



ATENEO DE MANILA  
UNIVERSITY  
Loyola Schools

SYLLABUS

A. COURSE INFORMATION

COURSE NUMBER	ArtAp 10		NO. OF UNITS	3
COURSE TITLE	Art Appreciation			
PREREQUISITE/S	None			
DEPARTMENT	Fine Arts		SCHOOL	Humanities
SCHOOL YEAR	2024-25		SEMESTER	Intersession
INSTRUCTOR/S	Dr. Hidde van der Wall			
VENUE	Innovation 202	SECTION	J K	SCHEDULE M 1130-1500; TH 1200-1600 M 1500-1830; TH 1600-2000  90 Learning, 45 contact hours

B. COURSE DESCRIPTION

This course provides an approach to art appreciation that integrates both personal context and various critical frameworks into opportunities for participation in the discourses centered on art and society. Through interactions with historical and contemporary art practices, students will gain insight into ongoing treatments of art across diverse cultures. This culminates in one's humanistic understanding and response.

C. ALIGNMENTS

THE FORMATION STAGES IN THE FRAMEWORK OF THE LOYOLA SCHOOLS CURRICULA	
2	ROOTEDNESS: Investigating and Knowing the World

ALIGNMENT TO CORE CURRICULUM LEARNING OUTCOMES
CCLO 1: Demonstrate effective communication skills (listening and speaking, reading and writing, designing and visualizing, creating and performing) in English and Filipino. (CLO 1, 4, 5)

<b>CCLO 3: Propose ways to address pressing social and ecological problems using appropriate critical approaches and creative thinking (CLO 1, 2, 3, 4, 5)</b>
<b>CCLO 4: Develop a creative and ethical imagination that is responsive to contemporary global realities and challenges, but also deeply rooted in local histories, conditions, norms, and institutions. (CLO 1, 2, 3)</b>

<b>ALIGNMENT TO PROGRAM LEARNING OUTCOMES OF THE DEPARTMENT OF FINE ARTS</b>
PL01: Perform across several contexts the skills their respective disciplines represent.
<b>PL02: Formulate engagements with social realities through, in, and with the arts.</b>
PL03: Commit to furthering their fields as a means of fostering a more just and inclusive society.

### C. COURSE LEARNING OUTCOMES

By the end of this course, students should be able to:

<b>COURSE LEARNING OUTCOMES</b>
CL01: Situate various critical frameworks of appreciating art within the human experience, as expressed through relationships between the global and local, the societal and the personal
CL02: Participate in creative practices and critical discourses through classroom discussions, museum visits, and watching performances, among others
CL03: Synthesize their context and engagements with art to gain insight in culture and self
CL04: Translate learning into personal and productive responses through critical essays and creative output
CL05: Assess and articulate your appreciation of art as a result of the course

### D. COURSE OUTLINE and LEARNING HOURS

<b>Course Outline and Tentative Module Dates</b>	<b>CLOs</b>	<b>Contact/ Learning Hours</b>
<p><b>Module 0:</b> Introduction (June 6 and 10)  <i>Course Overview and Welcome, Course Materials, Meet Your Coach and Community, Roles, Rules, and Routines, Guidelines for Discussions (and Other Tasks), Introductions</i></p> <p>Module 0 is made to touch base with students. This will include small, ungraded activities to indicate the class's overall knowledge of art. It will also serve to ease the students into preliminary terms, concepts, and frameworks that will recur throughout the course.</p> <p>June 6: Introductory session</p>	1, 3	7,5/10

<p>June 10: Key readings: Lazzari/Schlesier, “A human phenomenon”. Gombrich, “On art and artists”</p> <p>June 10: AAG visit</p> <p>Watch: Philosophy Tube: Is Art Meaningless?  <a href="https://youtu.be/T6EOVCYx7mY?si=cgYZYyRwqAk_0xm0">https://youtu.be/T6EOVCYx7mY?si=cgYZYyRwqAk_0xm0</a></p>		
<p><b>Module 1:</b> Encountering Art (June 13 and 17)</p> <p><i>What is art? How do I know when something in front of me is art and not just some object? Is there something about that object? Or is it art because it's beautiful or it moves me? It's in a museum—it's got to be art, right?</i></p> <p>The introductory module uses the instance of interaction with art as its main material, investigating its underlying questions and assumptions. The module opens the discussion of art by framing the aesthetic experience as something already part of the everyday, and allowing that experience to stand as foundation for the appreciation of art. The trajectory of this appreciation would then include introductions to frameworks (e.g. form-function-content, art-artist-audience), languages of art (native, colonial, contemporary, technological) and other manners by which the creative practice has been theorized.</p> <p>Key texts: D'Alleva, “Analysis of Form, Symbol, and Sign”; Taylor, “Analysis of the Work of Art” or Guillermo, “Reading the Image”; Sontag, “Against Interpretation”</p> <p>Graded essay: analysis of a work of art</p>	1, 2	7.5/15
<p><b>Module 2:</b> Art and Reality (June 20 and 24)</p> <p><i>How many different ways can you paint a bowl of fruit? Can't you just photograph it? If I need to know something about a car, what will a painting of it realistically achieve? Why bother seeing the Spolarium in the National Museum when I can see it in a book or with Google image search? Why aren't things like they are in movies? Why is my life like a movie?</i></p> <p>This module tackles the multiple interactions between art and reality. The topics range from the early conceptions of art as imitation, the creation of representations, the changes brought about by mechanical reproduction, all up to the process of artistic creation as also creation of realities, simulations, and even fabrications. The module can also tackle notions of creativity in the sense of artistic journeys—learning via imitating styles, sources, and inspirations. Even art as expression is seen as a variant of art trying to create/recreate reality.</p> <p>Key text: Benjamin, “The Work of Art in the Age of Mechanical Reproduction”  Viewing: Berger, <i>Ways of Seeing</i> E.1</p> <p>Group project: art podcast</p>	1, 2	7.5/15
<p><b>Module 3:</b> Art and Value (June 27 and July 1)</p> <p><i>Why are the paintings in the malls cheaper than the ones in the gallery? Who cares if this is pop, rock, or pop rock? I'm really into it, though, does that make me hipster? Why is watching ballet more “cultured” than watching a rom-com?</i></p>	3, 4	7.5/15

<p>This module focuses on the multiple relationships between art and its values. The topics range from the conceptions and promises of style, the need for categorization, the divides between high art and low art, the creation of taste, up to its contextualization in cultures. Also included in this module would be an introduction to the different art ecologies and institutions, their creations and productions, essentially clarifying how value is mediated between these shifting parts.</p> <p>Key text: Geczy, “Money”, Berger, “Ways of Seeing”; Reyes, “Desire and Fantasy”; Dickie, “A Tale of two Artworlds”</p> <p>Viewing: Boyson, Oscar (director), “The Art Market (in Four Parts)” <i>Artsy</i>. U.S.: UPS and Artsy, 3 May 2017. [Video / Youtube]</p> <p>Group Project: presentation “A case for...”</p>		
<p><b>Module 4:</b> Art and Identity (July 4 and 8) <i>Why is there an entire library for women’s writings? Is it Filipino because the artist is Filipino, or because it depicts life in the Philippines? What is this saying about the artist? What is this saying about me?</i></p> <p>The fourth module focuses on the uninterrupted connection between art and identity. Here the discussion primarily focuses on the human aspect of art, whether as artist or audience, and how these art interactions formulate and at the same time modify existing notions of identity. Although all of these will have already been foregrounded throughout the whole course, this module aims to make it the central question. The topics here also include the weight of factors such as race, gender, ethnicity, identification, culture, and even autobiography as challenging pre-existing assumptions about the connection between the human and art.</p> <p>- Key Texts: Nochlin, “Why have there been no great women artists?”; Pilcher, “Introduction to A Queer Little History of Art”; Arndt, <i>Wasak!</i>; Robertson, “Identity”</p> <p>Individual project: creative project</p>	1, 2	7.5/15
<p><b>Module 5:</b> presentation and synthesis (July 11 and 15)</p> <p>This module focuses on the teacher giving direct feedback to the students. All the students’ submissions will be discussed in class to lend them stakes that so characterize existing art. Module 5 is especially crucial since Module 4 concludes with a creative work of art. Students’ output forms the module’s text.</p>	1, 2	7.5/14
<b>Finals Week</b> (July 17-20) Deadline synthesis paper: July 17	3	0/6
	TOTAL	45/90

## E. ASSESSMENTS AND RUBRICS

Assessment Tasks	Assessment Weight	CLOs
Module 0 – Freeform Essay	ungraded	CLO 1, 3

Module 1 – Encountering Art Essay: Formal analysis Deadline: June 19	20%	1-5
Module 2 – Group Podcast Deadline: June 26	20%	1-5
Module 3 – A case for... In class presentations July 1	20%	1-5
Module 4 – Final Artwork & Short Description Deadline: July 11	20%	1-5
Module 5 – Synthesis	10%	2, 4, 5
Participation	10%	1-5
	TOTAL	100%

Assessment Tasks	Rubric
Module 1: Art Analysis	<p>In this activity, students are asked to look closely at a work of art of their choice, through a specific analytical lens, such as formal, biographical, contextual, or social. This will result in a written paper of max 800 words.</p> <p><i>[Research (50%)   Analysis (40%)   Format (10%)]</i></p>
Module 2: Art Podcast	<p>A key facet of the course entails the discussion of art not only using traditional class settings but other modes of conversation as well. The Art Podcast allots a space for students to conduct discussions within their own small groups, focusing on a particular art area, event, or location and supplementing the analysis with references and insights from the class lectures. The advantage of the podcast is that it is not a speech—there is no need to pre-package and mechanize usual arguments. The nature of talking is exploratory.</p> <p>In their discussion, the group is expected to apply the theories discussed in Module 2 to a specific art exhibit, performance, show, etc. that they have experienced.</p> <p><i>[ Content (60%)   Framework (20%)   Technical (20%)]</i></p>
Module 3: “A Case For”	<p>In this activity, students arranged into groups are asked to make a case for (or against) a certain artist, work of art, or movement that is valued, or dominant art-world practices that are instrumental to valuating art. For instance, one could argue for or against award-giving bodies as credible measurements of art’s value. This takes the form of a class presentation (though the instructor can change this to be a podcast, a video, or another creative medium)</p> <p><i>[Content (60%)   Framework (20%)   Technical (20%)]</i></p>
Module 4: Creative Project	<p>At the end of the semester, students are asked to creatively express an aspect of their identity that is important to them,</p>

	or subvert dominant identities in society. The students explain their work in a short essay (500 words).  [ Research (30%)   Content (40%)   Analysis (20%)   Format (10%) ]
Synthesis	A synthesis of the course. This can take the form of an essay or online discussion. [Content (50%), Organization (30%), Presentation (20%) ]

## G. TEACHING and LEARNING METHODS

TEACHING & LEARNING METHODS and ACTIVITIES	CLOs
Curated Content (Readings and Multimedia)	CLO 1, 2
Synchronous sessions	CLOs 1, 2, 3
Discussions	CLO 1, 2, 3
Creative Project	CLO 3, 4

## H. REQUIRED READINGS

Arndt, Matthias (ed.), *Wasak! Philippine Art Today*. Berlin: Distanz, 2015.

Barthes, Roland. "The Death of the Author." *The Norton Anthology of Theory and Criticism*. Ed. Vincent B. Leitch. New York: Norton, 2001. 1466-1470. Print.

Baudrillard, Jean. "Simulation and Simulacra." *Jean Baudrillard –Selected Writings*. Ed. Mark Poster. Stanford UP, 1988. 166-184. Print.

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." *Illuminations*. New York: Harcourt, Brace & World, 1968. 217-251. Print.

Berger, John. *Ways of Seeing*. London: Penguin, 1972. 7-34. Print.

D'Alleva, Anne. "The Analysis of Form, Symbol, and Sign." *Methods & Theories of Art History*. London: Laurence King Publishing Ltd, 2005. 17-43. Print.

Geczy, Adam. "Money." *Art: Histories, Theories and Exceptions*. Oxford, UK: Berg Publishers, 2008.

Gombrich, E. H.. "On Art and Artists." *The Essential Gombrich: selected writings on art and culture*, edited by Richard Woodfield, Phaidon Press, 1996. 65-81. Print

Guillermo, Alice. "Reading the Image." *Image to Meaning: Essays on Philippine Art*. Ateneo de Manila University Press, 2001.

Lazzari, Margaret and Donna Schlesier "A Human Phenomenon" *Exploring Art: A Global, Thematic Approach*. Boston: Wadsworth, 2012. 3-22

Nochlin, Linda. "From 1971: Why Have There Been No Great Women Artists?" *ARTnews*. ARTnews., 26 May 2015. Web. 2 August 2016.

Plato. "Book X." *The Republic of Plato*. Trans. Benjamin Jowett. Oxford: Clarendon, 1888. 307-38. Print. Reyes, Soledad. "From Darna to ZsaZsa Zaturnnah: Desire and Fantasy." *Essays on Literature and Popular Culture*, 2009. Pasig City: Anvil Publishing. 2-34, Print.

Taylor, Joshua. "An Analysis of the Work of Art", *Learning to Look: A Handbook for the Visual Arts*. Chicago: University of Chicago Press, 1957. Print.

Wilde, Oscar. "The Decay of Lying – An Observation". *Intentions* (New York: Brentano's, 1905).

## I. SUGGESTED READINGS

Adorno, Theodor W. "Culture Industry Reconsidered." *The Culture Industry: Selected Essays on Mass Culture*. London: Routledge, 2001. N. page. Print.

Aristotle. "Poetics." *The Norton Anthology of Theory and Criticism*. Ed. Vincent B. Leitch. New York: Norton, 2001. 90-117. Print.

Dickie, George. "A Tale of Two Artworlds." *Danto and His Critics*. Ed. Mark Rollins. Oxford (UK): Blackwell, 2012. 111-117. Print.

Garcia, J. Neil. "Nativism or Universalism: Situating LGBT Discourse in the Philippines." *Kritika Kultura* 20 (2013), 49-68.

Howells, Richard, and Joaquim Negreiros. "Iconology." *Visual Culture*. Cambridge: Polity, 2003. 11-31. Print.

Howells, Richard, and Joaquim Negreiros. "Form." *Visual Culture*. Cambridge: Polity, 2003. 31-50. Print.

Luz, Arturo. "Filipino Painting." *Pamana* 7. Pamana 7. December 1972. 32-33 Print

Greenberg, Clement. "Avant-Garde and Kitsch." *Art and Culture: Critical Essays*. Boston: Beacon, 1989. 3-21. Print.

Morley, Simon. *Seven Keys to Modern Art*. London: Thames and Hudson, 2019. Print.

Robertson, Jean and Craig McDaniel. "Identity". *Themes of Contemporary Art: Visual Art after 1980*. Oxford: Oxford University Press, 2005. Pp. 103-127.

Ward, Ossian. *Ways of Looking: How to Experience Contemporary Art*. London: Laurence King, 2014. Print.

## J. GRADING SYSTEM

A	92-100	Excellent grasp of various approaches to art and application in practice
B+	87-91	Very good grasp of various approaches to art and application in practice
B	83-86	Good grasp of various approaches to art and application in practice
C+	79-82	Satisfactory grasp of various approaches to art and application in practice
C	75-78	Passing grasp of various approaches to art and application in practice
D	70-74	Compliant grasp of various approaches to art and application in practice
F	0-69	Failure to understand various approaches to art and application in practice
W		Received in cases wherein the total weight of requirements fulfilled is less than 33.33% by the end of the academic term.
INC		Received "in extraordinary circumstances meriting consideration by the instructor...when a major course requirement (except the final examination) has not been submitted" (2021 LS Undergraduate Academic Regulations Section V.5) Needs to be completed within two weeks after the release of grades on AISIS.

## K. CLASS POLICIES

### 1. Official Class Learning Management System (LMS) and Other Software

Canvas will serve as the University's official learning management system, including this class. Please make sure you are registered for the appropriate course in your LMS profile. Synchronous sessions are held onsite unless assigned to be online (as scheduled in the syllabus) or unless announced otherwise. IMPORTANT NOTE: Grades on the LMS do not necessarily reflect actual grades. Final grades will be posted on AISIS.

### 2. Accessibility of Academic Materials and Student Services

For most of your technical and virtual needs, especially concerning internet access, you may contact LS ONE (<https://sites.google.com/ateneo.edu/ls-one>). You may also contact the ITRMO ([itrmo@ateneo.edu](mailto:itrmo@ateneo.edu)) for LMS-specific issues. For students who will encounter situations that will prevent them from accessing lectures, modules, and other class materials through regular modes, requests for low-bandwidth or offline versions may be communicated privately to the instructor so that they can make necessary arrangements ahead of time.

The Loyola Schools Office of Guidance and Counseling (LSOGC) offers programs and services for students who have mental health concerns or are in need of counseling. You may reach the LSOGC at [guidance.ls@ateneo.edu](mailto:guidance.ls@ateneo.edu) or through their Facebook page at <https://www.facebook.com/LSOGC>.

### 3. Class Attendance and Synchronous Sessions

"Regular attendance in all classes is one of the most important obligations of students" therefore,

students are expected to attend and fully participate in all class activities and sessions, both onsite and online synchronous, so that they enjoy the full benefits of learning.

Students have a maximum of **2 absences** for the entire semester. Tardy students, during onsite classes and consultations, will merit a half-cut.

In accordance with the 28 July 2023 memo from the OAVP-UEd, we shall return to the standard regulations on Attendance stipulated in the LS Undergraduate Academic Regulations Section III. As highlighted in the memo, "We are resuming the implementation of Academic Regulation III.4.1 that states: "There is no distinction between excused and unexcused absences." Further, the Academic Regulations also stipulate that "Class hours lost by late registration are considered as absences."

"Students are held responsible for all matters taken and assignments given in their absence." Students will receive an automatic grade of **W** (Withdraw) if they exceed the number of allowed absences which is equivalent to a 0 and is included in their QPI.

#### 4. **Communication and Consultations**

All official communication should be coursed either through the LMS or University-issued email addresses. Students should use their OBF accounts for this purpose. Please do not contact teachers via social-media messaging and other personal means regarding course-related concerns unless otherwise specified. As with the Canvas registration (or any official LMS or online tool that will be used within the Loyola Schools), only students with OBF accounts shall be granted access to such and all platforms. In case you have issues with your OBF email address, please contact the Office of Management Information Systems at [omis.ls@ateneo.edu](mailto:omis.ls@ateneo.edu).

Questions and concerns raised in Canvas or other official platforms can expect an answer **2 days** of the module's release. Students may email the teacher for more immediate concerns, and can expect a response within 2 days during the work week.

Individual or group **consultations are available during class hours** - assuming that there are no synchronous sessions scheduled or similar activity at the time. Students may **request a consultation within the day of their class schedule** and expect a quick and positive response.

Consultations beyond class hours should be scheduled at least **2 days** in advance, and wait for a confirmation from the teacher. Last-minute consultation requests, especially ones scheduled at the end of the week will also require an email request and confirmation from the teacher. Unapproved requests will be rescheduled to the next available time.

#### 5. **Submissions, Deadlines, and Online Exams**

Ideally, no requirements shall be accepted if not submitted through Canvas. If for some reason you are having problems with these channels, inform the instructor as soon as possible. Tasks of the course are designed to be formative and are best done in the order prescribed by the modules. These tasks must be completed on time and meet deadlines. Late submissions receive a penalty of 5% per day.

The deadlines for course requirements have been planned in order to give students the most time possible to complete them safely without compromising learning, but are negotiable on an individual or a classwide basis should compelling safety and accessibility concerns arise. Please alert the instructor immediately with regard to these.

Should a student miss a major synchronous exam (20%), a formal request to take said exam, addressed to faculty and chair and with the reason stated, must be sent through email.

An INC (Incomplete) may only be given to students in extraordinary circumstances, meriting consideration by the instructor. The highest possible grade of any and all major requirements submitted after the posting of the grades that do not classify under this category will be a **C+**.

Students are expected to reach out to their instructor upon receiving the INC to coordinate new deadlines. Failure to submit may result in one of two scenarios, at the discretion of the instructor:

- A final grade of **F** for class regardless of the student's current standing.
- The existing submissions of the student for the class are graded according to their assigned weights.

Similarly, a student can get a grade of **W** if the highest possible total % weight of requirements fulfilled is less than 33.33% by the end of the semester. If the highest possible total % weight of the requirements fulfilled is greater than or equal to 33.33% by the end of the semester, the appropriate letter grade shall be issued. Final grades are then computed on the basis of 100% of course requirements as indicated in the syllabus.

To avoid missing out on deadlines and other requirements, it is recommended that you set your notification preferences on the **Notifications** tab under your Canvas account page.



6. **Privacy, Intellectual Property Rights, and Confidentiality.**

The online environment gives rise to increasing concerns about privacy and confidentiality, and it is imperative that we all take the extra effort to protect our own work and those of our peers. In light of this, let us commit to the rule that **what happens in the class's spaces stays in the class's spaces.** This means **you are not allowed to share or repost any of the class content posted in the LMS or other class-designated spaces** (e.g. the class Google Drive created by your instructor) on any other online platforms without your instructor's express written permission as well as the express written permission of any and all parties who have contributed to the content. Such content includes, both through copy-pasted text and through screenshots or screen recordings: the text of the LMS pages, posts by your instructor and/or peers in the discussion boards, and your peers' uploaded assessments/assignments.

Plagiarism will not be tolerated. **Students caught plagiarizing on any requirement, major or minor, will be dealt with according to the official LS policies on academic dishonesty.** Practicing personal discipline and professional behavior is still expected even in online classes.

7. **Class Conduct and Decorum**

The classroom, whatever form it may take, is a venue where both students and teachers can learn from each other. Behavior which prevents or disrupts this process of learning is unacceptable, and all behaviors which would be considered such in an offline setting continue to be such in an online setting.

8. **Gender Inclusion and Safe Spaces**

We are committed to maintaining the same safe, inclusive, and gender-responsive learning environment online as we hope to foster offline. To that end, we commit to teaching and learning practices that promote gender equality and justice (e.g., the use of non-sexist language and avoidance of gender stereotypes and biases in our learning spaces), as well as to implementing policies that protect students and faculty alike from sexual and gender- based violence, discrimination, and harassment, in line with the provisions of the LS Gender Policy and the Code of Decorum and Administrative rules on Sexual Harassment.

**HELPFUL RESOURCES:**

- [One-Stop Shop LS Helpdesk](#)
- [Ateneo Blue Cloud Primer](#)
- [Tips for Online Learning](#)
- [Rizal Library Online Resources](#)
- [LS Code of Academic Integrity](#)
- [LS Gender Policy](#)
- [Code of Decorum and Administrative Rules on Sexual Harassment, Other Forms of Sexual Misconduct, and Inappropriate Behavior](#)

**L. CONSULTATION HOURS**

NAME OF FACULTY	EMAIL	DAY/S	TIME
Dr Hidde van der Wall	<a href="mailto:hvanderwall@ateneo.edu">hvanderwall@ateneo.edu</a>	Th	11-12 PM

**M. ADDITIONAL NOTES**

None.