



**Curricular Proposals for the Revision of the  
BACHELOR OF ARTS IN COMMUNICATION ARTS  
Program**

**Department of Humanities  
College of Arts and Sciences  
University of the Philippines Los Baños**

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## PROPOSAL FOR THE REVISION OF THE BACHELOR OF ARTS IN COMMUNICATION ARTS CURRICULUM

### I. RATIONALE

The proposal to revise the BA Communication Arts curriculum is in response not only to the country's basic education reforms and the changing demands of the industry, but also to developments in various fields of communication and the humanities. Thus, while many of the proposed changes in the curriculum are imperatives of the newly implemented K-12 program and of the paradigm shifts in education and the workplace, the impetus to review and update the BACA curriculum had been spurred even earlier by new trends in cultural studies and related disciplines, which all point to the need to make the program more relevant and responsive to 21<sup>st</sup> century realities.

Upon review of the BACA program against the K-12 curriculum, four courses are being proposed for deletion from the core curriculum due to considerable overlap with the senior high school courses, to be replaced with four new ones. Two existing major courses are being recategorized as core courses, and seven new ones are being proposed, which will expand the BACA common core from 48 to 66 units. This is intended to make the program more cohesive and balanced in view of the multiple disciplines represented in it. Ten new major courses are also being proposed for institution to give students a wider range of options and allow for a more customizable program of study.

In consideration of all these initiatives and developments, the present revisions in the BACA program aims to produce graduates who, in five years, shall be:

1. occupying supervisory posts in a wide variety of careers but mainly in the media and culture industry, the academe, and government;
2. pursuing graduate studies in communication arts or related fields in the humanities in reputable academic institutions;
3. participating in research and extension projects as communication and cultural studies experts;
4. contributing to the understanding and discourse on the rapid development of new media technologies and genres and their impact on culture, society and daily-life;
5. producing acclaimed creative outputs; and
6. upholding the university's *honor and excellence* through professionalism, excellent work ethic, and public service.

**Table 1. Relationship of Program Educational Outcomes to the Mandate of the UP as the National University**

Program Educational Outcomes  The BA COMMUNICATION ARTS program aims to produce graduates who shall be:	Mandates of UP as a National University <sup>1</sup>							
	a	b	c	d	e	f	g	h
1. occupying supervisory posts in a wide variety of careers but mainly in the media and culture industry, the academe, and government;	✓	✓	✓	✓	✓	✓	✓	✓
2. pursuing graduate studies in communication arts or related fields in the humanities in reputable academic institutions;	✓	✓	✓				✓	
3. participating in research and extension projects as communication and cultural studies experts;	✓	✓	✓	✓			✓	✓
4. contributing to the understanding and discourse on the rapid development of new media technologies and genres and their impact on culture, society and daily-life;	✓	✓	✓	✓				
5. producing acclaimed creative outputs; and	✓	✓	✓	✓				
6. upholding the university's <i>honor and excellence</i> through professionalism, excellent work ethic, and public service.	✓	✓	✓	✓	✓	✓	✓	✓

<sup>1</sup>The University of the Philippines shall: (Section 3, R.A. 9500)

- a. lead in setting academic standards and initiating innovations in teaching, research, and faculty development in philosophy, the arts and humanities, the social sciences, engineering, natural sciences, mathematics, and technology; and maintain centers of excellence in these disciplines and professions;
- b. serve as a graduate university by providing advanced studies and specialization for scholars, scientists, writers, artists, and professionals especially those who serve on the faculty of state and private colleges and universities;
- c. serve as a research university in various fields of expertise and specialization by conducting basic and applied research, promoting research and development, and contributing to the dissemination and application of knowledge;
- d. lead as a public service university by providing various forms of community, public and volunteer service, as well as scholarly and technical assistance to the government, the private sector, and civil society while maintaining its standards of excellence;
- e. protect and promote the professional and economic rights and welfare of its academic and non-academic personnel;
- f. provide opportunities for training and learning in leadership, responsible citizenship, and the development of democratic values, institutions, and practice through academic and non-academic programs, including sports and enhancement of nationalism and national identity;
- g. serve as a regional and global university in cooperation with international and scientific unions, networks of universities, scholarly and professional associations in the Asia Pacific Region and around the world; and
- h. provide democratic governance based on collegiality, representation, accountability, transparency, and active participation of its constituents; and promote the holding of fora for students, faculty, research, extension and professional staff (REPS), administrative staff, and alumni to discuss non-academic issues affecting the University.

## **II. PROGRAM LEARNING OUTCOMES**

### **Common to all programs**

- A. Articulate the latest developments in their specific field of practice; (PQF level 6 descriptor)
- B. Effectively communicate orally and in writing using both English and Filipino languages;
- C. Work effectively and independently in multidisciplinary and multicultural teams; (PQF level 6 descriptor)
- D. Demonstrate professional, social, and ethical responsibility, especially in practicing intellectual property rights and sustainable development;
- E. Preserve and promote "*Filipino historical and cultural heritage*";(based on RA 7722).

### **Common to the discipline (Humanities)**

- F. Gain proficiency in the theories of language, communication, literature, and performance;
- G. Exhibit analytical and integrative skills in the application of these theories in the cultural and creative industries and other settings;
- H. Synthesize the various humanistic worldviews through oral, written, and performative communication;

### **Specific to the program (BA Communication Arts)**

- I. Appraise the various contexts of communication towards the promotion of social equality through speech communication, writing, and theatre arts;
- J. Evaluate the relevance of existing communication theories in the advancement of society and the promotion of social responsibility;
- K. Develop research in the areas of language, communication, literature, and performance; and
- L. Produce artistically excellent outputs in the fields of speech communication, writing, and theatre arts that promote the empowerment of the self and nation.

### **Specific to the University of the Philippines**

- M. Lead with honor and excellence in public service and in fields of practice

**Table 2. Relationship of Learning Outcomes to Program Educational Outcomes**

Program Learning Outcomes  At the end of the program, the students are expected to:	PEO					
	1	2	3	4	5	6
A. articulate the latest developments in their specific field of practice;	✓	✓	✓	✓	✓	✓
B. effectively communicate orally and in writing using both English and Filipino languages;	✓	✓	✓	✓	✓	✓
C. work effectively and independently in multidisciplinary and multi-cultural teams;	✓	✓	✓	✓	✓	✓
D. demonstrate professional, social, and ethical responsibility, especially in practicing intellectual property rights and sustainable development;	✓	✓	✓	✓	✓	✓
E. preserve and promote “ <i>Filipino historical and cultural heritage</i> ” (based on RA 7722);	✓	✓	✓	✓	✓	✓
F. gain proficiency in the theories of language, communication, literature, and performance;	✓	✓	✓	✓	✓	✓
G. exhibit analytical and integrative skills in the application of these theories in the cultural and creative industries and other settings;	✓	✓	✓	✓	✓	✓
H. synthesize the various humanistic worldviews through oral, written, and performative communication;	✓	✓	✓	✓	✓	✓
I. evaluate the relevance of existing communication theories in the advancement of society and the promotion of social responsibility;	✓	✓	✓	✓	✓	✓
J. evaluate the relevance of existing communication theories in the advancement of society and the promotion of social responsibility;	✓	✓	✓	✓	✓	✓
K. develop research in the areas of language, communication, literature, and performance; and		✓	✓	✓	✓	✓
L. produce artistically excellent outputs in the fields of speech communication, writing, and theatre arts that promote the empowerment of the self and nation.	✓	✓	✓	✓	✓	✓
M. Lead with honor and excellence in public service and in fields of practice	✓	✓	✓	✓	✓	✓

### III. Revision of the BA Communication Arts Program

#### A. Deletion of Courses

1. General Education  
14 RGEP courses (42 units)
2. Core Courses (15 units) (After the last student in the existing curriculum graduates)
  - a. FIL 20. Mga Piling Katha ng mga Manunulat na Pilipino (3 units)
  - b. FIL 21. Poklorikong Pilipino (3 units)
  - c. ENG5. Expository Writing (3 units)
  - d. ENG 102. Business Writing and Professional Reports (3 units)
  - e. SOC 130. Social Psychology (3 units)

#### B. Inclusion of Courses

1. New GE courses (24 units)
  - a. KAS 1/HIST 1. Kasaysayan ng Pilipinas/Philippine History (3 units)
  - b. COMM 10. Critical Perspectives in Communication (3 units)
  - c. ARTS 1. Critical Perspectives in the Arts (3 units)
  - d. ETHICS 1. Ethics and Moral Reasoning in Everyday Life (3 units)
  - e. STS 1. Science, Technology and Society (3 units)
  - f. GE Elective (9 units) initially to be chosen from list below:  
(MATH 10. Mathematics, Culture, and Society; SAS 1. Self and Society;

WIKA 1. Wika, Kultura, at Lipunan; PHILARTS 1. Philippine Arts and Culture; SCIENCE 10. Probing the Physical World; SCIENCE 11. Living Systems: Concepts and Dynamics)

**2. Core Courses (25 units)**

- a. HUM 100. Critical Theories (3 units)
- b. HUM 101. Visual Culture (3 units)
- c. HUM 102. New Media Art (3 units)
- d. HUM 104. Culture and Arts Management (3 units)
- e. COMA 103. Introduction to Discourse Analysis (3 units)
- f. COMA 150. Workplace Communication (3 units)
- g. SPCM 101. Rhetoric (3 units)
- h. THEA 103. Philippine Theatre (3 units)
- i. COMA 199. Undergraduate Seminar (1 unit)
- j. COMA 190. Special Problems (3 units)
- k. COMA 200a. Practicum (3 units)
- l. COMA 200. Undergraduate Thesis (6 units)

**3. Major Courses (30 units)**

- a. ENG 157. Reading Young Adult Narratives
- b. FIL 155. Teorya at Praktika ng Pagsasalin
- c. SPCM 155. Rhetorical Criticism
- d. SPCM 156. Speech Communication Strategies for Classroom Instruction
- e. SPCM 157. Speech Making and Evaluation
- f. SPCM 158. Speech Communication for Conflict Resolution
- g. SPCM 159. Nonverbal Communication
- h. THEA 153. Asian Theatre
- i. THEA 155. Theatre Space and Stage Design
- j. THEA 157. Play Production

**C. Deletion of Program Options**

Thesis or Practicum

Summary in Tabular Form

	FROM	TO
GE courses and legislated course	45 units SSP (15-includes PI 10, AH (15), MST (15))	27 units ARTS 1(3), COMM 10 (3), ETHICS 1 (3), KAS 1/HIST 1(3), STS 1(3), PI 10(3), Elective GE (9)
b. Core courses	48	66
c. Major Courses	21	21
d. Electives	24	18
e. Seminar	0	1
f. Practicum/Thesis	6	9
Total	144	142

## E. Change in Course Sequencing

### Existing Curriculum

<b>First Year – 1<sup>st</sup> Semester</b>	
<i>Course</i>	<i>Units</i>
ENG 1 (AH). College English	3
SPCM 1 (AH). Speech Communication	3
FIL 20. Mga Piling Katha ng mga Manunulat	3
IT 1 (MST). Information Technology Literacy	3
PHLO 1 (SSP). Philosophical Analysis	3
GE (SSP)	3
PE 1. Foundations of Physical Fitness	(2)
	<b>18</b>

### Proposed Curriculum

<b>First Year – 1<sup>st</sup> Semester</b>	
<i>Course</i>	<i>Units</i>
ARTS 1. Critical Perspectives in the Arts	3
COMM 10. Critical Perspectives in Communication	3
KAS 1/HIST 1. Kasaysayan ng Pilipinas/ Philippine History	3
HUM 100. Critical Theories	3
SPCM 102. Voice and Diction	3
COMA 101. Language and Communication	3
HK 11. Wellness and Basic Injury Management	(2)
	<b>18</b>

### First Year – 2<sup>nd</sup> Semester

<i>Course</i>	<i>Units</i>
ENG 2 (AH). College Writing in English	3
MATH 2 (MST). Problem Solving	3
GE (MST)	3
GE (SSP)	3
Elective (Language)	3
SOC 130. Social Psychology	3
PE 2 or 3. Basic or Advanced Course	(2)
	<b>18</b>

### First Year – 2<sup>nd</sup> Semester

<i>Course</i>	<i>Units</i>
ETHICS 1. Ethics and Moral Reasoning in Everyday Life	3
GE Elective	3
HUM 101. Visual Culture	3
COMA 102. Language and Culture PR: COMA 101	3
ENG 101. English Prose Styles	3
SPCM 101. Rhetoric	3
HK 12. Human Kinetics Activities or	(2)
HK 13. Advanced Human Kinetics Activities	<b>18</b>

### Second Year – 1<sup>st</sup> Semester

<i>Course</i>	<i>Units</i>
GE (AH)	3
GE (AH)	3
COMA 101. Language and Communication	3
GE (MST)	3
Elective (Language)	3
Elective (Nat. Sci.)	3
PE 2 or 3. Basic or Advanced Course	(2)
NSTP 1. National Service Training Program	(1.5)
	<b>18</b>

### Second Year – 1<sup>st</sup> Semester

<i>Course</i>	<i>Units</i>
STS 1. Science, Technology and Society	3
GE Elective	3
ENG 104. Argumentative Writing	3
THEA 101. History of Theatre	3
Major	3
Major	3
HK 12. Human Kinetics Activities or	3
HK 13. Advanced Human Kinetics Activities	
NSTP 1	(1.5)
	<b>18</b>

### Second Year – 2<sup>nd</sup> Semester

<i>Course</i>	<i>Units</i>
COMA 104. Language and Culture	3
ENG 4. Masterpieces in World Literature	3
FIL 21. Poklorikong Filipino	3
GE (SSP)	3
SPCM 102. Voice and Diction.	3
Elective (NASC/MATH)	3
PE 2 or 3. Basic or Advanced Course	(2)
NSTP 2. National Service Training Program	(1.5)
	<b>18</b>

### Second Year – Second Semester

<i>Course</i>	<i>Units</i>
ENG 100. Rereading the Literary Canons	3
COMA 103. Introduction to Discourse Analysis PR. COMA 102.	3
COMA 105. Principles of Public Relations and Advertising. PR. COMA 102.	3
THEA 102. Theatre Communication	3
Major	3
Major	3
HK 12. Human Kinetics Activities or	(2)
HK 13. Advanced Human Kinetics Activities	
NSTP 2	(1.5)
	<b>18</b>

<b>Third Year – 1<sup>st</sup> Semester</b>	
<i>Course</i>	<i>Units</i>
COMA 192. Introduction to Research	3
COMA 105. Principles of Public Relations and Advertising	3
ENG 101. English Prose Style	3
THEA 107. Theater Communication	3
Elective (SOSC)	3
Major	3
	<b>18</b>

<b>Third Year – 1<sup>st</sup> Semester</b>	
<i>Course</i>	<i>Units</i>
COMA 192. Introduction to Research	3
PR. COMA 101	
SPCM 104. Occasional Speeches	3
PR. SPCM 102	
Major	3
Major	3
Elective (Language)	3
Elective (Statistics for the Social Sciences)	3
	<b>18</b>

<b>Third Year- 2<sup>nd</sup> Semester</b>	
<i>Course</i>	<i>Units</i>
ENG 102. Business Writing & Professional Reports	3
HUM 170. Philippine Arts & Society	3
PI 100 (SSP). The Life and Works of Jose Rizal	3
SPCM 104. Occasional Speeches	3
Elective (Scientific/Technical Writing)	3
Major	3
	<b>18</b>

<b>Third Year- 2<sup>nd</sup> Semester</b>	
<i>Course</i>	<i>Units</i>
COMA 193. Workshop in Communication Arts	3
PR: COMA 192	
HUM 103. Philippine Art and Society	3
COMA 150. Workplace Communication	3
Major	3
Elective (Language)	3
Elective (SSP)	3
	<b>18</b>

<b>Midyear</b>	
<i>Course</i>	<i>Units</i>
COMA 198. Practicum	3
	<b>3</b>

<b>Fourth Year –1<sup>st</sup> Semester</b>	
<i>Course</i>	<i>Units</i>
COMA 193. Workshop	3
THEA 101. History of the Theater	3
Elective (PHLO)	3
Elective (SOSC)	3
Major	3
Major	3
	<b>18</b>

<b>Fourth Year- 1<sup>st</sup> Semester</b>	
<i>Course</i>	<i>Units</i>
THEA 103. Philippine Theatre	3
PR. THEA 101	
PI 10. The Life and Works of Jose Rizal	3
HUM 102. New Media Art	3
HUM 104. Culture and Arts Management	3
Elective (SSP)	3
COMA 200. Thesis	3
	<b>18</b>

<b>Fourth Year – 2<sup>nd</sup> Semester</b>	
<i>Course</i>	<i>Units</i>
COMA 200/200a. Thesis/Practicum	6
GE (MST)	3
Major	3
Major	3
Major	3
	<b>18</b>

<b>Fourth Year –2<sup>nd</sup> Semester</b>	
<i>Course</i>	<i>Units</i>
COMA 199. Undergraduate Seminar	1
PR. COMA 192	
GE Elective	3
Elective (SSP)	3
COMA 190. Special Problems (Directed Study)	3
COMA 200. Thesis	3
	<b>13</b>

**Total number of Units : 144**

**Total number of Units : 142**

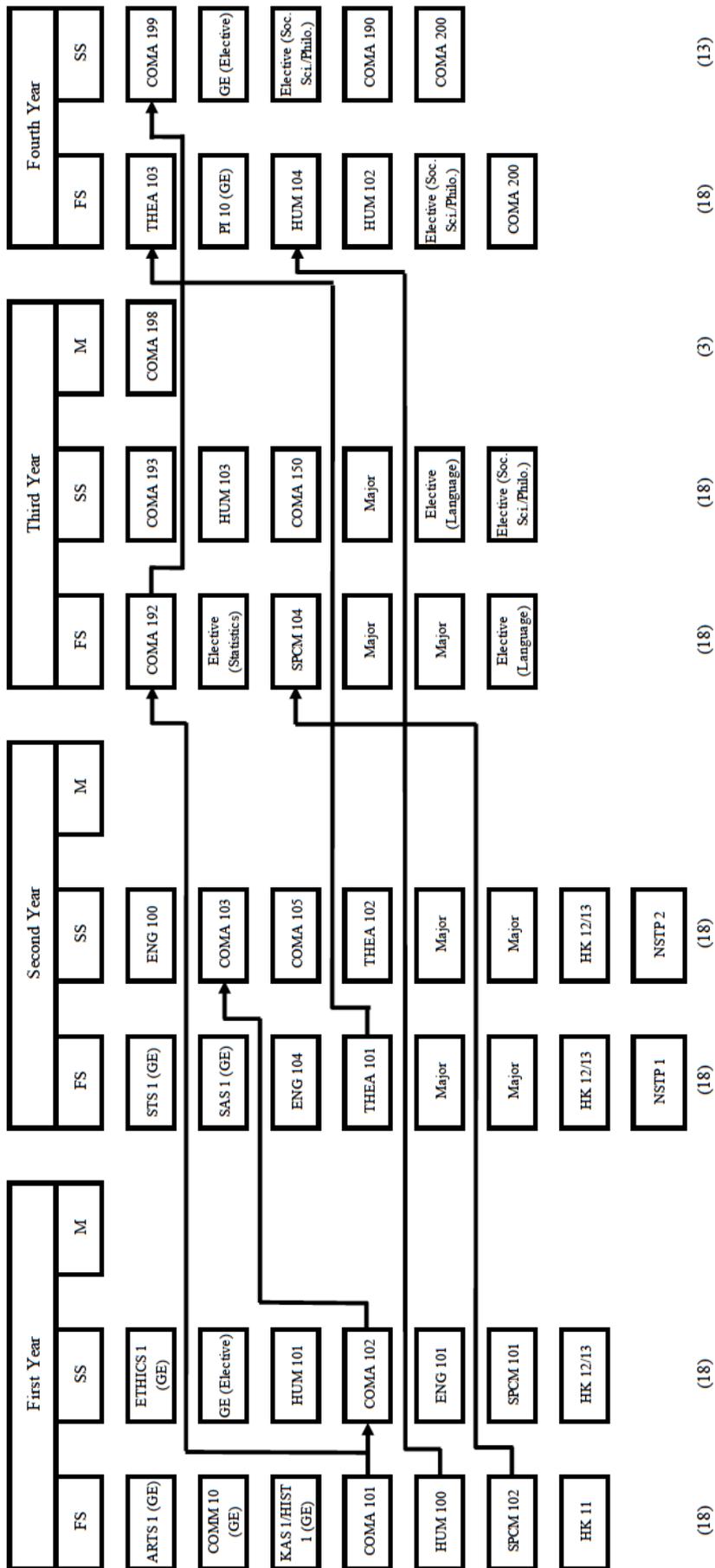
#### **D. Change in Number of Units**

Change in the total number of units in the curriculum

From: 144

To: 142

FLOWCHART OF THE B.A. COMMUNICATION ARTS CURRICULUM



TOTAL NO. OF UNITS: 142

## Curriculum Map

COURSES		Relationship of Courses to Program Learning Outcomes												
		A	B	C	D	E	F	G	H	I	J	K	L	M
	<b>A. General Education Courses</b>													
ARTS 1	Critical Perspectives in the Arts			D	R	R	I	D	R				I	
COMM 10	Critical Perspectives in Communication	D	R	D	R	R				I	D	I		
ETHICS 1	Ethics and Moral Reasoning in Everyday Life	D	R	D	D	R								
KAS 1/HIST 1	Kasaysayan ng Pilipinas/Philippine History			D	R	R								
STS 1	Science, Technology and Society	D	R	D	D	R								
PI 10	The Life and Works of Jose Rizal			D	D	R								
WIKA 1	Wika, Kultura at Lipunan		R		R	D								
PHILARTS 1	Philippine Arts and Culture		R	R	R	D								
MATH 10	Mathematics, Culture and Society													
SAS 1	Self and Society													
SCI 10	Probing the Physical World													
SCI 11	Living Systems: Concepts and Dynamics													
	<b>B. Core Courses</b>													
COMA 101	Language and Communication	I	D	R	R	R	R	D	D	D	D	I	I	I
COMA 102	Language and Culture	D	R	R	D	D	D	R	R	D	R	D	I	I
COMA 103	Introduction to Discourse Analysis	I	I	R	R	I	D	R	I	D	D	D	D	D
COMA 105	Principles of Public Relations and Advertising	R	D	D	D	R	D	D	D	D	D		D	D
COMA 150	Workplace Communication	D	D	D		I	D	D	R	R	R	R		
COMA 192	Introduction to Research	R	R	D	R	R	R	R	R	R	R	R	R	R
COMA 193	Workshop in Communication Arts	I	D	D	R	R	D	D	D	D	R	D	R	R
HUM 100	Critical Theories	I	I	R	R		D	D	D		D			
HUM 101	Visual Culture	I				I				D	R	R		
HUM 102	New Media Art	D	D	D	D	D	D	D	R	R	R	R	R	R
HUM 103	Philippine Art and Society		R	R		D	R	D	R		R	R		
HUM 104	Culture and Arts Management	D	R	D	R	D	D	R			R	R		
ENG 100	Rereading the Literary Canons	I	D	R	D	R	R	D	R	R	R	D	I	I
ENG 101	English Prose Styles	D	D	I	I	I	R	R	R	R	I	I	R	R
ENG 104	Argumentative Writing	I	D	R	R	R	D	R	D	D	D	R	R	R
SPCM 101	Rhetoric	D	D	I	R	D	D	D	D	D	D	I	I	I
SPCM 102	Voice and Diction	I	D	D	R	R	I	I	I	I	I	I	R	R
SPCM 104	Occasional Speeches	I	R	D	R	D	I	I	R	R	I	I	R	R
THEA 101	History of the Theatre	I	D	D	D	I	D	D	D	I	D	I	D	D
THEA 102	Theatre Communication	D	D	D	D	I	I	D	I	I	I	I	D	D
THEA 103	Philippine Theatre	D	D	D	D	I	I	D	I	I	I	I	D	D
COMA 190	Special Problems (Directed Study)	D	D	D	D	R	D	R	R	R	R	D		
COMA 198	Practicum	D	D	D	D	D	D	D	D	D	D	D		
COMA 199	Undergraduate Seminar	D	D	D	D	D	D	D	D	D	D	D	D	D
COMA 200	Thesis	D	D	D	D	D	D	D	D	D	D	D	D	D
	<b>Major Courses</b>													
ENG 151	Critical Writing	I	D	D	D	R	I	R	I	I	R	R	R	R
ENG 152	Creative Writing	D	D	D	R	R	R	D	R	D	R	D	D	D
ENG 153	Philippine Literature in English	I	D	I	D	D	R	D	R	R	R	R	I	I
ENG 154	Science and Technology in Literature	I	D	D	R	I	R	R	I	R	R	R	D	D
ENG 155	Writing Creative Nonfiction	D	D	I	D	R	R	R	D	D	R	D	D	D
ENG 156	Mythology and Folklore	I	D	D	R	R	R	D	D	R	R	R	D	D

ENG 157	Reading Young Adult Narratives	I	R	R	D	R	I	R	R	I	I	I	R	R
ENG 158	Playwriting	I	D	R	R	R	R	R	R	I	R	R	R	R
FIL 150	Pagsulat ng Kwentong Popular	I	D	R	D	R	D	I	R	I	I	I	R	R
FIL 155	Teorya at Praktika ng Pagsasalin	R	D	R	D	D	R	R		R		D		
SPCM 151	Oral Interpretation	I	D	D	R	R	I	I	I	I	I	I	R	R
SPCM 152	Philippine Public Address	D	D	I	R	D	D	D	D	D	D	R	R	R
SPCM 153	Group Discussion and Leadership	I	D	R	D	R	R	D	D	D	D	I	R	R
SPCM 154	Communication in Public Relations	D	D	R	R	R	R	D	D	D	R	D	R	R
SPCM 155	Rhetorical Criticism	D	D	I	R	D	D	D	D	D	D	R	R	R
SPCM 156	Speech Communication Strategies for Classroom Instruction	D	D	R	D	D	R	R	R	D	D	D	R	R
SPCM 157	Speech Making and Evaluation	D	R	R	R	D	D	D	D	D	D	D	R	R
SPCM 158	Speech Communication in Conflict Resolution	I	R	R	R	D	D	D	D	R	D	I	D	D
SPCM 159	Nonverbal Communication	I	D	D	R	D	D	D	R	D	D	D	D	D
THEA 151	Acting	D	D	R	D	I	D	D	D	D	D	I	D	D
THEA 152	Directing	D	D	R	R	D	D	D	D	D	D	D	R	R
THEA 153	Asian Theatre	D	D	R	R	D	D	D	D	D	D	D	R	R
THEA 154	Drama for Children	D	D	R	R	D	D	D	D	D	D	D	R	R
THEA 155	Theatre Space and Stage Design	D	D	R	R	D	D	D	D	D	D	D	R	R
THEA 156	The Dynamics and Aesthetics of Community Theatre	D	D	R	R	I	D	D	D	D	D	D	R	R
THEA 157	Play Production	R	R	D	D	D	D	D	D	D	D	D	D	D

*I: Introduced - the student gets introduced to concepts or principles.*

*D: Demonstrated - the student practices competencies across different settings with minimal supervision.*

*R: Reinforced (or Practiced) - the student practices the competencies with supervision.*

#### IV. Revision of the BA Communication Arts Program (detailed proposals)

##### A. Deletion of Courses

###### 1. Deletion of RGEF Courses (14 courses, 42 units)

Justification: These existing RGEF courses will be replaced by a new set of 8 GE courses (24 units)

###### 2. Deletion of Core Courses (15 units)

- a. FIL 20. Mga Piling Katha ng mga Manunulat na Pilipino (3 units)
- b. FIL 21. Poklorikong Pilipino (3 units)
- c. ENG 5. Expository Writing (3 units)
- d. ENG 102. Business Writing and Professional Reports (3 units)

Justification: The contents of these four courses are now covered in the Senior High School curriculum of the K-12 program.

###### e. SOC 130. Social Psychology (3 units)

Justification: This deletion is meant to give students more options in related disciplines.

##### B. Inclusion of Courses

###### 1. New GE courses (24 units)

- KAS 1/HIST 1. Kasaysayan ng Pilipinas/Philippine History (3 units)
- COMM 10. Critical Perspectives in Communication (3 units)
- ARTS 1. Critical Perspectives in the Arts (3 units)
- ETHICS 1. Ethics and Moral Reasoning in Everyday Life (3 units)
- STS 1. Science, Technology and Society (3 units)

- 3 Elective GE courses (9 units) initially to be chosen from list below:
- MATH 10. Mathematics, Culture, and Society
  - SAS 1. Self and Society
  - WIKa 1. Wika, Kultura, at Lipunan
  - PHILARTS 1. Philippine Arts and Culture
  - SCIENCE 10. Probing the Physical World
  - SCIENCE 11. Living Systems: Concepts and Dynamics

Justification: These are the new GE courses approved by the UPLB University Council.

## 2. Core Courses (25 units)

- a. HUM 100. Critical Theories (3 units)  
Justification: This course is intended to equip BACA students with theoretical grounding needed in a number of core and major courses.
- b. HUM 101. Visual Culture (3 units)  
Justification: This course aims to prepare students for the study of the emerging and important field of visual culture, which is a possible growth area in the BACA program.
- c. HUM 102. New Media Art (3 units)  
Justification: The course is designed to prepare students to read and critique the vast and rapidly developing new media art.
- d. HUM 104. Culture and Arts Management (3 units)  
Justification: The course is designed to orient students on the complex interplay of economics, politics, and art in the creative industries.
- e. COMA 103. Introduction to Discourse Analysis (3 units)  
Justification: The course will equip students with concepts and analytical tools to inform their understanding of the way discourse is constructed.
- f. COMA 150. Workplace Communication (3 units)  
Justification: The course will equip students with key oral and written communication skills required in an increasingly globalized and digital workplace.
- g. SPCM 101. Rhetoric (3 units)  
Justification: The course is more appropriately a core course than an optional major, rhetoric being the foundation of group communication, public speaking and discourse.
- h. THEA 103. Philippine Theatre (3 units)  
Justification: This course will give students a solid grounding on Philippine theatre, familiarizing them with key Filipino plays and playwrights from various periods and movements.
- i. COMA 199. Undergraduate Seminar (1 unit)  
Justification: This will provide a venue for a capstone experience where students present seminar papers for discussion and enrichment.
- j. COMA 190. Special Problems (Directed Study) (3)  
Justification: The course allows the faculty to design the course around emerging areas of study or issues relevant to communication and the humanities.
- k. COMA 198. Practicum (3 units)  
Justification: This internship is intended to give BACA majors immersion

in a workplace where they can obtain practical training in writing, speech communication, or theatre arts.

I. COMA 200. Thesis (6 units)

Justification: This course will train students in conducting research in the humanities or in producing and critiquing creative written outputs or performances.

3. Major Courses

- a. ENG 157. Reading Young Adult Narratives
- b. FIL 155. Teorya at Praktika ng Pagsasalin
- c. SPCM 155. Rhetorical Criticism
- d. SPCM 156. Speech Communication Strategies for Classroom Instruction
- e. SPCM 157. Speech Making and Evaluation
- f. SPCM 158. Speech Communication for Conflict Resolution
- g. SPCM 159. Nonverbal Communication
- h. THEA 153. Asian Theatre
- i. THEA 155. Theatre Space and Stage Design
- j. THEA 157. Play Production

Justification: These additional major courses address gaps in the curriculum and are designed to achieve the BACA's new program learning outcomes.

**C. Deletion of Program Options**

Thesis/Practicum

Justification: All BACA students will be required to undertake both thesis and practicum.

**D. Change in Number of units**

From: 144

To: 142

Justification: The change in the number of units is a result of the proposed deletion of courses and institution of new ones.

**V. Course Proposals**

**A. Institution of Courses**

**1. HUM 100. Critical Theories (3 units)**

See ANNEX B

**2. HUM 101. Visual Culture (3 units)**

See ANNEX C

**3. HUM 102. New Media Art (3 units)**

See ANNEX D

**4. HUM 104. Culture and Arts Management (3 units)**

See ANNEX E

**5. COMA 103. Introduction to Discourse Analysis (3 units)**

See ANNEX F

6. **COMA 150. Workplace Communication (3 units)**  
See ANNEX G
7. **ENG 157. Reading Young Adult Narratives (3 units)**  
See ANNEX H
8. **FIL 155. Teorya at Praktika ng Pagsasalin (3 units)**  
See ANNEX I
9. **SPCM 155. Rhetorical Criticism (3 units)**  
See ANNEX J
10. **SPCM 156. Speech Communication Strategies for Classroom Instruction (3 units)**  
See ANNEX K
11. **SPCM 157. Speech Making and Evaluation (3 units)**  
See ANNEX L
12. **SPCM 158. Speech Communication in Conflict Resolution (3 units)**  
See ANNEX M
13. **SPCM 159. Nonverbal Communication (3 units)**  
See ANNEX N
14. **THEA 103. Philippine Theatre (3 units)**  
See ANNEX O
15. **THEA 153. Asian Theatre (3 units)**  
See ANNEX P
16. **THEA 155. Theatre Space and Stage Design (3 units)**  
See ANNEX Q
17. **THEA 157. Play Production (3 units)**  
See ANNEX R
18. **COMA 199. Undergraduate Seminar (1 unit)**  
See ANNEX S

**B. Changes in Course Codes/Numbers**

(See Annex A for Course Numbering Scheme for DHum courses)

Current Code	Proposed Code	COURSE TITLE
	(Core: 100-129)	<b>CORE COURSES</b>
COMA 104	COMA 102	Language and Culture
ENG 4	ENG 100	Rereading the Literary Canons
THEA 107	THEA 102	Theatre Communication
	(Majors: 150-189)	<b>MAJOR COURSES</b>
ENG 103	ENG 151	Critical Writing
ENG 106	ENG 152	Creative Writing
HUM 150	ENG 153	Philippine Literature in English
HUM 160	ENG 154	Science and Technology in Literature
ENG 107	ENG 156	Mythology and Folklore
ENG 105	ENG 158	Playwriting

SPCM 103	SPCM 151	Oral Interpretation
SPCM 105	SPCM 152	Philippine Public Address
SPCM 106	SPCM 153	Group Discussion and Leadership
SPCM 107	SPCM 154	Communication in Public Relations
THEA 108	THEA 151	Acting
THEA 109	THEA 152	Directing
THEA 114	THEA 153	The Dynamics and Aesthetics of Community Theatre
THEA 115	THEA 154	Drama for Children
		<b>LANGUAGE ELECTIVES</b>
SPAN I	SPAN 10	Elementary Spanish I
SPAN II	SPAN 11	Elementary Spanish II

Justification: The proposed changes in course code and number are intended to put in place a more systematic numbering of BA Communication Arts courses.

### C. Revision of Courses

#### 1. ENG 4. Masterpieces of World Literature (3 units)

##### a. Change in course number

From: ENG 4  
To: ENG 100

Justification: The new course number conforms to the new numbering scheme of BACA courses. Moreover, the change reflects the course's higher level of critical engagement.

##### b. Change in Prerequisites

From: Sophomore standing  
To: None

Justification: The K-12 curriculum already exposes students to a sufficient range of canonical texts.

##### c. Change in Course Title

From: Masterpieces of World Literature  
To: Rereading the Literary Canons

Justification: The change indicates the shift from a survey of world literature to a critical appraisal of such surveys. The course's introductory content is now covered in the K-12 curriculum.

##### d. Change in Course Description

From: The great literary world masterpieces representing the Asian, European, and American traditions; the analysis of ideas and forms

To: Critical analysis of literary masterpieces and of the aesthetic and non-aesthetic processes involved in literary canon formation

Justification: With the course's introductory part now covered in the K-12 curriculum, ENG 100 will focus on critical rereading of literary canonical texts and examination of the process of their inclusion in the literary canon.

e. Change in Course Learning Objectives

FROM	TO
<p>Course Learning Objectives: At the end of the course, students should be able to:</p> <ol style="list-style-type: none"> <li>1. read and analyze literature;</li> <li>2. gain familiarity with literary theories and criticism; and,</li> <li>3. apply these theories on assigned readings</li> </ol>	<p>Course Outcomes: At the end of the course, students should be able to:</p> <ol style="list-style-type: none"> <li>1. explain the aesthetic and non-aesthetic processes of canon-formation;</li> <li>2. critique the notion of world literature;</li> <li>3. analyze canonicity of selected literary texts; and,</li> <li>4. <b>evaluate the formation of counter-canonical literary texts.</b></li> </ol>

Justification: The proposed changes in course outcomes reflect the course’s higher level of critical analysis and broader scope.

f. Change in Course Outline

FROM	TO
<p>I. Western Canon A. Masterpieces B. Canon-formation</p> <p>II. Theocratic Age: The Fundamentals of Literature</p> <p>III. Aristocratic Age: The Measure of Shakespeare A. Interiority B. Literary Absolutism C. Humanism D. Timelessness</p> <p>IV. Democratic and Chaotic Ages: Literary Criticism A. Marxist Literary Criticism B. Feminist Literary Criticism C. Deconstruction D. Psychoanalysis E. New Historicism</p>	<p>I. The Dynamics of Canon-Formation (<i>Modified I</i>)  A. Aesthetic Considerations and Literariness B. The Political Economy of Literary Canon-Formation</p> <p>II. The World Republic of Letters (<i>Expanded IB</i>)  <b>A. Literature and Worlding</b> <b>B. Literature as the Terrain of Imperialist Expansion</b> C. National Literature as Challenge to World Literature</p> <p>III. The Western Canon (<i>Rereading of III</i>)  A. Greek Mythology and Protocolonialism B. Shakespeare and the Dialectic of Enlightenment C. British Navigation Narratives and Othering D. American Novel and Modernity</p> <p><b>IV. The Emergence of the Counter-Canon</b> <i>(New topic)</i> <b>A. Latin American Literature and Magic Realism</b> <b>B. African Literature and Political Violence</b> <b>C. Asian Literature and Nation-Formation</b></p>

Justification: The proposed course outline reflects the higher level of critique expected in a college literature course.

## 2. ENG 104. Argument (3 units)

### a. Change in Course Title

From: Argument

To: Argumentative Writing

Justification: The proposed title reflects the course's focus on writing.

### b. Change in Course Description

From: Principles of argument; practice in evaluating and writing various types of argumentative discourse

To: Application of principles and tools of argument in writing argumentative papers

Justification: The revised course description highlights the application of principles of argument in writing argumentative papers.

### c. Change in Course Learning Outcomes

FROM	TO
<p>Course Learning Objectives: At the end of the course, students should be able to:</p> <ol style="list-style-type: none"> <li>1. understand the basic principles and ground rules in argument;</li> <li>2. evaluate various types of argumentative paper; and</li> <li>3. write argumentative papers.</li> </ol>	<p>Course Outcomes: At the end of the course, students should be able to:</p> <ol style="list-style-type: none"> <li>1. discuss the nature and scope of argumentative writing;</li> <li>2. analyse how argument is applied in other disciplines such as philosophy, law, and science;</li> <li>3. evaluate arguments used in selected argumentative papers; and</li> <li>4. write an argumentative paper on a current issue in the humanities, communication, art, and culture.</li> </ol>

Justification: The new set of course outcomes highlights the interdisciplinary approach in analysing many issues in the humanities and in the field of communication.

### d. Change in Course Outline

FROM	TO
<ol style="list-style-type: none"> <li>I. Nature and importance of argument               <ol style="list-style-type: none"> <li>A. Definition of argument (vs. debate, vs. exposition; vs. conviction, vs. persuasion)</li> <li>B. Basic principles and ground rules in argument</li> </ol> </li> <li>II. Reasoning in Argument               <ol style="list-style-type: none"> <li>A. Methods of reasoning</li> <li>B. Logical fallacies</li> </ol> </li> <li>III. Preparing and writing the argumentative papers               <ol style="list-style-type: none"> <li>A. Preliminaries</li> <li>B. Writing</li> </ol> </li> </ol>	<ol style="list-style-type: none"> <li>I. Argument: Nature and scope               <ol style="list-style-type: none"> <li>A. Elements and principles</li> <li>B. Logical fallacies</li> <li>C. Validity of arguments and detecting bias</li> <li>D. <b>Argument in language, philosophy, law and science</b></li> </ol> </li> <li>II. <b>Evaluating arguments</b> <ol style="list-style-type: none"> <li>A. <b>Strategies in analyzing propositions</b></li> <li>B. <b>Argument diagramming</b></li> <li>C. <b>Analyzing argumentative papers</b></li> </ol> </li> <li>III. Preparing and writing argumentative papers               <ol style="list-style-type: none"> <li>A. Preliminaries</li> <li>B. Writing</li> </ol> </li> </ol>

Justification: The new course outline reflects the additional chapter on evaluating arguments as a preparation for writing argumentative papers.

### 3. ENG 106. Creative Writing (3 units)

a. Change in Course Number

From: ENG 106  
To: ENG 154

Justification: The proposed course number is in alignment with the BACA course numbering scheme for writing courses.

b. Change in Course Description

From: Principles of and practice in writing the narrative, the personal essay, and other allied forms

To: Composition of narrative and other literary forms

Justification: The proposed title reflects the broader scope of the course which aims to apply traditional, hybrid and experimental techniques in writing.

c. Change in Course Learning Objectives

FROM	TO
<p>Course Learning Objectives: At the end of the course, students should be able to:</p> <ol style="list-style-type: none"> <li>1. survey the writing genres in terms of features, differences, <i>and</i> nuances;</li> <li>2. explain the craftsmanship of literary works; <i>and</i></li> <li>3. demonstrate skills in creative writing <i>and</i> revision</li> </ol>	<p>Course Outcomes: At the end of the course, students should be able to:</p> <ol style="list-style-type: none"> <li><b>1. discuss nature of creative writing and prospects for publication;</b></li> <li><b>2. explain the elements of creative writing;</b></li> <li><b>3. write various types of creative works using traditional and experimental techniques; and</b></li> <li>4. evaluate drafts following set criteria.</li> </ol>

Justification: The proposed outcomes reflect the focus on new creative writing techniques.

d. Change in Course Outline

FROM	TO
<p>I. Introduction A. Author and Authority B. Motivations for Writing     1. Freeing the Self     2. Nurturing the Writer-Self     3. Witnessing C. Finding a Voice</p> <p>II. Writing Creative Nonfiction A. Structure      D. Diction B. Tone            E. Theme C. Point of View F. Revision</p>	<p>I. Nature of Creative Writing     A. Features, Manifestations, and Expectations     <b>B. Genre Criticis</b>     <b>C. Alternative Discourse</b>     <b>D. Venues for Publication</b></p> <p>II. Elements of Creative Writing     (<i>Compressed II and III</i>)     A. Language and Sound     B. Genre     C. Imagery     D. Immediacy</p>

<p>III. Writing Poetry</p> <ul style="list-style-type: none"> <li>A. Dramatic Poetry</li> <li>B. Sound and Images</li> <li>C. Subtlety and Significant Details</li> <li>D. Assaulting the Senses</li> <li>E. Vigor and Freshness</li> <li>F. Revision</li> </ul> <p>IV. Writing Fiction</p> <ul style="list-style-type: none"> <li>A. Message and Plot</li> <li>B. Character</li> <li>C. Setting</li> <li>D. Conflict</li> <li>E. Tone</li> <li>F. Point of View</li> <li>G. Style</li> <li>H. Revision</li> </ul>	<p>III. <b>Composition</b></p> <ul style="list-style-type: none"> <li><b>A. Traditional Forms</b></li> <li><b>B. Hybrid and Experimental Forms</b></li> <li><b>C. Reading and Writing Regimen</b></li> </ul> <p>IV. Revision</p> <ul style="list-style-type: none"> <li><b>A. Criteria for Judgment</b></li> <li><b>B. Peer Review</b></li> </ul>
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Justification: The revised outline reflects the focus on experimental writing techniques.

#### 4. ENG 107. Mythology and Folklore (3 units)

a. Change in Course Number

From: ENG 107

To: ENG 156

Justification: The proposed course number conforms to the numbering scheme of BACA major courses.

b. Change in Course Description

From: Selected myths and legends from Greek, Roman, and Asian sources

To: Study of selected myths and legends from various cultures

Justification: The new description reflects the more inclusive scope of the course.

c. Change in Course Learning Objectives

FROM	TO
<p>Course Learning Objectives:</p> <p>At the end of the course, students should be able to:</p> <p>To provide a broad psychological frame of reference within which the phenomena of particular cultures, ancient and modern alike, might be more adequately interpreted and understood</p>	<p>Course Outcomes:</p> <p>At the end of the course, students should be able to:</p> <ol style="list-style-type: none"> <li>1. discuss the nature, functions and approaches in the study of myths;</li> <li>2. compare different cultural permutations of mythemes and archetypes; and</li> <li>3. analyze contemporary appropriations of mythical narratives</li> </ol>

Justification: The changes in course outcomes reflect the more inclusive scope of the course and the inclusion of contemporary appropriations of myths and folklore.

d. Change in Course Outline

FROM	TO
<ul style="list-style-type: none"> <li>I. The Study of Myths               <ul style="list-style-type: none"> <li>A. Definition of Terms</li> <li>B. Nature of Myth</li> <li>C. Structure</li> </ul> </li> <li>II. The Magic of Kings               <ul style="list-style-type: none"> <li>A. The King of the Wood</li> <li>B. The Roots of Magic</li> <li>C. The Magical Control of Weather</li> </ul> </li> <li>III. The Taboo and Perils of Soul               <ul style="list-style-type: none"> <li>A. Safeguarding the Life-spirit</li> <li>B. Tabooed Acts</li> <li>C. Tabooed Persons</li> </ul> </li> <li>IV. Death and Resurrection               <ul style="list-style-type: none"> <li>A. The Rhythm of Nature</li> <li>B. The Succession of Kings and Seasons</li> <li>C. Slaying the King in Legend</li> <li>D. Succession to Kingship</li> </ul> </li> <li>V. Dying and reviving Gods               <ul style="list-style-type: none"> <li>A. Mythic Embodiments of fertility</li> <li>B. Spirits of the Corn and the Wild</li> </ul> </li> <li>VI: Transference of evil               <ul style="list-style-type: none"> <li>A. The Public Expulsion of evil</li> <li>B. Scapegoats</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>I. The Study of Myths               <ul style="list-style-type: none"> <li>A. Nature and Functions of Myth</li> <li>B. Approaches</li> </ul> </li> <li>II. Mythemes and Archetypes <i>(II-VI of old outline)</i> <ul style="list-style-type: none"> <li>A. Creation Myths</li> <li>B. Divinity and Mortality</li> <li>C. Heroes and Heroines</li> <li>D. Figurations of Evil</li> <li>E. Apocalypse and Dystopia</li> </ul> </li> <li><b>III. Mythology in Contemporary World</b> <ul style="list-style-type: none"> <li><b>A. Urban Myths and Legends</b></li> <li><b>B. Virtual Lores</b></li> </ul> </li> </ul>

Justification: The new outline reflects the more inclusive scope of the course and the contemporary appropriations of myths and folklore.

5. ENG 155. Creative Nonfiction (3 units)

a. Change in Course Title

From: Creative Nonfiction

To: Writing Creative Nonfiction

Justification: The change in course title signals the shift of emphasis from the basic elements of creative nonfiction to an exploration of new methods and opportunities and the emphasis on developing writing skills.

b. Change in Course Description

From: Appreciation and Practice of Creative Nonfiction

To: Literary and extra-literary techniques in writing creative nonfiction

Justification: The proposed description reflects the course's expanded scope to include techniques and forms from various emerging media and platforms.

c. Change in Course Learning Objectives

FROM	TO
<p>Course Learning Objectives:</p> <p>At the end of the course, students should be able to:</p>	<p>Course Outcomes:</p> <p>At the end of the course, students should be able to:</p>

<ol style="list-style-type: none"> <li>1. Present and interrogate the definitions and characteristics of effective creative nonfiction;</li> <li>2. Identify the basic elements of creative nonfiction;</li> <li>3. Compose truthful and insightful sketches of people, places, and events;</li> <li>4. Apply the best aesthetic structure to organize facts, ideas, and scenes into drafts;</li> <li>5. Revise drafts into resonant compositions; and</li> <li>6. Locate appropriate venues for publishing creative nonfiction</li> </ol>	<ol style="list-style-type: none"> <li>1. discuss the nature of creative nonfiction as a genre;</li> <li>2. explain the process of writing creative nonfiction; and</li> <li>3. write creative nonfiction using advanced sources and arrangement schemes.</li> </ol>
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Justification: The change reflects the revision of the course title and description.

d. Change in Course Outline

FROM	TO
<ol style="list-style-type: none"> <li>I. The Nature of creative Nonfiction               <ol style="list-style-type: none"> <li>A. Definition</li> <li>B. Background of Genre</li> </ol> </li> <li>II. Basic elements               <ol style="list-style-type: none"> <li>A. Language</li> <li>B. Approach</li> <li>C. Description</li> <li>D. Sense of Scene</li> </ol> </li> <li>III. Initiation into the Writing Process               <ol style="list-style-type: none"> <li>A. Concept Mapping</li> <li>B. Originality</li> <li>C. Character</li> </ol> </li> <li>IV. Organization               <ol style="list-style-type: none"> <li>A. Simple Arrangements</li> <li>B. Narrative Sequence</li> <li>C. Complex Sequences and Configuration</li> <li>D. Beginning</li> <li>E. End</li> </ol> </li> <li>V. Revision               <ol style="list-style-type: none"> <li>A. Amplification of Material</li> <li>B. Cuts</li> <li>C. Resonance</li> </ol> </li> <li>VI. Review of Possible Directions               <ol style="list-style-type: none"> <li>A. Print Publication</li> <li>B. Interface with Other Media</li> </ol> </li> </ol>	<ol style="list-style-type: none"> <li>I. Nature of Creative Nonfiction <i>(Compressed I &amp; II)</i> <ol style="list-style-type: none"> <li>A. Definition</li> <li>B. Background of the Genre</li> <li>C. Elements</li> <li>D. Types</li> <li>E. Venues for Publication</li> </ol> </li> <li>II. Writing Process <i>(Expanded III)</i> <ol style="list-style-type: none"> <li>A. Concept Mapping</li> <li>B. Characterization</li> <li>C. Language</li> <li>D. Description</li> <li>E. Sense of Scene</li> <li>F. Research</li> </ol> </li> <li>III. Advanced Sources and Arrangement Schemes <i>(Expanded IV)</i> <ol style="list-style-type: none"> <li>A. Inspiration from and Assimilation of the other Genres</li> <li>B. Inspiration from and Assimilation of the other Arts</li> <li>C. Inspiration from and Assimilation of the other Disciplines</li> <li>D. Interface with Technology</li> <li>E. Complex Sequences and Configurations</li> <li>F. Complicating Beginnings and Endings</li> </ol> </li> <li>IV. Emerging Trends and Directions</li> </ol>

Justification: The proposed outline reflects the course's focus on techniques and forms from various emerging media and platforms.

## **6. ENG 153. Philippine Literature in English (3 units)**

Change in Prerequisite

From: Junior Standing

To: None

Justification: The literature component of the K-12 curriculum adequately prepares students for this course.

## **7. ENG 154. Science and Technology in Literature (3 units)**

Change in Prerequisite

From: Junior Standing

To: None

Justification: The literature component of the K-12 curriculum adequately prepares students for this course.

## **8. FRCH 10. Grammar and Composition (3units)**

### **a. Change in Course Title**

From: Grammar and Composition

To: Elementary French I

Justification: This new course title reflects the basic nature of an introductory French language course.

### **b. Change in Course Description**

From: Reading and translation of easy French prose

To: Fundamental elements of the French language within a cultural context with emphasis on pronunciation, vocabulary building, and conversation

Justification: The proposed course description better reflects the approach and focus of the course.

## **9. FRCH 11. Grammar and Composition (3 units)**

### **a. Change in Course Title**

From: Grammar and Composition

To: Elementary French II

Justification: This course title is consistent with the title of other language elective offerings of the department.

### **b. Change in Course Description**

From: Continuation of French 10

To: Fundamental elements of the French language within a cultural context with emphasis on composition reading, and conversation

Justification: The proposed course description better reflects the approach and focus of the course.

## **10. Change in Course Description of SPAN 10. Elementary Spanish I (3 units)**

From: Intensive practice in conversational Spanish on an elementary level. The work consists entirely of the oral aspects of language study; pronunciation, vocabulary building, reading aloud, comprehension of the spoken language, and conversation. Functional grammar is given to the students to serve as guide in the formation of correct speech habits

To: Fundamental elements of the Spanish language within a cultural context with emphasis on pronunciation, vocabulary building, and conversation

Justification: The proposed course description reflects the approach and focus of the course.

**11. Change in Course Description of SPAN 11 Elementary Spanish II (3 units)**

From: Continuation of Spanish I. The essentials of grammar with special emphasis on idiom, are treated in this course. Emphasis is placed on reading, dictation, conversation and short composition. Opportunities are provided for the application of all the language skills acquired previously in Spanish I.

To: Fundamental elements of the Spanish language within a cultural context with emphasis on conversation, reading, and composition

Justification: The proposed course description reflects the approach and focus of the course.

**12. Course Description of JAP 10. Elementary Japanese I (3 units)**

From: Basic Japanese grammar and common expressions in various social situations

To: Basic Japanese grammar and vocabulary

Justification: The proposed course description properly reflects the approach and focus of the course.

**13. Course Description of JAP 11. Elementary Japanese II (3 units)**

From: Basic Japanese grammar; reading and writing of three Japanese writing systems

To: Basic Japanese grammar and vocabulary with emphasis on conversational Japanese

Justification: The proposed course description properly reflects the approach and focus of the course.

**14. Change in Prerequisite of SPCM 102. Voice and Diction (3 units)**

From: SPCM 1. Speech Communication (AH)

To: None

Justification: The topics in SPCM 1 are already covered in the K-12 curriculum

**15. Change in Prerequisite of SPCM 107. Communication in Public Relations (3 units)**

From: SOC 130. Social Psychology

To: SPCM 101. Rhetoric

Justification: A communication-based theory course, Rhetoric is the more relevant prerequisite for speech communication courses.

**ANNEX A. Guide to Course Numbering, DHUM BACA**

<b>Course Code</b>	<b>Category</b>
10-100	Foundation
101-149	Core
150-189	Major
190-197	Integrative
198	Practicum
199	Undergraduate Seminar
200	Thesis

## ANNEX B

### PROPOSAL FOR THE INSTITUTION OF HUM 100. CRITICAL THEORIES

#### I. IDENTIFYING AND DESCRIPTIVE INFORMATION

##### A. Catalog Course Description

1. **Course Number:** HUM 100
2. **Course Title:** Critical Theories
3. **Course Description:** Critical theories in the analysis of cultural texts and practices
4. **Prerequisite/s:** None
5. **Semester/s Offered:** 1, 2
6. **Course Credit:** 3 units
7. **Number of Hours:** 3 hours (3 class)
8. **Course Goal:** For students to gain knowledge of critical theories and their applications in various cultural texts and practices

##### B. Rationale

Humanities education today requires a working knowledge of a set of theoretical approaches that illuminate how cultural texts and practices are firmly embedded in intellectual histories, social structures, and politico-economic formations.

The proposed course is an introduction to some of the most influential formulations and movements in critical theory. It offers the student an opportunity to understand how social issues and identity categories like race, gender and class, shape and intervene in the production and reception of cultural texts and practices like literature, film, theater productions, visual arts, and music.

HUM 100 will be offered as a core course under the BA Communication Arts program and may also be taken as an elective by students from other degree programs.

##### C. Course Outline

###### 1. Course Outcomes:

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

- a. discuss the critical turn in cultural studies;
- b. explain the different critical theories relevant in understanding cultural texts and practices;
- c. apply critical theories in analyzing a cultural text or practice.

###### 2. Course Mapping:

Course Outcomes	Program Outcomes												
	A	B	C	D	E	F	G	H	I	J	K	L	M
a. discuss the critical turn in cultural studies;	I	D	I		R		I	I	I	I	I		I
b. explain the theories in understanding cultural texts and practices; and	I	D	R	R	R	I	R	R	R	R	R		I
c. apply critical theories in analyzing cultural text or practice	R	D	D	D	D	R	D	D	D	D	D		I

### 3. Course Content:

Week	Course Outcomes	Lecture Topics	Teaching and Learning Activity	Assessment Tools	No. of Hrs
1-2	a	I. THE CRITICAL TURN A. The Role of the Reader B. Key Concepts in Cultural Studies	Lecture Group Discussions Film Showing	Concept Paper	6
3-5	b, c	II. THEORIES ON THE SIGN A. Structuralism B. Post-structuralism C. Phenomenology	Lecture Group Discussions Film Showing	Oral Reports Minor Paper 1	9
6-9	b, c	III. CULTURAL MATERIALISM A. Classical Marxism B. Neo-Marxisms C. Post-Marxisms	Lecture Group Discussions Film Showing	Oral Reports Minor Paper 2	12
10-13	b, c	IV. THEORIES OF CULTURAL REPRESENTATION AND SUBJECTIVITY A. Psychoanalysis B. Feminism C. Queer Theory D. Postcolonialism	Lecture Group Discussions Film Showing	Oral Reports Minor Paper 3	12
14	c	V. SPECIAL TOPICS IN PHILIPPINE CULTURAL STUDIES A. Fantasy Production B. National(ist) Discourses in Culture C. Political Economy in Philippine Pop Culture D. Others	Lecture Oral Reports	Final Paper	6
		Midterm and Final Exams			3
		Total			48

### 4. Course Requirements:

Exams, oral reports, minor papers, final paper

### 5. References:

- Barker, C. (2012). *Cultural studies: theory and practice*. Los Angeles: Sage.
- During, S. (Ed.). (2007). *The cultural studies reader*. London: Routledge.
- Lodge, D. (ed) (1998). *Modern criticism and theory: A reader*. Essex: Pearson Education Limited.
- Malpas, S. & P. Wake. (2013). *The Routledge companion to critical and cultural theory*. London: Routledge.
- Storey, J. (2015). *Cultural theory and popular culture: An introduction*. London & New York: Routledge.
- Tolentino, R. (2010). *Gitnang Uring Fantasya at Material na Realidad: Politikal na Kritisismo ng Kulturang Popular*. Manila: UST Press.

## 6. Lifelong Learning Opportunities

The course offers an opportunity for students to deepen their understanding of the complex processes involved in the production, dissemination, and reception of cultural texts and practices in the contemporary age, and in the process, prepares them for rigorous scholarly and practical undertakings in the academe and in the culture industries.

## 7. Course Evaluation

Student performance will be assessed based on the following:

Assessment Task	Weight %	Minimum Average for Satisfactory Performance
Long Exams	25	70%
Minor Papers	20	70%
Oral Reports	20	70%
Class Participation	10	70%
Final Paper	25	70%

Continuous Quality Improvement (CQI): At least 70% of the students must get 70% rating in the assessment tasks in order for the course outcomes to be satisfied.

The final grade will be based on the total accumulated scores.

Range of Points	Final Grade
97-100	1.00
93-96	1.25
90-92	1.50
85-89	1.75
80-84	2.00
75-79	2.25
70-74	2.50
65-69	2.75
60-64	3.00
50-59	4.00
0-49	5.00

## II. ANALYTICAL INFORMATION

### A. Instruction Model

#### 1. Teaching Method:

Type of Session	Preferred Class Size	Staff Required	Number of Hours per Week	Number of Credits
Lecture	40	1	3	3

#### 2. Mode of Delivery: Lecture-discussion

### B. Special or Additional Resources and Personnel Required

1. Special Facilities: None
2. Library and Other Learning Resources: Additional books and references
3. Special Staff Competencies Required: None
4. Name of the Staff Qualified to Teach the Course

- a. Within the College
  - Leonora M. Fajutagana ,PhD (Comparative Literature)
  - Dennis Andrew S. Aguinaldo, MA (Philippine Studies)
  - Laurence Marvin S. Castillo, MA (Philippine Studies)
  - Mary Cita M. Hufana MA (Art Studies)
  - Katrina Ross A Tan, MA (Media Studies)

- b. Within Other UPLB Institutions

### **C. Relation to other Courses**

- 1. Offered by the Department/unit
  - a. Courses replaced by this course: None
  - b. Prerequisite course: None
  - c. Courses for which this course is a prerequisite: None
  - d. Courses covering the same content:
- 2. Offered by Other Department/Units within the same College or from other Colleges
  - a. Courses replaced by this course: None
  - b. Prerequisite course: None
  - c. Courses for which this course is a prerequisite: None
  - d. Courses covering the same content: DEVC 101. Communication Theory (10%)

### **D. Size and Sources of Enrollment**

- 1. Department majors: 100
- 2. Majors in other programs, departments or colleges: 20
- 3. Anticipated enrollments in the first and second year of offering: 240

### **E. Estimated Funds Required by Institution of this Course**

- 1. Salaries: None
- 2. Supplies and Materials: Php 50,000 (copies of films and other visual references)
- 3. Equipment: Php 100,000.00 (DVD Player with USB and HDMI ports, TV set) to be shared with other courses

## ANNEX C

### PROPOSAL FOR THE INSTITUTION OF HUM 101. VISUAL CULTURE

#### I. IDENTIFYING AND DESCRIPTIVE INFORMATION

##### A. Catalog Course Description

1. **Course Number:** HUM 101
2. **Course Title:** Visual Culture
3. **Course Description:** Critical perspectives in analyzing the visuality of culture
4. **Prerequisite/s :** None
5. **Semester/s Offered:** 1, 2
6. **Course Credit:** 3 units
7. **Number of Hours:** 3 hours (3 class)
8. **Course Goal:** For students to develop an understanding of forms of visual culture by applying theories and methods in visual culture studies

##### B. Rationale

The centrality of images in our contemporary postmodern culture highlights the need for a course devoted to a critical interrogation of the phenomenon of visuality and is informed by perspectives from various disciplines in the humanities (e.g. art studies, film studies, television studies, performance studies).

This proposed course is a multidisciplinary study of the visuality of culture and the power of cultural texts in conditioning worldviews and creating meaning. It is designed to equip students to read, engage, and write about culture critically.

HUM 101 will be offered as a core course under the BA Communication Arts program and may also be taken as an elective by students from other degree programs.

##### C. Course Outline

###### 1. Course Outcomes:

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

- a. describe the nature and development of, and basic concepts in visual culture studies;
- b. discuss various theoretical approaches and methods in analyzing forms of visual cultures, and;
- c. analyze issues embedded in forms of visual culture.

###### 2. Course Mapping:

Course Outcomes	Program Outcomes												
	A	B	C	D	E	F	G	H	I	J	K	L	M
a. describe the nature and development of and basic concepts in the emerging field of visual culture studies;	I	D	I		R		I	I	I	I	I		
b. discuss various theoretical approaches and methods in analyzing forms of visual cultures; and	I	D	R	R	R	I	R	R	R	R	R		I
c. analyze issues embedded in forms of visual culture.	R	D	D	D	D	R	D	D	D	D	D		I

### 3. Course Content:

Week	Course Outcome	Lecture Topics	Teaching and Learning Activity	Assessment Tools	No. of Hours
1-4	a, b	I. VISUAL CULTURE STUDIES A. Defining Visual Culture and Visuality B. Tracing the Rise of the Image C. Exploring Visuality and/in/against Other Epistemic Modalities	Lecture Oral Reports Film Showing	Long Exam 1 Minor critical Paper 1	12
5-10	b	II. THEORIES, APPROACHES and METHODS A. Iconography and Representation 1. Semiotics 2. Simulacra and Hyperreality B. Visual Regimes and Ideology 1. Neo-Marxism 2. Frankfurt School/Critical Theory 3. Discourse Analysis C. Sexing the Image 1. Feminist Theory 2. Queer Theory D. Deconstructing the Image	Lecture Oral Reports	Long Exam 2 Minor critical Paper 2	18
11-14	b, c	III. ISSUES IN PHILIPPINE VISUAL CULTURE A. The Nation in Philippine Visual Culture 1. Construction of National identity/identities 2. Mythification of the 'nation' B. Class and Ethnicity in Philippine Visual Culture 1. Representation of the 'Other' 2. Imaging poverty C. Gender Representations in Philippine Visual Culture D. Other issues	Lecture Oral Reports Film Showing	Long Exam 3 Final Paper	12
		Exams			6
		Total			48

### 4. Course Requirements:

Exams, oral reports, critical papers

### 5. References:

- Berger, A. (1998). *Seeing is Believing: An Introduction to Visual Communication*. 2nd Ed. Mayfield.
- Berger, J. (1972). *Ways of Seeing*. Harmondsworth: Penguin.
- Dikovitskaya, M. (2005). *Visual culture: The study of the visual after the cultural turn* Cambridge, Ma: The MIT Press.
- Elkins, J. (2003). *Visual studies: A skeptical introduction*. New York: Routledge.
- Evans, J. and Hall, S. (Eds.). (2001). *Visual Culture: The Reader*. Thousand Oaks, CA: Sage.
- Hocks, M.E. & Kendrick, M.R. (Eds.). (2003). *Eloquent images: Word and image in the age of new media*. Cambridge, MA: MIT P.
- Leighton, T. (Ed.). (2008). *Art and the moving image: A critical reader*. London: Tate Publishing.
- Smith, M. & Morra, J. (Eds.). (2006). *Visual culture: Critical concepts in media and cultural studies*. London: Routledge.

## 6. Lifelong Learning Opportunities

The critical perspectives the students learn in the course will enable them to continually engage the ever growing pervasiveness of visuality in contemporary life, and prepare them for scholarly and practical undertakings in the visual industries.

## 7. Course Evaluation

Student performance will be assessed based on the following:

<b>Assessment Tasks</b>	<b>Weight%</b>	<b>Minimum Average for Satisfactory Performance</b>
3 Long Exams	30	70%
Oral Reports	20	70%
Minor Papers	20	70%
Final Paper	30	70%
Total	100	70%

Continuous Quality Improvement (CQI): At least 70% of the students must get 70% rating in the assessment tasks in order for the course outcomes to be satisfied.

The final grade will be based on the total accumulated scores.

<b>Range of Points</b>	<b>Final Grade</b>
98-100	1.00
95-97	1.25
90-94	1.50
85-89	1.75
80-84	2.00
75-79	2.25
70-74	2.50
65-69	2.75
60-64	3.00
50-59	4.00
0-49	5.00

## 9. Other Course Policies: None

## II. ANALYTICAL INFORMATION

### A. Instruction Model

#### 1. Teaching Method:

Type of Session	Preferred Class Size	Staff Required	Number of Hours per Week	Number of Credits
Lecture	30	1	3	3

#### 2. Mode of Delivery: Lecture

### B. Special or Additional Resources and Personnel Required

1. Special Facilities: None
2. Library and Other Learning Resources: Additional books and references
3. Special Staff Competencies Required: None
4. Name of the Staff Qualified to Teach the Course
  - a. Within the College

From the Department of Humanities  
Leonora M. Fajutagana, PhD (Comparative Literature)  
Maria Teresa DV Arejola, MA (Art Studies)  
Laurence Marvin S. Castillo, MA (Philippine Studies)  
Mary Cita M Hufana, MA (Art Studies)  
Katrina Ross A Tan, MA (Media Studies)

- b. Within Other UPLB institutions: None

### **C. Relation to other Courses**

1. Offered by the Department/unit
  - a. Courses replaced by this course: None
  - b. Prerequisite course: None
  - c. Courses for which this course is a prerequisite: None
  - d. Courses covering the same content: None
2. Offered by Other Department/Units within the same College or from other Colleges
  - a. Courses replaced by this course: None
  - b. Prerequisite course: None
  - c. Courses for which this course is a prerequisite: None
  - d. Courses covering the same content: None

### **D. Size and Sources of Enrollment**

- 1, Department majors: 100
2. Majors in other programs, departments or colleges: 20
3. Anticipated enrollments in the first and second year of offering: 240

### **E. Estimated Funds Required by Institution of this Course**

1. Salaries: None
2. Supplies and Materials: Php 10, 000 (copies of films and other visual references)
3. Equipment: Php 100,000.00 (DVD Player with USB and HDMI ports, TV set) to be shared with other courses

## ANNEX D

### PROPOSAL FOR THE INSTITUTION OF HUM 102. NEW MEDIA ART

#### I. IDENTIFYING AND DESCRIPTIVE INFORMATION

##### A. Catalog Course Description

1. **Course Number:** HUM 102
2. **Course Title:** New Media Art
3. **Course Description:** Digital, multimedia and interactive art in contemporary visual culture
4. **Prerequisite/s :** None
5. **Semester/s Offered:** 1, 2
6. **Course Credit:** 3 units
7. **Number of Hours:** 5 hours (2 class, 3 lab)
8. **Course Goal:** For students to develop aesthetic and critical sensibilities through experiential dialogue with emerging art forms

##### B. Rationale

In order to cope with the dynamic digital world, our students need to be familiar with, appreciate, and apply innovative ways of personal, cultural, political and aesthetic expressions.

HUM 102 focuses on the study of new media art forms as products of contemporary visual culture. It aims to cultivate creativity and analytical skills required in a highly technological society through an experiential dialogue with emerging art forms in the digital age. New media art forms refer to works that use emerging media technologies. These works make use of both virtual and actual spaces, exploring the creative possibilities within cyberspace through internet-based networks, and transforming aesthetic perceptions of actual space through installation-based networks. Digital art refers to works that make use of digital technology, such as digital photography, computer graphics and animation. In multimedia art, the artist works with multiple media, usually focusing on the dynamic nature of electronic media. Interactive art involves the audience in the creative process.

HUM 102 is a core course in the BA Communication Arts curriculum, and may be taken as an elective by students from other degree programs.

##### C. Course Outline

###### 1. Course Outcomes:

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

- a. discuss new media art forms as expressions of contemporary visual culture;
- b. distinguish the theories in new media art;
- c. analyze issues engendered by new media art forms;
- d. critique the role of new media art in society; and
- e. evaluate the development of new media art vis-à-vis technology change.

## 2. Course Mapping:

Course Outcomes	Program Learning Outcomes												
	A	B	C	D	E	F	G	H	I	J	K	L	M
a. discuss new media art forms as expressions of contemporary visual culture	I	I											
b. distinguish the theories in new media art	I	I											
c. analyze issues engendered by new media art forms	R	R	R	R	D		D						I
d. critique the role of new media art in society	D	D	D	D	D		D					D	I
e. evaluate the development of new media art vis-à-vis technology change		D	D	D	D		D			D		D	D

## 3. Course Content:

### Lecture

Week	Course Outcome	Topics	Teaching and Learning Activity	Assessment Tools	No. of Hours
1-2	A	I. ART OF THE TIMES: DEVELOPMENT OF NEW MEDIA ART A. New media art forms as representations of contemporary visual culture B. Development of new media art forms vis-à-vis advancement in technology	Lecture Discussion Video/Powerpoint Presentation	Mapping of art movements alongside technological developments	4
3-5	B	II. THEORIES IN NEW MEDIA ART A. Cyber culture and Interactivity B. Reflexivity and Network Society	Lecture Discussion Video/Powerpoint Presentation	Conceptual mapping	6
6-9	a, b	III. NEW WAYS OF EXPRESSING ART: DOING IT THE DIGITAL WAY A. Digital art: imaging thru pixels B. Multimedia art: composing art through electronic media C. Interactive art: engaging the audience in the creative process	Lecture/ Discussion Video/Powerpoint Presentation Workshops	Annotated new media art compilation	8
10-11	a, b, c	I. NEW WAYS, OLD DEBATES: ISSUES SURROUNDING NEW MEDIA ART A. Perception: Aestheticism and Moralism	Lecture Discussion	Position paper	4

		B. Appropriation and Copyright	Video/Powerpoint Presentation		
12-13	a, b, c, d	II. THROUGH THE DIGITAL LOOKING GLASS: NEW MEDIA ART AND SOCIETY A. New media art as cultural expression B. New media art as an agent of change	Lecture Discussion Video/Powerpoint Presentation	Reflection paper	4
14-16	a, b, e	VI. THE FUTURE OF NEW MEDIA ART A. Presenting and preserving new media art B. Trends in new media art	Lecture Discussion Video/Powerpoint Presentation	Critique paper	4
		Exam			2
		Total number of hours			32

## Laboratory

Week No.	Course Outcomes	Laboratory Exercises	Number of Meetings
1	a, b	1. Creation of timeline of trends in new media platforms	1
2	a, b	2. Projected Self-Portrait	1
3	a, b	3. Virtual Expressions (memes, GIFs etc.)	1
4	a, b	4. Digital Collage	1
5	a, b	5. Digital Painting	1
6	a, b	6. Sound sculpture	1
7	a, b	7. Reduction of the Classics (visual and musical/aural)	1
8	b, d	8. Exposure Trip*	3
9	a, b, c	9. Animation	1
10	b	10. Art critique	1
11	a, b	11. Curation	2
12	a, b, d, f	12. Online Portfolio	2
			<b>16</b>

\*The exposure trip will be scheduled outside class hours.

### 4. Course Requirements:

Online portfolio, field trip, creative work, short papers

### 5. References:

- Bentkowska-Kafel, (2005). *Digital Art History: A Subject in Transition*.  
 Colson, R. (2007). *The Fundamentals of Digital Art*. London: Thames & Hudson.  
 Dewdney, A. & Ride P. (2006). *The New Media Handbook*. Abingdon:  
 Routledge,  
 Kafel, A. (2009). *Digital Visual Culture: Theory and Practice*. Chicago: Intellect.  
 Lev, M. (2001). *The Language of New Media*. Cambridge, MA: MIT Press.

## 6. Lifelong Learning Opportunities

The course is designed to enable the students gain a broader understanding of our ever-changing world by defining new media art, discussing its nature, identifying its characteristics, analyzing issues and evaluating its role in society. The students will engage in the production of new media art forms, which will help them develop their artistic and individual aesthetics. They will also be challenged to take a look at the role of new media art forms in reshaping the landscape of contemporary culture.

## 7. Course Evaluation

Student performance will be assessed based on the following:

Assessment Task	Weight	Minimum Average for Satisfactory Performance
Creative timeline	10 points	70%
Virtual expressions, digital collage, digital painting, sound sculpture	250 points	70%
Reduction of the classics	20 points	70%
Animation	20 points	70%
Field trip	20 points	70%
Critique, short papers	30 points	70%
Online portfolio	50 points	70%
Total	400 points	70%

Continuous Quality Improvement (CQI): At least 70% of the students must get 70% rating in the assessment tasks in order for the course outcomes to be satisfied.

The final grade will be based on the total accumulated scores.

Total Points	Grade
400-385	1.0
384-367	1.25
366-349	1.5
348-331	1.75
330-313	2.0
312-295	2.25
294-277	2.5
276-259	2.75
258-240	3.0
239-236	4.0
235	5.0

## II. ANALYTICAL INFORMATION

### A. Instruction Model

#### 1. Teaching Method

Type of Session	Preferred class size	Staff required	Number of hours per week	Number of credits
Lecture	60	1	2	3
Laboratory	20	1	3	

## **2. Mode of Delivery**

Lecture discussion and laboratory exercises

## **B. Special or Additional Resources and Personnel Required**

### **1. Special Facilities**

Audiovisual lecture rooms with WIFI connection  
At least 20 PC units

### **2. Library and Other Learning Resources**

Books, magazines, films, digital recordings, subscription to art, media, and cultural studies journals

### **3. Special Staff Competencies Required: None**

### **4. Name of the Staff Qualified to Teach the Course**

- a. Within the College
  - Maria Teresa DV. Arejola (MA Art Studies)
  - Aileen Dela C. Cruz (MA Theater Arts)
  - Mary Cita M. Hufana (MA Art Studies)
  - Eugene Raymond P. Crudo (B Fine Arts)

- b. Other UPLB Institutions - None

## **C. Relation to other Courses**

1. Offered by the Department/unit
  - a. Courses replaced by this course: None
  - b. Prerequisite course: None
  - c. Courses for which this course is a prerequisite: None
  
2. Offered by Other Department/Units within the same College or from other Colleges
  - a. Courses replaced by this course: None
  - b. Prerequisite course: None
  - c. Courses for which this course is a prerequisite: None
  - d. Courses covering the same content: None

## **D. Size and Sources of Enrolment**

1. Department majors: 100
2. Majors in other programs, departments or colleges: 20
3. Anticipated enrolments in the first and second year of offering: 240

## **E. Estimated Funds Required by Institution of this Course**

1. Salaries: None
2. Supplies and Materials: PhP 20,000/semester
3. Equipment: PhP 1M: LCD projector, large screen, computer with printer, sound system, video recorder, laptop, and software tablets to be shared with other core courses.

## **F. Suggested Laboratory Fee: PhP 1,000.00**

Justification: The laboratory fee will be used for the procurement of supplies and materials for art production, and the acquisition and maintenance of equipment necessary for the art activities/exercises.

## ANNEX E

### PROPOSAL FOR THE INSTITUTION OF HUM 104. CULTURE AND ARTS MANAGEMENT

#### I. IDENTIFYING AND DESCRIPTIVE INFORMATION

##### A. Catalog Course Description

1. **Course Number:** HUM 104
2. **Course Title:** Culture and Arts Management
3. **Course Description:** Critical and interdisciplinary perspectives on cultural and creative industries with special focus on the role and sustainability of art and cultural organizations
4. **Prerequisite/s:** HUM 100. Critical Theories or SOC 100. Social Organization or COI\*
5. **Semester/s Offered:** 1, 2
6. **Course Credit:** 3 units
7. **Number of Hours:** 3 hours (3 class)
8. **Course Goal:** For students to understand the development, use and application of culture and arts management and policy in sustaining art and cultural organizations

##### B. Rationale

While the rise of creative economy has highlighted the role of culture and the arts in development, cultural and arts organizations are, nonetheless, being undermined by governmental policies, market changes, and audience support, among others. This underscores the need for better management of these organizations in order to sustain cultural and arts initiatives in the country.

This course will usher the students to the complexity of the cultural and creative industries by equipping them with interdisciplinary perspectives, with cultural and critical theory as a base and with concepts borrowed from political economy, sociology, law, management and community development, amongst others. It will interrogate on the relationship between culture and economy within the contexts of cultural planning, cultural policy, cultural entrepreneurship and cultural development.

HUM 104 is a core course in the BA Communication Arts program and may be taken as an elective by students from other degree programs.

##### C. Course Outline

###### 1. Course Outcomes:

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

- a. describe the role of culture and the arts in a society;
- b. evaluate the contribution of a cultural and creative organization in the community
- c. formulate a cultural management plan for a cultural or creative organization; and
- d. create an innovative learning portfolio reflecting a critical understanding of the development and sustainability of a cultural or creative organization

\* Consent of instructor will be based on the student's academic preparation (e.g. has passed at least two (2) core or major subjects in the social sciences, humanities or management disciplines) or experience (e.g. membership in cultural organizations or work experience in public, non-government or private organizations).

## 2. Course Mapping:

Course Outcomes	Program Outcomes												
	A	B	C	D	E	F	G	H	I	J	K	L	M
a. describe the role of culture and the arts in the development of a society;	D	D	D	D	D	D	D	R	R	R			
b. evaluate the contribution of a cultural and creative organization in the community; and	D	D	D	D	D	D	D	R	R	R	R	I	I
c. formulate a cultural management plan for a cultural or creative organization;	D	D	D	D	D		D	R		R	R		
d. create an innovative learning portfolio.	D	D	D	D	D	D	D	R	R	R	R	I	D

## 3. Course Content:

Week	Course Outcomes	Topics	Teaching and Learning Activity	Assessment Tools	No. of Hours
1	a	I. THE (RE)INVENTION OF CULTURE AND THE SPACES OF CONSUMPTION  A. History of taste  B. Rise of culture and creative industries	Lecture-discussion Library and online research	Essay on the role of culture and the arts in the development of a specific community	3
2	a, b	II. ACTORS, NETWORKS AND THE STATE A. Culture, arts and the state  B. Actors, institutions and organizations in arts and cultural production pillars	Lecture-discussion Case studies Video showing	Map and inventory of the cultural or creative industries in a locality	3
3-5	b, c	III. CULTURAL AGENDA, ARTISTIC EXCELLENCE AND CULTURAL INTEGRITY  A. Cultural agenda and infrastructure B. Public accountability and efficiency	Lecture-discussion Field visits Case studies Group presentation Simulation exercises	Project proposal on the strategic plan of a cultural or creative organization	9
6-7	b, c	IV. CULTURAL AWARENESS AND AUDIENCE DEVELOPMENT  A. Audience development and accessibility B. New technology and cultural promotion	Lecture-discussion Field visits Case studies Individual presentation Simulation exercises	Infograph on the audience development plan for a cultural or creative organization	6
8-9	b, c	V. CAPITAL, INVESTMENT AND THE CREATIVE ENTERPRISE  A. Arts funding and philanthropy  B. Rise of cultural entrepreneurs	Lecture-discussion Case studies Group presentation Simulation exercises Video showing	Powerpoint on the fund development plan for a cultural or creative organization	6
10-12	d, e	VI. CULTURAL POLICY, RIGHTS AND	Lecture-discussion Field visits	Mini-conference	9

		DEVELOPMENT A. Cultural laws and artist rights and welfare B. Cultural heritage and regeneration	Case studies Group presentation Library and online research	on cultural policy	
13-16	d, e	VII. CREATIVITY, COMMUNITY AND LOCAL DEVELOPMENT A. Culture, arts and the local communities B. Culture and governance	Lecture-discussion Field visits Case studies Library and online research	Innovative learning portfolio	12
		Total Number of Hours			48

#### 4. Course Requirements:

Essay, cultural map and inventory, project proposal on strategic plan, infograph audience development plan, fund development plan, mini-conference on cultural policy, innovative learning portfolio

#### 5. References:

- Bilton, Chris (2007). *Management and Creativity: From Creative Industries to Creative Management*. Oxford: Blackwell.
- Davies, Rosamund and Gaudi Sigthorsson (2013). *The Creative Industries: From Theory to Practice*. London: Sage.
- Hartley, John (ed) (2005). *Creative Industries*. Oxford: Blackwell Publishing.
- Rosewall, Ellen (2014). *Arts Management: Uniting Arts and Audiences in the 21<sup>st</sup> Century*. Oxford: Oxford University Press.
- Steinert, Heinz (2003). *Culture Industry*. Cambridge: Polity.

#### 6. Lifelong Learning Opportunities

HUM 104 trains the students to acquire critical and interdisciplinary perspective on the organization, management and sustainability of the cultural and creative industries. It will develop their skills in collecting, processing, analyzing, synthesizing, evaluating, creating and integrating data - set of skills necessary in research, writing and decision-making. The course is designed to improve their critical thinking, communication skills, team-building, problem-solving, integrative thinking and other transferable skills that they can use in other subjects, outside of the classroom and beyond their university life.

#### 7. Course Evaluation

Student performance will be assessed based on the following:

Assessment Task	Weight	Minimum Average for Satisfactory Performance
Essay	30	70%
Cultural inventory	30	70%
Strategic plan	50	70%
Audience development plan	50	70%
Fund development plan	60	70%
Mini-conference on cultural policy	80	70%
Innovative learning portfolio	100	70%
Total	400	70%

Continuous Quality Improvement (CQI): At least 70% of the students must get 70% rating in the assessment tasks in order for the course outcomes to be satisfied.

The final grade will be based on the total accumulated scores.

Range of Points	Final Grade
400 – 385	1.00
384 – 367	1.25
366 – 349	1.50
348 – 331	1.75
330 – 313	2.00
312 – 295	2.25
294 – 277	2.50
276 – 259	2.75
258 – 240	3.00
239 – 221	4.00
220 - below	5.00

## II. ANALYTICAL INFORMATION

### A. Instruction Model

#### 1. Teaching Method:

Type of Session	Preferred class size	Staff required	Number of hours per week	Number of credits
Lecture	30 students	1	3	3

#### 2. Mode of Delivery

Lecture-discussion, Field visits, Video showing, Simulation Exercises

### B. Special or Additional Resources and Personnel Required

1. Special Facilities: None
2. Library and Other Learning Resources: Books and journals on culture and arts management, cultural enterprise, cultural policy and cultural theory
3. Special Staff Competencies Required: None
2. Name of the Staff Qualified to Teach the Course

#### a. Within the College

Maria Teresa DV Arejola, MA (Art Studies)  
 Mary Cita M. Hufana, MA (Art Studies)  
 Aileen C.dela Cruz, MA (Theater Arts)

#### b. Within Other UPLB Institutions: None

### C. Relation to other Courses

#### 1. Offered by the Department/unit

- a) Courses replaced by this course: None
- b) Prerequisite course: HUM 100. Critical Theories
- c) Courses for which this course is a prerequisite: None

d) Courses covering the same content: None

**2. Offered by Other Department/Units within the same College or from other Colleges**

a) Courses replaced by this course: None

b) Prerequisite course: SOC 100. Social Organization

c) Courses for which this course is a prerequisite: None

d) Courses covering the same content: None

**D. Size and Sources of Enrollment**

1. Department majors: 50

2. Majors in other programs, departments or colleges: 10

3. Anticipated enrollments in the first and second year of offering: 120

**E. Estimated Funds Required by Institution of this Course**

1. Salaries: None

2. Supplies and Materials: P 50,000.00 (copies of films/videos, case studies, coursewares, workshop materials)

3. Equipment: P 150,000.00 (laptop, LCD projector, wide-screen television, projector screen, stereo speakers) to be shared with other courses.

## ANNEX F

### PROPOSAL FOR THE INSTITUTION OF COMA 103. INTRODUCTION TO DISCOURSE ANALYSIS

#### I. IDENTIFYING AND DESCRIPTIVE INFORMATION

##### A. Catalog Course Description

1. **Course Number:** COMA 103
2. **Course Title:** Introduction to Discourse Analysis
3. **Course Description:** Nature and applications of discourse analysis; approaches in analyzing discursive formation in interpersonal and institutional contexts
4. **Prerequisite/s:** COMA 102. Language and Culture
5. **Semester/s Offered:** 1, 2
6. **Course Credit:** 3 units
7. **Number of Hours:** 3 hours (3 class)
8. **Course Goal:** For students to write analytical papers using various discourse approaches

##### B. Rationale

The production and interpretation of texts are influenced by the contexts in which they are uttered and written. The course equips students with concepts and analytical tools needed in their major courses and thesis work.

This introductory course explores the nature of discourse as a linguistic activity on the interpersonal and institutional levels. Interpersonal discourse is hinged on the production of talk or everyday conversation, and how we make sense of them in terms of linguistic structure, patterns of interaction and role identities. Institutional discourse is shaped not only by these, but also by how discursive practice is influenced by situational and societal variables. The understanding of both types of discourse is informed by approaches ranging from speech act theory to multimodal discourse analysis.

COMA 103 is a core course in the BA Communication Arts program, and may be taken as an elective by students in other degree programs.

##### C. Course Outline

###### 1. Course Outcomes:

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

- a. discuss the nature of discourse analysis as a communicative activity;
- b. explain discursive formations on the interpersonal and institutional levels;
- c. analyze discursive formations using a variety of approaches; and
- d. apply conventions and ethical principles in the conduct of discourse analysis.

## 2. Course Mapping:

Course Outcomes	Program Learning Outcomes												
	A	B	C	D	E	F	G	H	I	J	K	L	M
a. discuss the nature of discourse analysis as a communicative activity;	I	I	I			I			I	I	I		
b. explain discursive formations on the interpersonal and institutional levels;	I	I	I			I			I	I	I		I
c. analyze discursive formations using a variety of approaches; and	R	R	R			D	D		D	D	D	D	
d. apply conventions and ethical principles in the conduct of discourse analysis.	D	D	D	D		D	D		D	D	D	D	D

## 3. Course Content

Week	Course Outcome	Topics	Teaching and Learning Activity	Assessment Tools	No. of Hours
1-2	a	I. DISCOURSE ANALYSIS AS A COMMUNICATIVE ACTIVITY A. Nature of discourse analysis B. Text and discourse; speech vs. writing C. Structure and function; text and context D. Discourse analysis: matter and method	Lecture-discussion  Video or Powerpoint presentation	Texts for analysis (conversation and transcript)  Initial mapping of matter (what to analyze) and method (how to analyze)	6
3	b	II. LEVELS OF DISCURSIVE FORMATION A. Interpersonal B. Institutional	Lecture-discussion	Prototype texts for analysis  Identification of features of interpersonal and institutional levels of discourse	3

4-8	c	III. APPROACHES IN DISCOURSE ANALYSIS A. Speech act theory: intention and sense-making B. Pragmatics: words and meanings C. Conversation analysis: structure and rules D. Variation analysis: things done differently E. Ethnography of speaking: language and context F. Interactional sociolinguistics: social roles and structures G. Critical discourse analysis: language and power relations H. Multimodal discourse analysis: the future of discourse analysis	Lecture-discussion  Video/Power-point presentation  Group reports/mini-workshops	Prototype texts for analysis using discourse approaches  Matrix of approaches with terms/concepts and analytical tools	15
9-13	d	IV. DISCOURSE ANALYSIS APPLICATIONS A. Working with spoken and written discourses B. Working with 'multimedia'/'hybrid' texts C. Procedures in data collection D. Conventions in transcription E. Ethical issues related to inquiry	Lecture-discussion  Video/Power-point presentation  Simulation-observation	Prototype texts for analysis  Inventory of analytical tools in dealing with spoken, written and 'hybrid' texts Use of symbols in transcribing texts  "Code of conduct" in discourse inquiry (interviewing, taping, etc.)	15
14		EXAMINATION			3
15-16		PAPER PRESENTATIONS			6
		Total no. of hours			48

#### 4. Course Requirements:

Examination, exercises, reports, paper presentations

#### 5. Course References:

- Cameron, D. & Panovic, I. (2014). *Working with written discourse*. Sage.  
 Johnstone, B. (2008). *Discourse analysis*. Blackwell Publishing.  
 Machin, D. & Mayr, A. (2012) *How to do critical discourse analysis: a multimodal introduction*. Sage.  
 van Dijk, T. (ed.). (2011). *Discourses studies: a multidisciplinary introduction*. Sage.  
 Wodak, R. & Meyer, M. (eds.). (2009). *Methods of critical discourse analysis*. Sage

## 6. Lifelong Learning Opportunities

This introductory course provides students not only with an understanding of terms and concepts in discourse analysis, but also with analytical tools engendered by various discourse approaches. Consequently, they are able to appreciate how language serves as a medium not only to represent but also to construct reality. As they continue to navigate different workplace environments, they become more aware of how power is constituted linguistically in interpersonal and institutional levels of discursive formation.

## 7. Course Evaluation

Student performance will be assessed based on the following:

Assessment Task	Points	Minimum Average for Satisfactory Performance
Examination	100 points	70%
Exercises	150 points	70%
Reports	150 points	70%
Paper presentations	200 points	70%

Continuous Quality Improvement (CQI): At least 70% of the students must get 70% rating in the assessment tasks in order for the course outcomes to be satisfied.

The final grade will be based on the total accumulated scores.

Points Earned	Equivalent Grade
0-323	5.0
324-359	4.0
360-385	3.0
386-411	2.75
412-437	2.5
438-463	2.25
464-489	2.0
490-516	1.75
517-543	1.5
544-570	1.25
571-600	1.0

## II. ANALYTICAL INFORMATION

### A. Instruction Model

#### 1. Teaching Method:

Type of Session	Preferred Class Size	Staff Required	Number of Hours per Week	Number of Credits
Lecture	30	1	3	3.0

#### 2. Mode of Delivery: Lecture-discussion

### B. Special or Additional Resources and Personnel Required

1. Special Facilities: None
2. Library and Other Learning Resources: Additional books and references
3. Special Staff Competencies Required: None
4. Name of the Staff Qualified to Teach the Course
  - a. Within the College
    - Leonora M. Fajutagana, PhD (Comparative Literature)
    - Ma. Sheila M. Simat, DA (Language and Literature)
    - Jea Agnes T. Buera, MA (Communication Arts)
    - Pauline Gidget T. Estella, MA (Communication Arts)
    - Eric Joyce DC. Grande, MA (Communication Arts)
    - Eilleen C. Meneses, MA (Communication Arts)
    - Cheeno Marlo M. Sayuno, MA (Communication Arts)
    - Jerry R. Yapo, MA (Communication)
  - b. Within Other UPLB Institutions: None

**C. Relation to other Courses**

1. Offered by the Department/unit
  - a) Courses replaced by this course: None
  - b) Prerequisite course: COMA 102. Language and Culture
  - c) Courses for which this course is a prerequisite: None
  - d) Courses covering the same content: None
2. Offered by Other Department/Units within the same College or from other Colleges
  - a) Courses replaced by this course: None
  - b) Prerequisite course: None
  - c) Courses for which this course is a prerequisite: None
  - d) Courses covering the same content: None

**D. Size and Sources of Enrollment**

1. Department majors: 100
2. Majors in other programs, departments or colleges: 20
3. Anticipated enrollments in the first and second year of offering: 240

**E. Estimated Funds Required by Institution of this Course**

1. Salaries: None
2. Supplies and Materials: None
3. Equipment (video and sound recorders; speakers and other audio equipment; LCD projector): Php 300,000.00 (to be shared with other courses)

**ANNEX G**

**PROPOSAL FOR THE INSTITUTION OF  
COMA 150. WORKPLACE COMMUNICATION**

**I. IDENTIFYING AND DESCRIPTIVE INFORMATION**

**A. Catalog Course Description**

- 1. Course Number:** COMA 150
- 2. Course Title:** Workplace Communication
- 3. Course Description:** Communication competencies in the workplace
- 4. Prerequisite/s:** None
- 5. Semester/s Offered:** 1, 2
- 6. Course Credit:** 3
- 7. Number of Hours:** 3 hours (3 class)
- 8. Course Goal:** For students to produce a portfolio that embodies key communicative competencies in contemporary workplace

**B. Rationale**

The constantly shifting dynamics in the workplace brought on mainly by advancements in technology and new business models requires graduates of various programs to develop soft skills to help them adapt to changing demands at work.

This course primarily aims to develop the students’ rhetorical sophistication - reasoning, empathy, and ethical sensibilities - to help them communicate effectively and responsibly at work. This will entail studying and exposure to ethical values and practices in various professional and cultural contexts.

COMA 150 is a core course in the BA Communication Arts program and is required in a number of other programs, and may also be taken by students from other programs.

**C. Course Outline**

**1. Course Outcomes:**

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

- a. explain the recent trends and changing nature of the contemporary workplace setting;
- b. analyze intercultural communication perspectives in relation to the workplace;
- c. design effective communicative texts for various publics; and
- d. evaluate standards and practices in the workplace.

**2. Course Mapping:**

Course Outcomes	Program Learning Outcomes												
	A	B	C	D	E	F	G	H	I	J	K	L	M
a. explain the complex nature of the contemporary workplace setting;	I	D	D	D	I	D	D	D	R	R	R		
b. analyze intercultural communication perspectives in relation to the workplace;	I	D	D	D	I	D	D	D	R	R			
c. design effective communicative texts for various publics; and	R	R	R	R	R	R	R	R	R	R			

d. evaluate standards and practices in the workplace	I	R	R	R	R	R	R	R	R	R			
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### 3. Course Content

Week	Course Outcome	Topics	Teaching and Learning Activity	Assessment Tools	No. of Hrs
1-2	a	I. THE CONTEMPORARY WORKPLACE: A COMPLEX TERRAIN A. The scope: global and diverse B. The link: interactive and digital C. The demand: competent, empathetic, and ethical workforce	Lecture-discussion  Video viewing of various workplaces	Mapping of various workplaces in terms of scope of operation, networks, employment profile and expected competencies	6
3-4	b	II. COMMUNICATING ACROSS CULTURES A. Perspectives in intercultural communication B. Framing verbal communication C. Decoding nonverbal communication	Lecture-discussion  Video viewing of various workplaces  Games	Inventory of verbal and non-verbal norms of engagement in the workplace  Case study of an organization's intercultural competence using Spitzberg's "A model of intercultural communication competence"	6
5-11	c	III. COMPETENCIES FOR EFFECTIVE COMMUNICATION IN THE WORKPLACE A. Personal branding 1. Presenting credentials  2. Acing the interview  B. Enhancing competencies 1. Developing interpersonal skills 2. Working with teams 3. Improving presentation skills 4. Upgrading technology literacy 5. Establishing networks	Lecture-discussion  Video viewing  Simulation  Exercises  Mini-workshops	Critique of sample application letters and resumes in terms of form, content, language and tone  Practical exercise on mock interview  Rules of interpersonal engagement in various workplaces  Critique of technology-mediated presentation skills exercise  Project proposal on enhancing the communication networks of an organization	21
12-14	d	IV. NAVIGATING THE WORKPLACE A. Balancing opportunities B. Upholding ethical values and practices	Lecture-discussion  Exposure trip to various	Reflection paper on the organization's practices and standards for effective communication in the	9

			workplaces	workplace	
15-16	a,b,c,d	Portfolio presentation		Portfolio	6
		Total no. of Hours			48

#### 4. Course Requirements:

Exercises, case study, reflection paper, portfolio

#### 5. References:

- Goodall, H.L. Jr., Goodall, S. and Schiefelbein, J. (2009). *Business and professional communication in the global workplace* (3<sup>rd</sup> ed.). New York: Wadsworth Publishing.
- Gutierrez, A. (2014). *Effective communication in the workplace: Learn how to communicate effectively and avoid barriers to effective communication*. Evanston: Amazon Digital Services, Inc.
- Klaus, P. (2008). *The hard truth about soft skills: Workplace lessons smart people wish they'd learned sooner*. New York: Harper Business.
- Searles, G. J. (2013). *Workplace communications: The basics* (6<sup>th</sup> ed.). Hong Kong: Longman.
- Wortmann, J. and Becker, E. F. (2012). *Mastering communication at work: How to lead, manage, and influence*. Baltimore: LCPublish LLC.

#### 6. Lifelong Learning Opportunities

COMA 150 enhances the students' interpersonal, teamwork, presentation, and overall persuasive skills which boost their chances of success in the workplace and prepare them for future supervisory and leadership roles.

#### 7. Course Evaluation

Student performance will be assessed based on the following:

Assessment Task	Points	Minimum Average for Satisfactory Performance
Mapping of various workplaces	50 points	70%
Inventory of verbal and non-verbal norms of engagement	50 points	70%
Case study of an organization's intercultural competence	50 points	70%
Critique of sample application letters and resumes	25 points	70%
Practical exercise on mock interview	50 points	70%
Rules of interpersonal engagement in various workplaces	50 points	70%
Critique of technology-mediated presentation skills exercise	25 points	70%
Project proposal on enhancing the communication networks of an organization	100 points	70%
Reflection paper on an organization's practices and standards for effective communication	100 points	70%
Portfolio Presentation	100 points	70%
Total	600 points	70%

Continuous Quality Improvement (CQI): At least 70% of the students must get 70% rating in the assessment tasks in order for the course outcomes to be satisfied.

The final grade will be based on the total accumulated scores.

Points	Final Grade
571-600	1.0
544-570	1.25
517-543	1.5
490-516	1.75
464-489	2.0
438-463	2.25
412-437	2.5
386-411	2.75
360-385	3.0
324-359	4.0
0-323	5.0

## II. ANALYTICAL INFORMATION

### A. Instruction Model

#### 1. Teaching Method:

Type of Session	Preferred class size per year	Staff required	Number of hours per week	Number of credits
Lecture	30	1	3	3.0

#### 2. Mode of Delivery:

Lecture-discussion, video viewing, games, simulation, exercises, mini-workshops, case study, exposure trip

### B. Special or Additional Resources and Personnel Required

1. Special Facilities: 2 audio-visual rooms with state of the art equipment
2. Library and Other Learning Resources: Additional books, computers, and software
3. Special Staff Competencies Required: None
4. New staff requirements and individual; competencies need: None
5. Name of the Staff Qualified to Teach the Course

#### a. Within the College

Larcy C. Abello, PhD (Reading)  
Mabini DG. Dizon, Doctor of Communication  
Leonora M. Fajutagana, PhD (Comparative Literature)  
Sheila M. Simat, DA (Language and Literature)  
Kristine K. Adalla, MA (Speech Communication)  
Katrina Anne E. Blanco, MA (Communication Arts)  
Jea Agnes T. Buera, MA (Communication Arts)  
Carson Jeffrey O. Cruz, MA (Speech Communication)  
Ana Katrina P. De Jesus, MS (Development Communication)  
Pauline Gidget R. Estella, MA (Communication Arts)  
Eric Joyce DC. Grande, MA (Communication Arts)  
Grace Bernadette T. Mendoza, MA (Speech Communication)  
Eileen M. Meneses, MA (Communication Arts)  
Cheeno Marlo M. Sayuno, MA (Communication Arts)  
William R. Remollo, MA (Communication Research)  
Jerry R. Yap, MA (Communication)

#### b. Within Other UPLB Institutions

Mildred O. Moscoso, PhD (Development Communication)  
Sherwin Joseph C. Felicidadario, MS (Development Communication)  
Rosa Pilipinas F. Francisco, MS (Development Communication)

### **C. Relation to other Courses**

#### 1. Offered by the Department/unit

- a. Courses replaced by this course: None
- b. Prerequisite course: None
- c. Courses for which this course is a prerequisite: None
- d. Courses covering the same content: None

#### 2. Offered by Other Department/Units within the same College or from other Colleges

- a. Courses replaced by this course: None
- b. Prerequisite course: None
- c. Courses for which this course is a prerequisite: None
- d. Courses covering the same content: DEVC 50. Introduction to Science Communication (10 %); DEVC 70. Interpersonal Communication in Development (15%); DEVC 14. Visual Design and Techniques (10%); DEVC 152. Principles and Development Application of knowledge Management (10%); DEVC 180. Communication Campaign and Programs(15%)

### **D. Size and Sources of Enrollment**

- 1. Department majors: 100
- 2. Majors in other programs, departments or colleges: 100
- 3. Anticipated enrollments in the first and second year of offering: 200

### **E. Estimated Funds Required by Institution of this Course**

- 1. Salaries: None
- 2. Supplies and Materials: PhP P50,000
- 3. Equipment: PhP 500,000 (Smart TVs, laptops, LCD projectors, stereo speakers), to be shared with other courses

## ANNEX H

### PROPOSAL FOR THE INSTITUTION OF ENG157. READING YOUNG ADULT NARRATIVES

#### I. IDENTIFYING AND DESCRIPTIVE INFORMATION

##### A. Catalog Course Description

1. **Course Number:** ENG 157
2. **Course Title:** Reading Young Adult Narratives
3. **Course Description:** Survey and criticism of emergent and trending literature for young adults
4. **Prerequisite/s:** None
5. **Semester/s Offered:** 2
6. **Course Credit:** 3 units
7. **Number of Hours:** 3 hours (3 class)
8. **Course Goal:** For students to survey emergent forms of young adult narratives and establish critical associations with other forms of literature such as mythic, canonical, postmodern, and postcolonial texts

##### B. Rationale

The growing market for young adult narratives is not reflected in literature courses where only a token number of them are taken up, if at all. This course was designed to introduce these texts into the academic discourse to match the growing readership of young adult narratives. The focus on familiar narratives should make it easier for students to sharpen their reading and critical skills.

This course examines the genres, themes, and tropes of texts written, styled, and marketed for the consumption of the young adults, mostly in comparison with traditional or more academic forms of literature.

ENG157 is one of the writing major courses in the BA Communication Arts program, and may be taken as an elective by students from other programs.

##### C. Course Outline

###### 1. Course Outcomes:

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

- a. discuss the nature of the construction of “the young adult” as reflected in select narratives;
- b. examine the existing genres in emergent and trending young adult narratives;
- c. analyze the complex relationship between forms of new media and young adult narratives;
- d. compare and contrast the themes and tropes present in contemporary texts to other local and international forms of literature
- e. apply modes of criticism in reading emergent and trending genres that appeal to young adults; and
- f. write a critique that exemplifies understanding and mastery of coming-of-age narratives.

## 2. Course Mapping

Course Outcomes	Program Outcomes												
	A	B	C	D	E	F	G	H	I	J	K	L	M
a. discuss the scope, characteristics, gaps, and issues surrounding the construction of “the young adult” as reflected in select narratives;	I		R		I			R	R				
b. examine the existing genres in emergent and trending local and international young adult narratives;	R	D	R		I		R	D		D			
c. analyze the complex relationship between forms of new media and young adult narratives;	D	D	I		I		R	D		R			
d. compare and contrast the themes and tropes present in contemporary texts to other forms of literature as well as existing coming-of-age narratives in Philippine literature;	R	D	I				R	R		R			
e. apply modes of criticism in reading emergent and trending genres that appeal to young adults; and	I	R	R			R	R	D	I	R	D		
f. write a critique that exemplifies understanding and mastery of coming-of-age narratives.	R	R	R	R	R	D	D	D	R	D	D	R	

## 3. Course Content

Week	Course Outcome	Topics	Teaching and Learning Activity	Assessment Tools	No. of Hrs
1-2	a	I. YOUTH AND ADULTHOOD A. Teens, adolescents, and young adults as socio-economic constructs B. Gaps and absences in the age demographic of literary canons C. Charm and marketability of young adult narratives	Lecture discussion  An analysis of the scope of young adult literature	Reader Sketch: Describe the reading history of the student from childhood and characterize the specific pattern of their readership  An annotated list of existing young adult literature	6
3-5	a, b, c	II. GENRES INVOLVED IN YOUNG ADULT (YA) NARRATIVES A. American YA and Japanese <i>shounen/shoujo</i> B. <i>Binata, dalaga</i> : Filipino YA as both problem and possibility C. Significance of youthful presence in myths D. Fantasy and science fiction narratives E. Postmodern and postcolonial texts	Focus group discussion  Film showing	Book report: Analyze one short story or any mainstream young adult fiction in terms of its relevance to the actual experiences faced by today's youth  Concept paper 1: Analysis of the development of young adult literature in terms of genres and availability for readership	9
6-8	b, c, d	III. NARRATIVIZATION IN/OF THE MEDIA	Focus group discussion	Concept paper 2: Inventory of available platforms and resources that enable access to young adult	9

		A. History in print B. Comics and graphic novels C. The young adult in movies, TV series, and digital media D. Film, TV, and digital media in young adult narratives	Film showing  Analysis of the relationship between the evolving platform and the narratives of young adult literature	literature	
9-11	b, c, d	IV. THEMES AND TROPES A. Motives underlying the heroic journey B. Dystopia and the promised land C. Strengths and flaws of the youthful hero D. Growth through dilemma and ultimatum E. Settling in, selling out, and other deaths	Focus group discussion	Concept Paper 3: Compare and contrast local versus international young adult narratives in terms of themes and tropes	9
12-14	e, f	V. CRITICAL APPROACHES TO YOUNG ADULT NARRATIVES A. Race and multiculturalism B. Gender roles C. Romance of the margins D. Political economy and world-building	Lecture discussion	Comparative Analysis: Compare one local young adult narrative with an international text in terms of power relations, gender roles, race issues, and political economy	9
15-16	e, f	VI. FORMATION OF CRITIQUES FOR PHILIPPINE YA A. Angles and perspectives for young Filipino readers B. Possible strategies for narrativization and critique	Lecture discussion	Final Critique: Assess the current situation of Filipino young adult literature and identify strengths, weaknesses, and possible strategies for improvement	6
		Total no. of Hours			48

#### 4. Course Requirements

Journal exercises, reader sketch, book report, comparative analysis, concept papers, critique of a Philippine coming-of-age text

#### 5. References

- Alsup, J. (2010). *Young Adult Literature and Adolescent Identity Across Cultures and Classrooms: Contexts for the Literary Lives of Teens*. Routledge.
- Bauer, C. K. (2013). *Naughty Girls and Gay Male Romance/Porn: Slash Fiction, Boys' Love Manga, and Other Works by Female "Cross-Voyeurs" in the U.S. Academic Discourses*. USA: Anchor Academic Publishing.
- Chance, R. (2014). *Young Adult Literature in Action: A Librarian's Guide* (2nd ed.). Santa Barbara, CA: ABC-CLIO, LLC.
- Eagleton, T. (2013). *How to Read Literature*. USA: Yale University Press.
- Kaywell, J. (Ed.). (1993). *Adolescent Literature as a Complement to the Classics*. Norwood, MA: Christopher Gordon.

## 6. Lifelong Learning Opportunities

This course aims to hone the critical thinking skills of students not only in analyzing theory or scholarly texts, but also in applying them to what they are currently reading as a generation. This course develops the skill of writing reviews for publication in national dailies, magazines, and scholarly journals. ENG 157 encourages students to participate in molding the Filipino young adult narrative into reflecting the plight, struggle, and reality of this country's youth.

## 7. Course Evaluation

Student performance will be assessed based on the following:

Assessment Task	Points	Minimum Average for Satisfactory Performance
Reader Sketch	50 pts	70%
Book Report	50 pts	70%
Concept Papers	300 pts	70%
Comparative Analysis	100 pts	70%
Final Paper	100 pts	70%

Continuous Quality Improvement (CQI): At least 70% of the students must get 70% rating in the assessment tasks in order for the course outcomes to be satisfied.

The final grade will be based on the total accumulated scores.

Range of Points	Final Grade
570 – 600	1.0
544 – 569	1.25
518 – 543	1.5
492 – 517	1.75
466 – 491	2.0
433 – 465	2.25
399 – 432	2.5
365 – 398	2.75
330 – 364	3.0
300 – 329	4.0
Below 300	5.0

## II. ANALYTICAL INFORMATION

### A. Instruction Model

#### 1. Teaching Method:

Type of Session	Preferred class size per year	Staff required	Number of hours per week	Number of credits
Lecture	30	1	3.0	3.0

#### 2. Mode of Delivery: lecture-discussion

### B. Special or Additional Resources and Personnel Required

1. Special Facilities: laptop, speakers, LCD projector, multimedia player, and audio-visual recording equipment
2. Library and Other Learning Resources: Books, magazines, newspapers, literary journals subscriptions, podcasts, vodcasts, digital learning resources, and DVDs
3. Special Staff Competencies Required: None
4. Name of the Staff Qualified to Teach the Course

a) Within the College

Dumlao, Emmanuel, PhD (Malikhaing Pagsulat)  
Fajutagana, Leonora, PhD (Comparative Literature)  
Dennis Andrew S. Aguinaldo, MA (Philippine Studies)  
Bucoy, Layeta, MFA (Creative Writing)  
Castillo, Laurence Marvin, MA (Philippine Studies)  
Pauline Gidget Estella, MA (Communication Arts)  
Reya Mari Veloso, BA (Communication Arts)

b) Within Other UPLB Institutions: None

**C. Relation to other Courses**

1. Offered by the Department
  - a) Courses replaced by this course: None
  - b) Prerequisite course: None
  - c) Courses for which this course is a prerequisite: None
  - d) Courses covering the same content: None
2. Units within the same College or from other Colleges

**D. Size and Sources of Enrollment**

1. Department majors: 50
2. Majors in other programs, departments or colleges: 10
3. Anticipated enrollments in the first and second year of offering: 120

**E. Estimated Funds Required by Institution of this Course**

1. Salaries: None
2. Supplies and Materials: Php 20,000 (digital video copies)
3. Equipment: Php 100,000 (Laptop, LCD projector, speakers) to be shared with the other courses

## ANNEX I

### PROPOSAL FOR THE INSTITUTION OF FIL 155. TEORYA AT PRAKTIKA NG PAGSASALIN

#### I. IDENTIFYING AND DESCRIPTIVE INFORMATION

##### A. Catalog Course Description

1. **Course Number:** FIL 155
2. **Course Title:** Teorya at Praktika ng Pagsasalin
3. **Course Description:** Pagsasalin ng mga teksto mula sa iba't ibang akademikong larangan
4. **Prerequisite/s:** None
5. **Semester/s Offered:** 2
6. **Course Credit:** 3 units
7. **Number of Hours:** 3 hours (3 class)
8. **Course Goal:** Makapagpamalas ang mga estudyante ng kaalaman at kakayahang magsalin ng iba't ibang teksto sa Ingles at iba pang wika sa Pilipinas tungo sa Filipino, at mula sa Filipino tungo sa Ingles at iba pang wika sa Pilipinas

##### B. Rationale

Bahagi ng pang-araw-araw na transaksyon sa buhay ang pagsasalin at kaakibat ito ng lahat ng larangan ng kaalaman. Sa pamamagitan ng kursong ito, magiging mas sistematiko at mabunga ang interaksyon ng mga estudyante sa mga tekstong nakaka-engkuwentro nila at ihahanda nito ang mga estudyante tungo sa epektibong pagtugon sa mga kahingian ng pagsasalin sa iba't ibang larang na kanilang kinapapalooban.

Ang kursong ito sa teorya at praktika ng pagsasalin ay mabisang paraan ng pagpapalawak at pagpapalaganap ng kaalaman at kultura. Magtuturo ito sa mga estudyante ng higit na pag-unawa at aplikasyon ng mga paraan tungo sa mas sistematikong aktuwal na pagsasalin ng iba't ibang teksto, pampanitikan man o teknikal.

Ituturo bilang elektib major sa ilalim ng BACA program ang kursong ito, at maaari ring kunin bilang elektib ng iba pang degree program sa unibersidad.

##### C. Course Outline

###### 1. Course Outcomes

Pagkatapos ng kurso, inaasahan ang mga estudyante na:

- a. maipaliwanag ang mga susing konsepto sa pagsasalin;
- b. masuri ang iba't ibang dulog sa pagsasalin;
- c. maipamalas ang pag-unawa sa kahalagahan ng pagsasalin;
- d. makapagsalin ng iba't ibang uri ng teksto.

###### 2. Course Mapping

Course Outcomes	Program Learning Outcomes												
	A	B	C	D	E	F	G	H	I	J	K	L	M
maipaliwanag ang mga susing konsepto sa pagsasalin	I	D	R	R	R	R	R	R	I	I	R	R	
masuri ang iba't ibang dulog sa pagsasalin	I	D	D	R	R	D	R	R	I	R	R	R	

maipamalas ang pag-unawa sa kahalagahan ng pagsasalin	R	D	D	D	R	D	R	R	R	R	D	R	I
makapagsalin ng iba't ibang uri ng teksto	D	D	D	D	D	D	D	D	D	D	D	D	D

### 3. Course Content

Week	Course Outcome	Topics	Teaching and Learning Activity	Assessment Tools	No. of Hrs
1-4	a, b, c, d	I. PAGESASALIN BILANG DISIPLINA A. Iba't Ibang Pakahulugan sa Pagsasalin B. Mga Susing Konsepto Kaugnay ng Pagsasalin C. Mga Uri ng Pagsasalin D. Mga Teorya at Dulog sa Pagsasalin	Lecture Discussion  Oral Reports  Seat works	Quizzes  Exam	12
5-7	a, b, c	II. KAHALAGAHAN NG PAGESASALIN A. Multi-linggwal at Multi-kultural na katangian ng Pilipinas B. Multi-linggwal na Produksyon ng Kaalaman at Impormasyon C. Demokratisasyon ng Paglikha at Paggamit ng Kaalaman D. Usapin ng Paghihiwalay ng Sining at Agham E. Pag-uugnay sa mga napapanahong pagbabago	Lecture Discussion  Oral Reports  Seat works  Video presentations	Quizzes  Exam	9
8-10	a, c	III. MGA BATAYANG KAHINGIAN SA PAGESASALIN A. Kaalaman at kasanayan sa wika B. Kaalaman at kasanayang komunikatibo C. Kaalaman at kasanayan sa pananaliksik D. Kaalaman at kasanayan sa pagsusurng tekstuwal	Lecture Discussion  Oral Reports  Seat works  Video presentations	Quizzes  Exam	9
11-16	d, b	IV. PAGESASALIN NG IBA'T IBANG TEKSTO A. Mga Tekstong Pampanitikan B. Mga Tekstong Teknikal	Lecture Discussion  Oral Reports  Seat work  Video presentations  Translation workshops	Quizzes  Exam  Translation Evaluations  Tests  Research paper	18
		<b>Exam</b>			
		Total no. of Hours			48

#### 4. Course Requirements

Exams, quizzes, oral reports, seatwork/boardwork, translation projects, research paper, antolohiya ng mga salin

#### 5. References

- Almario, Virgilio, et al. (1996). *Patnubay sa Pagsasalin*. Pasig City : Anvil Publishing, Inc.
- Baria, Rosario Mahusay. (2002). *Pagsasalin sa Filipino ng ilang sulating sayantifik ukol sa bioteknolohiya (paglalapat sa mga teorya ng dinamikong pagtutumbas at kontekstual korespondens)*. Unpublished Thesis (Ph.D. Filipino : Pagsasalin) UP Diliman.
- Fawcett, Peter. (1997). *Translation and Language: Linguistic theories explained*. Manchester: St Jerome Publishing (UK).
- Larson, Mildred. (1998). *Meaning-based translation: A guide to cross-language equivalence* (2nd ed.). Maryland: University Press of America.
- Newmark, Peter. (1980). *A textbook on translation*. London: Prentice Hall International (UK).

#### 6. Lifelong Learning Opportunities

Ang FIL 155 ay magbibigay sa mga mag-aaral ng higit na malawak at malalim na kaalaman, kahusayan at pagpapahalaga sa komunikatibong gamit ng wika sa iba't ibang kultura at larangan ng pag-aaral sa loob at labas ng Pilipinas. Magbibigay ito ng kasanayan sa pagsasalin ng mga tekstong pampanitikan at teknikal tungo sa mas malawak na diseminasyon ng impormasyon at kaalaman.

#### 7. Course Evaluation

Student performance will be assessed based on the following:

Assessment Task	Weight	Minimum Average For Satisfactory Performance
4 exams	20%	70%
4 quizzes	10%	70%
4 oral reports	10%	70%
4 seatwork/boardwork	10%	70%
4 major translation work (2 literary and 2 technical)	30%	70%
1 final research paper/translation anthology	20%	70%

Continuous Quality Improvement (CQI): At least 70% of the students must get 70% rating in the assessment tasks in order for the course outcomes to be satisfied.

The final grade will be based on the total accumulated scores.

Percentage	Grade
96-100	1.00
92-96	1.25
88-92	1.50
84-88	1.75
80-84	2.0
75-80	2.25
70-75	2.50
65-70	2.75
60-65	3.00
55-60	4.00
0-55	5.00

## II. ANALYTICAL INFORMATION

### A. Instruction Model

#### 1. Teaching Method

Type of Session	Preferred Class Size	Staff Required	Number of Hours per week	Number of Credits
Lecture	30	1	3	3.0

#### 2. Mode of Delivery

Lecture, writing (translation) workshops, seatwork, boardwork

### B. Special or Additional Resources and Personnel Required

1. Special Facilities: none
2. Library or Other Learning Resources: books, video presentations
3. Special Staff Competencies Required: none
4. Name of the Staff Qualified to Teach the Course:
  - a. Within the College:
    - Rosario M. Baria, Ph.D. (Filipino)
    - Emmanuel V. Dumlao, PhD(Malikhaing Pagsulat)
    - Layeta P. Bucoy, MFA (Creative Writing)
    - Mariel Hiyas Liwanag, MA (Linguistics)
    - Gemalyn Lozano, MA (Spanish)
    - Liberty B. Notarte, MA (Linguistics)
  - b. Within Other UPLB Units: None

### C. Relation to Other Courses:

1. Offered by the Department/Unit
  - a. Courses replaced by this course: none
  - b. Prerequisite course: none
  - c. Courses for which this course is a prerequisite: none
  - d. Courses covering the same content: none
2. Offered by Other Departments/Units within the Same College or from Other Colleges
  - a. Courses replaced by this course: none
  - b. Prerequisite course: none
  - c. Courses for which this course is a prerequisite: none
  - d. Courses covering the same content: none

### D. Size and Sources of Enrollment

1. Department Majors: 25
2. Majors in other programs, departments or colleges: 5
3. Anticipated enrollments in the first and second year of offering: 60

### E. Estimated Funds Required by Institution of this Course

2. Salaries: none
3. Supplies and Materials: White boards, whiteboard markers, dictionaries (PhP 30,000)
4. Equipment: LCD projector, printer, laptops or tablets (PhP 150, 000). To be shared with other courses.

**ANNEX J**

**PROPOSAL FOR THE INSTITUTION OF  
SPCM 155. RHETORICAL CRITICISM**

**I. IDENTIFYING AND DESCRIPTIVE INFORMATION**

**A. Catalog Course Description**

- 1. Course Number:** SPCM 155
- 2. Course Title:** Rhetorical Criticism
- 3. Course Description:** Theories and perspectives in the practice of rhetorical criticism
- 4. Prerequisite/s:** SPCM 101. Rhetoric
- 5. Semester/s Offered:** 2
- 6. Course Credit:** 3 units
- 7. Number of Hours:** 3 hours (3 class)
- 8. Course Goal:** For students to produce well-written critiques of rhetorical texts

**B. Rationale**

The value of words and discourse in driving social and political change underscores the need for a methodical and systematic way of studying rhetoric. A course on rhetorical criticism is thus a timely addition to the BACA program.

This course aims to weld theory and practice together with the goal of establishing the social significance of a discourse and making the students appreciate rhetoric--from its sense as all form and no substance, to its significance as a foundational discipline in communication and the humanities. It will provide students with theories and perspectives for better understanding of rhetorical practices within the contexts they are produced.

SPCM 155 is a major course in the BACA program.

**C. Course Outline**

**1. Course Outcomes:**

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

- a. explain the process of analyzing rhetorical texts;
- b. discuss the role, qualities, and tasks of a critic;
- c. apply various rhetorical theories and perspectives in analyzing rhetorical texts; and
- d. produce a well-written critique following the stages of rhetorical criticism.

**2. Course Mapping**

Course Outcomes	Program Outcomes												
	A	B	C	D	E	F	G	H	I	J	K	L	M
At the end of the course, the students should be able to:													
a. explain the nature and function of rhetoric,	I	D	I	I	I	R			I	I	I		
b. discuss the role, qualities, and tasks of a critic; and	I	D	I	I	I	R				I	I		
c. apply the different rhetorical perspectives to the analysis of a variety of rhetorical texts	D	D	R	D	D	D	D	D		D	D	D	
d. construct a critique following the stages of rhetorical criticism	D	D	D	D	D	D	D	D	D	D	D	D	

### 3. Course Content:

Week	Course Outcome	Topics	Teaching and Learning Activity	Assessment Tools	No. of Hrs
1	a	I. OVERVIEW OF RHETORIC A. Nature of Rhetoric B. Functions of Rhetoric	Lecture- Discussion Video presentation	Cognitive mapping of rhetoric as form and substance	1.5
1-2	a	II. RHETORICAL CRITICISM A. History of Rhetorical Criticism B. Elements of the Rhetorical Act	Lecture- discussion Video presentation	Trace significant developments in rhetorical criticism	3
2	a,b	III. THE CRITIC A. Role of the Critic B. Qualities of a Critic C. Tasks of the Critic	Lecture- Discussion	Matrix of tasks and qualities of a critic	1.5
3-5	a,b,c,d	IV. STAGES OF RHETORICAL CRITICISM A. Descriptive Analysis 1. Purpose 2. Speaker 3. Audience 4. Form and Structure 5. Syntax and Imagery  B. Historical- contextual analysis 1. Rhetorical Situation 2. Rhetorical Conventions 3. Persuasive Fields  C. Critical perspectives 1. Historical Perspective 2. Experiential Perspective 3. Dramaturgical Perspective 4. Sociological Perspective 5. Postmodern Perspective  V. DEVELOPING A WELL-WRITTEN CRITIQUE A. Form B. Structure C. Language	Lecture Discussion Video presentation Simulation- observation Reporting Workshop	Written and oral reports  Critical evaluations of texts	9  9  21
		Exams			3
		Total no. of Hours			48

### 4. Course Requirements:

Quizzes and assignments, exams, critiques/ papers

## 5. References

- Burghardt, Carl R. (2000). *Readings in rhetorical criticism* 2<sup>nd</sup> ed. PA: Strata Publishing.
- Hart, R., & Daughton S.M. (2005). *Modern rhetorical criticism*. Boston: Pearson/Allyn-Bacon Publishers.
- Jost, W. & Olmstead, W. (2004). *A companion to rhetoric and rhetorical criticism*. NJ: John Wiley and Sons Publishing.
- Kuypers, Jim A. (2008). *The art of rhetorical criticism*. Boston: Pearson/Allyn-Bacon.
- Trible, Phyllis. (1994). *Rhetorical criticism: method, context and the book of Jonah*. MN: Fortress Press.

## 6. Lifelong Learning Opportunities

SPCM 155 will equip students with tools for critical evaluation of rhetorical texts. This will sharpen their critical thinking skills and allow them to engage in issues with clarity, rationality, and open-mindedness.

## 7. Course Evaluation

Assessment Task	Points	Minimum Average for Satisfactory Performance
Quizzes, reports, exercises	200 points	70%
Exams	200 points	70%
Critiques	200 points	70%

Continuous Quality Improvement (CQI): At least 70% of the students must get 70% rating in the assessment tasks in order for the course outcomes to be satisfied.

The final grade will be based on the total accumulated scores.

Range of Points	Final Grade
570 – 600	1.0
544 – 569	1.25
518 – 543	1.5
492 – 517	1.75
466 – 491	2.0
433 – 465	2.25
399 – 432	2.5
365 – 398	2.75
330 – 364	3.0
300 – 329	4.0
Below 300	5.00

## II. ANALYTICAL INFORMATION

### A. Instruction Model

#### 1. Teaching Method:

Type of Session	Preferred class size per year	Staff required	Number of hours per week	Number of credits
Lecture	30	1	3	3

## 2. Mode of Delivery

Lecture, discussion, individual reports, group reports, critiques, oral presentations, exams

## B. Special or Additional Resources and Personnel Required

1. Special Facilities: LCD projector, internet connection
2. Library and Other Learning Resources: documentary videos
3. Special Staff Competencies Required: None
4. Name of the Staff Qualified to Teach the Course

Rosario M. Baria, PhD (Filipino)  
 Kristine K. Adalla, MA (Speech Communication)  
 Katrina Anne Blanco, MA (Communication Arts)  
 Jea Agnes T. Buera, MA (Communication Arts)  
 Jeffrey Carson O. Cruz, MA (Speech Communication)  
 Elizabeth S. Krueger, MA (Language and Literacy Education)  
 Grace Bernadette T. Mendoza, MA (Speech Communication)

## C. Relation to other Courses

1. Offered by the Department/unit
  - a) Courses replaced by this course: None
  - b) Prerequisite course: SPCM 101. Rhetoric
  - c) Courses for which this course is a prerequisite: None
  - d) Courses covering the same content:  
 SPCM 105. Philippine Public Address (10%)
2. Offered by Other Department/Units within the same College or from other Colleges
  - a) Courses replaced by this course: None
  - b) Prerequisite course: None
  - c) Courses for which this course is a prerequisite: None
  - d) Courses covering the same content:  
 SOC 10. General Principles of Sociology (10%)

## D. Size and Sources of Enrollment

1. Department majors: 25
2. Majors in other programs, departments or colleges: 5
3. Anticipated enrollments in the first and second year of offering: 60

## E. Estimated Funds Required by Institution of this Course

1. Salaries:
2. Supplies and Materials: None
3. Equipment: PhP 30,000 (LCD Projector/ laptop) to be shared with other SPCM major courses

**ANNEX K**

**PROPOSAL FOR THE INSTITUTION OF  
SPCM 156. SPEECH COMMUNICATION STRATEGIES FOR CLASSROOM INSTRUCTION**

**I. IDENTIFYING AND DESCRIPTIVE INFORMATION**

**A. Catalog Course Description**

1. **Course Number:** SPCM 156
2. **Course Title:** Speech Communication Strategies for Classroom Instruction
3. **Course Description:** Preparation, design and application of speech communication strategies for effective teaching
4. **Prerequisite/s:** None
5. **Semester/s Offered:** 1
6. **Course Credit:** 3 units
7. **Number of Hours:** 3 hours (3 class)
8. **Course Goal:** For students to acquire knowledge and skills in the application of speech communication strategies in classroom teaching

**B. Rationale**

This course is designed to provide students who intend to take up teaching with the necessary training in the practice of speech communication which, coupled with their expertise in their subject area, will help them become more effective teachers in the future.

Classroom management is largely a speech communication act. The teacher, regardless of what subject matter s/he teaches, is involved in the practice of speech communication every single day. The art of engaging the students, the skill in explaining the lessons, the ability to stand in front of the class and exude confidence and authority, and the clarity and understandability of utterance, all fall under the domain of speech communication. The specific speech communication strategies to accomplish these are covered in this course.

SPCM 156 is one of the major courses in the BACA Program, and is a required course for the BS Math and Science Teaching Program. It may also be taken as an elective by students from other degree programs.

**C. Course Outline**

**1. Course Outcomes:**

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

- a. Select speech communication tools suitable to teaching different disciplines;
- b. design speech communication strategies appropriate for specific disciplines; and
- c. demonstrate application of speech communication skills in classroom instruction.

**2. Course Mapping**

Course Outcomes	Program Learning Outcomes												
	A	B	C	D	E	F	G	H	I	J	K	L	M
a. determine the speech communication tools suitable to teaching different disciplines;	I	R	I		I	I				I	I	I	
b. design appropriate speech communication	D	D	D	D	I	D	I		I	D	D	D	D

tools suitable to different disciplines; and														
c. demonstrate speech communication tools for classroom interaction.	D	D	D	D	I	D	D	I	I	D	D	D	D	

### 3. Course Content:

Week	Course Outcome	Topics	Teaching and Learning Activity	Assessment Tools	No. of Hrs
1	a	I. SPEECH COMMUNICATION AND EFFECTIVE TEACHING  A. Overview of Public Speaking B. Public Speaking and Classroom Teaching	Lecture -discussion  Video presentation	Self-introduction Activity	1.5
1-4	a	II. SPEECH COMMUNICATION TOOLS  A. Language B. Nonverbal Symbols C. Voice and Pronunciation	Lecture -discussion  Video presentation	Speech Diagnostic test (to be recorded on video)	9
5-12	a,b,c	III. SPEECH COMMUNICATION STRATEGIES FOR INSTRUCTION  A. Direct Instruction 1. Lecture 2. Explicit Teaching 3. Drill and Practice 4. Didactic Questions 5. Demonstrations  B. Indirect Instructions 1. Case Studies 2. Reflective Discussions 3. Role Playing 4. Debate 5. Concept Mapping (oral)  C. Experiential Learning 1. Narratives 2. Storytelling 3. Games 4. Role Playing 5. Model building (oral)  D. Interactive Instruction 1. Panel Discussion 2. Brainstorming 3. Peer Panel Learning 4. Interviewing 5. Problem Solving	Lecture -discussion  Video presentation  Simulation  Mini-workshop	Quiz  Reflection paper  Lesson outlines  Practice teaching  Self and peer evaluation  Oral presentations (individual and group)	7.5  7.5  7.5  7.5
13-14	a,b,c	IV. ADDRESSING SPEECH	Discussion	Case studies	4.5

		COMMUNICATION PROBLEMS IN THE CLASSROOM	Video Presentations	Oral presentations (individual and group)	
		Exams			3
		Total no. of Hours			48

#### 4. Course Requirements:

Quizzes, assignments  
Reports/ Oral Presentations  
Exams  
Unit/Chapter papers  
Final term paper and presentation

#### 5. References:

Paul, D. (2008). *Communication strategies 1*. Aistralia:Thomson.  
Sprangue, J., Stuart, D., and Bodary, D. (2012). *Speaker's handbook*. Singapore: Congage Learning Asia Pte Ltd.  
Trenholm, S. (2011). *Thinking through communication: An introduction to the study of human communication*. Boston, MA:Allyn and Bacon.  
Wainwright, G.R. (2009). *Teach yourself body language*. London: Hodder Education.  
Wood, T. (2011). *Communication mosaics: An Introduction to the field of communication*. Canada:Wadsworth, Cengage Learning.

#### 6. Lifelong Learning Opportunities

SPCM 156 aims to prepare future teachers with oral presentation skills necessary in the conduct of their profession. This course will familiarize them with speech and educational strategies that will help them deliver/teach their subject matter clearly and effectively in class. Aside from honing their teaching skills, the course will also develop their confidence in dealing with various types of students.

#### 7. Course Evaluation

Student performance will be assessed based on the following:

Assessment Task		Minimum Average for Satisfactory Performance
Quizzes, exercises, assignments	200 points	70%
Exams	200 points	70%
Practice Teaching	200 points	70%

Continuous Quality Improvement (CQI): At least 70% of the students must get 70% rating in the assessment tasks in order for the course outcomes to be satisfied.

The final grade will be based on the total accumulated scores.

Range of Points	Final Grade
570 – 600	1.0
544 – 569	1.25
518 – 543	1.5

492 – 517	1.75
466 – 491	2.0
433 – 465	2.25
399 – 432	2.5
365 – 398	2.75
330 – 364	3.0
300 – 329	4.0
Below 300	5.0

## II. ANALYTICAL INFORMATION

### A. Instruction Model

#### 1. Teaching Method:

Type of Session	Preferred class size per year	Staff required	Number of hours per week	Number of credits
Lecture	30	1	3	3

#### 2. Mode of Delivery

Lecture, discussion, individual and group reports, film showing, classroom observation

### B. Special or Additional Resources and Personnel Required

1. Special Facilities: Video camera
2. Library and Other Learning Resources: Books, Journal subscription
3. Special Staff Competencies Required: None
4. Name of the Staff Qualified to Teach the Course

Rosario M. Baria, PhD (Filipino)  
 Kristine K. Adalla, MA (Speech Communication)  
 Katrina Anne Blanco, MA (Communication Arts)  
 Jea Agnes T. Buera, MA (Communication Arts)  
 Carson Jeffrey O. Cruz, MA (Speech Communication)  
 Elizabeth S. Krueger, MA (Language and Literacy Education)  
 Grace Bernadette T. Mendoza, MA (Speech Communication)

### C. Relation to other Courses

1. Offered by the Department/unit
  - a) Courses replaced by this course: None
  - b) Prerequisite course: None
  - c) Courses for which this course is a prerequisite: None
  - d) Courses covering the same content: None
2. Offered by Other Department/Units within the same College or from other Colleges
  - a) Courses replaced by this course: None
  - b) Prerequisite course: None
  - c) Courses for which this course is a prerequisite: None
  - d) Courses covering the same content: None

**D. Size and Sources of Enrollment**

1. Department majors: 10
2. Majors in other programs, departments or colleges: 20
3. Anticipated enrollments in the first and second year of offering: 60

**E. Estimated Funds Required by Institution of this Course**

1. Salaries: None
2. Supplies and Materials: None
3. Equipment: PhP 100,000 (LCD projector/laptop)to be shared with other SPCM courses

**ANNEX L**

**PROPOSAL FOR THE INSTITUTION OF  
SPCM 157. SPEECH MAKING AND EVALUATION**

**I. IDENTIFYING AND DESCRIPTIVE INFORMATION**

**A. Catalog Course Description**

- 1. Course Number:** SPCM 157
- 2. Course Title:** Speech Making and Evaluation
- 3. Course Description:** Process of speechmaking, delivery and evaluation
- 4. Prerequisite/s:** SPCM 101. Rhetoric
- 5. Semester/s Offered:** 2
- 6. Course Credit:** 3 units
- 7. Number of Hours:** 3 hours (3 class)
- 8. Course Goal:** For students to demonstrate skills on speechmaking, delivery and evaluation in a methodical and comprehensive manner

**B. Rationale**

Speechmaking, delivery and evaluation are essential skills which BACA students should develop methodically and comprehensively. However, in the present set-up, students rely on the teacher’s evaluation to improve their own outputs.

In this course, students will explore the process of speechwriting, speech delivery and speech evaluation It provides opportunities for students to apply learned technical mastery of speechmaking and communicating to various publics together with the humanistic approach of open and critical thinkers and evaluators.

SPCM 157 is a major course in the BA Communication Arts program.

**C. Course Outline**

**1. Course Outcomes:**

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

- a. explain the elements and process of speechmaking and speechwriting;
- b. craft various speeches based on speech writing criteria;
- c. analyze delivery practices of various speeches following certain standards; and
- d. evaluate oral and written speeches

**2. Course Mapping**

Course Outcomes	Program Outcomes												
	A	B	C	D	E	F	G	H	I	J	K	L	M
a. explain the elements and process of speechmaking and speechwriting;	R	D		D	R	R		R	R	I	I		
b. craft various speeches based on speech writing criteria;	D	D		R		R	D	R	R		R		
c. analyze delivery practices of various speeches following certain standards; and		D		R	R	R	D	R	R	D	D		
d. demonstrate oral and written critical evaluation skills;		D	D	R	D		D	D	D		R	D	

### 3. Course Content

Week	Course Outcome	Topics	Teaching and Learning Activity	Assessment Tools	No. of Hrs
1-3	a	I. SPEECH AND PUBLIC SPEAKING A. History of Public Speaking B. Speech and Other Types of Writing C. Four Major Types of Speeches D. Criteria of Good Speechwriting	Lecture discussion Video presentation Class appraisal of famous speech/es	Reaction paper on a speechwriter's life and style, a famous speech, or speaker  Critical analysis of a speech transcript	9
4-7	b	II. SPEECHMAKING A. Speech Preparation B. Speech Organization and Outline C. Speech Construction Methods D. Language Style E. Visual Aids F. Editing for Cohesiveness	Lecture- discussion Writing own speeches (ex. Technical briefing, TED-like informative speech, advocacy speech persuasive speech) Writing a speech for another person	Informative speech Advocacy speech Persuasive speech Technical briefing speech	12
8-11	c	III. SPEECH DELIVERY A. Practice Guidelines B. Organization C. Language, Verbal and Non-Verbal Delivery	Lecture-discussion Delivering one's own speeches (see above) Delivering a speech written by another	Informative speech Advocacy speech Persuasive speech Technical briefing speech	12
12-15	d	IV. SPEECH EVALUATION A. Purpose of Speech Evaluation B. Benefits of Evaluation C. Three R's of Evaluation D. Characteristics and Duties of Effective Speech Evaluators E. Guidelines in Writing and Delivering Evaluation Speeches	Lecture- discussion Video presentation Written and oral evaluation of class speeches Simulation Exercises	Peer evaluation of speeches  Critique on a major external speech event	12
16	a,b,c,d	Portfolio presentation			3
		Total			48

### 4. Course Requirements

Speeches, papers, peer evaluation, portfolio

### 5. References

- Cook, J.S. (1991) *The Elements of Speechwriting and Public Speaking*. 1<sup>st</sup> ed. USA: Macmillan
- Copeland, L., Lamm, L.W., McKenna, S.J. (1999). *The World's Great Speeches: 4<sup>th</sup> enlarged edition*. USA: Dover Publications
- Dean, F., Murray, D. (2011). *10 Steps to Writing a Vital Speech: The Definitive Guide to Professional Speechwriting*. USA: CreateSpace Independent Publishing Platform

Flecher, L. (2003). *How to Design and Deliver a Speech 8<sup>th</sup> ed.* USA: Pearson  
 Flores, C.S. and Lopez, E.B. (2009). *Effective Speech Communication 8<sup>th</sup> ed.* Philippines: National Bookstore.

## 6. Lifelong Learning Opportunities

SPCM 157 provides the students a guided approach to understanding speech in the context of its impact in history and the evolution of its purpose, form, language and delivery and the consequent evaluation of its effectiveness. The course aims to build students' appreciation of speech as a change catalyst. More importantly, it provides opportunities for them to apply essential communication skills in their personal and professional lives.

## 7. Course Evaluation

Student performance will be assessed based on the following:

Assessment Task		Minimum Average for Satisfactory Performance
Reaction Paper	50	70%
Critiques	50	70%
Written Speeches	150	70%
Speech Delivery	150	70%
Peer Evaluation	50	70%
Critique of major speech event	50	70%
Portfolio	100	70%

Continuous Quality Improvement (CQI): At least 70% of the students must get 70% rating in the assessment tasks in order for the course outcomes to be satisfied.

The final grade will be based on the total accumulated scores.

Points	Final Grade
571-600	1.0
544-570	1.25
517-543	1.5
490-516	1.75
464-489	2.0
438-463	2.25
412-437	2.5
386-411	2.75
360-385	3.0
324-359	4.0
0-323	5.0

## II. ANALYTICAL INFORMATION

### A. Instruction Model

#### 1. Teaching Method

Type of Session	Preferred Class Size	Staff Required	Number of Hours per week	Number of Credits
Lecture	20	1	3	3.0

## 2. Mode of Delivery

Lectures, film showing, exercises

## B.Special or Additional Resources and Personnel Required

### 1.Special Facilities:

- a. Facilities: airconditioned, soundproof speech laboratory
- b. Equipment: LCD projector, HD video and digital still cameras, tripods, microphones and audio/sound system

### 2. Library or Other Learning Resources: books, video presentations

### 3. Special Staff Competencies Required:

### 4. Name of the Staff Qualified to Teach the Course:

#### a. Within the College:

Rosario M. Baria, PhD (Filipino)  
 Kristine K. Adalla, MA (Speech Communication)  
 Katrina Anne E. Blanco, MA (Communication Arts)  
 Jea Agnes T. Buera, MA (Communication Arts)  
 Carson Jeffrey O.Cruz, MA (Speech Communication)  
 Elizabeth S. Krueger, MA (Language and Literacy Education)  
 Grace Bernadette T. Mendoza, MA (Speech Communication)

#### b. Within Other UPLB Units: None

## C. Relation to Other Courses:

### 1. Offered by the Department/Unit

- a. Courses replaced by this course: None
- b. Prerequisite course: SPCM 101. Rhetoric
- c. Courses for which this course is a prerequisite: None
- d. Courses covering the same content: None

### 2. Offered by Other Departments/Units within the Same College or from Other Colleges

- a. Courses replaced by this course: None
- b. Prerequisite course: None
- c. Courses for which this course is a prerequisite: None
- d. Courses covering the same content: None

## D. Size and Sources of Enrollment

1. Department Majors: 50
2. Majors in other programs, departments or colleges: 5
3. Anticipated enrollments in the first and second year of offering: 100

## E. Estimated Funds Required by Institution of this Course

1. Salaries: None
2. Supplies and Materials: None
3. Equipment: Php 300,000.00\_ (LCD projector, desktop computer, microphones, audio/sound system and equipment, recording player, video and digital cameras) to be shared with other courses

**ANNEX M**

**PROPOSAL FOR THE INSTITUTION OF  
SPCM 158. SPEECH COMMUNICATION IN CONFLICT RESOLUTION**

**I. IDENTIFYING AND DESCRIPTIVE INFORMATION**

**A. Catalog Course Description**

1. **Course Number:** SPCM 158
2. **Course Title:** Speech Communication in Conflict Resolution
3. **Course Description:** Effective speech communication strategies in conflict resolution
4. **Prerequisite/s:** COMA 102. Language and Culture
5. **Semester/s Offered:** 1
6. **Course Credit:** 3 units
7. **Number of Hours:** 3 hours (3 class)
8. **Course Goal:** For students to understand the nature of conflict and employ speech communication strategies in resolving conflict situations

**B. Rationale**

Although conflict is inevitable in human interaction, most instances of conflict are unintentional and triggered by ineffective communication. The increasingly complex demands of contemporary life intensify this problem and present a challenge to Communication Arts practitioners who are expected to address myriad types of conflicts in various situations.

This course will train students in analyzing the nature and sources of conflict in various situations and in using communication strategies to resolve and avoid conflict.

SPCM 158 is offered as one of the Speech Communication major courses in the BACA degree program.

**C. Course Outline**

**1. Course Outcomes**

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

- a. discuss speech communication theories relevant to conflict resolution;
- b. explain the nature and types of conflict in communication situations;
- c. analyze sources of conflicts in communication situations; and
- d. evaluate the effectiveness of communication strategies in reducing conflict in different levels of communication.

**2. Course Mapping**

Course Outcomes	Program Outcomes												
	A	B	C	D	E	F	G	H	I	J	K	L	M
a. discuss speech communication theories relevant to conflict resolution;	I	I	I			I		I	I				
d. explain the nature and types of conflict in communication situations;		R	R			R	R	R	R	R			
c. analyze sources of conflicts in communication situations; and	R	R	R			R	R	R	R	R	R		
d. evaluate the effectiveness of communication strategies in reducing conflict in different levels of communication	D	D	D	D	D	D	D	D	D	D	D	D	

### 3. Course Content

Week	Course Outcome	Topics	Teaching and Learning Activity	Assessment Tools	No. of Hours
1-2	a	<p>I. SPEECH COMMUNICATION THEORIES</p> <p>A. Speech Perception Theory            B. Accommodation Theory            C. Diffusion Theory            D. Speech Act Theory            E. Speech Codes Theory            F. Modulation Theory</p>	Lecture discussion Video presentation	Quiz  Group presentation  Individual paper	4.5
2-4	b	<p>II. OVERVIEW OF CONFLICT</p> <p>A. Definitions of Conflict            B. Nature of Conflict            C. Types of Conflict                1. Physical                2. Perceptual                3. Temperaments                4. Goals                5. Identity-Based                6. Emotional                7. Cultural                8. Gender</p>	Lecture discussion Video presentation Group discussion Pair Work	Quiz  FGD  Peer Evaluation	9
5-7	c	<p>III. SOURCES OF CONFLICT</p> <p>A. Listening Barriers                1. Pseudolistening                2. Distractions                3. Personal disinterest                4. Rebuttal Tendency/Silent Arguing                5. Individual Bias/Prejudice</p> <p>B. Language Barriers                1. Bypassing                2. Euphemisms                3. Stereotyping                4. Jargons                5. Name-calling                6. Innuendoes                7. Hot Words/Phrases                8. Overstatements                9. Loaded Words                10. Discriminative Language                11. Cultural differences</p> <p>C. Nonverbal Issues                1. Message Inconsistency                2. Misinterpretations                3. Deception</p>	Lecture discussion Video presentation	Quiz  Case studies  Group presentation	9
8-10	b,c	<p>IV. CONFLICT IN VARIOUS LEVELS OF COMMUNICATION</p> <p>A. Intrapersonal</p>	Lecture discussion Presentation	Quiz	9

		1. Identity-based 2. Value-laden B. Interpersonal 1. Name-calling 2. Criticizing 3. Diagnosing 4. Ordering 5. Threatening 6. Moralizing 7. Excessive Questioning 8. Advising 9. Diverting 10. Reassuring C. Public Speaking 1. Speaker-based 2. Audience-based 3. Message-based 4. Feedback 5. Noise 6. Context-based			
11-13	d	V. STRATEGIES AND APPROACHES TO CONFLICT PREVENTION A. The Diffusing Technique B. Assertion Skills C. Empathy D. Listening E. Nonverbal F. Provisionalism G. Exploration H. Stroking J. Conciliation K. Negotiation L. Mediation N. Arbitration O. Adjudication	Lecture discussion Video presentation Role playing	Quiz Qualitative research Group presentation	9
14		Culminating Activity		Peer Evaluation Performance	3
		Exams			6
		Total no. of Hours			48

#### 4. Course Requirements

Exams, quizzes, case studies, group activities

#### 5. References

- Algert, N.E., and Watson, K. (2002) *Conflict management: introductions for individuals and organizations*. Texas: Bryan.
- Chetkow-Yanoov, Benjamin. (1997). *Social work approaches to conflict resolution: Making fighting obsolete*. New York: Haworth Press.
- Colleta, Nat. (2003). *Walking the path of peace: Practicing the culture of peace and conflict impact assessment*.
- Crum, Thomas. (1987). *The magic of conflict: Turning a life of work into a work of art*. New York: Simon and Schuster.
- Ferrer, Miriam. (1994). *Peace-building and mediation in the Philippines*. Quezon City: UP Press.
- Folger, Joseph. (1993). *Working through conflict: Strategies for relationships, groups, and organizations*. New York: Harper Collins.

## 6. Lifelong Learning Opportunities

The students' training in the use of effective communication practices in conflict resolution, management, and prevention will provide them further learning opportunities in varied areas that require mediation skills and diplomacy.

## 7. Course Evaluation

Student performance will be assessed based on the following:

Assessment Task	Points	Minimum Average for Satisfactory Performance
Group Discussion	100 points	70%
Case Studies	200 points	70%
Paper	100 points	70%
Exam	200 points	70%

Continuous Quality Improvement (CQI): At least 70% of the students must get 70% rating in the assessment tasks in order for the course outcomes to be satisfied.

The final grade will be based on the total accumulated scores.

Range of Points	Final Grade
570 – 600	1.00
544 – 569	1.25
518 – 543	1.50
492 – 517	1.75
466 – 491	2.00
433 – 465	2.25
399 – 432	2.50
365 – 398	2.75
330 – 364	3.00
300 – 329	4.00
Below 300	5.00

## 9. Other Course Policies (None)

## II. ANALYTICAL INFORMATION

### A. Instruction Model

#### 1. Teaching Method

Type of Session	Preferred Class Size	Staff Required	Number of Hours per week	Number of Credits
Lecture	25	1	3	3.0

#### 2. Mode of Delivery

Lecture-discussion, video presentations, group activities, field trip

**B. Special or Additional Resources and Personnel Required**

1. Special Facilities: none
2. Library or Other Learning Resources: books, video presentations
3. Special Staff Competencies Required: none
4. Name of the Staff Qualified to Teach the Course:
  - a. Within the College:
    - Rosario M. Baria, PhD (Filipino)
    - Kristine K. Adalla, MA (Speech Communication)
    - Katrina Anne E. Blanco, MA (Communication Arts)
    - Jea Agnes T. Buera, MA (Communication Arts)
    - Carson Jeffrey O. Cruz, MA (Speech Communication)
    - Elizabeth S. Krueger, MA (Language and Literacy Education)
    - Grace Bernadette T.Mendoza, MA (Speech Communication)
  - b. Within Other UPLB Units: None

**C. Relation to Other Courses:**

1. Offered by the Department/Unit
  - a. Courses replaced by this course: None
  - b. Prerequisite course: COMA 102. Language and Culture
  - c. Courses for which this course is a prerequisite:
  - d. Courses covering the same content: None
2. Offered by Other Departments/Units within the Same College or from Other Colleges
  - a. Courses replaced by this course: none
  - b. Prerequisite course: none
  - c. Courses for which this course is a prerequisite: none
  - d. Courses covering the same content: None

**D. Size and Sources of Enrollment**

1. Department Majors: 50
2. Majors in other programs, departments or colleges: none
3. Anticipated enrollments in the first and second year of offering: 100

**E. Estimated Funds Required by Institution of this Course**

1. Salaries: none
2. Supplies and Materials: none
3. Equipment: PhP 30,000 ( video recorder)

**ANNEX N**

**PROPOSAL FOR THE INSTITUTION OF  
SPCM 159. NONVERBAL COMMUNICATION**

**I. IDENTIFYING AND DESCRIPTIVE INFORMATION**

**A. Catalog Course Description**

- 1. Course Number:** SPCM 159
- 2. Course Title:** Nonverbal Communication
- 3. Course Description:** Nature of nonverbal communication and its effective use in various contexts
- 4. Prerequisite/s:** COMA 102. Language and Culture
- 5. Semester/s Offered:** 1
- 6. Course Credit:** 3 units
- 7. Number of Hours:** 3 hours (3 class)
- 8. Course Goal:** For students to understand and demonstrate effective use of nonverbal codes in various communication situations

**B. Rationale**

Communication is carried out not only through oral or written words, but also through nonverbal symbols that are often culture-bound. The current global demand for culturally-sensitive communication practitioners underscores the value of this course.

This course will be an in-depth study of the nature of nonverbal communication, its role as a major determinant of meaning, and the extent of its influence on specific contexts. It will also tackle additional dimensions of nonverbal communication that define a successful communicator, such as impression formation and management, and credibility. A student who takes this course is expected to be a more effective and sensitive communicator.

SPCM 159 is a major course in the BA Communication Arts program.

**C. Course Outline**

**1. Course Outcomes**

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

- a. explain the nature of nonverbal communication;
- b. analyze factors related to nonverbal signals among communicators in different communication contexts; and
- c. demonstrate effective use of nonverbal symbols in various communication levels and contexts.

**2. Course Mapping**

Course Outcomes	Program Outcomes												
	A	B	C	D	E	F	G	H	I	J	K	L	M
a. explain the nature of nonverbal communication;	D	D	D		D	D	D	D	D				
b. analyze factors related to nonverbal signals among communicators in different contexts;	R	R	R	R	R	R	R	R	R	R	D	D	
c. demonstrate effective use of nonverbal symbols in various communication levels and contexts.	D	D	D	D	D	D	D	D	D	D	D	D	

### 3. Course Content

Week	Course Outcome	Topics	Teaching and Learning Activity	Assessment Tools	No. of Hours
1-2	a	I. NONVERBAL COMMUNICATION A. Characteristics of nonverbal codes B. Categories of nonverbal codes	Lecture discussion Video presentation	Quiz Group presentation Individual paper	4.5
2-4	b	II. FUNCTIONS OF NONVERBAL COMMUNICATION A. Purpose of the communication act 1. Repeating Function 2. Substituting Function 3. Accenting Function 4. Complimenting Function 5. Regulating Function 6. Revealing Function 7. Deceiving Function B. Communication of meaning 1. Developing sensitivity to bodily cues 2. Understanding inconsistent bodily cues 3. Regulating nonverbal cues and environment 4. Coordinating nonverbal cues and speech	Lecture discussion Video presentation Group discussion Pair Work	Quiz  FGD  Peer Evaluation	9
5-8	c	III. EFFECTIVE NONVERBAL COMMUNICATION A. Characteristics of accurate nonverbal senders B. Characteristics of skilled nonverbal receivers C. Nonverbal cues and credibility 1. Extroversion 2. Likeability 3. Physical appearance 4. Competence D. Nonverbal cues and impression formation and management 1. Interpersonal perception 2. Self concept 3. Dominance/status	Lecture- discussion Video presentation	Quiz Case studies Group presentation	9
9-13	c	IV. NONVERBAL COMMUNICATION IN APPLIED SETTINGS A. Academic communication B. Interpersonal communication C. Gender Communication D. Organizational communication E. Business transactions F. Political communication G. Intercultural communication			9
14		Culminating Activity		Peer Evaluation Performance	3
					6
		Total no. of Hours			48

#### 4. Course Requirements

Exams, quizzes, case studies, group activities

#### 5. References

Hickson, M. III, Stacks, W., & Moore N. (2004). *Nonverbal communication: studies and applications*. LA: Roxbury Publishers.  
Ivy, Diana K. and Shawn T. Wall. (2009). *The nonverbal self: communication for a lifetime*. Boston, MA: Pearson/Allyn and Bacon.  
Knapp, M. & Hall, J. (2013). *Nonverbal Communication in Human Interaction* Canada: Thompson Wadsworth Co.  
Mehrabian, A. (2007). *Nonverbal communication*. NJ:Transaction Publishers  
Wood, J. (2009). *Interpersonal communication*. 6<sup>th</sup> ed. Conn: Cengage Learning.

#### 6. Lifelong Learning Opportunities

The skills learned in effective use of nonverbal codes can lead students to a variety of cross-cultural learning opportunities towards becoming more effective communicators and leaders.

#### 7. Course Evaluation

Student performance will be assessed based on the following:

Assessment Task		Minimum Average for Satisfactory Performance
Group Presentations	100 pts	70%
Case Studies	200 pts	70%
QEA	100 pts	70%
Paper	200 pts	70%

Continuous Quality Improvement (CQI): At least 70% of the students must get 70% rating in the assessment tasks in order for the course outcomes to be satisfied.

The final grade will be based on the total accumulated scores.

Range of Points	Final Grade
570 – 600	1.00
544 – 569	1.25
518 – 543	1.50
492 – 517	1.75
466 – 491	2.00
433 – 465	2.25
399 – 432	2.50
365 – 398	2.75
330 – 364	3.00
300 – 329	4.00
Below 300	5.00

#### 9. Other Course Policies: None

## II. ANALYTICAL INFORMATION

### A. Instruction Model

## 1. Teaching Method

Type of Session	Preferred Class Size	Staff Required	Number of Hours per week	Number of Credits
Lecture	25	1	3	3.0

## 2. Mode of Delivery

Lecture discussion, video presentations, group activities

## B. Special or Additional Resources and Personnel Required

1. Special Facilities: None
2. Library or Other Learning Resources: books, video presentations
3. Special Staff Competencies Required: None
4. Name of the Staff Qualified to Teach the Course:
  - a. Within the College:
    - Rosario M. Baria, PhD (Filipino)
    - Kristine K. Adalla, MA (Speech Communication)
    - Katrina Anne E. Blanco, MA (Communication Arts)
    - Jea Agnes T. Buera, MA (Communication Arts)
    - Carson Jeffrey O. Cruz, MA Speech Communication)
    - Elizabeth S. Krueger, MA (Language and Literacy Education)
    - Grace Bernadette T.Mendoza, MA (Speech Communication)
  - b. Within Other UPLB Units: None

## C. Relation to Other Courses:

1. Offered by the Department/Unit
  - a. Courses replaced by this course: None
  - b. Prerequisite course: COMA 102 Language and Culture
  - c. Courses for which this course is a prerequisite: None
  - d. Courses covering the same content: None
2. Offered by Other Departments/Units within the Same College or from Other Colleges
  - a. Courses replaced by this course: None
  - b. Prerequisite course: None
  - c. Courses for which this course is a prerequisite: None
  - d. Courses covering the same content: SOC 130. Social Psychology (12%)

## D. Size and Sources of Enrollment

1. Department Majors: 50
2. Majors in other programs, departments or colleges: None
3. Anticipated enrollments in the first and second year of offering: 100

## E. Estimated Funds Required by Institution of this Course

1. Salaries: None
2. Supplies and Materials: None
3. Equipment: None

**PROPOSAL FOR THE INSTITUTION OF  
THEA 103. PHILIPPINE THEATRE**

**I. IDENTIFYING AND DESCRIPTIVE INFORMATION**

**A. Catalog Course Description**

- |                               |   |
|-------------------------------|---|
| 1. <b>Course Number:</b>      | THEA 103  |
| 2. <b>Course Title:</b>       | Philippine Theatre  |
| 3. <b>Course Description:</b> | Theatre forms in the Philippines from pre-colonial to contemporary times  |
| 4. <b>Prerequisite/s:</b>     | None  |
| 5. <b>Semester/s Offered:</b> | 1, 2  |
| 6. <b>Course Credit:</b>      | 3 units   |
| 7. <b>Number of Hours:</b>    | 3 hours (3 class)   |
| 8. <b>Course Goal:</b>        | For students to examine the narratives, aesthetics, and dynamics of Philippine theatre forms from precolonial to contemporary times |

**B. Rationale**

There are currently only two core theatre courses in the BA in Communication Arts curriculum, namely, THEA 101 (History of Theatre) and THEA 107 (Theatre Communication). The Western orientation of these courses deprives the students of a broader understanding of theater and fails to promote nationalism and cultural heritage. THEA 103 is expected to address such concerns.

THEA 103 focuses on the early beginnings to the present forms of theater in the country with emphasis on their narratives, aesthetics and dynamics. It provides learning experiences where students can develop their mimetic competence. Moreover, it offers an avenue for analytical thinking as students will construct their informed judgments of a specific performative text.

THEA 103 will be offered as a core course in the BA Communication Arts program, and may be taken as an elective by other degree programs.

**A. Course Outline**

**1. Course Outcomes**

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

- a. differentiate Philippine theater forms in terms of narratives, aesthetics, and dynamics;
- b. analyze a performative text as an organic signification of meanings; and
- c. create performances that showcase Philippine theater forms

**2. Course Mapping**

Course Outcomes	Program Learning Outcomes													
	A	B	C	D	E	F	G	H	I	J	K	L	M	
At the end of the course, the students should be able to:														
a. differentiate Philippine theater forms in terms of narratives, aesthetics, and dynamics	D		D		R	D	D	D				I	R	

b. analyze a performative text as an organic signification of meanings	D	D	D	D	D	D	D	D	R	R	D	D	
c. create performances that imitate Philippine theater forms	D	D	D	D	D	D	D	D	D	D	D	D	

### 3. Course Content

Weeks	Course Outcomes	Topics	Teaching and Learning Activities	Assessment Tools	No. of Hours
2	a, c	I. PRE-COLONIAL PERIOD A. Rituals B. Tribal Dances C. Mimetic Customs	Lecture-discussion  Artist Talk  Video viewing	Short Performance (5 – 10 minutes) of a theater form of the period	6
3	a, c	II. SPANISH PERIOD A. <i>Moro-moro</i> B. <i>Cenaculo</i> C. <i>Zarzuela</i> D. <i>Carillo</i> E. <i>Loa</i> F. Religious playlets G. Sample plays	Lecture-discussion  Group discussion  Dramatic reading  Video viewing	Short Performance (5 – 10 minutes) of a theater form of the period	9
3	a, c	III. AMERICAN PERIOD A. <i>Bodabil</i> B. “Legitimate Theater” C. <i>Drama Simboliko</i> D. Sample Plays	Lecture-discussion  Group discussion  Dramatic reading  Video viewing	Short Performance (5-10 minutes) of a scene from any play of the period	9
2	a, c	IV. JAPANESE PERIOD A. Stage Shows B. Skits	Lecture-discussion  Video viewing	Short Performance (5 – 10 minutes) of a theater form of the period	6
5	a, b, c	V. CONTEMPORARY PERIOD A. Protest Theater B. Children’s Theater C. Immersive Theater D. Musical Theater E. Site-specific Theater F. Dance-Drama G. Dramatic Monologue H. Dula-Tula I. Sample Plays	Lecture-discussion  Group discussion  Video viewing  Attendance in a Philippine theater production outside campus	Analysis of a Philippine theater production	15
1				Two Exams	3
16					48

### 4. Course Requirements

Performances, exams, attendance in a Philippine theater production outside campus, analysis

## 5. References

- Tiongson, Nicanor. (1999). *Philippine theatre: history and anthology*. Quezon City: University of the Philippines Press.
- Fernandez, Doreen. (1996). *Palabas : essays on Philippine theater history*. Quezon City: ADMU Press.
- Tiongson, Nicanor. (1992). *Dulaan: an essay on the Spanish influence on Philippine theater*. Manila: Sentrong Pangkultura ng Pilipinas.
- Tiongson, Nicanor. (1975). *Kasaysayan at estetika ng sinakulo at ibang dulang panrelihiyon sa Malolos*. Quezon City: Ateneo de Manila Press.
- Cruz, Isagani. (1971). *A Short history of theater in the Philippines*. Manila: PETA.

## 6. Lifelong Learning Opportunities

THEA 103 will enable the students to explore dramatic and performative modes of communication. In their creative process of transcending historical theatrical specificities in capturing the milieu of a period, the students will be able to contribute to the development of Philippine theater as well as to the layering of national identity and cultural heritage.

## 7. Course Evaluation

Assessment Tasks		Minimum Average for Satisfactory Performance
Performances	40%	70%
Exams	40%	70%
Analysis	20%	70%

Continuous Quality Improvement (CQI): At least 70% of the students must get 70% rating in the assessment tasks in order for the course outcomes to be satisfied.

The final grade will be based on the total accumulated scores.

Points	Final Grade
97-100	1.0
93-96	1.25
89-92	1.5
85-88	1.75
80-84	2.0
75-79	2.25
70-74	2.5
65-69	2.75
60-64	3.0
55-59	4.0
0-54	5.0

## II. ANALYTICAL INFORMATION

### A. Instruction Model

#### 1. Teaching Method

Type of Session	Preferred Class Size	Staff Required	Number of Hours per week	Number of Credits
Lecture	25	1	3	3.0

#### 2. Mode of Delivery

Lecture-discussion, video viewing, field trip

**B. Special or Additional Resources and Personnel Required**

1. Special Facilities: LCD projector screen, LCD projector, LED TV, DVD player, audio-surround speakers, desktop computer
2. Library and other learning resources: additional books, videos, journals, computer, and software
3. Special staff competencies required: None
4. Name of the staff qualified to teach the course

a. Within the College:

Bucoy, Layeta, MFA (Creative Writing)  
Dela Cruz, Aileen, MA (Theater Arts)  
Dela Cruz, Jeremy, MA (Philippine Studies)  
Fajutagana, Leonora, Ph.D. (Comparative Literature)  
Rufo, Elmer, MA (Theater Arts)

b. Within Other UPLB Institutions: None

**C. Relation to Other Courses**

1. Offered by the Department/Unit
  - a. Courses replaced by this course: None
  - b. Prerequisite course: None
  - c. Courses for which this course is a prerequisite: None
  - d. Courses covering the same content: None
2. Offered by other Department/Units within the same College or from other Colleges
  - a. Courses replaced by this course: None
  - b. Prerequisite course: None
  - c. Courses for which this course is a prerequisite: None
  - d. Courses covering the same content: None

**D. Size and Sources of Enrolment**

1. Department majors: 100
2. Majors in other programs, departments or colleges: 5
3. Anticipated enrolments in the first and second year of offering: 210

**E. Estimated Funds Required by Institution of this Course**

1. Salaries: None
2. Office Supplies and Materials: P50,000
3. Equipment: P250,000 (LCD projector screen, LCD projector, LED TV, DVD player, audio-surround speakers, desktop computer )

**PROPOSAL FOR THE INSTITUTION OF  
THEA 153. ASIAN THEATRE**

**I. IDENTIFYING AND DESCRIPTIVE INFORMATION****A. Catalog Course Description**

1. **Course Number:** THEA 153
2. **Course Title:** Asian Theatre
3. **Course Description:** Asian dramatic works and theatrical traditions
4. **Prerequisite/s:** THEA 101. History of Theatre
5. **Semester/s Offered:** 1
6. **Course Credit:** 3 units
7. **Number of Hours:** 3 hours (3 class)
8. **Course Goal:** For students to analyze the aesthetics and traditions of Asian theatre

**B. Rationale**

Asian theatre is replete with theatrical traditions that reflect the rich cultures of countries in the region. Exposure to these traditions will enrich the students' understanding of the aesthetics of different theatrical forms and broaden their knowledge of these diverse cultures.

Drawing on the theatrical aesthetics in Asian countries like Japan, China, India and Indonesia, THEA 153 will explore various forms of traditional theatre and modern theatre up to contemporary theatre, including adaptations of modern western plays.

THEA 153 will be offered as a major course for theatre arts students of the BA Communication Arts program and may be taken as elective by students in other degree programs.

**C. Course Outline****1. Course Outcomes:**

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

- a. discuss the nature and forms of Asian theatre;
- b. explain the origin and development of traditional Asian theatre forms;
- c. examine the features and influences of contemporary Asian theatre forms; and
- d. analyze trends in and directions of Asian theatre.

**2. Course Mapping:**

Course Outcomes	Program Outcomes												
	A	B	C	D	E	F	G	H	I	J	K	L	M
a. discuss the nature and forms of Asian theatre	D	D				D	D	D					
b. explain the origin and development of traditional Asian theatre forms	D	D				D	D	D		R		R	
c. examine the features and influences of contemporary Asian theatre forms	D	D				D	R	R				R	
d. analyze trends in and directions of Asian theatre	D	D		D		D	R	D	D	D			

**3. Course Content**

Week	Course Out-comes	Topics	Teaching and Learning Activity	Assessment Tools	No. of Hrs
1-2	a	I. NATURE AND FORMS OF ASIAN THEATRE A. Features of Asian theatre B. Performative elements	Lecture-discussion Video viewing	Survey of Asian theatre forms and elements	6
3-8	a, b	II. TRADITIONAL FOLK THEATRE A. Ritual-based performance B. Tale-based theatre C. Dance-dramas D. Oriental operas E. Puppet theatre	Lecture-discussion Video viewing  Workshops on various folk theatre forms	Performance excerpts on selected traditional theatre forms	18
9-12	c	III. CONTEMPORARY ASIAN THEATRE A. Experimental Western-style theatre B. Spoken Play C. Contemporary Classical Opera D. Satirical Comedy	Lecture-discussion  Video viewing	Scene studies	12
13-15	d	IV. TRENDS AND DIRECTIONS A. Literary Translations B. Contextualized Transfer C. Transformations D. Issues	Lecture-discussion  Text Analysis	Critical Paper	10.5
	a,b,c,d	EXAM			1.5
		Total number of hours			48

#### 4. Course Requirements:

Survey of Asian theatre forms and elements, Performance excerpts on selected traditional theatre forms, Scene studies, Critical paper and Exam

#### 5. References:

- Brandon, J. R. (1997). *The Cambridge guide to Asian theatre*. United Kingdom: Cambridge University Press.
- Hsü, T. Hsü (1985). *The Chinese conception of the theater*. Seattle: University of Washington Press.
- Leiter, S. ed. (2006). *Encyclopedia of Asian theatre*. USA: Greenwood Publishing.
- Miettinen, J. O. (1992). *Classical dance and theatre in South-East Asia*. Oxford: Oxford University Press.
- Ortolani, B. (1990). *The Japanese theater*. Princeton: Princeton University Press.

#### Online Resources/Videos:

- Kathakali - Duryodhanavadham, Kerala theatre, Dance Drama  
(<https://www.youtube.com/watch?v=7aaJ0OwV2lc>)
- MIT Global Shakespeares Video and Performance Archive  
(<http://globalshakespeares.mit.edu/#>)

## 6. Lifelong Learning Opportunities

This course will deepen students' appreciation of Asian cultures through their exposure to the various theatrical forms and traditions in the region. This will help solidify their identity not only as Filipinos but also as members of the Asian community.

## 7. Course Evaluation

Assessment Task	Points	Minimum Average for Satisfactory Performance
Survey of Asian theatre forms and elements	30	70 %
Performance excerpts on selected traditional theatre forms (4 excerpts x 30)	120	
Scene Studies	100	
Critical Paper	50	
Exam	100	

Continuous Quality Improvement (CQI): At least 70% of the students must get 70% rating in the assessment tasks in order for the course outcomes to be satisfied.

The final grade will be based on the total accumulated scores.

Points	Final Grade
385-400	1.0
367-384	1.25
349-366	1.5
331-348	1.75
313-330	2.0
295-312	2.25
277-294	2.5
259-276	2.75
240-258	3.0
236-239	4.0
235 and below	5.0

## II. ANALYTICAL INFORMATION

### A. Instructional Model

#### 1. Teaching Method

Type of Session	Preferred Size	Class	Staff Required	No. of hours per week	No. of credits
Lecture	15		1	3	3

#### 2. Mode of delivery

Lecture-discussion, video viewing, workshops

### B. Special or Additional Resources and Personnel Required

1. Facilities: None
2. Library and other learning resources: additional books, magazines, videos, online resources
3. Special staff competencies required: knowledge of Asian theatre and dramatic forms

4. Name of the staff qualified:  
a. From Within College

Layeta P. Bucoy, MFA (Creative Writing)  
Aileen C. dela Cruz, MA (Theatre Arts)  
Jeremy Ruel N. dela Cruz, MA (Philippine Studies, major in Philippine Theatre)  
Elmer DS. Rufo, MA (Theatre Arts)

- b. Within Other UPLB Institutions: none

**C. Relation to Other Courses**

1. Offered by the Department
  - a. Courses replaced by this course: none
  - b. Prerequisite course: THEA 101. History of Theatre
  - c. Courses for which this course is prerequisite: none
  - d. Courses covering the content: none
  
2. Offered by other Departments / Units
  - a. Courses replaced by this course: none
  - b. Prerequisite course: none
  - c. Courses for which this course is a prerequisite: none
  - d. Courses covering the same content: none

**D. Size and Source of Enrollment**

1. Department majors: 15
2. Majors in other departments and colleges: none
3. Anticipated enrollments in the first and second year of offering: 30

**E. Estimated Funds Required by Addition of this Course**

1. Salaries:
2. Supplies and Materials: P15,000 (books on Asian Theater)
3. Equipment: P100,000 (projectors, LED TV sets)

**PROPOSAL FOR THE INSTITUTION OF  
THEA155. THEATRE SPACE AND STAGE DESIGN**

**I. IDENTIFYING AND DESCRIPTIVE INFORMATION**

**A. Catalog Course Description**

- |                               |   |
|-------------------------------|---|
| <b>1. Course Number:</b>      | THEA155   |
| <b>2. Course Title:</b>       | Theatre Space and Stage Design  |
| <b>3. Course Description:</b> | Principles and aesthetics of stage design                                     |
| <b>4. Prerequisite/s:</b>     | THEA 101. History of Theatre  |
| <b>5. Semester/s Offered:</b> | 1   |
| <b>6. Course Credit:</b>      | 3 units   |
| <b>7. Number of Hours:</b>    | 3 hours (3 class)   |
| <b>8. Course Goal:</b>        | For students to create design outputs based on the principles of stage design |

**B. Rationale**

This generation's visual orientation emphasizes the importance of design in producing communicative texts. The stage play as an arena of communication relies on strong visual elements. Thus, a theatrical experience is enriched by an aesthetically sound stage design.

This course answers the need for students to develop skills in designing and will be useful in their theatre productions. It aims to make students understand the different types of theatre space and various methodologies in creating the visual narrative of theatre production.

THEA 155 will be offered as a major course for theatre arts students of the BA Communication Arts program. It may be taken as an elective course by other students in the same program.

**C. Course Outline**

**1. Course Outcomes:**

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

- a. discuss how the different theatre spaces are used in performances;
- b. distinguish the different types of theater stage;
- c. examine the nature and development of theater design and the principles of stage design;
- d. analyze the text of a selected play vis-à-vis the aesthetic needs of the set design; and
- e. create a set design for a selected play.

**2. Course Mapping:**

Course Outcomes	Program Outcomes												
	A	B	C	D	E	F	G	H	I	J	K	L	M
a. discuss how the different theatre spaces are used in performances	D	D	R		D		D				D		
b. distinguish the different types of theater stage	D	D	D	D	D	D	D					D	
c. examine the nature and development of theater design	D	D	D	D	D	D	D	D		D		R	

and the principles of stage design													
d. analyze the text of a selected play vis-à-vis the aesthetic needs of the set design	D	D	R	D	D	D	R	R			D	R	
e. create a set design for a selected play	D		R	R	D	D	D	D		D	D	R	

### 3. Course Content

#### Lecture

Week	Course Out-comes	Topics	Teaching and Learning Activity	Assessment Tools	No. of Hours
1-2	a	I. THEATER SPACES A. Interior B. Exterior C. Performance Spaces	Lecture-discussion Video viewing	Inventory of Theater Spaces on Campus	6
3	b	II. TYPES OF STAGE A. Alley B. Thrust C. Proscenium D. Arena E. Site-Specific	Lecture-discussion Video viewing	Illustration of Types of Stage	3
4-6	c	III. THEATER DESIGN E. Nature and Scope F. History and Development	Lecture-discussion Video viewing Creation of Timeline of Significant Developments in Set Design	Diachronic Analysis of Developments in Set Design	9
7-8	c	IV. STAGE DESIGN A. Stagecraft B. Scenography	Lecture-discussion Video viewing	Critique Paper	6
9-15	d  e	V. DESIGNING DRAMA A. Representational B. Non-representational C. Stylized	Script Analysis Brainstorming Sessions Workshops on Drafting of Set Designs Construction of Scale Model of Set Design Oral and Visual Presentations of Set Designs	Oral Presentation of Visual Concepts Dramaturgical Folder Set Design Plates Scale Model of Set Design Portfolio of Set Design	21
16	a,b,c	EXAM			3
		Total number of hours			48

#### 4. Course Requirements:

Inventory of Theater Spaces on Campus, Illustration of Types of Stage, Diachronic Analysis of Developments in Set Design, Critique Paper, Oral Presentation of Visual Concepts, Dramaturgical Folder, Set Design Plates, Scale Model of Set Design, Portfolio of Set Design and Exam

#### 5. References:

- Baugh, C. (2005). *Theatre, performance and technology: the development of scenography in the twentieth century*. New York: Palgrave Macmillan.
- Bernal, S. F. (2007). *Designing the stage*. National Commission for Culture and the Arts.
- Carver, R. K. (2009). *Stagecraft fundamentals: a guide and reference for theatrical production*. Netherlands: Elsevier.
- Gillete, J. M. (2000). *Theatrical design and production: an introduction to scene design and construction, lighting, sound, costume and make-up*, 4<sup>th</sup> ed. California: Mayfield Publishing Company.
- Parker, W. O., Wolf, R. C., & Block, D. (2009). *Stage design and stage lighting*, 9<sup>th</sup> ed. Boston: Wadsworth.

#### Online Resources:

History of Theatre 5: The Illusion Illustrated, Teatro Olimpico, Vicenza and Sabbioneta  
<https://www.youtube.com/watch?v=Wokv1sj8BXE>

History of Theatre 6: The Framing of the Illusion  
<https://www.youtube.com/watch?v=JeZTYoiROkM>

History of Theatre 7: The Arched Spectacle/Teatro Farnese  
<https://www.youtube.com/watch?v=v6RTwv7HNRo>

World Wide Web virtual library of theatre and drama  
<http://www.vl-theatre.com/>

#### 6. Lifelong Learning Opportunities

The students' hands-on experience in stage design will enable them to work as future set designers in theatrical productions, and the transfer of learning in designing skills will also be applicable in concerts and different events.

#### 7. Course Evaluation

Assessment Task	Points	Minimum Average for Satisfactory Performance
Inventory of Theater Spaces on Campus	10	70%
Illustration of Types of Stage	20	70%
Diachronic Analysis of Developments in Set Design	20	70%
Critique Paper	15	70%
Oral Presentation of Visual Concepts	15	70%
Dramaturgical Folder	20	70%
Set Design Plates	80	70%
Scale Model of Set Design	100	70%
Portfolio of Set Design	20	70%
Exam	100	70%

Continuous Quality Improvement (CQI): At least 70% of the students must get 70% rating in the assessment tasks in order for the course outcomes to be satisfied.

The final grade will be based on the total accumulated scores.

Points	Final Grade
385-400	1.0
367-384	1.25
349-366	1.5
331-348	1.75
313-330	2.0
295-312	2.25
277-294	2.5
259-276	2.75
240-258	3.0
236-239	4.0
235 and below	5.0

## II. ANALYTICAL INFORMATION

### A. Instructional Model

#### 1. Teaching Method

Type of Session	Preferred Class Size	Staff Required	No. of hours per week	No. of credits
Lecture	20	1	3	3

#### 2. Mode of delivery

Lecture-discussion, video viewing, in-campus trip, workshops on designing

### B. Special or Additional Resources and Personnel Required

1. Facilities: Audio-visual room with tables
2. Library and other learning resources: additional books, magazines, videos, online resources
3. Special staff competencies required: none
4. Name of the staff qualified:

- a. Within College, Department of Humanities
  - Layeta P. Bucoy, MFA (Creative Writing)
  - Aileen C. dela Cruz, MA (Theater Arts)
  - Jeremy Reuel N. dela Cruz, MA (Philippine Studies)
  - Elmer DS. Rufo, MA (Theater Arts)

- b. Within Other UPLB Institutions: none

### C. Relation to Other Courses

1. Offered by the Department of Humanities
  - a. Courses replaced by this course: none
  - b. Prerequisite course: THEA101. History of Theater
  - c. Courses for which this course is prerequisite: none
  - d. Courses covering the content: None

2. Offered by other Department / Unit
  - a. Courses replaced by this course: none
  - b. Prerequisite course: none
  - c. Courses for which this course is a prerequisite: none
  - d. Courses covering the same content: none

**D. Size and Source of Enrollment**

1. Department majors: 20
2. Majors in other departments and colleges: none
3. Anticipated enrollments in the first and second year of offering: 40

**E. Estimated Funds Required by Addition of this Course**

1. Salaries:
2. Supplies and Materials:
3. Equipment: P600,000 (projectors, LED TV sets, tables)

**ANNEX R**

**PROPOSAL FOR THE INSTITUTION OF  
THEA 157. PLAY PRODUCTION**

**I. IDENTIFYING AND DESCRIPTIVE INFORMATION**

**A. CATALOG COURSE DESCRIPTION**

- 1. **Course Number:** THEA 157
- 2. **Course Title:** Play Production
- 3. **Course Description:** Concepts and practices in staging plays
- 4. **Prerequisite/s:** THEA 107. Theatre Communication
- 5. **Semester/s Offered:** 2
- 6. **Course Credit:** 3 units
- 7. **Number of Hours:** 3 hours (3 class)
- 8. **Course Goal:** For students to apply key concepts in the analysis and creation of play production

**B. Rationale**

Often regarded as a practical component of Theatre Arts courses, play production provides a platform for the analysis of concepts that underlie the effective transformation of the play from the page to the stage. Whether reckoned as an art, an advocacy or a business enterprise, play production is a valuable subject of academic discourse as students are required to synthesize and integrate key learnings from the other courses in the Theatre Arts track.

THEA 157 will cover key concepts in play production such as time, space, and composition; performers and movement; and rhythm, color, and dialogue. Practices in play production will be analyzed using the theatrical leitmotifs as take-off points. Moreover, the course will provide an opportunity for the creation of a play production.

THEA 157 will be offered as a major course in the Theatre Arts track of the BA Communication Arts program.

**C. Course Outline**

**1. Course Outcomes**

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

- a. discuss concepts in play production;
- b. analyze practices in play production; and
- c. mount a play production.

**1. Course Mapping**

Course Outcomes	Program Learning Outcomes												
	A	B	C	D	E	F	G	H	I	J	K	L	M
a. discuss concepts in play production	R	D	D		R	D	D		D				
b. analyze practices in play production	R	D	D	R	R	D	D	D	D	R		D	
c. mount a play production	D	D	D	R	D	D	D	D	D		D	D	

## 2. Course Content

Wk	Course Outcomes	Topics	Teaching and Learning Activities	Assessment Tools	No. of Hours
1	a	I. PLAY PRODUCTION: AN OVERVIEW A. As an art B. As an advocacy C. As a business enterprise	Lecture-discussion	Personal Essay Relating to a Play Production	3
2 – 4	a, b	II. TIME, SPACE AND COMPOSITION IN STAGE TEXT A. Ephemerality, Manipulation, and Selection B. Alternative Space and Dramatic Economy C. Conventional Space and Simulated Reality D. Fictional Space and Microcosm of Society E. Isolation, Geometric Placement, and Visual Tension	Lecture-discussion  Video-viewing  Library and Online Research  Scene Studies	Analysis on Time, Space and Composition in a Play Production	9
5 – 7	a, b	III. PERFORMERS AND MOVEMENT A. Polar Attitude and Trajectory B. Specific Objectives and Super-objectives C. Moral Stance and Decorum D. Moments and Mood Values E. Directions, and Moving Montage	Lecture-discussion  Video-viewing  Library and Online Research  Scene Studies	Analysis on Performers and Movement in a Play Production	9
8 – 10	a, b	IV. RHYTHM, COLOR AND DIALOGUE IN PERFORMANCE A. Breaks and Syncopation B. Metricity, and Synchrony C. Pauses, Tempo, and Duration D. Monochromaticity and Polychromaticity E. Given Circumstances, Inner Dialogue, and Improvisation	Lecture-discussion  Video-viewing  Library and Online Research  Scene Studies	Analysis on Rhythm, Color, and Dialogue in a Play Production	9
11 – 15	a, b, c	V. Play Production A. Pre-production B. Production C. Post-production	Rehearsals  Performances  Production Reports	Play Production	15
16		Two Exams			3
		TOTAL			48

#### 4. Course Requirements

Essay, exams, analysis papers, attendance in a play production outside campus, play production

#### 5. References

Downs, W. (2007). *The art of theatre: then and now*. United States of America: Thomson Learning Inc.

Shepherd, S. (2006). *Theatre, body and pleasure*. London and New York: Routledge Taylor & Francis Group.

Baugh, C. (2005). *Theatre, performance and technology: the development of scenography in the twentieth century*. New York: Palgrave Macmillan.

##### Online Sources

Handbook for Theatre Studies and Production and Performance Labs. (2010). Retrieved from [www.utc.edu/theatre-speech/pdfs/thsp-student-handbook.pdf](http://www.utc.edu/theatre-speech/pdfs/thsp-student-handbook.pdf)

Theatre Performance, Theatre Production. (2002). Retrieved from [www.2002drama1112\\_theatreper\\_produc%20\(2\).pdf](http://www.2002drama1112_theatreper_produc%20(2).pdf)

#### 6. Lifelong Learning Opportunities

THEA 157 will enable Theatre Arts majors to manifest analytical, creative, and integrative skills. The course will increase job opportunities of the students whose occupational territory will expand to include the creative industries, human resource management, company operational services, marketing and sales.

#### 7. Course Evaluation

Assessment Tasks	Weight	Minimum Average for Satisfactory Performance
Essay	5%	70%
Analyses	45%	
Play Production	30%	
Exams	20%	

Continuous Quality Improvement (CQI): At least 70% of the students must get 70% rating in the assessment tasks in order for the course outcomes to be satisfied.

The final grade will be based on the total accumulated scores.

Points	Final Grade
97-100	1.0
93-96	1.25
89-92	1.5
85-88	1.75
80-84	2.0
75-79	2.25
70-74	2.5
65-69	2.75
60-64	3.0
55-59	4.0
0-54	5.0

## II. ANALYTICAL INFORMATION

### A. Instruction Model

#### 1. Teaching Method

Type of Session	Preferred Class Size	Staff Required	Number of Hours per week	Number of Credits
Lecture	15	1	3	3.0

#### 2. Mode of Delivery

Lecture-discussion, video viewing, library and online research, scene studies, field trip

### B. Special or Additional Resources and Personnel Required

1. Special Facilities: None
2. Library and other learning resources: additional books, videos, journals, computer, and software
3. Special staff competencies required: None
4. Name of the staff qualified to teach the course
  - a. Within the College:
    - Layeta P. Bucoy, MFA (Creative Writing)
    - Aileen C. dela Cruz, MA (Theater Arts)
    - Jeremy Reuel N. dela Cruz, MA (Philippine Studies)
    - Elmer DS. Rufo, MA (Theater Arts)
  - b. Within Other UPLB Institutions: None

### C. Relation to Other Courses

1. Offered by the Department/Unit
  - a. Courses replaced by this course: None
  - b. Prerequisite course: THEA 107. Theater Communication
  - c. Courses for which this course is a prerequisite: None
  - d. Courses covering the same content: None
2. Offered by other Department/Units within the same College or from other Colleges
  - a. Courses replaced by this course: None
  - b. Prerequisite course: None
  - c. Courses for which this course is a prerequisite: None
  - d. Courses covering the same content: None

### D. Size and Sources of Enrolment

1. Department majors: 15
2. Majors in other programs, departments or colleges: none
3. Anticipated enrolments in the first and second year of offering: 30

### E. Estimated Funds Required by Institution of this Course

1. Salaries: None
2. Office Supplies and Materials: P50,000
3. Equipment: P250,000 (LCD projector screen, LCD projector, LED TV, DVD player, audio-surround speakers, desktop computer) to be shared with other courses

## ANNEX S

### PROPOSAL FOR THE INSTITUTION OF COMA 199. UNDERGRADUATE SEMINAR

#### I. IDENTIFYING AND DESCRIPTIVE INFORMATION

##### A. CATALOG COURSE DESCRIPTION

1. **Course Number:** COMA 199
2. **Course Title:** Undergraduate Seminar
3. **Prerequisite/s:** COMA 192. Introduction to Research
3. **Semester/s Offered:** 1, 2
4. **Course Credit:** 1 unit
5. **Number of Hours:** 1 hour (1 class)

## **ANNEX T. List of BACA Elective Courses**

1. COMA 151. Phonology, Morphology, and Syntax (3 units). Sounds and structure of words and utterances of the human language. 3 hours (class) PR. COMA 101
2. COMA 152. Methods of Language Teaching (3 units). Organization, presentation and methods of teaching Filipino and English as a second language. 3 hours (class) PR. COMA 101
3. FRNCH 10. Elementary French I (3 units) Fundamental elements of the French language within a cultural context with emphasis on pronunciation, vocabulary building, and conversation. 3 hours (class) (1)
4. FRNCH 11. Elementary French II (3units). Fundamental elements of the French language within a cultural context with emphasis on reading, conversation and composition. 3 hours (class) (2)
5. JAP 10. Elementary Japanese I (3units). Basic Japanese grammar and vocabulary, reading and writing. 3 hours (1)
6. JAP 11. Elementary Japanese II (3 units). Basic Japanese grammar and vocabulary, reading and writing, with emphasis on conversational Japanese. 3 hours (class) (2)
7. SPAN 10. Elementary Spanish I (3 units). Fundamental elements of the Spanish language within a cultural context with emphasis on pronunciation, vocabulary building, and conversation. 3 hours (class) (1)
8. SPAN 11. Elementary Spanish II (3units). Fundamental elements of the Spanish language within a cultural context with emphasis on reading, conversation and composition. 3 hours (class) (2)
9. ENG 10. Writing of Scientific Papers (3 units). Principles underlying the preparation and writing of scientific papers. 3 hours (class) PR. ENG 2 and junior standing (1)

## **ANNEX U. List of Course Proponents**

COMA 102	Jerry Yapo
COMA 150	William Remollo, L.M. Fajutagana, J.R. Yapo, G.B. Mendoza
HUM 100	Laurence Marvin Castillo
HUM 101	Katrina Ross Tan and Laurence Marvin Castillo
HUM 102	Ma. Teresa Arejola and Romeo dela Cruz, Jr.
HUM 104	Romeo dela Cruz, Jr.
ENG 157	Reya Mari Veloso and Dennis Andrew Aguinaldo
SPCM 155 and 156	Grace Bernadette Mendoza
SPCM 157	Elizabeth Krueger
SPCM 158 and 159	Jea Agnes Buera
THEA 103 and 157	Elmer Rufo
THEA 153, 155	Aileen dela Cruz and Jeremy dela Cruz
FIL 155	Rosario Baria