



Instructional Materials
for GEED 10073
Art Appreciation

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Please acknowledge PUP Quezon City Branch for future references to this learning material

Course Syllabus

Course Title : ART APPRECIATION

Course Code : GEED 10073

Course Credit : 3 Units

Pre-Requisite : None

Course Description : The course is anchored on the tenets of Humanities and will explore the different facets of human experiences springing from the course inputs on art history, art & philosophy; science; mathematics; and, psychology. This is reinforced by the basic art concepts including the functions of art, elements of art, the creative process in art production, and the artists and artisans behind the art. Each input will contribute to discussions on the dynamics of the imagined life and reality as viewed by the self and community imbued with two universal social issues: poverty and hierarchy. Discourse will then be elevated into how visual art shapes cultural ethos, our sense of well-being, the conception of beauty, and the effect to development. Learnings from the discussions will be applied through written research/es, memo/s, practicum/s, recital/s and project/s. The goal is to develop multiple perspectives and strengthen critical thinking from shared and integrated experiences for a *Tanglaw ng Bayan*. Noting further that the course outcome is not an exclusive linear happening, outcomes are inter-related, complimentary and dynamic. The course framework is reflected in Figure 1.

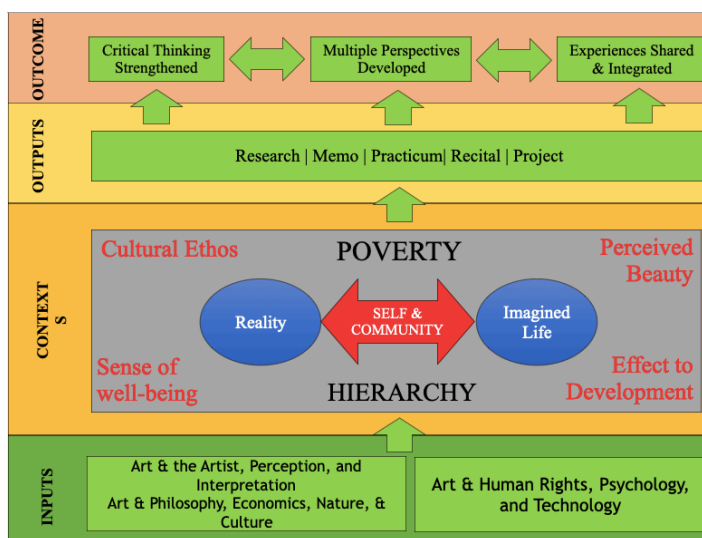


FIGURE 1. Reading Visual Arts Framework

Institutional Learning Outcomes	Course Outcomes	Course Objectives
1. Creative and Critical Thinking <i>Graduates use their imaginative as well as a rational thinking abilities to life situations in order push boundaries, realize possibilities, and deepen their interdisciplinary and general understanding of the world.</i>	Critically recognize and articulate how individuals are influenced by diverse philosophical, scientific, cultural, and psychological school of thoughts	Identify the use of Arts in the <i>Tanglaw ng Bayan's</i> role as a catalyst for social change by being able to respond to and understand a stimulus, develop an idea, and be able to use a medium to express it visually
2. Effective Communication <i>Graduates are proficient in the four macro skills in communication (reading, writing, listening, and speaking) and are able to use these skills in solving problems. Making decisions, and articulating thoughts when engaging with people in various circumstances.</i>	Enable the learner to explore, expound, and express ideas, feelings, and experiences through a range of activities	Develop aesthetic awareness and be able to use jargons in responding to art experiences with references to art concepts
3. Strong Service Orientation <i>Graduates exemplify the potentialities of an efficient, well-rounded and responsible professional deeply committed to service excellence.</i>	Develop a sense of responsibility in ensuring quality of outputs based on needs and criteria	Appreciate the context of the creation of art, the creative process, and the culture that cultivates it to better understand art as an output

Institutional Learning Outcomes	Course Outcomes	Course Objectives
4. Community Engagement <i>Graduates take an active role in the promotion and fulfillment of various advocacies (educational, social and environmental) for the advancement of community welfare.</i>	Deepen sensitivity to self, community, and society	Utilize art for self-expression and for promoting advocacies
5. Adeptness in the Responsible Use of Technology <i>Graduates demonstrate optimized use of digital learning abilities, including technical and numerical skills.</i>	Experiment in imaginative and structured ways utilizing various platforms	Express different ideas, feelings, and experiences using digital and non-digital tools and materials to produce visual art
6. Passion to Life-Long Learning <i>Graduates are enabled to perform and function in the society by taking responsibility in their quest to know more about the world through lifelong learning.</i>	Develop abilities to acquire techniques for independent learning and to practice the skills necessary for creative expression	Develop curiosity and the ability to question the judgements (own and of others) given to art – contributing to the unique learning experience of each individual
7. High Level of Leadership and Organizational Skills <i>Graduates are developed to become the best professionals in their respective disciplines by manifesting the appropriate skills and leaderships qualities.</i>	Examine the relationship between art and the society and how it shapes human values	Appreciate, explain, and evaluate the ways in which humanistic and artistic expression throughout the ages expresses the diverse culture(s) and value(s) of its respective time, place, and community or culture

Institutional Learning Outcomes	Course Outcomes	Course Objectives
8. Sense of Personal and Professional Ethics <i>Graduates show desirable attitudes and behavior either in their personal and professional circumstances.</i>	Develop the attitudes needed to integrate and be critical of the workforce and be able to express, adapt, and positively reinforce individuality	Develop perceptual awareness and reflexivity to interpret and communicate the experienced space and the objects of art contained therein
9. Sense of Nationalism and Global Responsiveness <i>Graduates' deep sense of national compliments the need to live in a global village where one's culture and other people culture are respected.</i>	Create a sense of personal identity and help create cultural awareness and empathy	Discover and deepen their identity through art with respect to nationality and culture

Course Plan (Subject to Change)

Week	Topic	Learning Outcomes	Methodology	Resources	Assessment
Week 1	Leveling –off/ Expectations <ul style="list-style-type: none"> - Class requirement - Class project discussion - Reporting Schedules - Personal objective setting - Safety Briefing 	N/A	Multimedia Instruction Collaborative Learning	Syllabus	N/A
Week 2	Perspective on Critical Analysis 2-D Art Analysis	Demonstrate critical and analytical thinking	Multimedia Instruction Collaborative Learning Discussion Class Viewing	“Las Meninas” Deigo Velasquez “The Night Watch” Rembrandt	N/A
	Introduction to Visual Arts <ul style="list-style-type: none"> - What is Art? Visual Arts? - Art and reality - Art and the idea of beauty - Art and society - Why is art/ visual art important? 	Use of basic concepts of visual art across facets of existence in a social context	Lecture Multimedia Instruction Collaborative Learning Discussion Workshop	Stokstad, Marilyn. “Art History (Volume 2).” Prentice Hall Inc. and Harry N Abrams, Inc. (1995), pp 16-32.	N/A

Week	Topic	Learning Outcomes	Methodology	Resources	Assessment
	Art History <ul style="list-style-type: none"> - Renaissance Art - Art of India - Japanese Art - Art of Africa - Art of the Americas 	Analyze visual art and demonstrate critical analysis	Multimedia Instruction Collaborative Learning Discussion Literature Review Visual Art Review	Stokstad, Marilyn. "Art History (Volume 2)." Prentice Hall Inc. and Harry N Abrams, Inc. (1995).	N/A
Week 3	Art and Artists	Evaluate how artists view art	Multimedia Instruction Collaborative Learning Discussion Literature Review Visual Art Review	- H Chipp. <i>Theories of Modern Art</i> (pp 1-66)	Comparative Analysis Written Paper
	Art and Perception	Analyze how art is perceived	Multimedia Instruction Collaborative Learning Discussion Literature Review Visual Art Review	- R Leppert. <i>Art and the Committed Eye (Introduction)</i>	Comparative Analysis Written Paper

Week	Topic	Learning Outcomes	Methodology	Resources	Assessment
	Interpreting Art	Identify different facets on interpreting art	Multimedia Instruction Collaborative Learning Discussion Literature Review Visual Art Review	<ul style="list-style-type: none"> - I Treitel. <i>The Dangers of Interpretation</i> (pp 2-31) - M Runco & S Protzker. <i>Encyclopedia of Creativity</i> (pp 121-125) - M Tan et al. <i>Differences in Judgments of Creativity/ How Do Academic Domain, Personality, and Self-Reported Creativity Influence Novice Judges' Evaluations of Creative Productions?</i> (pp 73-90) - N Bullot. <i>The artful mind meets art history/ Toward a psycho-historical framework for the science of art appreciation</i> (pp 123-180) 	Comparative Analysis Written Paper

Week	Topic	Learning Outcomes	Methodology	Resources	Assessment
	Art and Gender	Integrate a gender lens in critically looking at art	Multimedia Instruction Collaborative Learning Discussion Literature Review Visual Art Review	<ul style="list-style-type: none"> - A Wagner. <i>Three Artists (Three Women)</i> (pp 1.27) - D Apostolos-Cappadona. <i>With a Book in Your Hands'/ A Reflection on Imaging, Reading, Space, and Female Agency</i> (pp 1-13) 	Comparative Analysis Written Paper
	Art and the Spiritual	Unpack the value of spirituality in evaluating art	Multimedia Instruction Collaborative Learning Discussion Literature Review Visual Art Review	<ul style="list-style-type: none"> - MTH Sadler. <i>Concerning The Spiritual in Art</i> (pp 1-18) - C Wheatley. <i>"Present Your Bodies"/ Film Style and Unknowability in Jessica Hausner's Lourdes and Dietrich Bruggemann's Stations of the Cross</i> (pp 1-22) 	Comparative Analysis Written Paper
Week 4	Art and Philosophy	Unpack the relationship of Philosophy (particularly epistemology) and art	Multimedia Instruction Collaborative Learning Discussion Literature Review Visual Art Review	<ul style="list-style-type: none"> - On Epistemology: E Cameron. <i>Is It Art or Knowledge? Deconstructing Australian Aboriginal Creative Making</i> (pp 68-74) 	Comparative Analysis Written Paper

Week	Topic	Learning Outcomes	Methodology	Resources	Assessment
	Economics of Art	Explore the economics involved in art	Multimedia Instruction Collaborative Learning Discussion Literature Review Visual Art Review Practicum	- E Ekelund Jr et al. <i>The Economics of American Art</i> (pp 1-15)	Comparative Analysis Written Paper
	Art and Nature	Identify the relationship or nature and art	Multimedia Instruction Collaborative Learning Discussion Literature Review Visual Art Review	- J Grande. <i>Art Nature Dialogues</i> (pp xi-xx) - M Sauerwein et. al. <i>Revived Beauty/ Research into Aesthetic Appreciation of Materials to Valorise Materials from Waste</i> (pp 1-20)	Comparative Analysis Written Paper

Week	Topic	Learning Outcomes	Methodology	Resources	Assessment
	Art and Culture	Evaluate the push and pull relationship of culture and art		<ul style="list-style-type: none"> - S Butler. <i>Inalienable Signs and Invited Guests/ Australian Indigenous Art and Cultural Tourism</i> (pp 1-13) - A Paor-Evans. <i>The Intertextuality and Translations of Fine Art and Class in Hip-Hop Culture</i> (pp 1-14) - J Wu. <i>Promoting Contemplative Culture through Media Arts</i> (pp 1-15) - C Maroja. <i>The Persistence of Primitivism/ Equivocation in Ernesto Neto's A Sacred Place and Critical Practice</i> (pp 1-13) 	
Week 5	Midterm Exams	N/A	Written Exams	N/A	N/A
Week 6	Art, Resistance, and Rights	Explain how art is utilized for resistance and the advancement of human rights	Multimedia Instruction Collaborative Learning Discussion Literature Review Visual Art Review	<ul style="list-style-type: none"> - W Cleveland. <i>Art & Upheaval</i> (pp 1-9; pp 118-151; pp 152-164) - M LeVine. <i>When Art Is the Weapon/ Culture and Resistance Confronting Violence in the Post-Uprisings Arab World</i> (pp 1277-1313) 	Comparative Analysis Written Paper

Week	Topic	Learning Outcomes	Methodology	Resources	Assessment
	Art, Psychology, and Mental Health	Discuss how art contributes to (mental) well-being	Multimedia Instruction Collaborative Learning Discussion Literature Review Visual Art Review	<ul style="list-style-type: none"> - R Smaritter. <i>The Aesthetic Turn in Mental Health/ Reflections on an Explorative Study into Practices in the Arts Therapies</i> (pp 1-11) - J Schneider. <i>The Arts as a Medium for Care and Self-Care in Dementia/ Arguments and Evidence</i> (pp 1-11) 	Comparative Analysis Written Paper

Week	Topic	Learning Outcomes	Methodology	Resources	Assessment
	Art and Technology	Explore how technology affects art and vice versa	Multimedia Instruction Collaborative Learning Discussion Literature Review Visual Art Review	<ul style="list-style-type: none"> - M Jeon. <i>Robotic Arts/ Current Practices, Potentials, and Implications</i> (pp 1-12) - S Dinsmore. <i>Reviewing the Inclusion of Artists' Holograms in the Permanent Collections of Fine Art Museums</i> (pp 1-5) - A Hertzmann. <i>Can Computers Create Art</i> (pp 1-25) - J Bessette et. al. <i>Trends and Anti-Trends in Techno-Art Scholarship/ The Legacy of the Arts "Machine" Special Issues</i> (pp 1-6) - M Mazone & A Elgammal. <i>Art, Creativity, and the Potential of Artificial Intelligence</i> (pp 1-9) - S Audry & J Ippolito. <i>Can Artificial Intelligence Make Art without Artists</i> (pp 1-8) 	Comparative Analysis Written Paper

Week	Topic	Learning Outcomes	Methodology	Resources	Assessment
Week 7	Term Paper Presentation	Manage time and apply knowledge gained in discussions Demonstrate proficient and effective communication	Workshop	TBD	Term Paper Presentation
Week 8	Course Integration & Final Exams	Integrate learnings from the course	Class Viewing Discussion Multimedia Instruction Written Exams	Dead Poet's Society (Touchstone Pictures, Peter Weir)	N/A
Week 9	Class Negotiations Class Wrap-up & Debriefing	N/A	N/A	N/A	N/A

VIP: MOST MATERIALS WILL BE MADE AVAILABLE ONLINE

IMPORTANT NOTE

The course is designed with the heavy assumption for INDEPENDENT LEARNING. This means that students are expected to:

1. **MANAGE OWN TIME.** The requirements and their accompanying deadline are set. Students are expected to work on the timelines and balance their OWN TIME outside the required online or limited face-to-face or F2F (as applicable) interactions.
2. **FIND ADDITIONAL RESOURCE.** The resources here are the MINIMUM required. Further research of students for supporting readings and materials are encouraged.
3. **READ. READ. READ.** Discussions are mostly based on the required readings which will be applied to class interaction (recitation, workshops, presentations). Students are expected to have read the required materials before the scheduled meetings.
4. **ASK QUESTIONS.** Topics and the given materials may posit the need for further inquiry and clarification. This is why there are class discussions. Students are expected to prepare questions for clarification and elaboration.

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How this Learning Material Work

This learning material contains the weekly overview and references of the course. Specifically, this learning material details the topics, activities, key points to learn, requirements or assignments, and the resource materials for reference. This learning material is organized into weeks (W). Each week is divided into two parts as follows:

PART I. Overview for the week

1. Objective for the week
2. Output for the week
3. Discussion guide for the week

	[a]	[b]	[c]	[d]
	Discussion	Platform	Requirement	Materials
[i]	Discussions (A) 1. 2..			
[ii]	Assignment for Week (n) 1.			

[a] This column details the topics for the week AND the discussion questions and/or concepts that will be tackled. These shall serve as the guide in purposive reading of the materials. Discussions are coded as Discussion (A), Discussion (B), Discussion (n...). This is the reference code when you search for the related materials of the particular discussion topic. See guidance for the “references of the week” below.

[b] This column indicates the platform that will be used for the discussion and the activities to be held.

[c] This column lists the requirements that you will be needing to submit for the particular topic.

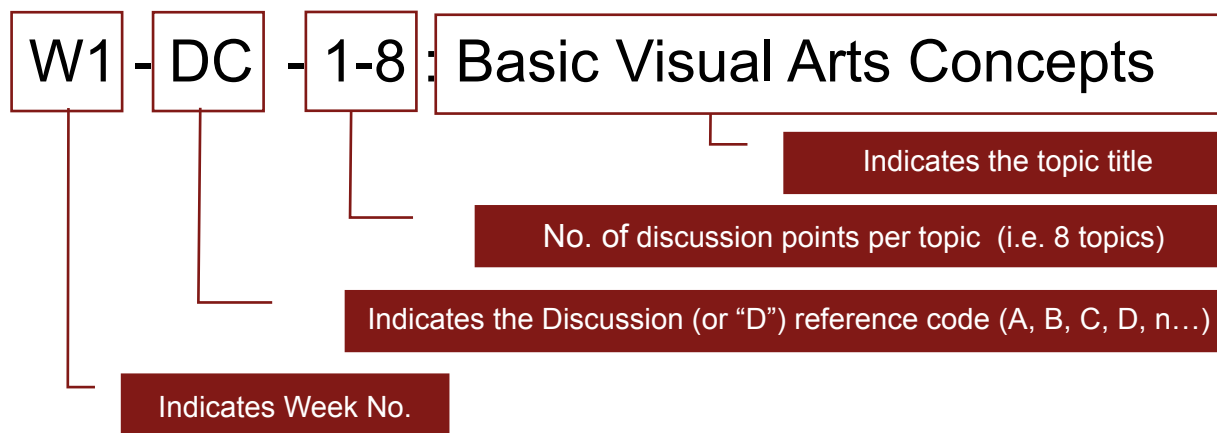
[d] This column provides for the references that are recommended to read and view.

[i] This row summarizes the guidance from rows [a-d] that will manage learning in each topic discussion

[ii] This row indicates the ASSIGNMENTS FOR THE NEXT WEEK

PART 2. References for the week

Each of the references are coded by the <Week #_Discussion #_Topic>. For instance:



Week 1: Course Introduction

Overview of Week 1

Objective for Week 1

- To discuss the syllabus

Output for Week 1

- Rules of engagement in class discussions/interactions are agreed on
- Expectations from students and the professor/instructor are levelled-off
- Personal learning objectives are set
- Profile list of enrolled students (name, course, contact details)

Discussion Guide for Week 1

Discussion	Platform	Requirement	Materials
Mind-Setting: 1. Welcome to the course	Google Form Questionnaire	Attendance Answer the Google Form for profile	Google Form Link
Discussions (A) on leveling –off, expectations, and objective-setting: 1. Expectations for and from the course 2. Administrative reminders 3. Class requirements 4. Grading system and transparency mechanisms 5. Class project discussion 6. Tentative Course Schedule 7. Rules of engagement 8. Personal objective setting 9. Safety Briefing	Limited F2F or via online v i d e o conferencing platform	Answer the Google Form for profile Attendance	Syllabus copy available in Class Google Drive (link to be provided to enrolled students) Link to Google Form questionnaire for the personal objective setting

Assignment for Week 2

1. Watch the movie “Pleasantville” (1998, Dir: Gary Ross, Prod: Larger Than Life Productions)

References for Week 1

W1-DA-1-9: Levelling-off, expectations, and objective-setting

1. **Expectations for and from the course.** To level expectations, students are encouraged to answer the following (via metacards, sheet of paper, or online form):
 - What does the student expect to learn?

- What does the student expect to do?
- What does the student expect from the instructor/professor?
- What can be expected from the student?
- What is the instructor/professor's expectation from the student?

2. **Administrative reminders.** Following are some administrative reminders that shall be guide the course:

- PRINT/PRINTSCREEN your class schedule/registration form and have it signed by the Instructor as proof of enrollment;
- Be in your official school uniform when coming to class or at least dress with some semblance of propriety when in an online session UNLESS the wearing of uniform is suspended;
- If you are not feeling well, best to stay at home and get better. In an online session, best to let your instructor/professor know ahead of time;
- Your SIS account is PERSONAL and PRIVATE – DO NOT GIVE IT OUT to any other person;
- During disasters (natural or otherwise) and from your own judgement, IF your life, liberty, and property is under threat, please, just stay home (or proceed to the designated evacuation area as advised by your local government) or let your instructor/professor know that the weather conditions would be conducive for online sessions;
- The universal access to tertiary education (FREE TUITION FEE) is conditional and may be waived if you have dropped, failed and/or is incomplete in your course requirements. FOUR (4) failed subjects (in a 21-unit load) is a ground for DISMISSAL from the University. If you are OVER STAYING in the University BUT still within the residency limit, you will have to pay for the course fees already;
- Make-up classes are limited to only TWO (2) sessions per semester subject to the approval of the Director and a consensus from the class of a schedule;
- Attendance/Participation in religious activities in exchange for grades is PROHIBITED;
- ALL academic and non-academic physical activities must done during MONDAYS and subject to strict health protocols and other non-pharmaceutical interventions; and
- Sexual harassment in all forms is punishable administratively and criminally. Report to the professor/instructor or Office of Student Affairs any sexual harassment committed to any student, faculty, or administrative staff.

3. **Class requirements.** There are two major course requirements: major exams which, are non-negotiable and non-compliance would mean a grade on Incomplete or INC; and, (b) class participation which, is negotiable and will be agreed in class according to the capacity and needs of students. Non-submission of class participation requirements is not a ground for an INC grade but would instead, merit a Fail or "5."

Requirement	Weight	Output
Major Exams	30%	Midterm and Final Exams
Class Participation	70%	Memos, Term Paper, and other related activities
TOTAL	100%	

Make sure that you received an email from the instructor/professor or an automatically-generated email from Google Form confirming that your submitted requirement was recorded.

- 4. Grading system and transparency mechanisms.** An online Class Record will be made available to the class. This means that other students (with access) will be able to see your grades. For further information, refer to the section on Assessment Instructions in this learning material for the specific evaluation criteria and guidelines on rating the outputs.
- 5. Term Paper discussion.** See references in Week 5 (Term Paper Guidelines) and Week 7 (Guideline for Paper Presentation).
- 6. Tentative Course Schedule.** The course will run for five months (approximately 16-17 meetings). BUT note that the Course Plan may change to account for adjustments, cancellation of classes, and/or class phasing. There are only tentatively nine online meetings (ideal) aimed to integrate and reinforce learnings. The remaining meetings will be utilized and managed independently by each student to read the course materials and finish the course requirements. The class shall agree if the meeting dates will be consecutive, every other week, or as appropriate considering the class requirements (e.g. amount of readings, number of requirements, length of time to finish an output).

Week	Date	Requirement
1		Course Intro & Orientation
2		Perspective on Critical Analysis
3		Art and the Artist, Perception, and Interpretation
4		Art and Philosophy, Economics, Nature, and Culture
5		Midterm Exams
6		Art and Human Rights, Psychology, and Technology
7		Term Paper Presentation
8		Course Integration and Final Exam

Week	Date	Requirement
9		Class Negotiations, Wrap-up, Debriefing

Following are the regular legal holidays set forth by national laws (usually declared yearly through an Executive Order):

Date	Holiday
Regular	
January 1	New Year's Day
April 9	Day of Valor
April	Maundy Thursday
April	Good Friday
May 1	Labor Day
May	Eid'l Fitr
June 12	Independence Day
July	Eid'l Adha
August	National Heroes' Day
November 30	Bonifacio Day
December 25	Christmas Day
December 30	Rizal Day
Special Non-Working	
February	Chinese New Year
February 25	EDSA Revolution Anniversary
April	Black Saturday
August 21	Ninoy Aquino Day
November 1	All Saints' Day
November 2	All Souls Day
December 8	Feast of the Immaculate Conception of the Blessed Virgin Mary
December 24	Christmas Eve
December 31	New Year's Eve

Date	Holiday
August 19	Manuel Luis Quezón Day (Quezon City Day)

Note that those in **RED FONT** are movable to different dates. Further, the University and/or local ordinances may also set holidays (e.g. founding day of the University or local government, in the event of political events with public interest, and/or in the anticipation or during disasters).

7. **Rules of engagement.** To make the discussions orderly, following are some guidance for interaction:

For face-to-face interactions

- Sign the attendance sheet
- Observe Non-Pharmaceutical Interventions (e.g. wearing of face mask/shield, observe social distancing)
- Raise your hand when you want to contribute to the class discussion
- Observe minimum expected decorum (e.g. respect for each other's views, dress accordingly, minimize non-class related discussions, keep your phones on silent mode, do not engage in social media during the class)

For online interactions

- Complete the attendance via link provided by the professor/instructor (e.g. Google Form)
- Enter the online session 10 minutes before the scheduled time
- Video may be required at some point – there is need for some semblance of live interaction to adjust for
- Put your mic on MUTE unless you are called to speak
- Raise your hand when you want to contribute to the class discussion or prompt the professor/instructor through private message or post your inputs in the chat box
- Maximize the use of the chat box and contribute to the discussion, you don't need to prompt the professor/instructor for this
- Observe minimum expected decorum (e.g. respect for each other's views, dress accordingly, keep your phones on silent mode, do not engage in social media during the class)

8. **Personal objective setting.** Personal learning objectives are essential to make individual learning purposive. To set these, the preceding discussions related to the course syllabus (i.e. topics, activities, and requirements) may be made reference. As a guide, the following questions may be reflected on:

- What do you expect to learn?
- What do you expect to unlearn?
- What do you expect to relearn?

9. **Safety Briefing.** Health and safety shall be observed in the duration of the course. The following shall serve as guide:

On COVID-19

- Maintain strict physical distance of at least one (1) meter in public places;
- Wear face mask and/or other prescribed protective equipment outside of residence;
- Observe hand hygiene and proper hand washing techniques;
- Stay at one's residence unless for purposes and/or instances allowed;
- Limit mass gatherings in accordance with risk severity;
- Self-isolate and refer symptomatic individuals; and
- Report suspected, probable and confirmed COVID-19 cases to authorities.

On Disasters

- Know your fire exits;
- In case of fire, remember to STOP, DROP, and ROLL;
- In case of earthquakes, remember to DUCK, COVER, and HOLD;
- Know your designated evacuation centers; and
- In case of emergencies, call 911.

IMPORTANT NOTE

1. Inform the instructor/professor if:
 - a. The student is an irregular student not you have no SIS;
 - b. The student is running for honor graduate status; and,
 - c. The student is graduating.
2. 25% is deducted from the student's points for every day requirements are submitted late. Submission four days after the deadline, will get no points BUT will be recorded as COMPLETED.
3. Take notes, exams are objective essays.
4. Consultation should be scheduled with your instructor and professor:

Mx. Karl Christian D. Abalos
*0956-792-7060 (Globe/TM)
0920-440-8424 (Smart/TnT/Sun)
*kcd_abalos@yahoo.com
abalos.kcd@gmail.com
Twitter: @kcd_abalos

*Preferred contact. Other contacts provided are alternatives.
5. When emailing or texting the instructor/professor ALWAYS ALWAYS ALWAYS include your complete name, section, and the subject.

Week 2: Perspective on Critical Analysis, Introduction to Visual Arts, and Art History

Overview of Week 2

Objective for Week 2

- Demonstrate the expected critical analysis and reading
- Use of basic concepts of visual art across facets of existence in a social context
- Define art and the various its varying facets
- Discuss basic concepts of visual arts
- Provide an overview of art's history
- Define elements for critical analysis and reading of visual arts

Output for Week 2

- Recitation inputs from class discussion
- Leveled understanding on the basic art concepts

Discussion Guide for Week 2

Discussion	Platform	Requirement	Materials
Mind-Setting: 1. How are you coping so far? 2. What are the challenges you've been facing in adopting to the new learning modes? 3. Is there anything we can do together to make things easier?	Google Form Questionnaire	Answer the Google Form	Google Form Link
Discussion (A) on Perspective on Critical Analysis: 2-D Art Analysis 1. Las Meninas 2. The Death of Socrates 3. The Night Watch	Limited F2F or via online video conferencing platform	Individual Retrospection	"Las Meninas" Deigo Velasquez "The Night Watch" Rembrandt "The Death of Socrates" David

Discussion	Platform	Requirement	Materials
<p>Discussion (B) Introduction to Visual Arts</p> <ol style="list-style-type: none"> 1. Art and reality 2. Art and the idea of beauty 3. Art and society 4. Importance and purpose of art/ visual art 5. The artist 6. For whom is art made? 7. Does art affect individuals? Does it affect society? 8. What is art then? 	Limited F2F or via online video conferencing platform	Individual Retrospection	<p>Stokstad, Marilyn. "Art History (Volume 2)." Prentice Hall Inc. and Harry N Abrams, Inc. (1995).</p>
<p>Discussion (C) of the basic visual arts concepts relative to form, content, and style:</p> <p>Form:</p> <ol style="list-style-type: none"> 1. Line/Shape 2. Color 3. Texture 4. Composition 5. Spatial Qualities <p>Content:</p> <ol style="list-style-type: none"> 6. Subject matter 7. Ideas <p>Style:</p> <ol style="list-style-type: none"> 8. Representational and non-representational 9. Linear <p>Realistic, naturalistic, and idealized</p>	Limited F2F or via online video conferencing platform	Individual Retrospection	<p>Stokstad, Marilyn. "Art History (Volume 2)." Prentice Hall Inc. and Harry N Abrams, Inc. (1995), pp 16-32.</p> <p>Copy of reading is available in the Class Google Drive (link to be provided to enrolled students)</p>

Discussion	Platform	Requirement	Materials
<p>Discussion (D) on Review of Art History:</p> <ol style="list-style-type: none"> 1. Renaissance Art 2. Baroque, Rococo, and Early (North) American Art 3. Art of India 4. Japanese Art 5. Art of Africa 6. Art of the (Indigenous) Americas <p>The discussion will cover the following questions per period or geographic area:</p> <ol style="list-style-type: none"> a. What is it? What characterizes it? b. What historical period is covered? c. What are the examples? 	Limited F2F or via online video conferencing platform	Individual Retrospection	<p>Stokstad, Marilyn. "Art History (Volume 2)." Prentice Hall Inc. and Harry N Abrams, Inc. (1995).</p>
<p>Discussion (E) of art as a second line of defense against attack to freedoms:</p> <ol style="list-style-type: none"> 1. What does "art as a second line of defense" mean in the article? 2. Does this make art relevant? 3. What are examples of this concept/theme in the current issues we face as a society? 	Limited F2F or via online video conferencing platform	Individual Retrospection	<p>"Nagbabadyang Unos': As First Quarter Storm turns 50, the youth can learn vigilance and resistance through Toym Imao's works." C. Cepeda. INQUIRER.net / 09:00 AM February 25, 2020.</p> <p>Link to the online article is available in the Class Google Drive (link to be provided to enrolled students)</p>

Discussion	Platform	Requirement	Materials
Discussion (F) integrating Week 2 Discussions: 1. What is critical thinking in context of reading visual arts? 2. When reading visual art, what are the questions we need to ask as guide/criteria in evaluation? a. Elements relating to form/matter and substance b. Interconnectivity of art with the artist and the environment/circumstances in which it was/is created c. Art's contribution as a second line of defense	Limited F2F or via online video conferencing platform	Individual Retrospection	Inputs from students
Assignment for Week 3 1. Memo 1 on Art and the Artist, Perception, and Interpretation 2. Completed Student Workbook for Week 3			

References for Week 2

Week 2 is a review and reinforcement of the basic concepts of art as Discussed in Reading Visual Arts (RVA). Students who have taken RVA will be subjected to the same concepts to level-off understanding and/or review previous knowledge.

W2-DA-1-3: Perspective on Critical Analysis: 2-D Art Analysis (Las Meninas/Death of Socrates and The Night Watch)

1. **Diego Rodríguez de Silva y Velázquez.** Las Meninas (The Maids of Honor). 1656. Oil on canvas, 10'5" x 9' ½" (3.18 x 2.76 m). Museo del Prado, Madrid
 - **Focus.** The painting draws the viewer into the room (space) even if the viewer is outside of it. The viewer occupies the same space as that of King Philip and the queen as reflected in the mirror (5th quadrant of the painting). Strikingly the eyes are very much drawn to the Infanta Margarita surrounded by various attendants and persons of interest in the palace – she's the central focus.
 - **Methods.** Velázquez used underdrawing as a minimum applied with loose layers of paint and then finished with highlights (white, lemon yellow, pale orange). This was how the central focus is achieved – by

directing and re-directing the eyes. At close inspection, while the viewer sees the appearance of light, these are actually individual strokes (of combined colors).

2. **Jacques-Louis David.** The Death of Socrates. 1787. Oil on canvas, 51" x 77.2" (129.5 x 196.2 cm). Metropolitan Museum of Art, New York

- **Composition.** The painting depicts Aristotle being given poison to drink as his punishment for corrupting the youth. The painting has reference to Plato's written account in his work: *Phaedo*. Aptly, Plato is seen at the foot of the bed with his body feeling defeated with having no recourse on what's about to happen. This is in contrast with Aristotle's body language - confident and strong.
- **Historical reference.** The 1780s, the time the painting was done, is when the French Revolution was unravelling and the American Revolution just about concluded. These revolutions were staged as a result of the people's anger against their lack of rights, the absolute rule of monarchies, and the wealth of royalties (when people have so little). These people were like Socrates - uncaring in principle and standing-up for his rights.

3. **Rembrandt van Rijn.** Captain Frans Banning Cocq Mustering His Company (The Night Watch). 1642. Oil on canvas (cut down from the original size), 11'11" x 14'4" (3.63 x 4.37 m). Rijksmuseum, Amsterdam

- **Composition.** Central to the painting is a lieutenant with a military company (forming a parade). There are other men (civilian, children, and other figures also in the painting: a young girl is carrying a chicken; a silhouette of an animal. These figures were meant to heighten the scene and try to capture the excitement of street life.
- **Methods.** The group portrait has a "dense layer of grime and darkened varnish on it and dark background architecture" (Stokstad, 1995) because of this, it was initially thought to be a night scene (hence the title), but after its restoration, it showed a natural golden light (that would have not come from moonlight).

Reference:

Stokstad, Marilyn. "Art History (Volume 2)." Prentice Hall Inc. and Harry N Abrams, Inc. (1995), pp 787-780; pp 790-791

"The Death of Socrates"

<https://www.metmuseum.org/art/collection/search/436105>

Accessed 24 September 2020

“Jacques-Louis David’s The Death of Socrates Painting Meaning – Video Transcript”

<https://artclasscurator.com/death-of-socrates-painting-meaning-video-transcript/>

Accessed 25 September 2020

“The Death of Socrates: How To Read A Painting”

<https://youtube.com/watch?v=rKhfFBbVtFg> (Video)

Accessed 25 September 2020

“Las Meninas: Is This The Best Painting In History?”

<https://www.youtube.com/watch?v=WKRKrpz09Fk> (Video)

Accessed 25 September 2020

“Why This Is Rembrandt’s Masterpiece”

<https://www.youtube.com/watch?v=5E8f64yj1Jk> (Video)

Accessed 25 September 2020

W2-DB-1-8: Introduction to Arts

This session will rely heavily on class interaction and/or independent retrospection – i.e. inputs from the students will be the basis in answering the questions with inputs from the resource material/s. The goal is to unpack perceptions about art and come to understand the different facets of it based on collective appreciation of how art connects with reality and society, who the artist is, what beauty is, and the purpose, standards, effect,, importance of art. Students are encouraged to take note of their answers to contribute to the discussion.

1. Art and reality
 - How is art inspired?
 - What inspires Art?
 - Does art reflect reality? If so, what about abstract paintings?
2. Art and the idea of beauty
 - What is beautiful?
 - What criteria do we use to say that a perceived object is beautiful?
 - Is “beauty” exclusive to objects we perceived? What about those that we feel - can we say it’s beautiful as well?
 - Who should say that a particular art is beautiful?
3. Art and society
 - Is art affected by social conditions?
 - Do social ideals (Marxism, Universalism, Utilitarianism, Industrial Revolution) influence art?

4. Importance and purpose of art/visual art
 - What added value (if any) does art have in our lives?
 - Can we live without art?
5. The artist
 - Who do we consider as an artist?
 - Who declares that one is an artist?
 - Is there a criteria to meet?
6. For whom is art made?
 - Is art made for a particular audience? Why or why not?

From discussion points 1-6, the discussion will be integrated by answering the following focused question attempting characterize art and how it can or cannot affect society.

7. Does art affect individuals? Does it affect society?
 - Is there a relationship between art and society? What characterizes this relationship?

Students are encouraged to define for themselves what “art” is for them BUT based and as influenced by the preceding discussion.

8. What is art then?
 - Art is <what> as inspired by <what> and serves to <what> for <whom>.

Reference:

Stokstad, Marilyn. “Art History (Volume 2).” Prentice Hall Inc. and Harry N Abrams, Inc. (1995), pp 16-28

W2-DC-1-10: Basic Visual Arts Concepts

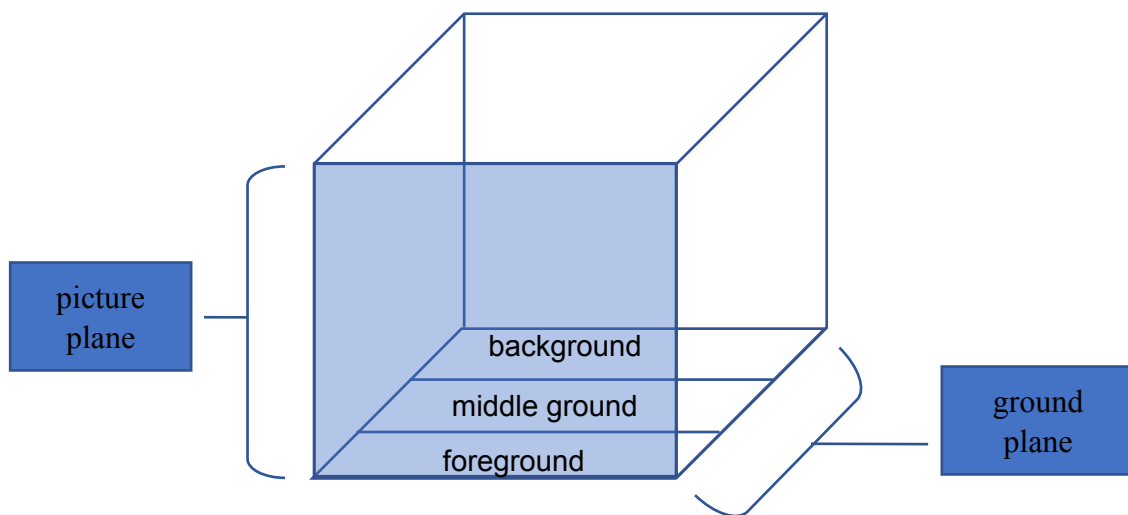
Art is can be interpreted using (a) FORM (b) CONTENT, and (c) Style.

As to FORM or the visual aesthetic, these are:

1. **Line/Shape.** This defines shape and influences the movement of the spectator’s/ viewer’s eyes over the surface of the work. The artist may determine the movement of the eyes y creating “lines of force” or imaginary lines.
2. **Color.** This is can further be defined by its attributes as follows:
 - Hue. Refers to primary (red, yellow, and blue) and secondary colors (orange, green, purple etc.). There are warm (red, yellow, orange) and cool colors (blue, green, purple).
 - Value. Refers to the lightness and darkness created by the amount of light reflected on the surface of the object. The darker or the less light is reflected

on it, the deeper the value. In contrast, the more light reflected on the object – the lighter the value.

- **Intensity.** Refers to saturation of the degree of brightness or dullness of color.
3. **Texture.** Defined as the tactile quality of a surface (e.g. smooth, polished, rough, coarse, oily, etc). This can refer to the actual surface of the artwork or the implied/imaginary surface of the artwork being portrayed.
 4. **Composition.** Refers to the organization or arrangement of form in a work of art. Particularly, this is the pictorial depth or spatial regression. Three-dimensional spaces are represented in two-dimensional spaces (esp. on drawings and paintings)



5. Spatial qualities include:
 - **Mass and Volume.** Refer to the properties of three-dimensional object taking up space
 - **Space.** May refer to being three-dimensional/actual (e.g. architecture, sculpture), or as represented in two-dimensions. “Negative space” is unfilled space while “positive space” refers to solid space.

As to CONTENT or the less “technical” aspect of art, this includes:

6. **Subject matter.** This is “what is” represented regardless if it is a mere line or color or an unrecognizable form (e.g. abstract expressionist artworks).
7. **Ideas.** This is “what is contained” in the artwork that refers to social, political, or economic contexts. This is expanded by looking at the intentions of the artist and how the artwork is perceived by the spectator/audience. Ultimately, this forms part of the “meaning” of the art work.

And, as to STYLE, the following represents art style throughout history:

8. **Representational and non-representational.** Refers to whether or not the subject is recognizable based on sense perception and memory.
9. **Linear.** Refers to how the artist manipulates lines (e.g. shadowing, shading, modelling, highlighting) to define the subject matter. This is common in architecture and sculpture.
10. **Realistic, naturalistic, and idealized.** Refers to descriptions of styles as follows:
- *Realism.* It refers to the depiction of the visible reality – representing objects as they are perceived by the senses.
 - SEE: Jean-François Millet. The Gleaners. 1857. Oil on canvass, 33 x 44” (83.8 x 11.8 cm). Musée d’Orsay, Paris.
 - *Naturalism.* Refers to depiction of objects as they physically appear nature/ natural environment. The goal of this style is to mimic the original as realistic as possible.
 - SEE: Rosa Bonheur. Plowing in the Nivernais: The Dressing of the Vines. 1849. Oil on canvas, 5’9” x 8’8” (1.8 x 2.6 m). Musée d’Orsay, Paris.
 - *Idealization.* Refers to a style that strives to make the natural object depicted to be (near) perfect.
 - SEE: Michelangelo. David. 1501-4. Marble, height 13’5” (4.09 m). Galleria dell’Accademia, Florence.
 - *Abstraction.* Refers to when the artist creates forms that do not depict the characteristics of actual objects as perceived by the senses. The goal, often times, is to be able to represent the “essence” of the object.
 - SEE: Jackson Pollock. Autumn Rhythm (Number 30). 1950. Oil on canvass, 8’9” x 17’3” (2.66 x 5.25 m). The Metropolitan Museum of Art, New York
 - *Expressionistic.* This is often an exaggeration of form that intends to trigger subjective responses from the spectator/audience.
 - SEE: Vincent van Gogh. The Starry Night. 1889. Oil on canvass, 28 ¾ x 36 ½ “ (73 x 92 cm). The Museum of Modern Art, New York

Reference:

Stokstad, Marilyn. “Art History (Volume 2).” Prentice Hall Inc. and Harry N Abrams, Inc. (1995), pp 16-32; pp 668-690; pp 990-996; pp 1036-1039; pp 1116-1118.

W2-DD-1-6: Art History

Art history studies visual culture: the role of art in society and how it helps understand the way of living, culture, beliefs, and even philosophies of people given a particular period or era. It is observable in this particular discussion that Neoclassicism, Romanticism, Realism, Impressionisms, and Modernism are not specifically discussed. However, they were apparent during the sessions on two- and three- dimensional arts

(even ephemeral arts) in Reading Visual Arts (GEED 20093). For now, the table below summarizes the discussion points for the session on Art History.

Period or geographic area	a. What is it? What characterizes it?	b. What historical period is covered?
1. Renaissance Art	<ul style="list-style-type: none"> For paintings and sculptures, the subject was predominantly about faith, religion and the natural world. Lifelike paintings of personalities and religious icons were common. However, during the Reformation period (1500's), subject shifted to portraits and secular (non-religious) objects. For architecture, it was defined by domes with Renaissance and Gothic elements with continuous rows of columns. Secret gardens were also common features in the design of houses. It is noted that there were dominant women patrons of the arts during the period (e.g. Mary I, Elizabeth I, Isabella d'Este). 	1400-1600 Common Era (CE)
2. Baroque, Rococo, and Early American Art	<ul style="list-style-type: none"> There was a shift of art patronage from the church and the aristocrats towards art commercialism and mass production of art. This period is characterized by immensely ornate and intricate decorative details. The artworks aimed to: evoke strong emotions (even shock) to the spectator/audience; use familiar day-to-day subjects; employ Renaissance techniques still; and, use of a strong shadow-light effect (chiaroscuro). (Colonial) Early American art was influenced by British and Spanish art. Also, European influences (Dutch, Flemish) are apparent in paintings 	1500-1700 CE

Period or geographic area	a. What is it? What characterizes it?	b. What historical period is covered?
3. Art of India	<ul style="list-style-type: none"> Religion/faith (Islam, Jain, Hindu) influenced the subject of art (iconography). Particular to this is the belief of reincarnation. This is apparent in the tombs, palaces, and mosques that were built. British colony of the region also influenced India's art (esp. architecture). 	1100-2000 CE
4. Japanese Art	<ul style="list-style-type: none"> This includes prehistoric pottery, tomb art, and woodblock prints with recognizable asymmetry, humor, and sometime paradoxical representation of subjects. Zen Buddhism and Samurai culture also affected Japanese art. Dry gardens and (pagoda) castles with Shoin designs adorned with gold screens were dominant in the their architecture. 	1400-2000 CE
5. Art of Africa	<ul style="list-style-type: none"> Artwork was influenced by religion and the eventual European colonization of the continent. Traditional African art reflected how they related to- and survived their natural environment. The spirit world, initiation rites, belief in the next life, and death influenced the subject of art. 	1900-2000's
6. Art of the (Indigenous) Americas	<ul style="list-style-type: none"> Art was functional either for utilitarian (agriculture, household) or religious purposes. Art work is drawn from the Aztecs and Incas in the south and the Eastern Woodlands, Great Plains, Northwest coast, and the Southwest in the north. Native American "arts" were often portable (and therefore small), fragile, and impermanent. 	1300-2000's

Some examples of the discussion in the preceding table are listed in the proceeding table. Students are encouraged to search these online for visual references. This would

also enable students to get access to related articles/studies on the individual artworks. Especially on the examples set here for Art of Africa, they have individual interesting stories that gives [perhaps] a different perspective for culture – students are highly encouraged to search this for themselves and explore the world of art in the context of varying cultures.

Period or geographic area	c. What are the examples?
1. Renaissance Art	<p><u>Paintings:</u></p> <p>Jan and Hubert van Eyck. Ghent Altarpiece (open), Cathedral of Saint-Bravo, Ghent, Flanders (Belgium). 1432. Oil on panel, 11' $\frac{3}{4}$ " x 15' 1 $\frac{1}{2}$ " (3.5 x 4.6 m)</p> <p>Veronese. Feast in the House of Levi, from the Monastery of Santi Gionvanni e Paolo, Venice, 1573. Oil on canvas, 18'3" x 42' (5.56 x 12.8 m). Galleria dell'Accademia, Venice.</p> <p>Leonardo. Mona Lisa. c. 1503-6. Oil on panel, 30 $\frac{1}{4}$ x 21" (76.8 x 53.3 cm). Musée du Louvre, Paris</p> <p><u>Architecture:</u></p> <p>Filippo Brunelleschi. Dome of Florence Cathedral 1417-36; lantern completed 1471</p> <p>Leon Battista Alberti. Tempio Malatesta, Church of San Francesco, Rimini. Designed c. 1450</p> <p>Michelangelo. Saint Peter's Basilica, Vatican. c. 1546-64 (dome completed 1590 by Giacomo della Porta)</p> <p><u>Sculpture:</u></p> <p>Nanni di Banco. Four Crowded Martyrs. c.1410-13. Marble, height of 6 figures 6' (1.83 m). Orsanmichele, Florence</p> <p>Donatello. Mary Magdalene. c. 1455. Polychromy and gilt on wood, height 6' 2" (1.88 m). Museo dell'Opera del Duomo. Florence</p> <p>Leone Leoni. Charles V Triumphant over Fury. 1549-55. Bronze, height to top of head 5'8" (1.74 m). Museo del Prado, Madrid.</p>

Period or geographic area	c. What are the examples?
2. Baroque, Rococo, and Early (North) American Art	<p>Baroque and Rococo</p> <p><u>Paintings:</u></p> <p>Peitro da Cortana. Triumph of the Barberini, ceiling fresco in the Gran Salone, Palazzo Barberini, Rome. 1633-39</p> <p>Juan Sánchez Cotán. Still Life with Quince, Cabbage, Melon, and Cucumber. c. 1602. Oil on canvas, 27 1/8 x 33 1/4 (68.8 x 84.4 cm). San Diego Museum of Art</p> <p><u>Architecture:</u></p> <p>Louis Le Vau and Jules Hardouin-Mansart. Palais de Versailles, France. Gardens by André Le Notre. 1668-85</p> <p>Jakob Prandtauer. Benedictine Monastery Church, Melk, Austria. 1702-36</p> <p><u>Sculpture:</u></p> <p>Gianlorenzo Bernini. Saint Teresa of Avila in Ecstasy. 1642-52. Marble, height of the group 11'6" (3.5 m). Cornaro Chapel, Church of Saint Maria della Vittoria</p> <p>Clodion. The Invention of the Balloon. 1784. Terra-cotta model for a monument, height 43 1/2" (110.5 cm). The Metropolitan Museum of Art, New York</p> <p>Early (North) American Art</p> <p><u>Paintings:</u></p> <p>Anonymous. Mrs. Freake and Baby Mary. c. 1774. Oil on canvas, 42 1/2 x 36 1/4" (108 x 92.1 cm). Worcester Museum of Art, Massachusetts</p> <p><u>Architecture:</u></p> <p>Peter Harrison. Redwood Library, Newport, Rhode Island. 1749</p>

Period or geographic area	c. What are the examples?
3. Art of India	<p><u>Paintings/Drawings:</u></p> <p>Page with Hamza's Spies Scale the Fortress, from the Hamza-nama, North India. Mughal period, reign of Akbar, c. 1567-82. Gouache on cotton, 30 x 24" (76 x 61 cm). Museum of Applied Arts, Vienna</p> <p><u>Architecture:</u></p> <p>Taj Mahal, Agra, India, Mughal period, reign of Shah Jahan, c. 1632-48</p> <p>B. P. Mathur and Pierre Jeanneret. Gandhi Bhavan, Punjab University, Chandigarh, North India. Modern period, 1959-61</p> <p><u>Sculpture:</u></p> <p>The Bodhisattva Avalokiteshvara, from Kurkihar, Bihar, Central India. Pala dynasty. Late Medieval period, 12th century. Gilt-bronze, height 10" (25.5 cm). Patna Museum</p>

Period or geographic area	c. What are the examples?
4. Japanese Art	<p><u>Ink Paintings/Drawings:</u></p> <p>Katsushika Hokusai. The Great Wave. Edo period, c. 1831. Polychrome woodblock print on paper, 9 7/8 x 14 5/8" (25 x 37.1 cm). Honolulu Academy of Arts, Hawaii</p> <p>Bunsei. Landscape. Muromachi period. Mid-15th century. Hanging scroll, 28 3/4 x 13" (73.2 x 33 cm). Museum of Fine Arts, Boston</p> <p>Suzuki Harunobu. Geisha as Daruma Crossing the Sea. Edo period, mid-18th century. Color wood-cut, 10 7/8 x 8 1/4" (27.6 x 21 cm). Philadelphia Museum of Art</p> <p><u>Architecture:</u></p> <p>Stone and gravel garden, Ryoan-ji, Kyoto. Muromachi period, c. 1480</p> <p>Himeji Castle, Hyogo, near Osaka. Muromachi period, c. 1601-9</p> <p><u>Pottery/Sculpture:</u></p> <p>Miyashita Zenji, Morino Hiraoki, Tsujimura Shiro. Four ceramic vessels. Modern period, after 1970. Spencer Museum of Art, University of Kansas, Lawrence</p> <p>Chuichi Fujii. Untitled '90. Modern period, 1990. Cedar wood, height 7'5 1/2" (2.3 m). hara Museum of Contemporary Art, Tokyo</p>

Period or geographic area	c. What are the examples?
5. Art of Africa	<p><u>Sculpture relating to children:</u></p> <p>Doll (biiga), from Burkina Faso. Mossi culture, mid-20th century. Wood, height, 11 ¼" (28.57 cm). Collection Thomas G. B. Wheelock</p> <p>Twin figures (ere ibeji), from Nigeria. Yoruba culture, 20th century. Wood, height 7 7/8" (20 cm). The University of Iowa Museum of Art, Iowa City.</p> <p><u>Artwork relating to initiation:</u></p> <p>Two masks in performance, from Dossi, Burkina Faso. Bwa culture, 1984. Wood, mineral pigments, and fiber, height approx. 7' (2.13 m)</p> <p>Nowo mask, from Sierra Leone. Mende culture, 20th century. Wood, height 18 7/8" (48 cm). The Baltimore Museum of Art.</p> <p><u>Artwork relating to the spirit world:</u></p> <p>Power figure (nkisi nkonde), from Zaire. Kongo culture, 19th century. Wood, nails, blades, and other materials, height 44" (111.7 cm). The Field Museum, Chicago</p> <p>Spirit spouse (bloblo bla), from Cote d'Ivoire. Baule culture, early 20th century. Wood, height 17 1/8" (43.5 cm). University Museum, University of Pennsylvania, Philadelphia</p>

Period or geographic area	c. What are the examples?
6. Art of the (Indigenous) Americas	<p><u>Paintings/Drawings:</u></p> <p>A view of the world, detail from Codex Fejervary-Mayer. Aztec or Miztec, c. 1400-1521. Paint on animal hide, each page 6 7/8 x 6 7/8" (17.5 x 17.5 cm), total length 13'3" (4.04 m). The National Museums and Galleries on Merseyside, Liverpool, England</p> <p>Jaune Quick-to-See Smith. Trade (Gifts for Trading Land with White People). Salish-Cree-Shoshone, 1992. Oil on collage on canvass, 5' x 14'2" (1.56 x 4.42 m), Chrysler Museum, Norfolk, Virginia</p> <p><u>Architecture:</u></p> <p>Rock-cut sanctuary, Malinalco, Mexico. Aztec, 15th century; modern thatched roof</p> <p>Machu Picchu, Peru. Inka, 15th-16th centuries</p> <p><u>Pottery/Sculpture:</u></p> <p>The Mother Goddess, Coatlicue. Aztec, 15th century. Stone, height 8'6" (2.65 m). Museo Nacional de Antropologia, Mexico City</p> <p>Maria Montoya Martinez and Julian Martinez. Blackware storage jar, from San Ildefonso, New Mexico. Hopi, c. 1942. Ceramic height 18 3/4" (47.6 cm), diameter 22 1/2" (57.1 cm). Museum of Indian Arts and Culture/Laboratory of Anthropology, Museum of New Mexico, Santa Fe</p> <p><u>Artworks of utility:</u></p> <p>Baby carrier, from the Upper Missouri River area. Eastern Sioux, 19th century. Board, buckskin, porcupine quill, length 31" (78.8 cm). Smithsonian Institution Libraries, Washington, D.C.</p> <p>Shoulder bag from Kansas, Delaware, c. 1860. Wool fabric, cotton fabric and thread, silk ribbon, and glass beads, 23 x 7 3/4" (58.5 x 19.8 cm). The Detroit Institute of Arts</p>

IMPORTANT NOTE

As independent integration, students must reflect on the following questions and review them for the major exams:

- What characteristics/elements are SIMILAR across periods and geographic areas?
- What characteristics/elements are DIFFERENT across periods and geographic areas?
- Do you see any connection with what you know about PHILIPPINE ART HISTORY?

Reference:

Stokstad, Marilyn. "Art History (Volume 2)." Prentice Hall Inc. and Harry N Abrams, Inc. (1995), pp 16-32; pp 612-747; 748-819; 820-833; 852-871; 872-891; 908-925.

W2-DE-1-3: Art as context-specific and a reflection of social issues

This session briefly looks at the movie "Pleasantville" (1998, Dir: Gary Ross, Prod: Larger Than Life Productions) as a springboard for discussion in applying a critical perspective in arts. The movie tells the story of two completely different siblings (David and Jennifer) in terms of sex, behavior, and perspective that gets to live in a television show as characters. They go through different experiences trying to navigate their new "world" and in the process, changing themselves and the society they live in.

- **Context.** Context is important when trying to analyze the movie [art] as it gives the foundation where which the audience can sympathize or empathize with the characters. This sympathy and empathy is essential in developing a standpoint perspective (as opposed to an epistemological grounding) that values narrative experiences and qualitative analysis. Context, while espousing subjectivity and relativity, does not devalue meaning but enriches it and makes valid the considerations of varying realities. In reference to the subject movie, the following **BINARY** contexts are applicable:

- **Different timelines.** There are two timelines in the movie: modern (1990s) and retro (1950s). The modern world is where the main protagonists (siblings) come from and is characterized by technology and industrial progress. The retro world (Pleasantville) on the other hand, is characterized by less sophisticated technology (although from a standpoint, this might not be the case - only when there is comparison to the current times that this is apparent). Timeline, as a context, gives an overview of the available technology that shapes [economic] progress and ultimately influences our ways of living.
- **Different cultures.** The different timelines from the movie served as a background that emphasizes the dichotomy of culture. The "modern" world has a culture of liberalism (or freedom) - this is seen greatly portrayed by Jennifer

who tries to introduce sex in Pleasantville. On the other hand, the “retro” world is characterized by a culture of conservatism (e.g. separate beds, prim and proper decorum) that is incessantly safeguarded by David. The push and pull of Jennifer and David trying to change and preserve culture redounds back to their own (internal) change in the end: both embracing change with David finally allowing himself to be “free” (i.e. during the town hall meeting) and Jennifer finding the same freedom by gaining knowledge (e.g. she starts to enjoy reading and eventually sets off to college).

- **Different identities.** The siblings are ascribed **new** identities in Pleasantville that were different (although familiar) from their developed identities in the world they previously existed in: David and Jennifer had to come to terms with these pre-determined roles. Jennifer was trying the most to cope with Pleasantville’s culture and her new role which, she consistently fights against. David, on the other hand, knows about his role and tries hard to be faithful to it - until when he needed to step out of it in the end.
- **Issues.** Being able to identify issues in the movie [art] serves as an exercise not only to better understand the plot and the story BUT to sharpen our sensitivity to what the movie [art] is not directly suggesting. These “hidden” messages are abundant in art (whether intentional or unintentional) and forms part of the audience’s unique experience of it. This suggests that art’s purpose is not only for aesthetics (or entertainment as in movies) but a potent critique of our realities. Looking beyond the surface and looking at the form (starting with sense perception) will enable one to unearth issues that may be commentaries to our current realities. In the movie, the following issues may be derived:
 - **Ethics and morality.** Can art depict sex? Is nudity accepted in art? Can art portray experiences and objects otherwise not within the common ground of moral acceptability?
 - **Knowledge.** Is ignorance really bliss? Is knowledge (or “knowing”) a burden?
 - **Sexuality (may also be an ethical issue).** Is being sexual bad? Are having desires improper? Should pleasure be stuck to conventional and normative acts?
 - **Censorship.** Can the state regulate art? Can policies dictate what colors are to be used? Can any political authority approve what art is?

Further reference:

Go to [boredpanda.com/art/](https://www.boredpanda.com/art/) for various visual art references and materials

L I N K : [https://www.boredpanda.com/art/?](https://www.boredpanda.com/art/?utm_source=google&utm_medium=organic&utm_campaign=organic)

[utm_source=google&utm_medium=organic&utm_campaign=organic](https://www.boredpanda.com/art/?utm_source=google&utm_medium=organic&utm_campaign=organic)

Accessed 19 August 2020

W2-DF-1-2: Integration of Week 2

From Discussions A-E, the session will synthesize all the learnings with the aim to provide a definite guidance on how to critically read and evaluate visual arts in the next following sessions. As a guide for integration, the following questions and inputs will be reflected on:

1. What is critical thinking in context of art appreciation?
 - Critical thinking involves (a) looking at the surface or form of the visual art and, (2) looking beyond the surface (the substance) of the artwork in order to do a wholistic analysis.
 - Also, this means being able to identify specific issues expressed by the artwork and reflecting on possible solutions for them relative to the role of being a Tanglaw ng Bayan. A Tanglaw ng Bayan radiates hope and expands hope – her role is to ensure that the next generation is BETTER than this generation. She works not for herself but for the community. She takes pride in making the lives of others better rather than just hers. Her allegiance is with the people not the politicians or the capitalists. She is the voice of the mute; the eyes of the blind; the ears of the deaf; and, the hands and feet of the handicapped. Her life is not her own, nor her family's, but the country's.
2. What does “art as context specific” and “reflection of social issues” mean based on the movie? Deducting from the movie as reference for the session, this means:
 - **Art as content specific:** The meaning of art may be influenced by history (timelines), culture, and identities. Together with the life-experiences of the audience/viewer, context is created to understand meaning better. The multi-dimensionality of perspectives is crucial to identify the interconnectivity of art with the artist and the environment/circumstances in which it was/is created. It is thus vital to also learn the biography of the artist to some extent and the historical circumstances that influenced the art work. Further, it is also essential for the student (as spectator/audience) to retrospect from their own experiences and evaluate if the artwork strikes them or not – this is what O. Wilde refers to as “[t]he highest as the lowest form of criticism is a mode of autobiography.”
 - **Art's relevance as a reflection of social issues:** Relevance can come from how art can tackle current and emerging issues that spectators experience thus making art more relatable. However, there are also other purposes for which art is created that may be outside the societal issues. Relevance then may be in a future context – i.e. future spectators may find more relevance in an artwork rather than present spectators.

3. Looking through social media, and the surroundings/environment accustomed to (e.g. community art, street vandalism), students are encouraged to find or search for examples that can come to the purview of “art as context specific and a reflection of social issues.” The more obvious examples can come from editorial cartoons of news outlets and effigies during mass mobilizations. The student can also search art-related feature articles in boredpanda.com/art for references.

Week 3: Art and the Artist, Perception, and Interpretation

Overview of Week 3

Objective for Week 3

- Evaluate how artists view art
- Identify different facets on interpreting art
- Analyze how art is perceived
- Integrated a gender lens in critically looking at art
- Unpack the value of spirituality in evaluating art

Output for Week 3

- Completed Student Workbook
- Memo for Art and the Artist, Perception, and Interpretation

Discussion Guide for Week 3

Discussion	Platform	Requirement
Mind-Setting: 1. How was your experience in doing the Memo? 2. Were the assignments fair? 3. Is there anything we can do together to make things easier?	Google Form Questionnaire	Answer the Google Form
Discussion (X) on the Student Workbook 1. Contents of the Student Workbook 2. Utilization of the Student Workbook 3. Submission	Offline	Answer the Student Workbook
Discussion (A) on Art and Artists	Limited F2F or via online video conferencing platform	Individual Retrospection Answer the Student Workbook
Discussion (B) on Art and Perception	Limited F2F or via online video conferencing platform	Individual Retrospection Answer the Student Workbook

Discussion	Platform	Requirement
Discussion (C) on Interpreting Art	Limited F2F or via online video conferencing platform	Individual Retrospection Answer the Student Workbook
Discussion (D) on Art and Gender	Limited F2F or via online video conferencing platform	Individual Retrospection Answer the Student Workbook
Discussion (E) on Art and the Spiritual	Limited F2F or via online video conferencing platform	Individual Retrospection Answer the Student Workbook
Assignment for Week 4 1. Memo 2 on Art and Philosophy, Economics, Nature, and Culture 2. Completed Student Workbook for Week 4		

References for Week 3

W3-DX-1-2: Student Workbook

The students will be guided by a workbook during specific sessions to shape the learning based on the course framework. This is aimed to direct the learning of the student and generate class notes for future references to exams and requirements for the course. The workbook can either be digital or handwritten depending on the students' preference and current capacity. Following are the guidance for students in making their own workbooks.

1. **Contents of the Student Workbook.** The student will be guided for purposive reading. The workbook will help students understand and unpack the central meaning/s of the readings and be able to retrospect on it.

- Identifying specific issues expressed by the reading

Question	Sub-question
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What is the question that the author is asking in the reading? (e.g. is it about culture, economy, norm/standards, religion/spirituality etc.). This is usually the title or research question of the reading.	What questions are being asked to elaborate/expand on the main question? This is usually the sub-topics of the readings.
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- Looking beyond the surface (the substance) of the reading (applicable only when there are multiple required readings in a given topic discussion)

Interconnectivity	Experience
How does the reading relate with the other readings? What are their similar thoughts/propositions/findings? What are different?	Can you relate from the reading? Is there anything in the reading that speaks to your experience?

- (If applicable) Reflecting on the issues expressed by the reading and on possible solutions for them relative to the role of being a *Tanglaw ng Bayan*

Solution/s or Recommendation/s	As a <i>Tanglaw ng Bayan</i>
Proposed solutions to the issue/s presented that can either be found within the reading or the student's own opinion	Are the solution/s or recommendation/s applicable to you and your role as a <i>Tanglaw ng Bayan</i> ?

- Contribution to the continuing themes for the course on: poverty, hierarchy, cultural ethos, perceived beauty, sense of well-being, and effect to development. Questions to unpack this can be guided as follows:
 - Does the reading criticize art? How?
 - Do the readings contribute to expanding and deepening the discussion on art? Why?

2. Utilization of the Student Workbook. During the sessions for Weeks 3, 4, and 6 student learning will be guided by the workbook. This is the alternative mode in lieu of the class discussions and would require the student to independently learn.

3. Submission. The Workbook is for the student's sake. It will be kept by the student unless otherwise required to be submitted by the instructor or professor. Completing the workbook will prove useful in reviewing and answering the examinations and/or additional class participation points.

W3-DA: Art and Artists*

- H Chipp. Theories of Modern Art (pp 1-66)

W3-DB: Art and Perception*

- R Leppert. Art and the Committed Eye (Introduction)

W3-DC: Interpreting Art*

- I Treitel. The Dangers of Interpretation (pp 2-31)
- M Runco & S Protzker. Encyclopedia of Creativity (pp 121-125)
- M Tan et al. Differences in Judgments of Creativity/ How Do Academic Domain, Personality, and Self-Reported Creativity Influence Novice Judges' Evaluations of Creative Productions? (pp 73-90)
- N Bullot. The artful mind meets art history/ Toward a psycho-historical framework for the science of art appreciation (pp 123-180)

W3-DD: Art and Gender*

- A Wagner. Three Artists (Three Women) (pp 1.27)
- D Apostolos-Cappadona. With a Book in Your Hands'/ A Reflection on Imaging, Reading, Space, and Female Agency (pp 1-13)

W3-DE: Art and the Spiritual*

- W Kadinsky (trans. MTH Sadler). Concerning The Spiritual in Art (pp 1-18)
- C Wheatley. "Present Your Bodies"/ Film Style and Unknowability in Jessica Hausner's Lourdes and Dietrich Brüggemann's Stations of the Cross (pp 1-22)

*Refer the Google Drive link sent to you for this week's reading materials

Week 4: Art and Philosophy, Economics, Nature, and Culture

Overview of Week 4

Objective for Week 4

- Unpack the relationship of Philosophy (particularly epistemology) and art
- Explore the economics involved in art
- Identify the relationship of nature and art
- Evaluate the push and pull relationship of culture and art
-

Output for Week 4

- Completed Student Workbook
- Recitation inputs from class discussion
- Memo for Art and Philosophy, Economics, Nature, and Culture

Discussion Guide for Week 4

Discussion	Platform	Requirement
Mind-Setting: 1. How did you manage all the assignments? 2. Were the resources for assignments easy to find? 3. Is there anything we can do together to make things easier?	Google Form Questionnaire	Answer the Google Form
Discussion (A) on Art and Philosophy	Limited F2F or via online video conferencing platform	Individual Retrospection Answer the Student Workbook
Discussion (B) on Economics of Art	Limited F2F or via online video conferencing platform	Individual Retrospection Answer the Student Workbook
Discussion (C) on Art and Nature	Limited F2F or via online video conferencing platform	Individual Retrospection Answer the Student Workbook

Discussion	Platform	Requirement
Discussion (D) on Art and Culture	Limited F2F or via online video conferencing platform	Individual Retrospection Answer the Student Workbook
Assignment for Week 5 1. Midterm Exams		

References for Week 4*

W4-DA: Art and Philosophy

- On Epistemology: E Cameron. *Is It Art or Knowledge? Deconstructing Australian Aboriginal Creative Making* (pp 68-74)

W4-DB: Economics of Art

- E Ekelund Jr et al. *The Economics of American Art* (pp 1-15)

W4-DC: Art and Nature

- J Grande. *Art Nature Dialogues* (pp xi-xx)
- M Sauerwein et. al. *Revived Beauty/ Research into Aesthetic Appreciation of Materials to Valorise Materials from Waste* (pp 1-20)

W4-DC: Art and Culture

- S Butler. *Inalienable Signs and Invited Guests/ Australian Indigenous Art and Cultural Tourism* (pp 1-13)
- A Paor-Evans. *The Intertextuality and Translations of Fine Art and Class in Hip-Hop Culture* (pp 1-14)
- J Wu. *Promoting Contemplative Culture through Media Arts* (pp 1-15)
- C Maroja. *The Persistence of Primitivism/ Equivocation in Ernesto Neto's A Sacred Place and Critical Practice* (pp 1-13)

*Refer the Google Drive link sent to you for this week's reading materials

IMPORTANT NOTE

If you're someone who's interested in Philosophy, you can research further on the principle of *de Stijl* and their movement that wanted to design the world we live in according to their concept of universal beauty (e.g. simple lines, primary colors, and values). The movement even go as far as propose the elimination art if universal beauty is embedded in our everyday lives.

Week 5: Midterm Exams

Overview of Week 5

Objective for Week 5

- Conduct mid-semester integration
- Conduct Midterm Examinations
- Discuss the class project guidelines

Output for Week 5

- Completed inputs for the Midterm Exams
- Initial groupings for the class project
- Initial concept for the class project

Discussion Guide for Week 5

Discussion	Platform	Requirement	Materials
Discussion (A) on mid-semester course integration 1. Course framework <ul style="list-style-type: none">- What have been achieved so far in the course?- How did it achieve it: input and output?- What was the major context with which the course ran?	Limited F2F or via online video conferencing platform	Attendance	Syllabus copy available in Class Google Drive (link to be provided to enrolled students) Link to Google Form questionnaire
Midterm Exams	Google Form	Answer the Google Form	Google Form Link
Talk about class project <ul style="list-style-type: none">1. Theme2. Criteria3. Groupings			
Assignment for Week 6 <ul style="list-style-type: none">1. Memo 3 for Art and Human Rights, Psychology, and Technology2. Submit term paper proposal3. Completed Student Workbook for Week 6			

References for Week 5

W5-DA-1: Mid-semester course integration

1. Looking at the course framework, reflect on the following:
 - What have been achieved so far in the course?
 - How did it achieve it: input and output?
 - What was the major context with which the course ran?

Critical Paper Guidelines

The paper is aimed for students to integrate their learnings into a critical paper. The following shall guide the class in the term paper.

1. **Groupings.** Groups will be independently determined among students. Students can decide amongst themselves who their group mates are or if they opt to do the paper individually.
2. **Theme.** The class project will carry the continuing class theme: poverty and hierarchy, and its effect to cultural ethos, perceived beauty, sense of well-being, and development. It would be essential that the term paper highlights current issues that challenge freedom.
3. **Form.** The term paper shall be in word document with the following format:
 - Arial 12
 - 1" margin on all sides
 - Double spaced
 - Justified
 - Clustered in thematic areas
 - Include a table of contents and bibliography/reference
 - APA Style
 - 5 pages minimum
4. **Assessment criteria.** For groups – the assessment will be for the entire group. This means that the group point is the individual point as well of each member. The following criteria will be used in evaluating projects:

Criteria	Points
Coherence: <i>Is it critical? Does it tackle relevant issues? Was it able to unpack the various facets surrounding the art (social, economic, gender, technology etc)? Does it offer practicable solutions/recommendations?</i>	65
Format: <i>Did it follow the correct format?</i>	10
Integrity: <i>Are reference properly cited? Is it NOT plagiarized?</i>	15
Timeliness: <i>Are you able to submit on the agreed deadline?</i>	10
	100

5. **Submission.** After the scheduled presentation and revisions if any, the term paper will be submitted online through any digital media (e.g. video or photos of the final output).

Week 6: Art and Human Rights, Psychology, and Technology

Overview of Week 6

Objective for Week 6

- Explain how art is utilized for resistance and the advancement of human rights
- Discuss how art contributes to (mental) well-being
- Explore how technology affects art and vice versa

Output for Week 6

- Memo for Art and Human Rights, Psychology, and Technology
- Completed Student Workbook

Discussion Guide for Week 6

Discussion	Platform	Requirement
Mind-Setting: 1. How was the Midterm Exam? 2. How are you progressing in your class project? Do you have groupings already? What about initial concept? Are you finding it hard to do it? Is the time enough? 3. Is there anything we can do together to make things easier?	Google Form Questionnaire	Answer the Google Form
Discussion (A) on Art, Resistance, and Rights	Limited F2F or via online video conferencing platform	Individual Retrospection Answer the Student Workbook
Discussion (B) on Art, Psychology, and Mental Health	Limited F2F or via online video conferencing platform	Individual Retrospection Answer the Student Workbook
Discussion (C) on Art and Technology	Limited F2F or via online video conferencing platform	Individual Retrospection Answer the Student Workbook

Discussion	Platform	Requirement
Reminding about the class project 1. Guidelines from Week 5 re: Term Paper Guidelines 2. Guideline and schedule of presentation per group/individual from Week 7 reference		
Assignment for Week 7 1. Term Paper Presentation		

References for Week 6*

W6-DA: Art, Resistance, and Rights

- W Cleveland. *Art & Upheaval* (pp 1-9; pp 118-151; pp 152-164)
- M Levine. *When Art Is the Weapon/ Culture and Resistance Confronting Violence in the Post-Uprisings Arab World* (pp 1277-1313)

W6-DB: Art, Psychology, and Mental Health

- R Smaritter. *The Aesthetic Turn in Mental Health/ Reflections on an Explorative Study into Practices in the Arts Therapies* (pp 1-11)
- J Schneider. *The Arts as a Medium for Care and Self-Care in Dementia/ Arguments and Evidence* (pp 1-11)

W6-DC: Art and Technology

- M Jeon. *Robotic Arts/ Current Practices, Potentials, and Implications* (pp 1-12)
- S Dinsmore. *Reviewing the Inclusion of Artists' Holograms in the Permanent Collections of Fine Art Museums* (pp 1-5)
- A Hertzmann. *Can Computers Create Art* (pp 1-25)
- J Bessette et. al. *Trends and Anti-Trends in Techno-Art Scholarship/ The Legacy of the Arts "Machine" Special Issues* (pp 1-6)
- M Mazone & A Elgammal. *Art, Creativity, and the Potential of Artificial Intelligence* (pp 1-9)
- S Audry & J Ippolito. *Can Artificial Intelligence Make Art without Artists* (pp 1-8)

*Refer the Google Drive link sent to you for this week's reading materials

Week 7: Critical Paper Presentation

Overview of Week 7

Objective for Week 7

- Present the Term Paper

Output for Week 7

- Term paper

Discussion Guide for Week 7

Discussion	Platform	Requirement	Materials
Mind-Setting: 1. Were you able to get enough sleep for today's presentation?	Google Form Questionnaire	Attendance Answer the Google Form	Link to Google Form questionnaire
Project Presentation 1. Discussion on the guidelines for the project presentation 2. Discussion on the guidelines for project presentation	Limited F2F or via online video conferencing platform	Project	
W7-Activity 1: Term Paper Presentation proper			
Debriefing for the Project Presentation 1. How do you feel after the presentation? 2. Did it go the way you planned it to? Why or why not? 3. What challenges did you face in preparing for the project?	Google Form Questionnaire	Answer the Google Form	Link to Google Form questionnaire
Assignment for Week 8 1. Watch the movie: Dead Poet's Society 2. Final Exams			

References for Week 7

Guidelines for Term Paper Presentation

The project presentation is limited to the scheduled class time. Specific guidelines are as follows:

1. **Time.** Groups will be given a time slot for presentation to be determined by the instructor/professor. The time slot will be strictly followed. Please refer to the email/advice from the professor/instructor. If you have not received any notification please text the instructor/professor.
2. **Participation.** For groups – the participation of each member should be equally (as much as practicable) represented in the performance.
3. **Assessment criteria.** Reminding that for groups – the assessment will be for the entire group. This means that the group point is the individual point as well of each member. The criteria is discussed in detail in Week 5.
4. **Submission of output.** Reminding also that after the scheduled presentation, the project will be submitted online through any digital media (e.g. video of performance and/or photos of the final output).

Week 8: Course Integration and Final Exams

Overview of Week 8

Objective for Week 8

- Reinforce the elements for critical evaluation and reading set in Week 2 for critical analysis and reading of visual arts
- Conduct end-of-semester integration
- Conduct Final Examinations

Output for Week 8

- Completed inputs for the Final Exams
- Inputs to the course integration questions

Discussion Guide for Week 8

Discussion	Platform	Requirement	Materials
Mind-Setting: 1. Being the last session of the course, what is your significant learning from all the discussions?	Google Form Questionnaire	Attendance Answer the Google Form	Link to Google Form questionnaire
Discussion (A) on the course framework 1. What did the course tried to achieve? 2. How did it achieve it: input and output? 3. What was the major context with which the course ran?	Limited F2F or via online video conferencing platform	Attendance Recitation	Syllabus copy available in Class Google Drive (link to be provided to enrolled students) Link to Google Form questionnaire
FINAL EXAMS	Google Form	Answer the Google Form	Link to Google Form questionnaire

References for Week 8

W8-DA-1-3: Course Framework

1. What did the course try to achieve?
2. How did it achieve it: input and output?
3. What was the major context with which the course ran?

Week 9: Debriefing and Class Negotiations

Overview of Week 9

Objective for Week 9

- Review class record inputs through participative and transparent consultations (i.e. class negotiations)
- Conduct a debriefing session for the course

Output for Week 9

- Finalized class record
- Inputs to the mind-setting questions
- Inputs to the debriefing questions

Discussion Guide for Week 9

Discussion	Platform	Requirement	Materials
Mind-Setting: 1. Being the last session of the course, what is your significant learning from all the discussions?	Google Form Questionnaire	Attendance Answer the Google Form	Link to Google Form questionnaire
Class Negotiations	Limited F2F or via online video conferencing platform	Attendance Comments on the class record	Link to Google Doc of Class Record
With reference to Week 1, evaluate the set personal objectives on the following questions: 1. What have you learned? 2. What have you unlearned? 3. What have you re-learned?	Google Form Questionnaire	Answer the Google Form	Link to Google Form questionnaire
Course assessment 1. What did you like BEST about the course? 2. What did you like LEAST about the course? 3. What you CHANGE about the course?	Google Form Questionnaire	Answer the Google Form	Link to Google Form questionnaire

References for Week 9

Class Negotiations

The following will guide the negotiations in class to review the class record inputs through participative and transparent consultations:

1. **Copy of the class record.** An online link (un-editable) of the class record will be provided by the instructor/professor to enrolled students of the course. Students will be requested to review the inputs/points recorded per course requirement.
2. **Review of recorded points.** Changes and/or corrections to the inputs in the class recorded will be reported to the instructor/professor (chat, private/direct message, text message/SMS) for real time edit. Only the instructor/professor will be able to edit the class record. Students should provide proof of the changes they are requesting (e.g. screenshots of: email acknowledging receipt of the submitted requirement and/or email of grade received for the requirement either from the instructor/professor or from an automatically-generated email from Google Form).
3. **Finalization of grade.** If there are no more needed changes from the student on the recorded points, confirm with the instructor/professor (chat, private/direct message, text message/SMS) that the recorded points are final.

Debriefing

Looking at the student's own personal objectives during Week 1, each will evaluate if the set objectives were met specifically on the following questions:

1. What have you learned?
2. What have you unlearned?
3. What have you re-learned?

After the student have recalled their set objectives, the following guide questions will help further evaluate the course experience.

1. Where there changes in the set objectives of the students? What are these?
2. What could have been the reason behind the changes in learning?

The copy to the student's own personal objectives should have been provided by the Google Form link that was answered in Week 1.

Course Assessment

To help improve the course for the proceeding semesters, students are required to answer a quick survey (via Google Form questionnaire) of the following questions:

1. What did you like BEST about the course?
2. What did you like LEAST about the course?
3. What you CHANGE about the course?

As context, students should reflect on the topics discussed, activities required, phasing and timeline, and the assessment criteria. This can also include references, platforms, and capacity of both student and the instructor/professor.

Assessment Instructions

Grade Distribution

Your outputs will be given POINTS. Your total raw score will be converted to PUP standard grades to wit:

Grade	Point	Description	Grade	Point	Description
1	100-97	Excellent	2.50	81-79	Satisfactory
1.25	96-94	Excellent	2.75	78-76	Satisfactory
1.50	93-91	Very Good	3	75	Passing
1.75	90-88	Very Good	4*	74-65	
2	87-85	Good	5	74-0	Failure
2.25	84-82	Good	INC**	-	Incomplete

* A grade of “4” is only given during midterm computing. If you get 74-0 points in the final term you get a grade of “5” already.

**An INC (incomplete) grade is given when you missed 25% of the total number of requirements – provided that your “passing” the subject depends on you completing the requirement. If you’re going to fail anyway despite you completing, the decision is in your hands whether or not to complete. The highest possible point attainable shall be made basis in projecting this. Remember though that completion doesn’t guarantee passing – you’re output still has to be evaluated and given due merit. If you missed more than 25%, you will automatically get a “5” even if you comply with all the requirements. NOTE however that an INC is only given if you have NO FINAL EXAM or FINAL REQUIREMENT. Failing to take your midterm exams is not a ground for an INC.

Points and Criteria for Outputs (Rubrics)

Course Requirement	Total %*	Points	Criteria	Weight
Midterm Exams	15	100	*The instructor, based on sound judgment, will objectively check this based mostly on class discussions.	
Final Exams	15	100		
Memos	30	100	Timeliness	10
			Decent Grammar	20

Course Requirement	Total %*	Points	Criteria	Weight
Term Paper	30	100	Cohesive Thought	25
			Critical Ideas	30
			Integrity	15
			Timeliness	10
Consultation	15	100	Coherence	65
			Format	10
			Integrity	15
TOTAL	100 %			

*PERCENTAGE is only INDICATIVE.

Guidelines in Writing the Memo

- Students will make Memos from the topics below. Pick one piece of visual art from each topic and interpret it.

Meeting #	# of Memos	Topic	Deadline
3	1	Art and the Artist, Perception, and Interpretation	TBD
4	1	Art and Philosophy, Economics, Nature, and Culture	TBD
6	1	Art and Human Rights, Psychology, and Technology	TBD

- Your ONE-TWO PAGE memo will answer the following questions:
 - What is the main question/issue of the reading?
 - What were the answers/solutions given?
 - Do you agree with the author? Why or why not?
 - Are there other insights you would have added to the reading? What are these?
- Format shall be as follows:

- Word document
- Calibri 12
- 1" margin on all sides
- Double spaced
- Justified
- Clustered in thematic areas
- APA Style - e.g. (Abalos, 2020)
- Put your references (if any) at the end of your Memo
- Link on the online submission for the memo will be provided. PLEASE LET THE INSTRUCTOR/PROFESSOR KNOW IF THE STUDENT PREFERS NON-DIGITAL SUBMISSION.

VIP: Memos that do NOT follow this prescribed format will NOT be graded.

4. Deadlines will be strictly enforced. If you fail to submit your memo on a particular topic on the date of submission, you will not be able to submit for that topic again EXCEPT for COMPLETION.
5. DO NOT PLAGIARIZE your memos. I will personally make sure that you will get expelled if ever you plagiarize any part of your memo. DO NOT CHALLENGE ME ON THIS.

Guidelines in Writing a Critical Paper

1. A term paper is a RESEARCH-BASED paper. This means it has credible primary and secondary sources.
2. Students will make a Term Paper from ONE (1) of the topics below.
 - Philippine Art and political upheavals (People Power, EDSA II, Drug War, COVID 19)
 - Art and gender
 - Art and the Digital Movement
3. The Term Paper should be able to discuss:
 - A periodical account of art and artists given a focused historical timeframe and the evolution of art and artists
 - Critical reading of artworks during the timeframe to include, but not limited to:
 - Painting
 - Sculpture
 - Architecture
 - Performance Art
 - Installation Art

- Issues that art tackled and issues about art itself
- Changes in how art is perceived
- Student retrospection and other insights

4. A critical reading means:

- Identifying specific issues

Question	Sub-question
What is the question that the paper is asking i? (e.g. is it about culture, economy, norm/standards, religion/spirituality etc.). This is usually the title or research question of the paper.	What questions are being asked to elaborate/expand on the main question? This is usually the sub-topics of the paper.

- Looking beyond the surface (the substance) of the paper (applicable only when there are existing knowledge-base on the selected topic discussion)

Interconnectivity	Experience
How does the reading relate with the other existing knowledge? What are their similar thoughts/propositions/findings? What are different?	Is the paper relatable? Is there anything in the paper that speaks to your experience?

- (If applicable) Reflecting on the issues expressed by the paper and on possible solutions for them relative to the role of being a *Tanglaw ng Bayan*

Solution/s or Recommendation/s	As a <i>Tanglaw ng Bayan</i>
Proposed solutions to the issue/s presented that can either be found within the paper or the student's own opinion	Are the solution/s or recommendation/s applicable to you and your role as a <i>Tanglaw ng Bayan</i> ?

- Contribution to the continuing themes for the course on: poverty, hierarchy, cultural ethos, perceived beauty, sense of well-being, and effect to development. Questions to unpack this can be guided as follows:

- Does the reading criticize art? How?
- Do the readings contribute to expanding and deepening the discussion on an art? Why?

5. Format

- Word document
- Arial 12
- 1" margin on all sides
- Double spaced
- Justified
- Clustered in thematic areas
- Include a table of contents and bibliography/reference
- APA Style
- 5 pages minimum
- Link on the online submission will be provided. PLEASE LET THE INSTRUCTOR/PROFESSOR KNOW IF THE STUDENT PREFERS NON-DIGITAL SUBMISSION.

6. **DO NOT PLAGIARIZE your critical paper. I will personally make sure that you will get expelled if ever you plagiarize any part of your memo. DO NOT CHALLENGE ME ON THIS.**

7. **CONSULT. CONSULT. CONSULT. Have your topic consulted with the instructor/professor before proceeding. You can also submit drafts before submitting the final term paper.**

Guidelines in Recitation/Reporting/Presentation/General discussions:

1. THIS IS YOUR CHANCE TO VOICE OUT YOUR MIND! Don't just discuss the material that was given – talk about WHAT YOU THINK ABOUT IT. Your opinion matters.
2. GO BEYOND THE READING – RESEARCH. Do not just read about the assigned work, know the author and the events in the particular era it was she/he lived when the work was written.
3. Draw questions we can discuss in class: be ready for at least 3 questions (again, that's the minimum).
4. Use multi-media (as necessary).