The Subject: Critical exploration of the arts in dynamic interaction with society.

General Education Focus: The three-unit subject is an introductory course on the language of art and humanities and its relationship to society. The course provides multi-disciplinary attention to how art represents society and vice versa. This will take place by having an introductory survey on art aesthetics, art history, art theory and art criticism. This subject provides students with the necessary tools of analysis in critically understanding the diverse forms of arts by utilizing the social contexts of power, mode of production, representations and subjectivity as critical tropes. Artworks and art forms such as paintings, sculpture, music, dance, theater and performance, architecture and cinema will serve as main texts of critical reading and analysis. (descriptive, interpretive, analytical and evaluative). The subject is not an art appreciation and art production class; rather, it is a critical engagement with the form, content and context of the arts.

ESTIMATED TOTAL PAGES OF ASCRIBED READING IN THE CLASS: 250-300 PAGES

Road map: This subject provides students with several perspectives, theoretics, approaches, issues, and debates in art and society. The class discussion will be divided in two parts. First, 25 minutes will be allotted to discuss different aesthetic terms (Please see: Aesthetic Terms). The remaining time will be allotted to the discussion of the significant field of studies about art and society. Namely, 1) Art and the Artworld 2) Dimensions of Art 3) Methods of Critical Engagement and Reading of Art. 4) Art and Critical Categories 4) Art as Social and Critical Field 5) Unsettling the Art Canons. The Last month of the semester will be dedicated on Survey in Philippine Art and research presentations. The subject is expected to train the students to deploy and incorporate methodologies and “knowledges” in reading and examining art and society.

Course Goals and Objectives

At the end of this course, students should be able to have a critical understanding and examination of art. Furthermore, students should feel comfortable in understanding the written text and art forms. Students should also be able to critically position their ideas and to identify major debates that are intersecting in art and society.
Objectives:
1. To be keenly attentive to the arts in society;
2. understand the transformative value of the arts in society; and
3. to make sense of art as creative expression and practice within social contexts and as unalienated from history.

These goals and objectives will be enacted by the course components.

### Course Components

#### Grade Distribution:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Participation and Activities</td>
<td>15</td>
</tr>
<tr>
<td>Exam</td>
<td>20</td>
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<tr>
<td>Attendance</td>
<td>15</td>
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<tr>
<td>Reporting and Oral Presentation</td>
<td>10</td>
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<tr>
<td>Review and Assignments</td>
<td>5</td>
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<tr>
<td>Peer Evaluation</td>
<td>10</td>
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<tr>
<td>Final Paper</td>
<td>15</td>
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<tr>
<td>Recitation</td>
<td>10</td>
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</tbody>
</table>

#### Grading Scale: 100 points total

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
<th>Score Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>100-95</td>
<td>1.0</td>
<td>84-80</td>
<td>1.75</td>
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<td>94-90</td>
<td>1.25</td>
<td>79-76</td>
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<td>89-85</td>
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<td>75-72</td>
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</tbody>
</table>

### CLASS ATMOSPHERE

The class wishes to create a productive environment that will allow the students to critically think, actively engage in class discussions, independently position necessary arguments, and creatively make new ideas and perspective. Students are expected to be critical, open-minded, contemplative and most importantly, “chillax”! Questions, comments and viewpoints are highly necessary, although the students should be prepared to govern and to be firm with their own ideas because the class highly encourages the students to challenge the ideas and claims of their classmates. In other words, the class invites, shapes and makes the students to be critically polemic. Reciprocity between the teacher and the student will further help in critical, healthy and fruitful discussions. Students are expected to be respectful and courteous to other’s ideas and his/her own ideas. Student should be receptive and reflective to critiques.
Students are expected to turn off or silent mode their mobile phones, and log-out their FB accounts, email, IG wikipedia, youtube and tweeter. Furthermore, no electronic devices such as tablets and cellphones will be allowed in class. Kindly remind yourself of the “PHONETHICS and CYBERETHICS!” No one shall be seen using their cellphone especially during class discussion. Breaking this rule will face harsh repercussions.

**FLOW: Subject to Revision**

*Note: Students need to get a copy of the following readings:*
*de Leon, Felipe, Jr. The Elements and Principles of Organization in the Arts, Art, Men and Nature________________________,______, 83-95


**Origin:** (*) Materials are available at the Faculty Center 2nd Floor photocopy section. Look for Ate Jofel

(**) Search It Yourself (S.I.Y.)

**PART I. Course Introduction on Art and Society (4 meetings)**

Guide Questions: Why do we have to ask the question “what is art?”? What are the arguments that this class position?

**ARTWORLD(ing) (3 meetings)**

GQ: How do objects become a candidate for consecration and status of art? How does power enable and disenables an object as art? Who are the actors of art and what are their roles, how do they achieve their authority to interpellate “something” as art? Is there such thing as good or bad art?

*Keywords: institutional theory of art, artworld**

1. Methods of Critical Engagement and Reading of Art

2. Art and Critical Categories (2 meetings)

GQ: What does it mean to handle the “Critical” in reading and engaging with art? what are the methods of critical reading of the arts? How do critical categories guide us in resurfacing and further understanding the different issues and debates in art and society.

*Keywords(K):*

Semiotics**

Form, content, context **

Stuart Halls’ Encoding-decoding method/ approach**
PART II. 4). Art as Social and Critical Field (1 meeting)

*Note: Guide Questions and critical categories may be interchangeable and/or applicable in each and every thematic.*

GQ: How does art cue us of the condition of society? How does art critically shape and make our understanding of human beings and being human both in theory and practice? How does art make humans more human(e)?

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### Art and Race/ Ethnicity (2 meetings)

GQ: How is race/ethnicity represented in the arts? What is the role of colonial history in the construction of race and ethnicity? How do we view our national identity/ies after colonialism and how does it affect the production and representation of art?

K: power/colonialism/postcolonialism/orientalism/nationalism

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### Art and Language (2 meetings)

GQ: How does art re-create reality/re-presentation? How does language construct the representation of art? Is the language of art neutral?

K: representation/semiotics/structuralism/post-structuralism/deconstruction

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### Art and the Notion of the “I” (2 meetings)

GQ: What is the relationship between the self and the artwork? How can we understand the subjectivities of the artists?

K: subjectivity/psychoanalysis/agency/subjectivity

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### Art, Sex, Gender and Sexuality (3 meetings)

GQ: Is there such thing as gendered and sexed aesthetics/reading of the art? Why do we need to study art based on these categories? How are these categories represented in the arts? How does art become transformative and interventive in understanding sex, gender and sexuality?

K: subjectivity/feminism/gay and lesbian studies/queer/masculinism and patriarchy

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### Art and Class (2 meetings)

GP What is social realism? How are material conditions and class issues represented in the arts? What is the role of art in understanding and changing the fate of class struggle? How do we understand the political-economy of art.
Part III Unsettling Art Historiography (1 meeting)

Why is there the need to critically reread art history? What can we resurface in the rereading of art history? Why do we need to question and unsettle the “official” history of art and historiography

Material: Art History Timeline, Art History for Dummies*

20 minutes every meeting AESTHETIC TERMS

Note: The aesthetic terms are not just simply to be defined. The class subjects the terms into a critical analysis by looking at its limits and by creating possibilities in understanding and transforming art. The terms are presented in order flesh out issues, problems and perspective in art and society. Memorizing its definition is simplistic! The objective of the class is to dissect the anatomy of its power these aesthetic terms.

**
1. aesthetics
2. taste
3. Beauty (Greek, Medieval, Renaissance, Enlightenment, Postmodern, Contemporary)
4. Ugly
5. Sublime
6. Canon
7. Carnivalesque
8. abject
9. Uncanny
10. Sufferance
11. Kitsch
12. Camp
13. Simulacra
14. Fetish
15. Abject
16. cute

FIRST REPORTING: SURVEY ON PHILIPPINE ART

Visual Art
Flores, Patrick, Philippine Art: Turns in the Century, International Symposium Art in the 20th Century Indonesia, Philippines, Japan Korea and Singapore 105-115*

Back-up Sources (BS) The Image and Its Context 111-127*

Cinema
Lumbera, Bienvenido, PELIKULA: An Essay on Philippine Film. Cultural Center of the Philippines, 1989 1-43*
BS: Film in Culture, Art and Society. University of the Philippine Press, Manila 1997. 203-221*

**Performance and Theater**
Tiongson, Nicanor, DULAAN, An Essay on Philippine Theater. Cultural Center of the Philippines, 1989 1-43
BS: Theater and Culture, Art and Society. University of the Philippine Press, Manila 1997183-196*

**Dance and Music**
Mirano, Elena, MUSIKA, An Essay on the Spanish Influence on Philippine Music, Cultural Center of the Philippines, 1992 1-43*
Villaruz, Esteban, Sayaw: AN Essay on Philippine Dance. Cultural Center of the Philippines, 1989 1-43*
BS: Music in Culture and Dance in Culture, Art and Society. University of the Philippine Press, Manila 1997 141-183*

**Architecture**
Perez, Rodrigo, Arkitektura: An Essay on Philippine Architecture. Cultural Center of the Philippines, 1989 1-43*

**Sculpture**
1. EXAMS also please refer to CLASS ATMOSPHERE)

   New topics will be introduced each week. The syllabus is rigorous and specific, hence, it is expected that students come on time and PREPARED/READY on the expected discussions. Case studies and questions will be posted every time and students are expected to initiate and resurface issues, dialogues, discussions and debates about the topic in order to generate healthy and meaningful discussion. Students will be given advanced notice should there be any changes and alterations from the syllabus.

2. EXAMS

   There will be one long exam and the Final Exam. The exams will be both “critical objective” and subjective. Schedule of the exams will be posted three weeks before the final date.

3. ASSIGNMENTS:

   Assignments might come through the form of a 800 word (basic info not included) response/position paper from the film, art exhibition, theater play and other activities that the instructor will require. For students who for some valid reason cannot make it to the required
event, please inform the instructor as early as possible. Alternative activity will be given to augment the grade.

Note: Due to the workload of the professor and the tedious process of checking the papers, the student should anticipate the delay of returning the result.

4. GROUP REPORTING AND ORAL PRESENTATION GUIDELINES

Preparation:
Students shall have an assigned panel and group members to work with. It is the responsibility of the group to reserve or bring their AV equipment. Please look for Kuya Nap (PH Room 217) ahead of time for the reservation of the equipment. Each group will be given 5 minutes to set-up and prepare for the reports. The first group is highly advised to come on time. Since this is cooperative learning type of group work, the group only needs one presenter to discuss whole report and the rest as back-up support.

The group will have two sets of report.

1) Survey on Philippine Art. The group shall be given 15-20 minutes ONLY to report the assigned panel based on the required readings and their own further research initiatives. It is the duty of the group reporters to provide necessary report hand-outs that will assist the class to further understand the topic. Furthermore, The group shall be required to lift and contemplate on one critical issue/problem debates that may arise from the report. This may come through the form of questioning and inquiry. It is suggested to rehearse the flow of the report ahead in order to synchronize it with the given time.

2) The Oral Presentation of the Research output. (See preparation for instruction) This is the second set of reporting.

   a) Each group will be given 25 minutes only to report the group’s research output. The report will follow the formal academic way of presentation. It is formal in a sense that, the group will only choose one paper reader to present their output. Literally, the assigned paper reader reads their oral presentation. It is therefore necessary to prepare for a structured paper. It is estimated that a 9-11 page full text and formally formatted paper to be enough to consume the given time. The other members, on the other hand, may help in technical operations like powerpoint and flash operation.

Only the final abstract proposal is required to be disseminated to class as hand-outs. Providing additional hand-out other than the abstract proposal copy is already under the prerogative of the group.

   b) THE OPEN FORUM: The remaining time will be allotted for the open forum. This is the moment where the class participates and contributes to the discussion to generate more knowledges. Please be reminded that only feedbacks and questions framed within the limits of the study will be entertained. Hence, the reporters may refrain from responding to the feedbacks, if the group believes that it is not part of
the scope of their study. It is, therefore, the responsibility of the reporters to govern and secure the proposition and arguments, provide clear scope and limits, and maintain and protect credibility of the study. As a reminder to the class, please refrain from sounding antagonistic, arrogant, power trippers or bullies when posting anything about the report. The open forum is designed to help the class to stretch the horizons of knowledge and collectively challenge the limits of existing paradigms. The reporting is not about discrediting the person, name-calling and creating personal attacks. Please remember that this method of reporting tests your firm beliefs, positions and positioning about the discussion and not the person. This is a productive and constructive way of testing our knowledges about the limits and possibilities of art.

5. FINAL PAPER GUIDELINE:

The Oral Presentation is an initial output of the final paper. The purpose of the final paper is to see the ability of the student to clearly and coherently apply, relate and incorporate ideas from the discussions. The paper measures the capacity of the students to demonstrate the terms, concepts and resurface debates and issues about art through the desired topics. (Please see the table: Procedure for submitting the Final Paper)

Below are the examples of proposals which had been done by the past groups.

**Visual Art:**
- Read Between The Signs: The Cabaret Signs Along Pasay and Quezon Avenue and the Representation of Women

**Cinema:**
- Sinampal Ka Ngunit Kulang: Isang Analisis ng mga Piling Genre ng Pelikula ni Maricel Soriano na may akto ng Sampalan,
- Huling Habilin: Analisis ng Pag-arte ng mga Namamatay na Tauhan sa mg Piling Genre ng Pelikula
- Bakit Laging Huli ang Pulis sa Pelikulang Bakhakan?

**Architecture:**
- Nunu sa Punso As An Uncanny Architecture
- Invisible Space: A Critical Discourse Analysis of Shelters Under the Bridge
- Postcolonial Architecture: The Architectural Designs of Locsin and Manosa

**Dance and Music:**
- My Way: Digging Deeper to the Lasingan of the ‘Macho’ Men
- Ang Tradisyong Harana ay nasa Youtube na!,
- Pagsusuri sa Tunog na Likha ng Pag-iyak at ang Kultural na Kahulugan nito sa mga Pilipino

**Performance and Theater:**
- Rap Pasyon: From the Traditional to Contemporary Performance of Faith,
- Sir, Ma’am / Ale, Mama: Aspects of Mall Promotions in Comparison to Bangketa Promotions as Elements of Theater and Performance

Sculpture: - How the "Sorbetes" Cart Represents Filipino Culture
       - Cake: Consuming sweet sculpture and its socio Cultural Meanings.

6. WRITING GUIDELINES
   (Applicable for the Final Paper, Response/position papers, abstract etc)

   • 10 to 12 pages excluding images, graphs, copy of abstract proposal and bibliographies
   • Typed and double spaced
   • Times New Roman only and 12 size font only
   • 1 inch margins every sides
   • Page numbers and last name of the members on top right corner of each page
   • For final paper, On a separate page include the following
     Center: Title
     Left Lower portion: Last Name, First Name of Group Members
     Below the Names of the members: Student Numbers/ Course
     Subject/Time
     Right Lower portion: Date
     Time of Submission______ (this will be filled up by the receiver of the paper)
     Instructor:

   For individual response/position papers, abstracts etc.
   Response position paper must be an amalgamation of descriptive, evaluative, analytical, argumentative type of paper **
   Please follow the following:

   a) Left Upper portion: Last Name, First Name
      Below the Names of the members: Student Numbers/ Course
      Subject/Time
      Right Upper portion: Date
      Instructor:

   b) The students may use either Filipino or English language as a medium of language. Students should use the language s/he is most comfortable and confident in conveying ideas. Jejemon, coño and Taglish papers will not be accepted.

   c) Before submitting the paper, make sure to proofread it to correct wrong spelling, grammar, language use, and other structural and format errors. Reading your paper aloud can help you find errors or asking a friend/confidante to proofread your paper is helpful. The class will not have a rewrite, revise and resubmit policy in order to improve the score. Once handed over, the submission is already final.
d) For the students with financial constraints and cannot afford to submit printed or typewritten papers, handwritten works can be done by using the UP blue book. Make sure that the work is readable, so write legibly. Inform the instructor ahead of time in cases like this.

e) Deadline is deadline. Excuses such as computer virus, printer and US malfunction, forgotten paper and the like will not be accepted.

f) Students should use the MLA (Modern Language Association) Style/Format for citation, referencing and bibliography. The copy is available online.

g) Sources can range from any materials except Wikipedia. Students are not to rely primarily on internet sources. ONLY six online sources will be required. However, as last resort, the instructor might allow more than six online sources under special cases like obscure, exploratory and new studies with scarcity of non-online material sources. Kindly inform the instructor for consent. UP Libraries miss the students a lot. Students should visit them.

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**Course Policies and Expectations**

**Filipinos with Disabilities and Special Needs**

Students with disabilities and special needs have equal space and rights in this class. Kindly review the Magna Carta for Disabled Persons (REPUBLIC ACT NO. 7277.) The law recognizes the rights and privileges for disabled persons and children with special needs. Students with disability should inform the UP Office of the Vice-Chancellor for Student Affair or the UP Office of Counseling and Guidance for proper facilitation and documentation. Kindly notify the instructor at the beginning of the quarter to discuss the necessary steps of assistance.

**Plagiarism and Academic Integrity**

The University maintains the highest academic integrity as an institution of learning. Thus, it is the responsibility of the student to submit their own and original work. Intentional or unintentional copying, and cutting and pasting other sources without proper citation and referencing are considered plagiarism. This class will maintain the “zero tolerance policy” against plagiarism. Any conduct of plagiarism will be reported and filed to UP Student Disciplinary Council. In addition, it is also the option of the instructor to mark the student with automatic grade of five if proven guilty through documented proofs. The repercussion shall also apply for students who are caught copying and cheating during quiz and exam period. Please read and review your rights on the Magnacarta of the Students of the University of the Philippines (Chapter VI: Intellectual Dishonesty) for guidance and policy regarding student’s academic integrity. [http://www.scribd.com/doc/15576634/Magna-Carta-of-Students-of-the-University-of-the-Philippines](http://www.scribd.com/doc/15576634/Magna-Carta-of-Students-of-the-University-of-the-Philippines)

**Attendance**

Students are allowed to have six absences. More than six absences mean a grade of 5.0 or will be advised to drop the course before the dropping period. Failure to drop the subject means
automatic 5.0. Moreso, there is no such thing as FORCED DROPPING in this class. Late is defined as 15 minutes after the class time. As the ruling of the class, three times of tardiness will be equivalent to one absence. Should the student have other class before this subject, please remind the faculty to dismiss the class 15 minutes before.

For absences; quizzes, activities, surprise recitations, and late papers cannot be compensated and replicated without the official excuse letter. Absence due to an emergency (family death, severe illness and university representation) requires that the student bring in an official note with appropriate contact information (i.e. signed doctor’s note with phone number). Each unofficial absence is roughly 2.5 percent deduction from the 15 percent grade allotted for attendance.

In case of class cancellations which will greatly affect the scheduled discussions due to environmental factors, national crisis, university events, sick instructor and national holidays, the students should anticipate for an agreed make-up class.

DISCLAIMER:

The class might use a strong and “offensive” language and present frank and sexually explicit audio-visual materials that will be used in productive discourse of art and society. If the students believe that this will violate the gendered, ethnic, political, religious-spiritual and cultural sensibilities, habitus, world views and ideologies, then drop or cancel the course now!

<table>
<thead>
<tr>
<th>PROCEDURE FOR MAKING THE FINAL PAPER</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic</strong></td>
</tr>
<tr>
<td>-----------------</td>
</tr>
<tr>
<td>Submit at least 3 general topics that you have brainstormed and agreed upon</td>
</tr>
</tbody>
</table>

Cc your group members when submitting any document.
Write on the Email Subject/Title: Abstract Proposal ______ Panel, Subject ______, Time ______.
Example: 1st Abstract Proposal Visual Art Panel, Art Studies 1 10:00-11:30am,
| **Initial Abstract Proposal** | Maximum of 300 words. Collapse the title, introduction, objectives statement of the problem, methodology (or materials to work with), theoretical framework* / tools of analysis and argument/proposition* and 5 keywords into the abstract. | Online | Sept 15, 2017 (Friday) 11.59pm | Please take note that the abstract proposal is an on-going project and development. Changes and reconfiguration of your paper will be realized as we move on with the discussions. Arguments/propositions are highly reliant on your chosen theoretical framework. The theoretical framework can be understood and chosen under the matrix of:

a) Aesthetic terms
b) Art and Critical Categories and
c) Art as Social and Critical Field

After learning, choosing and approving your desired framework, this is the time to revise and finalize the abstract proposal. |
| **Final Abstract Proposal** | Revised and complete abstract proposal which includes * | Online and Hard Copy | October 15, 2017. (Friday) 5:00pm | The group may submit in advance to have a strategic calculation of the preparation time and the reporting. This may be submitted online |
| **Oral Report** | Please see REPORTING GUIDELINES | Hard copy of abstract proposal to be distributed in class | TBA |
| **FINAL PAPER** | Please See WRITING | Hard copy | TBA | Papers will no longer be accepted after 5:00 and shall be considered incomplete. |
**GUIDELINES**

Completion of the subject means going back to the first stage and go through the same process of paper making, individual research proposal and with new set of research topic to propose.

For groups with video and movie files, please burn the copy in blank DVD.

Insert the stapled paper, including all the final peer evaluations and other materials, in a long brown envelope. Seal the envelope properly. Ask for a receiving copy from the department staff and put the paper in the instructor’s pigeon hole. Department of Art Studies Office, Faculty Center.

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**PEER EVALUATION**

*Note: While stalking your crushes or cruising on your facebook account, please find time to type the keyword COOPERATIVE LEARNING. The term is “google-able.” This might help every member to understand the term “group work.”*

Each individual will evaluate the performance of his/her group members (No need to evaluate yourself) based on the following guidelines. There will be two sets of peer evaluation, first, after the reporting and second along with the final paper submission. The SECRET peer evaluation shall be submitted by writing it down on a piece of index card (Folded and sealed) The group shall put all their evaluated paper into one small brown envelope and submit it to the faculty. The student should be objective as much as possible when evaluating the member.

**Kindly put the following in the index card**

Name of the evaluator:
Subject and Time:
Panel:
Title of the Research:
Name of the members to be evaluated:
Grade:
Justification of the grade:
<table>
<thead>
<tr>
<th>TYPE OF MEMBER</th>
<th>QUALITY OF PERFORMANCE</th>
<th>GRADE</th>
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</thead>
<tbody>
<tr>
<td>The leader type</td>
<td>- complete package kind of member, highly reliable and dependable, Oversees the progress of the report, the decision maker, organizes meetings, always present in every meeting, facilitates discussions and brainstorming, with high regard and respects to individual members, cooperative and open-minded, with persuasive and critical contributions and ideas, large effort and initiative in the whole process of the paper like archival and research work and writing, Always communicates with the members and the faculty, tolerable O.C.-ness. Does the largest contribution and the hardest part of the paper: Thinking. Structuring the ideas and materials and writing. Objective and logical consideration to its members. Good in organizational management, with command and proper articulation and communication skills.</td>
<td>8-10 pts.</td>
</tr>
<tr>
<td>The Assistant type</td>
<td>Take away 4 qualities of the leader type</td>
<td>6-7 pts.</td>
</tr>
<tr>
<td>The pasaway type</td>
<td>Only Compensates the performance by doing the Logistics legwork (printing and typewriting, financial support and sometimes treat you snacks), Always a back-up support. Failure in meeting the deadline, tolerable contributor of ideas, inconsistent performance, take-away at least 7 or more qualities of the leader type</td>
<td>3-5 pts.</td>
</tr>
<tr>
<td>The sablay type</td>
<td>Always absent (physical or cerebral) poor contributor of ideas, passive and irritating member, uncooperative, minimal legwork. Include at least 3 of the qualities of the sumusablay type.</td>
<td>1-2 pts</td>
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Note: Read the whole syllabus thoroughly before signing the CONFORME
CONFORME

The printed full name and signature of the student below confirms that the student have read and fully understood the extent of his/ her role and responsibilities and commit to abide to the policies responsibly for the whole duration of the class semester in Art Studies 1: Art and Society.

Student’s Full Name _______________________________

Student’s Signature _______________________________

Date ________________________________