Introduction: Modernity has often created a separation or dichotomy between the language of art and the lived everyday experience. For the longest time, art has been placed within an elitist and exclusivist position of way of living and the everyday as a quotidian, invisible and “othered” way of cultural life. In the contemporary times, the study of the everyday gained a strong attention and currency because of the capacity of the everyday to reveal and examine the operations and circulations of power, mode of production, representation and subjectivity of art. The re-location of art, on the other hand, within the everyday further exposes the historical and spatial matrix of class, ethnicity, race, sex, gender, sexuality and the self. This course, therefore, explores different ways of integrating the two tropes and why it is necessary to expose their intersections, interlocutions, contingencies, redefinitions, nuances and debates.

ESTIMATED PAGES OF PRESCRIBED READINGS IN THE CLASS: 100-150 PAGES

Course Goals and Objectives

At the end of this course, students should be able to have a critical understanding and examination art and the lived everyday experience. Furthermore, students should feel comfortable in understanding art in the everyday and its language. Students should also be able to identify not only major debates, issues in art and everyday but also explore ways of performing and articulating it and argue their ideological positions.

Objectives:

1. to experience art as an integral part of human life;
2. to study art in an everyday setting in various contexts; and
3. to understand how art makes sense in and of everyday life.

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

Course Components

Grade Distribution:

1. Participation and Activities  15
2. Exam                        20
3. Attendance                  15
4. Reporting and Oral Presentation 10
5. Review and Assignments      5
6. Peer Evaluation             10
7. Final Paper                 15
8. Recitation                  10

Grading Scale: 100 points total
Note: Students need to get a copy of the reading on or before Nov. 18, 2011: (kindly read and understand the text)
Sartwell, Crispin. “Aesthetics of the Everyday.” The Oxford Handbook of Aesthetics, USA: Oxford University
Press, 2003. 761-769 *

Origin: (*) Materials are available at the Faculty Center 2nd Floor photocopy section. Look for Ate Jofel
(**) Search It Yourself (S.I.Y.)

FLOW: Subject to Revision

PART I. Course Introduction: Redefining Art and the Everyday

Guide Questions (GQ): What is the relationship between objects of the everyday and art? Why is there a need to re-define art and the everyday? How can we re-locate art as integral part of the everyday and everyday as integral part of understanding art?

PART II. STRUCTURE AND AGENCY OF THE EVERYDAY**

GQ: Why is the everyday a site of struggle and between who and what? Who or what operates and performs within the everyday? What is our understanding of the everyday? and why is everyday the way we understand it? How does everyday enable and disenable us?

a. Culture
   Culture as dominant emergent and residual (Raymond Williams)
   Pop culture and culture industry, subculture and counter culture, cultural imperialism, mass culture, folk and traditional
b. Locating art and the everyday: public and private/ rural and urban/ local and global
c. Habitus- (Pierre Bourdieu)
d. Biopolitics (Michel Foucault) and Necropolitics (Achille Mbebe) and precarity
   (Judith Butler)
e. State and Market
f. Ideological State Apparatus (ISA) and Repressive State Apparatus (RSA)
   (Louis Althusser)
g. Discipline/ Punishment/ panopticon (Michel Foucault)
h. Subversion and resistance
i. Strategies and Tactics (Michel de Certeau)
j. Vita activa and Natality (Hannah Arendt)
k. Kitsch (Clement Greenberg) and simulacra (Jean Baudrillard)
### Part III. MAGNIFYING THE AESTHETICS OF LIVED EVERYDAY EXPERIENCE (1meeting)

At the start of the reporting, each reporters are required to formulate their own GENERAL GUIDE QUESTIONS dedicated for their panel based on the required readings. This will help the class further understand the necessity of the panel.

---

### AFFECT, SENSES AND SENSIBILITIES

GQ:__________________________________________________________________________________________
________________________________________________________________________


---

### CORPOREAL/BODY

GQ:__________________________________________________________________________________________


---

### PERFORMANCE:

GQ:__________________________________________________________________________________________


Macapagal, Katrina, The Fame Monster: Pastiche vs Parody in the Context ( and crisis) of Surplus Economy, Unpublished, 2010*

---

### IT’S ABOUT TIME:

GQ:__________________________________________________________________________________________


Jonathan Crary, 24/7: Late Capitalism and the The ends of sleep ( London: Verso, 2013)

---

### “BEING” IN/AT SPACE AND PLACE
GQ:_________


Cabalfin, Edson. “Malabaklang Espasyo sa Arkitekturang Filipino: Estetika, Morpolohiya, Kontekslo.” Tabi-Tabi Sa Pagsasantabi Kritikal Na Tala Ng Mga Lesbiana at Bakla Sa Sining, Kultura, at Wika, Quezon City: UP Press, 2001, 157-209*

<table>
<thead>
<tr>
<th>Technology</th>
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<table>
<thead>
<tr>
<th>Globalization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harindranath, Ramaswami. One Global Culture Or Many? Perspectives On Global Cultures, Open University Press, England 2006 7-26*</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ecology</th>
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<tbody>
<tr>
<td>Tadiar, Nefarti. “Metropolitan Dreams.” Fantasy Production. Ateneo de Manila University Press, 2004*</td>
</tr>
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<thead>
<tr>
<th>PART IV.</th>
<th>Art and the Everyday as Social and Critical Field (1 meeting)</th>
</tr>
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<tbody>
<tr>
<td>Note: Guide Questions and critical categories may be interchanged and/or applicable in each and every thematic.</td>
<td></td>
</tr>
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</table>

**GQ:** How does art cue us of the everyday condition? How does art critically shape and make our understanding of human social relations and aesthetic experiences both in theory and practice?

Required Reading:

**

<table>
<thead>
<tr>
<th><strong>Art. Everyday and Race/ Ethnicity (2 meetings)</strong></th>
</tr>
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<tbody>
<tr>
<td>GQ: How is race/ ethnicity represented in the arts and articulated in the everyday and vice versa? 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 and the everyday?</td>
</tr>
<tr>
<td>K: power/ colonialism/ postcolonialism/ orientalism/ nationalism **</td>
</tr>
</tbody>
</table>

**

<table>
<thead>
<tr>
<th><strong>Art and language (2 meeting )</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>GQ: How does art re- create reality/ re-presentation? How does language construct the representation of art? Is the language of art neutral?</td>
</tr>
<tr>
<td>K: representation/ semiotics/ structuralism/ post-structuralism/ deconstruction**</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th><strong>Art, Everyday and the notion of the “I” (2meetings)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>GQ: How do we locate the self in art and the everyday, how can we understand the subjectivities of the artists/ producers and consumer/ audience?</td>
</tr>
<tr>
<td>K: subjectivity/ psychoanalysis/ agency/ subjectivity**</td>
</tr>
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</table>

**

<table>
<thead>
<tr>
<th><strong>Art, Everyday Sex, Gender and Sexuality (3meetings)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>GQ: Is there such thing as gendered and sexed aesthetics/ reading of the art? How do we experience gender in the everyday? Why do we need to study art based on these categories? How are these categories represented in the arts? How does art becomes transformative and interventive in understanding gender and sexuality</td>
</tr>
<tr>
<td>K: subjectivity/ feminism/ gay and lesbian studies/ queer/ masculinism and patriarchy**</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th><strong>Art and Class (2 meetings)</strong></th>
</tr>
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<tbody>
<tr>
<td>GQ: How are material conditions/ class issues represented in the arts? How are they affecting our view of art? What is the role of art in understanding and changing the fate of everyday class struggle? How do we understand the everyday political- economy of art?</td>
</tr>
<tr>
<td>K: mode of production/ Marxism/ social realism / dialectics/ neocolonialism **</td>
</tr>
</tbody>
</table>

**

1. **ACTIVE PARTICIPATION (also please refer to CLASS ATMOSPHERE)**

   New topics will be introduced each week. The syllabi 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 ideas. Students will be given advanced notice should there be any changes and alterations from the syllabus.

2. **EXAMS**
There will be 1 long exam and the Final Exam. The exams will be both “critical objective” and subjective. Schedule of the exams will be posted 3 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/official 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 work load 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.

1) THE REPORTING (See preparation for instructions) This is the second set of reporting.

Each group will be given 30 minutes only to report ALL the required readings. The task of the reporters is to methodologically dissect the reading by following the structure below.

a. Highlight a brief overview about the text (What the reading is all about?)
b. Present the objectives of the text/author.
c. Reveal the statement of the problem of the text/author (What is the author trying to problematize? And why is the author problematizing it?)
d. Provide the materials and methods used by the author that s/he used in order to answer the text’s statement of the problem

e. Present the set of arguments, positions and propositions of the text/author. (How did the author provide the answer, argument, proposition and positions?)
f. Expose the theoretical framework of the text/author
g. Give the Conclusion of the text.
h. Lift 3 important quotations or passages from the reading that can flesh-out debates, issue and perspectives about the panel for the productive discussion of the class
i. Finally, give your own contemplation of the reading by answering, what do you think is not represented in the presentation of the whole reading and why? In other words, reporters shall provide a critique about the reading or what is absent in the reading. This way, the reporters can assert its own voice within the text.

The group will only assign one reporter per reading. It is necessary to prepare for a structured reporting. The other members, on the other hand, may help in technical operations like PowerPoint or flash operation and distribution of material hand-out.

Specific and full detail of the reporting can be provided and demonstrated through the hand-out. Reporters should not cut and paste the PowerPoint as hand-out. It is highly encouraged that reporters be creative to make sure that the class can easily understand the report.

a) The PANEL REACTOR: Each group reporter shall have an assigned panel reactor coming from the other group panels. This will be assigned two weeks before the reporting. The panel reactors will be the first line of people to give feedbacks, critical comments, sensible questions, provoke debates, reactions, suggestions, other arguments and clarifications about the report. They will be given 10 minutes to do their jobs as panel reactors. Moreover, It is the responsibility of the GROUP
PRESENTER to provide a copy of their script—be it raw or not—a week before the presentation to the assigned PANEL REACTORS. This will give the PANEL REACTORS enough time to read, discuss and prepare for your final presentation. For the PANEL REACTORS, it is your task to be well versed about their positions, knowing the ins and outs of your inquiries and arguments and asking only the questions that are necessary, not just for the sake of asking.

b) **THE OPEN FORUM:** The remaining time will be allotted for OPEN FORUM. This is the moment where the whole class participate and contribute to the whole discussion and dialogue to generate more knowledges. The whole audience or anyone curious and interested to ask question may assume the tasks of the PANEL REACTORS. Please be reminded, however, 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, maintain and protect credibility of the study and the capacity to persuade the audience. As a reminder to the audience, 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 stretch the horizons of knowledge and collectively push the challenge 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:**

Based on their assigned panel, it is highly required that the proposed final paper topics to be non-mainstreams. In other words, this is the moment where students will “visibilize”, privilege and have the full exercise of academic freedom to re-think and re-write art in order to assert the disenfranchised forms of “art” or to re-present the unrepresented in the representation of art. Students are highly encouraged to be creative and to think outside the box and canons.

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. The ingredients for the final paper will be presented as the class proceeds with the semester. It is now up to the group what ingredients to be used and how to cook their own research in order to make study palatable. (Please see the table: Process for making the Final Paper)

Below is the list of panels where students maybe assigned and the example of proposals that has been done by the past group panels.

**Affect, Senses and sensibilities of the Everyday:**

- Artistikong Tunog o Ingay? Ang Sonisidad sa mga musika at busina sa piling dyip na rutang Marikina.
- Sawsaw Suka: Bakit May Panlasa si Juan dela Krus kung may Sawsawan?

**Body:**

- Kili-kili Power: An analysis of the underarm deodorant commercial and the Representation of Women
- Palibhasa Lalaki?: Komparatibong Analisis ng Estetika at Pulitiko Ekonomiya ng mga Hinubog na Masel Sa Gym at sa Konstruksyon Site.

**Performance:**

- Ang Estetika ng Pagluhod sa Quiapo at ang Palabas ng Pananampalataya
- The Performance of Shoplifting based on selected youtube videos
- Thank You Ma’am! Sir! Come back Again!: The Performance of Counter Workers in Selected Jollibee and Mcdo Fastfood
Time: (New panel)
- Facing Time: The concept of Time in Facebook
- Perfect Timing: Tagalogizing and Dubbing of Selected Primetime Koreanovelas

Space:
- May Laman ang Bakante Lote! Ang Estetika at Tunggalian ng Pribadong Pagmamay-ari ng Lote
- The Islands of Katipunan: Urban Aesthetics and the Con-tensions of Power
- The Aesthetics of Palengke and Mall Supermarket: A Comparative Study of Spatial Organization and Social Proxemics

Technology:
- Pampalibog: Ang mga sex toys sa Quiapo bilang ekstensyon ng Sensasyon sa pakikipagtalik.

Globalization:
- “Ang Mamatay ng Dahil sa yooohh…” Singing the National Anthem in the Global Stage during the Pacquiao’s International Fights.
- E-Burol: Mourning in the time of Global Filipino Labor and Diaspora

Ecology:
- Creativity in the Time of Disaster: The Case of Ondoy
- The Ecology of Wowowee and Willing Willie TV Game Shows: Commensalism, Parasitism and Symbiosis
- The Biopolitics of Automatic Tubig Machine (ATM) and the Issue of Class.

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

c) Before submitting the paper, make sure to proofread it to correct wrong spelling, grammar and language use, and other structural and format errors. Reading your paper aloud can help you find errors or asking a friend/confidante to proofread it 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 and type-written papers, hand-written works can be done 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, problems, 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. 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, cutting and pasting other sources without proper citation and referencing is 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 Tribunal. In addition, it is also the option of the instructor to mark the student with automatic grade of five if proven guilty. The repercussion will 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-Cartag-Students-of-the-University-of-the-Philippines

**Attendance**

Students are allowed to have six absences. More than 6 absences means a grade of 5 or will be advised to drop the course before the dropping period. Failure to drop the subject means automatic 5. There is no such thing
as FORCED DROPPING in this class. Late is defined as 15 minutes after the class time. Furthermore, as the ruling of the class, 3 lates will be equivalent to 1 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 activity) 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 2.5 percent deduction from the 15 percent grade allotted for attendance. There will be good compensation for complete 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 strong and “offensive” language and present frank and sexually explicit audio-visual materials that will be used in productive discourse. If the student believe that this will violate the gendered, ethnic, political, religio-spiritual and cultural sensibilities, habitus, world views and ideologies, then drop or cancel the course now!

PROCEDURE FOR MAKING THE FINAL PAPER

<table>
<thead>
<tr>
<th>Procedure (everything will be subject for approval before proceeding to the next step)</th>
<th>Instruction</th>
<th>Submission</th>
<th>Deadline</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic</td>
<td>Submit at least 3 general topics that the group have brainstormed and agreed upon.</td>
<td>Online</td>
<td>Feb. 10, 2017 (Friday) 11:59pm</td>
<td>For all online submissions: Please follow the instruction Cc you group members when submitting any document. Write on the Email Subject/Title: Abstract Proposal of Panel, Subject <em><strong><strong><strong>, Time <em><strong><strong><strong>. Example: 1st Abstract Proposal of Visual Art Panel, Art Studies 1 10:00-11:30am, Write the following on the message board Panel</strong></strong></strong></em> Subject</strong></strong></strong></em> Time_________ Group Members_________ Re: ______________________ Do not attach any document. Post all submissions on the message board. Please assign one member representative to send the requirements/inquiries to the instructor.</td>
</tr>
<tr>
<td>Initial Abstract Proposal</td>
<td>Maximum of 300 words. Collapse the title, introduction, objectives, statement of the problem, methodology (or</td>
<td>Online</td>
<td>March 3, 2017 (Friday) 11:59pm</td>
<td>Please take note that the abstract proposal is an ongoing project and development. Changes and reconfigurations of your paper will be realized as we move on with the discussions. Arguments/propositions are highly reliant on the \ chosen theoretical framework. The theoretical framework can be understood and chosen from the matrix</td>
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materials to work on), theoretical framework / tools of analysis* and argument/ proposition* and 5 keywords into the abstract.

<table>
<thead>
<tr>
<th>Final Abstract proposal</th>
<th>Revised and complete abstract proposal which includes *</th>
<th>Online and Hard Copy</th>
<th>March 24, 2017. (Friday) 5:00pm</th>
<th>The group may submit in advance to have a strategic calculation of the preparation time and the reporting. This may be submitted online</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oral Report (TBA)</td>
<td>Please see REPORTING GUIDELINES</td>
<td>Hard copy of abstract proposal to be distributed in class</td>
<td>TBA</td>
<td></td>
</tr>
<tr>
<td>FINAL PAPER</td>
<td>Please See WRITING GUIDELINES</td>
<td>Hard copy</td>
<td>TBA</td>
<td>Papers will no longer be accepted after 5:00pm and shall be considered incomplete. 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 using DVD. Insert the stapled paper, including all the final peer evaluations and other materials in a long brown envelope. Seal the envelope properly. When submitting, ask for a receiving copy from the department staff and put the paper in the instructor’s pigeon hole located at the Department of Art Studies Office, Faculty Center.</td>
</tr>
</tbody>
</table>

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 members 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>
</tr>
</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, 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 treats 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 4 of the qualities of the pasaway type.</td>
<td>1-2 pts.</td>
</tr>
</tbody>
</table>

Note: Read the whole syllabus thoroughly. Approach and ask the instructor only if certain information are unclear or not in the syllabus.

CUT HERE AND SUBMIT THE BOTTOM PORTION TO THE INSTRUCTOR

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 2: Art Around Us: Exploring Everyday Life.

Student’s Full Name: ____________________________

Student’s Signature: ____________________________

Date: ____________________________