**Teacher:**

## GRADE GENERAL OBJECTIVE

“To identify evidences of cross-cultural expressions taking as reference the influence of traditions, behaviors and/or practices, through visual and conceptual appropriations.”

INQUIRY TOPIC FIRST TERM:	INQUIRY TOPIC SECOND TERM:	INQUIRY TOPIC THIRD TERM:
<p><i>CROSS-CULTURAL EXCHANGES. “Trade: exchanging ideas and aesthetics.”</i></p>	<p><i>CROSS-CULTURAL EXCHANGES. “Travel: incorporating alternative aesthetics.”</i></p>	<p><i>CROSS-CULTURAL EXCHANGES. “Recontextualizing aesthetics: merging cultures”</i></p>
<p><b>TERM CONTENTS (procedures, methods, techniques, themes and concepts of a specific area or discipline)</b></p>	<p><b>TERM CONTENTS (procedures, methods, techniques, themes and concepts of a specific area or discipline)</b></p>	<p><b>TERM CONTENTS (procedures, methods, techniques, themes and concepts of a specific area or discipline)</b></p>
<p><u>CONCEPTUAL INTRODUCTION</u></p> <p>The third graders Art year-long course will focus on <i>CROSS-CULTURAL EXCHANGES</i>, concentrating on Syncretism as the cultural hybridization that emerged as consequence from Colombian history. Addressing to the year goal objective: “<i>To identify evidences of cross-cultural expressions taking as reference the influence of traditions, behaviors and/or practices, through visual and conceptual appropriations.</i>”</p> <p>The first term course will focus on learning methodologies that concentrate on particular concepts related to the notion of: “<i>Trade: exchanging ideas and aesthetics.</i>” Considering closely: The American discovery and European influences. Applying conventional, analog</p>	<p><u>CONCEPTUAL INTRODUCTION</u></p> <p>The third graders Art year-long course will focus on <i>CROSS-CULTURAL EXCHANGES</i>, concentrating on Syncretism as the cultural hybridization that emerged as consequence from Colombian history. Addressing to the year goal objective: “<i>To identify evidences of cross-cultural expressions taking as reference the influence of traditions, behaviors and/or practices, through visual and conceptual appropriations.</i>”</p> <p>The second term course will focus on learning methodologies that concentrate on particular concepts related to the notion of “<i>Travel: nurturing alternative aesthetics.</i>” in light of AFRICAN HERITAGE considering closely cultural traditions and current influences in America, in order to recognize</p>	<p><u>CONCEPTUAL INTRODUCTION</u></p> <p>The third graders Art year-long course will focus on <i>CROSS-CULTURAL EXCHANGES</i>, concentrating on Syncretism as the cultural hybridization that emerged as consequence from Colombian history. Addressing to the year goal objective: “<i>To identify evidences of cross-cultural expressions taking as reference the influence of traditions, behaviors and/or practices, through visual and conceptual appropriations.</i>”</p> <p>The third term course will focus on learning methodologies that concentrate on particular concepts related to the notion of: “<i>Recontextualizing aesthetics: merging cultures</i>” in light of Colombian contemporary art In order to help students understand Colombian history and context</p>

<p>and non-conventional tools and techniques. In order to recognize and confront the huge impact of European Conquest in Colombian cultural expressions and traditions.</p>	<p>the impact of Colombian culture diversity and contemporary fusions where convey African approaches: meaning, ceremonial and quotidian rituals with spiritual purposes.</p>	<p>of art as part of a broader social and cultural panorama, the course will look at artworks, the social contexts in which artists are produced and current influences to recognize the impact of Colombian culture diversity and contemporary fusions looking closely the idea of identity.</p>
<p><b>We will study the following contents and strategies:</b></p>	<p><b>We will study the following contents and strategies:</b></p>	<p><b>We will study the following contents and strategies:</b></p>
<p>Students will be able to analyze various cultural connections, different contexts, materials and techniques presented in punctual references selected by the teacher: Customs, Botanical Expedition, Choreographic Commission, Cabinets of curiosity and collections in order to address and comprehend concepts such as appropriation, syncretism and the importance of selection and organization, in order to have the first approach to “the artistic intention”.</p>	<p>Cultural expressions and objects: music, dancing, patterns, textiles, totem poles, masks focusing on contemporary expressions.</p>	<p>Artistic productions used to express ideas about Colombian cultural identities. Special emphasis will be placed on the relationship between contemporary and the social context within artistic productions and the interaction of art and popular cultural: kitsch notion.</p>
<p><u>COGNITIVES AND METACOGNITIVE STRATEGIES</u></p>	<p>This course will count with a wide range of references: visual presentations, video, pictures, music, objects and artists’ work/projects and will implement different categories of trans disciplinary activities outlined by the department horizontal perspectives.</p>	<p>This course will count with a wide range of references: visual presentations, video, pictures, objects and artists’ work/projects and will implement different categories of trans disciplinary activities outlined by the department horizontal perspectives.</p>
<p>Students will be encouraged to participate in class, identifying, connecting and appropriating different visual and conceptual elements and strategies explored to become aware of the four competences belonging to the pedagogical model.</p>	<p><u>COGNITIVES AND METACOGNITIVE STRATEGIES</u></p>	<p>Activities and exercises will address to define key concepts like <b>cultural identity and kitsch</b>. Artistic projects will be use as an excuse to compare, classify, explain, use and create their own works relating to their social components and narrative elements.</p>
<p><b>They will be guided through the following aspects:</b></p>	<p>Students will be encouraged to participate in class, identifying, connecting and appropriating different visual and conceptual elements and strategies explored to become aware of the four competences belonging to the pedagogical model.</p>	<p>Students will take visual and written notes during class presentations and exercises introductions in order to consciously use relevant information and appropriate main concepts during their process; they will develop self and coevaluations as well in favor of generate clear and coherent associations and supported explanations.</p>
<p>a. Note-taking methodologies based on referential information, presentations and any other source.</p>	<p><b>They will be guided through the following aspects:</b></p>	<p><u>COGNITIVES AND METACOGNITIVE STRATEGIES</u></p>
<p>b. Selection and classification routines with relevant information.</p>	<p>a. Note-taking methodologies based on referential information, presentations and any other source.</p>	<p>Students will be encouraged to participate in class, identifying, connecting and appropriating different visual and conceptual elements and strategies explored to become aware of the four competences belonging to the pedagogical model.</p>
<p>c. Making connections or associations within the concepts, themes and ideas covered.</p>	<p>b. Selection and classification routines with relevant information.</p>	<p><b>They will be guided through the following aspects:</b></p>
<p>d. Reflecting on how referential information can be adapted to alternative creative processes.</p>	<p>c. Making connections or associations within the concepts, themes and ideas covered.</p>	<p>a. Note-taking methodologies based on referential information, presentations and any other source.</p>
<p>This course will count with a wide range of references: visual presentations, video, pictures and artists’ project/ work and will implement different categories of trans disciplinary activities. Outlined by the competences model and the <b>Art Department’s horizontal perspectives:</b></p>	<p>d. Reflecting on how referential information can be adapted to alternative creative processes.</p>	<p>b. Selection and classification routines with relevant information.</p>
<p>1. Activities to develop “<i>Information Management</i>” skills: designed to analyze images, strategic planning, collect,</p>	<p>This course will count with a wide range of references: visual presentations, video, pictures and artists project/ work and will implement different categories of Trans disciplinary activities. Outlined by the competences model and the <b>Art Department’s horizontal perspectives:</b></p>	
	<p>1. Activities to develop “<i>Information Management</i>” skills: designed to analyze images, strategic planning, collect, integrate, connect and contrast different</p>	



<p>integrate, connect and contrast different references information in order to classify and recognize keywords and main concepts related to <b>“Conceptualization and design”</b>.</p> <p>2. Activities to develop <i>“Critical Thinking”</i> skills: explain, support and make clear and make relevant conclusions.</p> <p>3. Activities to develop <i>“Creativity”</i> skills: combine information, produce, connect and transfer knowledge related to <b>“Creation lab as context for research”</b>.</p> <p>4. Check lists in order to develop <i>“Metacognitive”</i> skills: monitor their process, explore, choose, recognize and evaluate and co-evaluate process strategies related to <b>“Curatorial Approach Resolution and Exposure”</b>.</p> <p>Exercises will focus on learning strategies that depend on practical experiences (making) and allowing different reasoning types to be addressed, such as: <i>deductive, inductive, analogical and hypothetical</i>.</p> <p><u>Art-Log</u></p> <p>The Art Log will be the main tool to collect evidence of their entire work process and their own proposals and will help them recognize their step-by-step methodologies: references, sketches, ideas, questions, key words, main concepts, conclusions, self and co-evaluations must be included.</p> <p><u>EVALUATION</u></p> <p>Teacher will use formative and summative assessment. Students will participate in class discussions and will be able to answer essential questions according to information given and their own experience.</p> <p>Teacher will give them oral and written feedback during the process and they will correct and complete their work process in the Art Log if necessary.</p> <p>They will develop co/self and hetero evaluation about concepts, formal results (coherence and quality) and process at the end of their works/projects. Students will set, justify and present their works in front of their peers taking into account reflections and conclusions written in their process; they should participate actively</p>	<p>references information in order to classify and recognize keywords and main concepts related to <b>“Conceptualization and design”</b>.</p> <p>2. Activities to develop <i>“Critical Thinking”</i> skills: explain, support and make clear and relevant conclusions.</p> <p>3. Activities to develop <i>“Creativity”</i> skills: combine information, produce, connect and transfer knowledge related to <b>“Creation lab as context for research”</b>.</p> <p>4. Check lists in order to develop <i>“Metacognitive”</i> skills: monitor their process, explore, choose, recognize and evaluate and co-evaluate process strategies related to <b>“Curatorial Approach Resolution and Exposure”</b>.</p> <p>Exercises will focus on learning strategies that depend on practical experiences (making) and allowing different reasoning types to be addressed, such as: <i>deductive, inductive, analogical and hypothetical</i>.</p> <p><u>Art-Log</u></p> <p>The Art Log will be the main tool to collect evidence of their entire work process and their own proposals and will help them recognize their step-by-step methodologies: references, sketches, ideas, questions, key words, main concepts, conclusions, self and co-evaluations must be included.</p> <p><u>EVALUATION</u></p> <p>Teacher will use formative evaluation to make adjustments in the class process or methodologies and summative assessment to evaluate students’ process and products. Students will participate in class discussions and will be able to answer essential questions according to information given and their own experience.</p> <p>Teacher will give them oral and written feedback during the process and they will correct and complete their work process in the Art Log if necessary.</p> <p>They will develop co/self and hetero evaluation about concepts, formal results (coherence and quality) and process at the end of their works/projects. Students will set, justify and present their works in front of their peers taking into account reflections and conclusions written in their</p>	<p>c. Making connections or associations within the concepts, themes and ideas covered.</p> <p>d. Reflecting on how referential information can be adapted to alternative creative processes.</p> <p>This course will count with a wide range of references: visual presentations, video, pictures and artists project/ work and will implement different categories of transdisciplinary activities. Outlined by the competences model and <b>the Art Department’s horizontal perspectives:</b></p> <p>1. Activities to develop <i>“Information Management”</i> skills: designed to analyze images, strategic planning, collect, integrate, connect and contrast different references information in order to classify and recognize keywords and main concepts related to <b>“Conceptualization and design”</b>.</p> <p>2. Activities to develop <i>“Critical Thinking”</i> skills: explain, support and to make clear and relevant conclusions.</p> <p>3. Activities to develop <i>“Creativity”</i> skills: combine information, produce, connect and transfer knowledge related to <b>“Creation lab as context for research”</b>.</p> <p>4. Check lists and evaluation exercises in order to develop <i>“Metacognitive”</i> skills: planning and monitor their own process, explore, choose, recognize, evaluate different process steps and the strategies used linked to understand the goal, planning, identify, classify and connect important information and to review their work related to <b>“Curatorial Approach Resolution and Exposure”</b>.</p> <p>Exercises will focus on learning strategies that depend on practical experiences (making) and allowing different reasoning types to be addressed, such as: <i>deductive, inductive, analogical and hypothetical</i>.</p> <p><u>Art-Log</u></p> <p>The Art Log will be the main tool to collect evidence of their entire work process and their own proposals and will help them recognize their step-by-step methodologies: references, planning, sketches, ideas, questions, key words, main concepts, conclusions, self and co-evaluations must be included.</p>
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<p>and respectfully during their peers' presentations as well.</p>	<p>process; they should participate actively and respectfully during their peers' presentations as well.</p>	<p><u>EVALUATION</u></p> <p>Teacher will use formative evaluation to make adjustments in the class process or methodologies and summative assessment to evaluate students' process and products.</p> <p>Students will participate in class discussions and will be able to answer essential questions according to information given and their own experience.</p> <p>Teacher will give them oral and written feedback during the process and they will correct and complete their work process in the Art Log if necessary.</p> <p>They will develop co/self and hetero evaluation about concepts, exercises process and formal results (coherence and quality) at the end of their works/projects. Students will set, justify and present their works in front of their peers taking into account reflections and conclusions written in their process; they should participate actively and respectfully during their peers' presentations as well.</p>
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# Syllabus

**Subject:** Art

**Grade:** Fifth

**Teacher:** Felipe Vallejo - Santiago Pineda

## GRADE GENERAL OBJECTIVE

By the end of the year the student will be able to **recognize and reformulate** diverse Colombian aesthetic expressions through appropriation practices in creation lab processes.

INQUIRY TOPIC FIRST TERM:	INQUIRY TOPIC SECOND TERM:	INQUIRY TOPIC THIRD TERM:
<b>Emerging aesthetics: transforming reality.</b>	<b>Colombian identities: politics and art.</b>	<b>Contemporary Colombian practices.</b>
<b>TERM CONTENTS (procedures, methods, techniques, themes and concepts of a specific area or discipline)</b>	<b>TERM CONTENTS (procedures, methods, techniques, themes and concepts of a specific area or discipline)</b>	<b>TERM CONTENTS (procedures, methods, techniques, themes and concepts of a specific area or discipline)</b>
<p>All procedures will be framed in the department's horizontal perspectives.</p> <p><b>Conceptualization and design</b></p> <p>This term will be focused on descriptive elements (description strategies: how to structure a description paragraph, how to elaborate a visual note. How to differentiate aesthetics from concepts.</p> <p><b>Creation Lab as context for research</b></p> <p>Experimentation on both painting and sculpture, recycling materials, representing symbols and abstract ideas.</p> <p><b>Curatorial Approach</b></p> <p>Group storytelling, product socialization, how to do a constructive critique, how to revise a product on and make</p>	<p>All procedures will be framed in the department's horizontal perspectives.</p> <p><b>Conceptualization and design</b></p> <p>This term will be focused on descriptive elements (description strategies: how to structure a description paragraph, how to elaborate a visual note. How to differentiate aesthetics from concepts.</p> <p>Appropriation of conceptual approaches based on the references established.</p> <p><b>Creation Lab as context for research</b></p> <p>Experimentation new media, digital photography, performance and installation.</p> <p>Assemblages using recycled materials.</p>	<p>All procedures will be framed in the department's horizontal perspectives.</p> <p><b>Conceptualization and design</b></p> <p>This term will be focused on justification elements (description of strategies: how to structure a justification phrase, how to elaborate a visual note. How to differentiate aesthetics from concepts.</p> <p><b>Creation Lab as context for research</b></p> <p>Experimentation on two dimensional techniques from contemporary perspectives</p> <p>Assigning concepts to objects, archival material and existing elements.</p>

<p>conclusions about limitations and possibilities.</p> <p><b>Art-Log</b></p> <p>The art notebook will be the main tool the students will have to evidence and develop their process of research, planning and sketching proposals.</p> <p>The students will have the challenge of transferring their knowledge about the contents into a more immediate context finding connections between the different cultural expressions and the real context they inhabit.</p> <p><b>One to One program</b></p> <p>For the one to one program the students will constantly use the application called Padlet. This app will serve as a virtual artlog that will allow the students to share information and register their process during each term.</p>	<p>Representing politics and reality.</p> <p><b>Curatorial Approach</b></p> <p>Group socializations, how to do a constructive critique, how to revise a production and make conclusions about limitations and possibilities.</p> <p><b>Art-Log</b></p> <p>The art notebook will be the main tool the students will have to evidence and develop their process of research, planning and sketching proposals.</p> <p>The students will have the challenge of transferring their knowledge about the contents into a more immediate context finding connections between the different cultural expressions and the real context they inhabit.</p> <p><b>One to One program</b></p> <p>For the one to one program the students will constantly use the application called Padlet. This app will serve as a virtual artlog that will allow the students to share information and register their process during each term.</p>	<p>Creating imaginative discourses based on ideas and concepts that are the main interest for students.</p> <p><b>Curatorial Approach</b></p> <p>Product socialization, how to do a constructive critique, how to revise a production and make conclusions about limitations and possibilities.</p> <p><b>Art-Log</b></p> <p>The art notebook will be the main tool the students will have to evidence and develop their process of research, planning and sketching proposals.</p> <p><b>One to One program</b></p> <p>For the one to one program the students will constantly use the application called Padlet. This app will serve as a virtual artlog that will allow the students to share information and register their process during each term.</p>
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# Syllabus

**Subject:** Art

**Grade:** Sixth

**Teacher:** Felipe Vallejo

## GRADE GENERAL OBJECTIVE

By the end of the year the student will be able to **explain** narrative and representational perspectives regarding ancient aesthetics, from theoretical and appropriation practices.

INQUIRY TOPIC FIRST TERM:	INQUIRY TOPIC SECOND TERM:	INQUIRY TOPIC THIRD TERM:
Graphic narratives (rupestrian art and ancient civilizations: Egypt and Mesopotamia).	On symbology (ancient civilizations: Incas and Mayas - Mesoamerica).	Ideas of beauty (Greece and Rome).
<b>TERM CONTENTS</b> (procedures, methods, techniques, themes and concepts of a specific area or discipline)	<b>TERM CONTENTS</b> (procedures, methods, techniques, themes and concepts of a specific area or discipline)	<b>TERM CONTENTS</b> (procedures, methods, techniques, themes and concepts of a specific area or discipline)
<p><b>ANCIENT AESTHETICS</b></p> <p>Ancient Civilizations: Egypt and Mesopotamia</p> <p>Concepts: Linear narratives and graphic narrative (ancient and contemporary)</p> <p>EXPERIENCE BASED LEARNING.</p> <p><b>One to One Program</b></p> <p>For the implementation of the technology program the students will make an important work of documentation and creation of shared contents related with the process of each student in the class projects. We will use the app Padlet to register research results, experimentation processes, project planning, sketching plus session to session documentation and reflection about the production as mainstream of the metacognition development didactic.</p> <p><b>Topics</b></p>	<p><b>ANCIENT AESTHETICS</b></p> <p>Ancient Civilizations: Mesoamerican Civilizations</p> <p>Concepts: symbology and iconography (ancient and contemporary)</p> <p>EXPERIENCE BASED LEARNING.</p> <p><b>One to One Program</b></p> <p>For the implementation of the technology program the students will make an important work of documentation and creation of shared contents related with the process of each student in the class projects. We will use the app Padlet to register research results, experimentation processes, project planning, sketching plus session to session documentation and reflection about the production as mainstream of the metacognition development didactic.</p> <p><b>Topics</b></p>	<p><b>ANCIENT AESTHETICS</b></p> <p>Ancient Civilizations: Greece and Rome</p> <p>Concepts: conceptions of beauty (ancient and contemporary)</p> <p>EXPERIENCE BASED LEARNING.</p> <p><b>One to One Program</b></p> <p>For the implementation of the technology program the students will make an important work of documentation and creation of shared contents related with the process of each student in the class projects. We will use the app Padlet to register research results, experimentation processes, project planning, sketching plus session to session documentation and reflection about the production as mainstream of the metacognition development didactic.</p> <p><b>Topics</b></p> <p>Greek and Roman society and culture</p>

Sumerian and Egyptian narratives	Aztec and Mayan society and culture	Politics and public life representations by ancient civilizations
Relief	Archetypes and symbolic representation of life by ancient civilizations	Contemporary conceptions of beauty
Mosaic	Contemporary symbols	Ancient sculpture
Hieroglyphs	Types representational graphic elements	Contemporary living sculpture
Contemporary narratives	Didactic sessions will center in the following department's horizontal perspectives	Didactic sessions will center in the following department's horizontal perspectives
Types of visual narratives	<b>Conceptualization and Design</b>	<b>Conceptualization and Design</b>
Didactic sessions will center in the department's horizontal perspectives	-Researching about and appreciating references (gathering pertinent information). <b>Information Management</b>	-Researching about and appreciating references (gathering pertinent information). <b>Information Management</b>
<b>Conceptualization and Design</b>	-Defining conceptual and visual aspects of what we see. <b>Information Management</b>	-Defining conceptual and visual aspects of what we see. <b>Information Management</b>
-Researching about and appreciating references (gathering pertinent information). <b>Information Management</b>	-Planning solutions for challenges and problematics related with visual creation and conceptual definition. <b>Critical Thinking</b>	-Planning solutions for challenges and problematics related with visual creation and conceptual definition. <b>Critical Thinking</b>
-Defining conceptual and visual aspects of what we see. <b>Information Management</b>	-Finding visual or conceptual patterns among the references and relating them with the world as an immediate context to transfer characteristics into new productions. <b>Creativity</b>	-Finding visual or conceptual patterns among the references and relating them with the world as an immediate context to transfer characteristics into new productions. <b>Creativity</b>
-Planning solutions for challenges and problematics related with visual creation and conceptual definition. <b>Critical Thinking</b>	-Reflecting about the production process and registering logs as metacognitive material. <b>Metacognition</b>	-Reflecting about the production process and registering logs as metacognitive material. <b>Metacognition</b>
-Finding visual or conceptual patterns among the references and relating them with the world as an immediate context to transfer characteristics into new productions. <b>Creativity</b>	-Making reports about the creation process with pertinent self-assessment criteria. <b>Metacognition</b>	-Making reports about the creation process with pertinent self-assessment criteria. <b>Metacognition</b>
-Reflecting about the production process and registering logs as metacognitive material. <b>Metacognition</b>	<b>Creation Lab as Context for Research</b>	<b>Creation Lab as Context for Research</b>
-Making reports about the creation process with pertinent self-assessment criteria. <b>Metacognition</b>	-Experimenting with symbols and interpretation graphic elements. <b>Creativity, Critical Thinking</b>	-Experimenting with symbols and corporal expression. <b>Creativity, Critical Thinking</b>
<b>Creation Lab as Context for Research</b>	-Taking and editing pictures for documentation processes workshop. <b>Metacognition</b>	-Taking and editing pictures for documentation processes workshop. <b>Metacognition</b>
-Experimenting with narratives and interpretation of stories. <b>Creativity, Critical Thinking</b>	-Production processes based on planning. <b>Creativity, Critical Thinking, Information Management</b>	-Production processes based on planning. <b>Creativity, Critical Thinking, Information Management</b>
-Taking and editing pictures for documentation processes workshop. <b>Metacognition</b>	<b>Curatorial Approach</b>	<b>Curatorial Approach</b>
-Production processes based on planning. <b>Creativity, Critical Thinking, Information Management</b>	-Finding exhibition strategies. <b>Information Management</b>	-Finding exhibition strategies. <b>Information Management</b>
<b>Curatorial Approach</b>	-Registering and sharing the advances in virtual exhibition applications. <b>Critical Thinking, Creativity</b>	-Registering and sharing the advances in virtual exhibition applications. <b>Critical Thinking, Creativity</b>
-Finding exhibition strategies. <b>Information Management</b>	-Commenting and critique both orally and digitally. <b>Metacognition, Critical Thinking</b>	-Commenting and critique both orally and digitally. <b>Metacognition, Critical Thinking</b>
-Registering and sharing the advances in virtual exhibition applications. <b>Critical Thinking, Creativity</b>		
-Commenting and critique both orally and digitally. <b>Metacognition, Critical Thinking</b>		

# Syllabus

**Subject:** Art

**Grade:** Seventh

**Teacher:** Alejandra Díaz

## GRADE GENERAL OBJECTIVE

By the end of the year the student will be able to appreciate diverse perspectives in western art history, through theoretical revisions, visual studies and formal reinterpretations.

INQUIRY TOPIC FIRST TERM:	INQUIRY TOPIC SECOND TERM:	INQUIRY TOPIC THIRD TERM:
<b>Middle ages aesthetics and ethics: beauty (good) vs. ugliness (evil) (Middle Ages -Renaissance)</b>	<b>Depicting reality: 17th through 19th century.</b>	<b>Modernism: ruptures and continuities (Vanguards).</b>
<b>TERM CONTENTS (procedures, methods, techniques, themes and concepts of a specific area or discipline)</b>	<b>TERM CONTENTS (procedures, methods, techniques, themes and concepts of a specific area or discipline)</b>	<b>TERM CONTENTS (procedures, methods, techniques, themes and concepts of a specific area or discipline)</b>
<b>WORLD CONCEPTIONS</b>	<b>WORLD CONCEPTIONS</b>	<b>WORLD CONCEPTIONS</b>
<b>EXPERIENCE BASED LEARNING.</b>	<b>EXPERIENCE BASED LEARNING.</b>	<b>EXPERIENCE BASED LEARNING.</b>
Learning methodologies that concentrate on concepts related to beauty, ugliness, evil and kindness, good and bad those are present from an ethical approach and depicted through art, artifacts, architecture and its aesthetics in one way or another in different moments in Art History. The ethical and aesthetical approaches of Beauty and Ugliness, its correspondence and at the same time the duality present among its conceptualizations. During this first term those concepts will be contextualized on the Middle Ages, a theocentric approach present in the world conceptions and its representations through art, and specifically on this Middle	Learning methodologies that concentrate on concepts and conceptions related to reality and realities (always in plural). Depicting reality: a homocentric perspective, an anthropocentric approach, which lead to the need to represent reality, such need has been present in one way or another in different movements in Art History, and through different medias such representation and depiction has been approached by humans. During this second term, following a linear study of Art history, will focus on the entry of an anthropocentric vision of the world, the Renaissance and will experiment with realistic depictions of reality contextualized	Learning methodologies that concentrate on concepts related to the different approaches and perspectives related to representational strategies in a modern world, once the need of representing reality is taken away and subjectivity and individuality take place as part of the modernization and industrialization processes. Conceptualization and contextualization of modernity, and the new perspective of the world driven by abstract thought processes, which are depicted clearly on artistic vanguards.
		<b>Main concepts:</b>

Ages frame, the catholic input of the time, ethical and moral approach and symbolic aesthetic approach seen through its representations.

From a theocentric perspective of the world to an anthropocentric one.

**Main concepts:**

1. Beauty and Ugliness
2. The good and the bad (kindness vs. evilness- religious, moral and ethics).
3. Utopia and dystopia.

**ART LAB:** FORMAL EXPERIMENTATION, PRODUCTION, APPROPRIATION AND/OR CONSTRUCTION.

**Creation Lab as Context for Research**

-Experimenting with symbols and interpretation graphic elements. **Creativity, Critical Thinking**

-Taking and editing pictures for documentation processes workshop. **Metacognition**

-Production processes based on planning. **Creativity, Critical Thinking, Information Management**

-Appreciation practices. Individual and collective assessment. **Critical Thinking, Metacognition**

**Conceptualization and Design**

-Researching about and appreciating references (gathering pertinent information). **Information Management**

-Defining conceptual and visual aspects of what we see. **Information Management**

-Planning solutions for challenges and problematic related with visual creation and conceptual definition. **Critical Thinking**

-Finding visual or conceptual patterns among the references and relating them with the world as an immediate context to transfer characteristics into new productions. **Creativity**

-Reflecting about the production

on the classical artistic movements present on the XVII through XIX centuries. The conceptualization and understanding of the artistic movements will lead to formal decisions transposing those realities to the contemporary world.

**Main concepts:**

1. Realities: political, social, economical and/or religious powers.
2. The role of the artist as part of these realities.

**ART LAB:** FORMAL EXPERIMENTATION, PRODUCTION AND/OR CONSTRUCTION.

**Creation Lab as Context for Research**

-Experimenting with depicting strategies – from drawing to photography **-Creativity, Critical Thinking**

-Taking and editing pictures for documentation processes workshop. **Metacognition**

-Production processes based on planning. **Creativity, Critical Thinking, Information Management**

-Appreciation practices. Individual and collective assessment. **Critical Thinking, Metacognition**

**Conceptualization and Design**

-Researching about and appreciating references (gathering pertinent information). **Information Management**

-Defining conceptual and visual aspects of what we see. **Information Management**

-Planning solutions for challenges and problematic related with visual creation and conceptual definition. **Critical Thinking**

-Finding visual or conceptual patterns among the references and relating them with the world as an immediate context to transfer characteristics into new productions. **Creativity**

-Reflecting about the production process and registering logs as metacognitive material. **Metacognition**

-Making reports about the creation process with pertinent self-assessment

1. Multiple perspectives: the artist as an individual (social, political, cultural, familiar and personal inputs)
2. Abstract thought.
3. Modernization processes: industrialization, wars and artistic explosions.

**ART LAB:** FORMAL EXPERIMENTATION, PRODUCTION AND/OR CONSTRUCTION.

**Creation Lab as Context for Research**

-Experimenting from traditional depicting strategies- from painting to digital approaches **Creativity, Critical Thinking**

-Taking and editing pictures for documentation processes workshop. **Metacognition**

-Production processes based on planning. **Creativity, Critical Thinking, Information Management**

-Appreciation practices. Individual and collective assessment. **Critical Thinking, Metacognition**

**Conceptualization and Design**

-Researching about and appreciating references (gathering pertinent information). **Information Management**

-Defining conceptual and visual aspects of what we see. **Information Management**

-Planning solutions for challenges and problematic related with visual creation and conceptual definition. **Critical Thinking**

-Finding visual or conceptual patterns among the references and relating them with the world as an immediate context to transfer characteristics into new productions. **Creativity**

-Reflecting about the production process and registering logs as metacognitive material. **Metacognition**

-Making reports about the creation process with pertinent self-



<p>reflecting about the production process and registering logs as metacognitive material. <b>Metacognition</b></p> <p>-Making reports about the creation process with pertinent self-assessment criteria. <b>Metacognition</b></p> <p><b>Curatorial Approach</b></p> <p>-Finding exhibition strategies. <b>Information Management</b></p> <p>-Registering and sharing the advances in virtual and physical exhibition practices. <b>Critical Thinking, Creativity</b></p> <p>-Commenting and critique both orally and digitally. <b>Metacognition, Critical Thinking</b></p>	<p>criteria. <b>Metacognition</b></p> <p><b>Curatorial Approach</b></p> <p>-Finding exhibition strategies. <b>Information Management</b></p> <p>-Registering and sharing the advances in virtual and physical exhibition practices. <b>Critical Thinking, Creativity</b></p> <p>-Commenting and critique both orally and digitally. <b>Metacognition, Critical Thinking</b></p>	<p>assessment criteria. <b>Metacognition</b></p> <p><b>Curatorial Approach</b></p> <p>-Finding exhibition strategies. <b>Information Management</b></p> <p>-Registering and sharing the advances in virtual and physical exhibition practices. <b>Critical Thinking, Creativity</b></p> <p>-Commenting and critique both orally and digitally. <b>Metacognition, Critical Thinking</b></p>
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