



Republic of the Philippines
OFFICE OF THE PRESIDENT
COMMISSION ON HIGHER EDUCATION

Art Appreciation

Course Title : **Art Appreciation**
No. of Units : 3 units

Course Description:

Art Appreciation is a three-unit course that develops students' ability to appreciate, analyze, and critique works of art. Through interdisciplinary and multimodal approaches, this course equips students with a broad knowledge of the practical, historical, philosophical, and social relevance of the arts in order to hone students' ability to articulate their understanding of the arts. The course also develops students' competency in researching and curating art as well as conceptualizing, mounting, and evaluating art productions. The course aims to develop students' genuine appreciation for Philippine arts by providing them opportunities to explore the diversity and richness and their rootedness in Filipino culture.

Learning Outcomes

At the end of the course, the students should be able to:

Knowledge

1. Demonstrate an understanding and appreciation of arts in general, including their function, value, and historical significance
2. Define and demonstrate the elements and principles of design
3. Explain and evaluate different theories of art
4. Situate Philippine arts in a global context

Skills

1. Analyze and appraise works of art based on aesthetic value, historical context, tradition, and social relevance
2. Mount an art exhibit (concept development, production and postproduction, marketing, documentation, critiquing)
3. Create their own works of art and curate their own production or exhibit
4. Utilize art for self-expression and for promoting advocacies

Values

1. Deepen their sensitivity to self, community, and society
2. Discover and deepen their identity through art with respect to their nationality, culture, and religion
3. Develop an appreciation of the local arts

Number of Hours: **3 hours every week for 18 weeks or 54 hours in a semester**

Course Outline & Timeframe

Week	Topics
1	Course orientation: Grading system, Requirements, Relevance of the course Assumptions and Nature of Arts: Creativity, Imagination
2	Functions of Art and Philosophy Subject and Content
3- 4	Art and Artisans; Production Process, Medium, Technique, Curation
5-6	Elements and Principles of Arts
7-12	Art History (Asian, Western, Philippines)
13-18	Soulmaking (Soul, Sound, Structure) Workshops on Improvisations, Installation, Transcreation Local Arts

ART APPRECIATION Learning Plan

LEARNING OUTCOMES	TOPIC	METHODOLOGY	RESOURCES	ASSESSMENT
<p>To determine students' expectations of the course</p> <p>To characterize artistic expression based on personal experiences with art</p> <p>L (K) Differentiate art history from art appreciation; Discuss the nature of art's preliminary expression</p>	<p>Course orientation Grading system Requirements Relevance of the course</p> <p>Art history</p> <p>Art appreciation, Art, creativity, imagination and the expression</p>	<p>Group discussion: oral recitation</p> <p>Why study humanities? What is art history? What is art appreciation?</p> <p>Why do people create works of art? (individual)</p> <p>What is creativity? Why is creativity necessary in artmaking? When can you say that a person is creative?</p>	<p>Gardner's Art through the Ages: A Concise History of Western Art, Fred S. Kleiner, 3rd ed., 2012, pp. 1-2</p> <p>Imagination in Teaching and Learning, Kieran Egan, 1992, pp. 12-37</p> <p>Nature and Young Children, 2nd ed., Encouraging Creative Play and Learning in Natural Environments, Ruth Wilson, 2012, pp. 1-17</p>	<p>Essay: If you were an artist, what kind of artist will you be?</p> <p>What art field will you explore? Why?</p> <p>How can you utilize the arts to express yourself, your community, and your relation to others and with the earth?</p>

<p>L (K) Clarify misconceptions about art; Differentiate art from nature</p> <p>O (K) Categorize works of art by citing personal experiences</p> <p>L (K) Characterize the assumptions of the arts</p>	<p>Assumptions of art (Art is universal; art is cultural; art is not nature; art involves experience) (Art as expression, as a form of creation)</p> <p>Visual arts (2D, 3D) Film (Digital arts/analog) Performance art Poetry–performance Architecture Dance Film Literary Theater Applied Arts (Fashion, Furniture)</p>	<p>Lecture Dynamics</p> <p>Guide questions: “Art is good because it is popular” or “Art is good because it is universal”</p> <p>Why is art universal? Why is art not nature? Why does art demand involvement?</p> <p>Suggested activity: Debate</p>	<p>Art Perception and Appreciation, Ortiz et al., 1976, pp. 5-12</p> <p>The Humanities, Dudley and Faricy, 1968, pp. 5-22 (Nature of Art)</p> <p>Alampat: An Introduction to Art Appreciation, Perez, Cayas, and Narciso, 2013, pp. 9-12, 15-21</p> <p>The Humanities, Dudley Faricy and Rice, 1968, pp. 5-12</p> <p>Alampat: An Introduction to Art Appreciation, Perez, Cayas, and Narciso, 2013, pp. 9-12, 15-21 (Imagination) pp. 38-40</p>	<p>Insight paper: Students will select from the following topics:</p> <p>Why is art ageless and timeless? Why is art not nature? Why does art involve experience?</p>
<p>L (K) Distinguish between directly functional and indirectly functional art</p> <p>O, P (K) Apply concepts and theories on</p>	<p>Functions of art:</p> <ul style="list-style-type: none"> • Personal (utilitarian, public display, expression) • Social (used for public display and celebration, used to affect the collective behavior) • Physical (utilitarian) 	<p>Individual sharing: What artform/artwork has changed something in your life? Why? FGD</p> <p>Film Viewing: Video Documentary “Sa Duyan ng Sining” (Jesuit Communications)</p>	<p>Dayaw (6 episodes), Legarda, 2015, online</p> <p>Art: Perception and Appreciation, Ortiz et al., 1978, pp. 27-32</p> <p>Alampat: An Introduction to Art Appreciation, Perez, Cayas, and Narciso, 2013, pp. 23-25</p> <p>Cultural Center of the Philippines,</p>	<p>Oral recitation</p> <p>Group discussion and plenary presentation</p>

<p>beauty and aesthetics in real life scenarios</p>	<p>Philosophical import of art</p> <ul style="list-style-type: none"> • Integrity • Proportion/Consonance • Radiance/Clarity 	<p>“Tuklas Sining” CCP</p> <p>Discuss basic philosophical perspectives such as: (Suggested topics) Art as mimesis (Plato) Art as representation (Aristotle) Art for art’s sake (Kant) Art as an escape Art as functional</p>	<p>Tuklas Sining, DVD</p> <p>“The Philosophical Concept of Beauty,” Jacques Maritain (from Creative Intuition in Art and Poetry), 1953, pp. 122-127</p> <p>Aesthetics and Art Theory, Osborne, 1970, pp. 104-107,142-144, 171-191, 226-283</p>	<p>Reflection questions: Does art always have a function?</p> <p>If artwork did not have any function, will it remain art?</p>
<p>L (K) Differentiate content from subject</p> <p>L, O, P (K) Classify artworks according to subject</p> <p>L, O, P (S) Analyze how artists present their subjects in relation to the real subject</p> <p>L, O, P (S)</p>	<p>Subject type: Representation (with subject) and non-representational (without subject)</p> <p>Source of subject (nature, history, Greek and Roman mythology, Judeo-Christian tradition, sacred oriental texts, other works of art)</p> <p>Kinds of subject (history, still life, animals, figures, nature, landscape, seascape, cityscape, mythology, myth, dreams, and fantasies)</p>	<p>Lecture</p> <p>Provide classic examples</p> <p>What are the two types of representing subject?</p> <p>What are the sources and kinds of subject?</p> <p>Assign students to bring either digital or printed copies of Filipino contemporary artworks to be presented orally or using Powerpoint; Identify and discuss the subject, source, type, and kind of subject</p>	<p>Alampat: An Introduction to Art Appreciation, Perez, Cayas, and Narciso, 2013, pp. 27-34</p> <p>Cultural Appropriation and the Arts, Young, 2008, pp. 1-27</p> <p>Art: Perception and Appreciation, Ortiz et al., 1978, pp. 14-26</p>	<p>Gallery visit</p> <p>Reflection paper on students’ experiences during visit to a gallery or museum</p>

Characterize sources and kinds of art	Content in art (levels of meaning) 1. Factual 2. Conventional 3. Subjective			
<p>L (K) Identify the medium in various forms of art, viz., visual, auditory, and combined arts</p> <p>(K) Define an artist's or artisan's medium and technique</p> <p>(K) Define the role of managers, curators, buyers, collectors, art dealers in the art world</p>	<p>Artists and artisans</p> <p>Managers, curators, buyers, collectors, art dealers</p> <p>Production process (preproduction, production, and postproduction)</p> <p>Medium, technique approach (in visual arts, auditory, and combined arts)</p> <p>GAMABA National Artists</p> <p>Events/Exhibits/Managing Audience</p>	<p>Video Documentary</p> <p>Lecture</p> <p>Topics to be discussed:</p> <p>What is the difference between artists and artisans? What is the relationship between artists and artisans?</p> <p>Which is more important, the artist or the artwork?</p> <p>What are medium and technique?</p> <p>What are new trends or practices in art?</p> <p>What is the role of the following figures (managers, curators,</p>	<p>Myths and Symbols Philippines, Francisco Demetrio, SJ, 1978, pp. 406-411</p> <p>Alampat: An Introduction to Art Appreciation, Perez, Cayas, and Narciso, 2013, pp. 35-56</p> <p>MAKING THE THEATRE The Craft of the Stage, Steven Patrick C. Fernandez, 2010, pp. 15 -20</p> <p>"Pioneers of Philippine Art," video documentary directed by F. Capistrano-Baker, Ayala Museum, 2006, 29min.</p> <p>Art: Perception and Appreciation, Ortiz et al., 1978, pp. 14-26, 40-73</p> <p>Festival and Events Management, Yeoman et al., 2004, pp. 53 -115</p>	<p>Oral recitation</p> <p>Quiz</p> <p>Organize a forum about an artist; artist's or artisan's brochure and video clip to be uploaded on social media (Note: before uploading, the teacher will check the output for validation and observance of ethics)</p> <p>Preliminary examination</p>

<p>O, P (S) Differentiate between artists' and artisan approach/ technique toward a particular medium</p> <p>Understand that the artisan's work is an end in itself and the artist's work is a means to an end</p> <p>(K) Identify national and GAMABA artists' notable works and their contribution to society</p>		<p>buyers, collectors, art dealers) in the community?</p> <p>Students will be assigned to discuss the characteristics of different art expressions (7 arts)</p> <p>Interview of artists / studio visit (off campus)</p>	<p>The Role of the Art Critic, Flores, in Paleta 5: A Handbook for Visual Artists, ed. Hernandez, 2002, pp. 27-31</p> <p>How to Document One's Work, Cajipe-Endaya, in Paleta 5: A Handbook for Visual Artists, 2002, pp. 24-26</p> <p>How to Document a Structure, R T Jose, Balangkas, 2007, pp. 25-28</p>	<p>Exhibit of artists' and artisans' portfolio Mini-exhibit of artists'/artisans' work</p>
<p>(K) Identify the elements of art</p>	<p>Elements of art</p> <ul style="list-style-type: none"> • Visual • Auditory • Combined 	<p>Lecture/ illustration / Discuss basic elements</p> <p>Assign students to discuss</p>	<p>Sining at Lipunan, Flores and De la Paz, 2000, pp. 24-26</p> <p>Art in Focus, Interactive Student</p>	<p>Quiz (identification) and oral recitation</p>

<p>(S) Analyze the various elements present in visual, auditory, and combined arts</p> <p>(S) Determine dominant elements used in hybrid or modified art expressions</p> <p>O, P (S) Determine the factors influencing artists such as distortion, transformation, appropriation in an experimental or hybrid art expression</p>	<p>Arts/Performance art</p> <p>Discuss fusions and overlapping and interrelated elements</p> <ul style="list-style-type: none"> • Graffiti, poetry-performance, performance art, digital art <p>Transcreation</p> <ul style="list-style-type: none"> • Music to text • Text to dance • Dance to visual 	<p>the elements of the 7 arts (visual arts, film, literature, dance, film, architecture, music), then conduct an FGD to look into the variations, overlapping, dominant elements in art production in a particular art expression</p> <p>Suggested topic: How do artists recreate, transform, or translate one artform into another work?</p> <p>Suggested exercises</p> <ol style="list-style-type: none"> 1. Analog drawing 2. Room design 3. Visual tapestry 4. Soil/coffee art (value) 5. Illustration (lines, texture, form) 6. Scribbling souls (color) 7. Creative writing (erasure) 8. Dula-tula (poetry-performed) 9. Poem writing 10. Performance art/ 	<p>ed., Gene A. Mittler, 2006, pp. 26-39 (Elements), pp. 40-49 (Principles)</p> <p>Alampat: An Introduction to Art Appreciation, Perez, Cayas, and Narciso, 2013, pp. 61- 95 (Elements), pp. 97-106 (Principles)</p> <p>Art: Perception and Appreciation, Ortiz et al., 1978, pp. 75-179</p> <p>Merce Cunningham: Fifty Years, Vaughan and Harris, 1997, pp. 10, 60-61, 100-101 (dance technique)</p>	<p>Analysis paper by group: Choose a contemporary work and discuss the subject, medium, and technique; Discuss further how the artist utilized the elements and principles of design in an artwork</p>
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		deviant art 11. Advocacy art		
(K) Identify the principles of design	Principles of design <ul style="list-style-type: none"> • Unity and harmony • Rhythm, variation • Balance and proportion • Emphasis and subordination (focal-point) 	Lecture/illustration	Art in Focus, Mittler, 2006, pp. 26-39 (Elements), pp. 40-49 (Principles)	Essay
(K) Define and translate principles of design in an artwork	The rule of thirds	Exercises: Product design critiquing	Alampat: An Introduction to Art Appreciation, Perez, Cayas, and Narciso, 2013, pp. 61- 95 (Elements), pp. 93-97 (Principles)	Collaborative room design With rubrics
O, P (S) Create an artwork depicting the various principles of design				
Prelim Period Partial Requirement: Present an experimental art expression based on recent issues in society fusing art and reality; function and beauty; weaving sound, image, form, scent, and space. Students will submit a concept paper or script and production in a specific site, either a physical stage or mobile, web (on-line) or any form of guerilla art expression. Prior to the performance, concept paper must be submitted for guidance and critiquing. Posters, audience evaluation, and documentation will be required and will be submitted after the performance. Running time will be based on the concept.				

MIDTERM

LEARNING OUTCOMES	TOPIC	METHODOLOGY	RESOURCES	ASSESSMENT
<p>(K) Identify various planes in art</p> <p>(K) Categorize and organize information from different sources</p>	<p>Reading the image</p> <ul style="list-style-type: none"> • Semiotic plane • Iconic plane • Contextual plane <p>Art history</p>	<p>Lecture</p> <p>Demonstration simulation</p>	<p>Image to Meaning: Essays on Philippine Arts, Alice Guillermo, 2001, pp. 1 -16</p> <p>Gardner's Art through the Ages: A Concise History of Western Art, Fred S. Kleiner, 3rd ed., 2012, pp. 1-2</p>	<p>Read and research about selected Western and Asian art</p>
<p>(K) Identify the underlying history, philosophy of the era or movements</p> <p>O, P (K) Classify the various art movements by citing their important characteristics such as historical background, factors, influential person, socio-political issues, and prevalent artists, art</p>	<p>Cave art, Egyptian and Greek</p> <p>---</p> <p>Roman, Medieval,</p> <p>---</p> <p>Chinese Painting, Ukiyo-e (Japanese print)</p> <p>---</p> <p>Renaissance and Mannerism, Baroque and Rococo</p> <p>---</p> <p>Neo-classicism, Romantic and Realism</p> <p>Impressionism</p> <p>Post-Impressionism</p>	<p>Lecture</p> <p>Creative presentation</p> <p>Gallery walk</p> <p>Games</p> <p>Talk show</p> <p>Video documentary</p>	<p>Art through the Ages: A Global History. Kleiner, 15th ed., 2016, pp. 1032-1047 (South and Southeast Asia, 1200-1980), pp. 1048-1063 (China and Korea, 1279-1980), pp. 1064-1066 (Japan, 1333-1980), pp. 994-1031 (Contemporary Art Worldwide), pp. 948-993 (Modernism and Postmodernism in Europe and America, 1945-1980)</p> <p>Art in Focus, Mittler, 2006, pp. 136-471 (classic), pp. 492-562 (modern art)</p>	<p>Designed rubrics for creative output</p> <p>Quiz</p> <p>Oral recitation</p> <p>Brochure about their respective topics</p> <p>Long test (true or false, identification, fill in the blanks, enumeration, essay)</p> <p>Individual output:</p>

<p>forms, and media</p> <p>(S) Present the history and movements of the arts through a timeline</p> <p>O, P (S) Cite important characteristics in an artwork based on the era movement (document and annotate works)</p>	<p>Neo-impressionism</p> <p>Symbolism, Art Nouveau</p> <p>Fauvism and Expressionism</p> <p>Cubism, Futurism</p> <p>Abstract or non-objective - Dadaism and Surrealism</p> <p>Constructivism, De Still</p> <p>Abstract expressionism</p> <p>Optical Art, Pop Art, Minimalism, Conceptual Art</p> <p>Photo-realism</p> <p>Installation Art (Body Art, Earth and Land, Performance Art)</p>		<p>Cave Art to Modern Art, in Fleming's Arts and Ideas, 10th ed., Mary Warner Marien and William Fleming, 2005, pp. 1-654</p> <p>Art: Perception and Appreciation, Ortiz et al. 1978, pp. 163- 229</p> <p>Alampat: An Introduction to Art Appreciation Perez, Cayas, and Narciso, 2013, pp. 113-129</p> <p>ArtSpoke, Robert Atkins, 1993, pp. 43-415</p> <p>A World History of Art, 7 ed., Hugh Honour and John Fleming, 2009, pp. 356-845</p>	<p>modern/classical works appropriation through photography</p>
<p>(K) Identify the various genres in music</p> <p>O, P (S) Make a creative interpretation of the different musical</p>	<p>Instrumental music:</p> <ul style="list-style-type: none"> • Baroque (Johann Pachelbel, Antonio Vivaldi, Johan Sebastian Bach, George Frederic Handel, Franz Schubert) 	<p>Brief lecture</p> <p>Creative presentation (from solo to group, depending on students' interests in art expression)</p>	<p>Music as Discourse: Semiotic Adventures in Romantic Music, Agawu, 2009</p> <p>The Human Image in the Arts, Fernandez, 2009, pp. 65-76</p>	<p>Creative output/ Presentations:</p> <p>Students will interpret music through their own art expressions (music video, dance, poetry, live painting,</p>

<p>genres</p> <p>O, P (S) Translate sound or music into a new form and in a new context</p>	<ul style="list-style-type: none"> • Classical (Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig Van Beethoven, Franz Schubert) • Romantic (Carl Maria Von Weber, Frederic Chopin, Robert Schumann, Franz Liszt, Richard Wagner, Jacques Offenbach, Johannes Brahms, Pyotr Ilyich Tchaikovsky, Nikolai Rimsky, Korsakov, Richard Strauss) • Modern (Claude Debussy, Arnold Schoenberg, Maurice Ravel, John Cage, Philip Glass) 		<p>Art Perception and Appreciation, Ortiz et al., 1976, pp. 98-121</p> <p>Who Needs Classical Music? Cultural Choice and Musical Value, Johnson, 2002</p>	<p>film, digital art, magic, experimental, etc.)</p>
<p>MIDTERM EXAMINATION A paper that analyzes their own respective topics; comparison, difference of factors, influential persons, styles, subject, technique affecting the era or movement; notable artists and works; semiotic plane, iconic plane, contextual plane, and evaluative plane</p>				

FINALS

LEARNING OUTCOMES	TOPIC	METHODOLOGY	RESOURCES	ASSESSMENT
<p>(K) Discuss the concept of “soulmaking”</p> <p>(S) Develop students’ artistic potentials through soulmaking</p> <p>(V) Enhance students’ sensitivity and awareness toward their environment</p> <p>(S) Extend to the immediate community the students’ art works as a form of service learning (e.g., recyclable materials)</p>	<p>Soulmaking (artmaking): Crafting images Crafting stories Crafting instruments performance</p> <p>7 da Vincian principles</p>	<p>Lecture</p> <p>Demonstration</p> <p>Simulation</p> <p>Workshop</p>	<p>Soulmaking, Narciso, 2016</p> <p>Mick Basa, The Soul Maker 2013, online</p> <p>Nature and Young Children, 2nd ed., Encouraging Creative Play and Learning in Natural Environments, Ruth Wilson, 2012, pp. 3-17</p> <p>Dela Cruz et al., Art Republik, 2012, video, 10 episodes</p>	<p>Individual reflective essay (8 images and 80 words to describe self)</p> <p>Quiz</p> <p>Art output with rubrics</p> <p>Art portfolio</p> <p>Organize an advocacy art or immersion or workshop for the community</p>
<p>(S) Characterize and define narratives,</p>	<p>Narratives, appropriation, borrowing, and ownership</p>	<p>Lecture</p> <p>Students are assigned to</p>	<p>Cultural Appropriation and the Arts, Young, 2008, pp. 1-27</p>	<p>Creative output</p> <p>Students will</p>

<p>appropriation, borrowings, and ownership of the artists or any agency in the art world</p> <p>(S) Contextualize classical notable works into a certain theme and comment on a certain issue, either on a personal or societal level</p> <p>O, P (V) Develop students' artistic ability in any form they would like to appropriate an art</p>	<p>Posit five (5) acts of cultural appropriation</p> <ol style="list-style-type: none"> 1. Object appropriation 2. Content 3. Style 4. Motif appropriation 5. Subject appropriation 	<p>look for works that have been appropriated in any form; Discuss and compare the old and new meanings</p> <p>Suggested topics: What contemporary art forms or art expressions utilize the principle of appropriation? Why do they appropriate? What art forms are commonly appropriated?</p>	<p>Black Film as a Signifying Practice: Cinema, Narration and the African-American Aesthetic Tradition, Yearwood, 2000, p. 124-129</p>	<p>appropriate an ad in any form, take a picture of it and create another poster that incorporates their new concept</p> <p>Essay</p>
<p>O, P (V) Draw out metaphors from local myths so students will value cultural roots</p> <p>O, P (V) Deepen students' understanding of</p>	<p>Textile art Soul, dreams and imagination</p> <p>Tnalak process Tnalak and T'boli art Dagmay, Pis-yabit Seputangan Inaul</p>	<p>Video documentary</p> <p>Brief lecture</p> <p>Illustration</p> <p>Mind mapping</p>	<p>Hinabing Panaginip, Fruto Corre, Bookmark video, 1999</p> <p>Myth, Mimesis and Magic in the Music of the Tboli, Mora, 2005, p. 66-68</p> <p>Alampat: An Introduction to</p>	<p>Reflective essay</p> <p>Quiz (multiple choice, enumeration, identification)</p>

imaging			<p>Art Appreciation, Perez, Cayas, and Narciso, 2013, pp. 34-40 (imagination)</p> <p>Sinaubang Habi. Philippine Ancestral Weave, Pastor-Roces, Marian, 1991, pp. 206-305</p>	
<p>(K) Analyze how line was interpreted and utilized in traditional crafts</p> <p>(S) Develop students' ability in manipulating the elements of art</p> <p>(V) Document changes and the shifting environment such as terrain, texture, sound through fusion of various elements of art</p>	<p>Visual elements in Philippine traditional motifs and crafts</p> <p>Decorative motifs and symbols, classification</p>	<p>Lecture</p> <p>Workshop</p> <p>FGD</p>	<p>Sourcebook of Philippine Traditional Motifs and Crafts Processes, Mercedita Jose Dela Cruz, 1982, pp. 18-34</p> <p>Ukkil: Visual Arts of the Sulu Archipelago, Ligaya Fernando-Amilbangsa, 2005, pp. 15-38</p>	<p>Quiz</p> <p>Individual output with rubric</p> <p>Visual tapestry</p>

<p>(K) Determine the implications of soul and space for our society</p> <p>(K) Characterize how Filipinos utilize space to determine its implications for their identities, history, religion, philosophy</p>	<p>Soul and space: Torogan Ifugao Bale Bahay Kubo Bahay na Bato Other indigenous houses</p>	<p>Lecture Video documentary Collaborative artistic work</p>	<p>The Maranaw Torogan, Madale, 1996, pp. 7-31</p>	<p>Oral recitation Build miniature skeletal or structural stilt houses Group activity with rubrics</p>
<p>(K) Discuss the concept of Okir in relation to Islamic Art</p> <p>O, P (K) Identify the parts of Okir/Ukkil</p> <p>O, P (S) Create a symmetry art inspired by Okir/Ukkil</p>	<p>Symmetry art Okir/Ukkil</p>	<p>Lecture Demonstration workshop Locate okir inspired artworks in the city (paintings, drawings, architecture, functional tools, jewelries, furniture, fabric or fashion)</p>	<p>Ukkil: Visual Arts of the Sulu Archipelago, Ligaya Fernando-Amilbangsa, 2005, pp. 174-175</p>	<p>Portfolio of Okir-inspired artworks in the city or community Artistic output-symmetry art</p>

(K) Determine the cultural relevance of the Okir				
(K) Define improvisation (S) Utilize the body as the basic tool in expression and communication (V) Strengthen students' initiative and artistic sensibilities	Improvisation in various artforms Contact-body improvisation (Flow, stacatto, chaos, lyrical, stillness) Sound improvisation Theatre improvisation Solving improvisational challenges	Lecture Demonstration Simulation FGD Performance art simulation (e.g., planking, flash mob, happenings) Video documentary	Choreography: A Basic Approach Using Improvisation, Minton, 1986, pp. 18-19 Improvisation for the Theater, Spolin, 3 rd ed., 1999 (entire book) Culture of Improvisation, Antolihao, 2004, pp. 83-84 The Wave Dance, Roth, 2008, online The Way of Improvisation, Morris, 2011, online	Workshop with rubric Quiz Oral recitation Group dynamics with rubrics
L, O (K) Trace and summarize the development of the arts, art appreciation and aesthetics in contemporary art practice	Indigenous art Muslim art Christian art Contemporary art Practice and movement	Lecture Creative presentation Exhibit (online and actual)	Local Community Immersion Gallery/studies or workshop visit (immersion/research of their own community)	Reflective essay Quiz Exam

<p>(V) Appreciate better the history and development of Philippine arts</p>				
<p>Partial Requirement Long test</p>	<p>A five-minute individual art talk; a summative, application or reflection of all the ideas and concepts that students have learned by discussing any topic/theme, artwork, concepts, ideas, nature of the art; either cultural, artistic, historical, object, artifact, movement, practice.</p>			

ART APPRECIATION Course Map

General Education (G.E.) Outcomes	Art Appreciation
KNOWLEDGE	
1. Analyze "texts" (written, visual, oral, etc.) critically	L
2. Demonstrate proficient and effective communication (writing, speaking, and use of new technologies)	L
3. Use basic concepts across the domains of knowledge	L
4. Demonstrate critical, analytical, and creative thinking	L
5. Apply different analytical modes in problem solving	L

VALUES	
1. Appreciate the complexity of the human condition	O
2. Interpret the human experience from various perspectives	P
3. Examine the contemporary world from both Philippine and global perspectives	L
4. Take responsibility for knowing and being Filipino	L
5. Reflect critically on shared concerns	O
6. Generate innovative practices and solutions guided by ethical standards	O
7. Make decisions based on moral norms and imperatives	O
8. Appreciate various art forms	P
9. Contribute to aesthetics	P
10. Advocate respect for human rights	O
11. Contribute personally and meaningfully to the country's development	O

SKILLS	
1. Work effectively in a group	P
2. Apply computing tools to process information effectively	O
3. Use current technology to assist and facilitate learning and research	L
4. Negotiate the world of technology responsibly	O
5. Create solutions to problems in various fields	O
6. Manage one's knowledge, skills, and values for responsible and productive living	O
7. Organize one's self for lifelong learning	O

Legend:

L= Learned

P = Practiced

O = Opportunity to learn

ART APPRECIATION Required Readings and Other Materials

Books

- Agawu, Kofi (2009) *Music as Discourse: Semiotic Adventures in Romantic Music*. New York: Oxford University Press.
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