

**REPUBLIKA NG PILIPINAS  
TANGGAPAN NG PANGULO  
KOMISYON SA LALONG MATAAS NA EDUKASYON**

**Mga Panimula sa MALAYUNING KOMUNIKASYON**

Pamagat ng Kurso : **Malayuning Komunikasyon**

Bilang ng Yunit : 3 yunit

Deskripsiyon ng Kurso:

Ang Malayuning Komunikasyon ay tungkol sa pagsulat, pagsasalita, at pagsasagawa ng presentasyon sa iba-ibang audience at para sa iba't ibang layunin. (CMO 20 s. 2013)

Ang Malayuning Komunikasyon ay isang kursong may tatlong yunit na naghahasa sa kahusayan sa pakikipagkomunikasyon ng mga mag-aaral at nagpapataas sa kanilang kamalayang kultural at interkultural sa pamamagitan ng mga gawaing multimodal na nagbibigay ng mga pagkakataon para sa mabisa at wastong pakikipagkomunikasyon sa isang multikultural na audience sa lokal at global na konteksto. Inihahanda nito ang mga mag-aaral sa pamamagitan ng mga kagamitan sa pagsasagawa ng mapanuring ebalwasyon sa iba-ibang teksto at tumutuon sa kapangyarihan ng wika at sa impak ng mga imahen upang mabigyan ng diin ang kahalagahan ng maingat na pagpaparating ng mensahe. Ang matatamong kaalaman, kasanayan, at kamalayan ng mga mag-aaral mula sa kurso ay maaaring magamit sa kanilang pagsisikap sa akademya, sa kanilang napiling disciplina, at sa kanilang mga propesyon sa hinaharap sa pamamagitan ng paggawa ng mahahalagang komposisyong pasalita, pasulat, audio-visual at/o web-based para sa iba't ibang layunin.

**Inaabhang Matutuuhan**

Sa pagtatapos ng kurso, magagawa ng mga mag-aaral na:

**Kaalaman**

1. Mailarawan ang kalikasan, mga elemento, at gamit ng komunikasyong verbal at di-verbal sa iba't iba at multikultural na konteksto.
2. Maipaliwanag kung paano nakaaapekto sa komunikasyon ang mga usaping kultural at pandaigdig
3. Matukoy ang mga angkop na termino, ekspresyon, at imaheng kultural
4. Magkaroon ng masusing ebalwasyon sa mga tekstong multimodal upang mapahusay ang kasanayan (sa pakikinig, pagbabasá, panonood);
5. Maibuod ang mga simulain ng estruktura ng akademikong teksto

## Kasanayan

1. Maipahayag ang mga idea sa pamamagitan ng mga presentasyong pasalita, audio-visual, at/o web-based para sa iba't ibang target na audience sa lokal at global na setting sa pamamagitan ng angkop na register
2. Makagawa ng malinaw, magkakaugnay, at mabisang mga materyales sa komunikasyon
3. Makagawa ng isang mapanghikayat na presentasyon sa pamamagitan ng angkop na register ng wika, tono, ekspresyon ng mukha, at galaw
4. Makapagsulat at makapagsagawa ng presentasyon ng mga akademikong papel sa pamamagitan ng angkop na tono, estilo, kumbensiyon, at mga estilo sa pagsangguni

## Halagahan

1. Magkaroon ng kultural at interkultural na kamalayan at pagsasaalang-alang sa pakikipagpalitan ng mga idea
2. Makilatis ang pagkakaiba ng iba't ibang wikang pasalita at pasulat
3. Makaroon ng kamalayan sa audience at konteksto sa presentasyon ng mga idea
4. Makilatis ang impak o epekto ng komunikasyon sa lipunan at sa mundo

Bílang ng oras: **3 oras bawat linggo sa loob ng 18 linggo o 54 oras sa isang semestre**

## Balangkas ng Kurso at Sakop na Oras

Linggo	Mga Paksa
1	Mga proseso, prinsipyo, at etika ng komunikasyon
1	Komunikasyon at globalisasyon
2	Komunikasyong global at lokal sa multikultural na setting Mga varayti at register ng wikang pasalita at pasulat
2	Pagsasagawa ng ebalwasyon sa mga mensahe at/o imahen ng iba't ibang teksto na nagpapakita ng iba't ibang kultura 1. Ano ang mensahe? 2. Ano ang layunin ng mensahe? 3. Paano ipinahayag ang mensahe sa teksto at/o imahen? 4. Sino ang target na audience ng mensahe? 5. Ano ang iba pang paraang magagamit sa presentasyon ng mensahe?
3	Mga pantulong at estratehiya sa komunikasyon gamit ang teknolohiya
4-6	Komunikasyon sa iba't ibang layunin 1. Makakuha, makapagbigay, at makapagpalaganap ng impormasyon 2. Makahimok at makapangatwiran

7-10	Komunikasyon para sa trabaho
11-18	Komunikasyon para sa layuning akademiko

## MALAYUNING KOMUNIKASYON Planong Aralín

Inaasahang Matutuhuan	Mga Paksa	Metodolohiya	Materyales	Pagtatása
Mailarawan ang kalikasan, mga elemento, at gamit ng komunikasyong verbal at di-verbal sa iba't iba at multikultural na konteksto.	Mga proseso, prinsipyo, at etika ng komunikasyon	Lektura at talakayan sa klase hinggil sa mga elemento at uri ng komunikasyon  Pangkatang gawain hinggil sa pagtukoy sa mga elemento ng komunikasyon sa iba't ibang teksto	LCD Projector o manila paper  Mga audio at/o video clip ng iba't ibang midya (hal. patalastas sa TV; pelikula; balita; atbp)  Mga teksto mula sa mga pahayagan, magasin, journal  Tingnan ang <a href="http://www.healthknowledge.org.uk/public-health-textbook/organisation-management/5a-understanding-itd/effective-communication">http://www.healthknowledge.org.uk/public-health-textbook/organisation-management/5a-understanding-itd/effective-communication</a>  Tingnan ang <a href="http://promeng.eu/downloads/training-materials/ebooks/soft-skills/effective-communication-skills.pdf">http://promeng.eu/downloads/training-materials/ebooks/soft-skills/effective-communication-skills.pdf</a>  Chase, R. & Shamo, S (2013). Elements of effective communication, 4 <sup>th</sup> ed. Washington, Utah: Plain and Precious Publishing.	Maiikling pagsusulit at gawain sa loob ng silid-aralan hinggil sa pagtukoy sa mga elemento ng komunikasyon (hal. tagapagpadala, mensahe, tsanel o midyum ng komunikasyon, tagatanggap, epekto)
Maipaliwanag kung paaano nakaaapekto sa komunikasyon ang mga usaping kultural at pandaigdig  Maláman ang impak ng komunikasyon sa lipunan at sa mundo	Komunikasyon at Globalisasyon	Talakayan sa klase hinggil sa sanaysay na “Flight from conversation” o sa video na “Connected but alone” at “How social media can make history” o “Wiring a web for global good”	LCD projector o manila paper  Tingnan ang “Communicating in a multicultural society and world”  Artikulong “Flight from conversation” <a href="http://www.nytimes.com/2012/04/22/opinion/sunday/the-flight-from-">http://www.nytimes.com/2012/04/22/opinion/sunday/the-flight-from-</a>	Reaksiyong papel at/o talakayan hinggil sa impak ng globalisasyon sa paraan ng pakikipagkomunikasyon, at vice versa

			<p><u><a href="#">conversation.html? r=0</a></u></p> <p>Video na “Connected but alone” sa TED talks  <a href="http://www.ted.com/talks/sherry_turkle_alone_together">http://www.ted.com/talks/sherry_turkle_alone_together</a></p> <p>Video na “How social media can make history”  <a href="https://www.ted.com/talks/clay_shirky_how_cellphones_twitter_facebook_can_make_history">https://www.ted.com/talks/clay_shirky_how_cellphones_twitter_facebook_can_make_history</a></p> <p>Video na “Wiring a web for global good”  <a href="https://www.ted.com/talks/gordon_brown">https://www.ted.com/talks/gordon_brown</a></p>	
<p>Matukoy ang mga angkop na termino, ekspresyon, at imaheng kultural (pagsasaalang-alang sa kasarian, lahi, uri, atbp.)</p> <p>Magkaroon ng kamalayan at pagsasaalang-alang na kultural at interkultural sa komunikasyon ng mga idea</p>	<p>Komunikas-yong lokal at global sa multikultural na setting</p> <p>Mga varayti at register ng wikang pasalita at pasulat</p>	<p>Lektura at talakayan sa klase hinggil sa paggamit ng mga termino, ekspresyon, at imaheng angkop sa kultura; mga varayti at register ng wika</p> <p>Talakayan sa klase hinggil sa kaangkupan sa kultura ng pakikipagkomunikas-yon batay sa ipinakita sa pelikula/video</p> <p>Mga pagsasanay sa paggamit ng termino, ekspresyon, at imaheng angkop sa kultura</p> <p>Pagsasagawa ng panayam sa mga imbitadong mga tagapagsalita/mag-aaral</p>	<p>LCP projector o manila paper</p> <p>Imbitadong mga mag-aaral/tagapagsalita na kumakatawan sa iba’t ibang kultura</p> <p>Mga pelikula o video na nagtatampok ng iba’t ibang tagapagsalita mula sa iba’t ibang rehiyon at nakikipagkomunikasyon sa isang multikultural na setting (hal. “Lost in Translation”)</p> <p>Tingnan ang TED Talks “Pop culture in the Arab world”  <a href="https://www.ted.com/talks/shereen_el_feki_pop_culture_in_the_arab_world">https://www.ted.com/talks/shereen_el_feki_pop_culture_in_the_arab_world</a></p> <p>Tingnan ang  <a href="https://celsalangues.wordpress.com/2015/01/29/it-aint-right-innit-about-language-register-in-english/">https://celsalangues.wordpress.com/2015/01/29/it-aint-right-innit-about-language-register-in-english/</a></p> <p>Tingnan ang <a href="http://www.really-learn-english.com/language-register.html">http://www.really-learn-english.com/language-register.html</a></p>	

			<p>Tingnan ang <a href="https://www.uni-due.de/SVE/">https://www.uni-due.de/SVE/</a></p> <p>Tingnan ang <a href="http://www.icaltefl.com/category/varieties-of-english">http://www.icaltefl.com/category/varieties-of-english</a></p> <p>Tingnan ang <a href="http://www.britishcouncil.org/blog/which-variety-english-should-you-speak">http://www.britishcouncil.org/blog/which-variety-english-should-you-speak</a></p> <p>Dainton, M. &amp; Zelley E. (2015). <i>Applying communication theory for professional life. A practical introduction</i> 3<sup>rd</sup> ed. Sage Publications.</p> <p>Biber, D. &amp; Conrad S. (2009). <i>Register, genre, and style</i>. Cambridge: Cambridge Univ. Press.</p>	
<p>Magkaroong ng masusing ebalwasyon sa mga tekstong multimodal upang mapahusay ang kasanayan (sa pakikinig, pagbabasá, panonood)</p> <p>Maipahayag ang mga idea sa pamamagitan ng mga presentasyong pasalita, audio-visual, at/o web-based para sa iba't ibang target na audience sa lokal at global na setting sa pamamagitan ng angkop na register</p> <p>Makaroong ng kamalayan sa audience at konteksto sa presentasyon ng mga idea</p>	<p>Ebalwasyon sa mga mensahe at/o mga imahan (hal. mga retrato, ilustrasyon) sa iba't ibang uri ng teksto na nagpapagkita ng iba't ibang kultura (rehiyonal Asiano, Kanluranin, atbp)</p> <p>1) Ano ang mensahe? 2) Ano ang layunin ng mensahe? 3) Paano ipinarating ang mensahe sa teksto at/o imahan? 4) Sino ang target</p>	<p>Lektura at talakayan sa klase hinggil sa mapanuring pagbabasa at pakikinig</p> <p>Mga pagsasanay hinggil sa pagsusuri sa nilalaman ng iba't ibang teksto</p>	<p>LCD projector o manila paper</p> <p>Mga tunay na teksto hinggil sa pagsasaalang-alang sa kultura mula sa iba't ibang midya (mensaheng mula sa text, email, at social media; mga artikulo mula sa diyaryo, magasin, at journal; mga patalastas na print at elektroniko)</p> <p>Tingnan ang halimbawa: <a href="http://www.kwintessentials.co.uk/cultural-services/articles/cultural-sensitivity.html">http://www.kwintessentials.co.uk/cultural-services/articles/cultural-sensitivity.html</a></p> <p>Tingnan ang halimbawa: <a href="https://mindspaceintuition.files.wordpress.com/2015/01/cross-cultural.jpg">https://mindspaceintuition.files.wordpress.com/2015/01/cross-cultural.jpg</a></p> <p>Tingnan ang halimbawa: <a href="http://i.telegraph.co.uk/multimedia/archive/01440/burger_1440211c.jpg">http://i.telegraph.co.uk/multimedia/archive/01440/burger_1440211c.jpg</a></p>	<p>Imbitasyon sa mga tao na lumahok sa mga <i>cause-oriented event</i> gamit ang iba't ibang midya gaya ng email, social media, mga patalastas na print at/o elektroniko</p>

	5) na audience ng mensahe? Ano ang iba pang paraang magagamit sa presentasyon ng mensahe?		Tingnan ang halimbawa: <a href="http://atlantablackstar.com/2013/11/19/9-racist-ads-commercials-that-promote-negative-images-of-black-people/3/">http://atlantablackstar.com/2013/11/19/9-racist-ads-commercials-that-promote-negative-images-of-black-people/3/</a>  Mooney, A., Peccei, J.S., La Belle, S, et.al (2010). <i>Language, society and power: An introduction</i> , 3 <sup>rd</sup> ed. London: Routledge.	
Maipahayag ang mga idea sa pamamagitan ng mga presentasyong pasalita, audio-visual, at/o web-based para sa iba't ibang target na audience sa lokal at global na setting sa pamamagitan ng angkop na register  Makaroon ng kamalayan sa audience at konteksto sa presentasyon ng mga idea	Mga pantulong at estratehiya sa komunikasyon gamit ang teknolohiya	Lektura at talakayan sa klase hingga sa paghahanda ng mga presentasyong audio-visual at web-based  Pangkatang gawain at talakayan sa klase hingga sa pagtukoy ng mga suliranin sa presentasyon ng saliksik sa video	LCP projector o manila paper  Teksto, mga video, audio clip mula sa iba't ibang sanggunian  Tingnan ang <a href="http://creatingmultimodaltexts.com/">http://creatingmultimodaltexts.com/</a>  “The world’s worst research presentation” <a href="https://www.Youtube.com/watch?v=nSGqp4-bZQY">https://www.Youtube.com/watch?v=nSGqp4-bZQY</a>  Adler, R., Elmhorst, J.M., & Lucas, KI (2012). <i>Communicating at work: Strategies for success in business and the professions</i> . NY:McGraw Hill.	Mga presentasyong pasalita, audio-visual at/o web-based upang maipalaganap ang halagahang kultural (hal. paggalang sa matatanda, diwa ng bayanihan, atbp)
Maipahayag ang mga idea sa pamamagitan ng mga presentasyong pasalita, audio-visual, at/o web-based para sa iba't ibang target na audience sa lokal at global na setting sa pamamagitan ng angkop na register  Makagawa ng malinaw, magkakaugnay, at mabisang mga materyales sa komunikasyon  Makagawa ng isang	Komunikasyon sa iba't ibang layunin  1. Makakuha, makapagbigay, at makapagpala-ganap ng impormasyon  2. Makahimok at makapangat-wiran	Lektura at talakayan sa klase hingga sa komunikasyon para sa pagpapahayag ng impormasyon, panghihimok, at pangangatwiran  Lektura at talakayan hingga sa Uri ng Talumpati at Pagtatalumpati sa Publiko (Binabása, Minememory, Impromptu o Biglaan, Ekstemporaneo o Mabilisan)  Maiikling pagsasanay: Paghingi ng impormasyon sa	LCD Projector o manila paper  Halimbawang mga teksto (liham na nagtatanong, ulat sa pulis, talumpating politikal, liham ng pagkilala, atbp)  Tingnan ang <a href="http://www.omafra.gov.vom.ca/english/rural/facts/03-033.htm">http://www.omafra.gov.vom.ca/english/rural/facts/03-033.htm</a>  Tingnan ang <a href="http://www.capmembers.com/media/cms/121_mod2_ch8_effective_communication_63afc_a8970d43.pdf">http://www.capmembers.com/media/cms/121_mod2_ch8_effective_communication_63afc_a8970d43.pdf</a>	Mga publikong anunsiyo (audio, video, social media) tungkol sa kahandaan sa sakuna  Editoryal tungkol sa mga isyung pangkalikasan  Pormal na Isang Minutong Talumpati tungkol sa napapanahong isyu (Ekstemporaneo)

<p>mapanghikayat na presentasyon sa pamamagitan ng angkop na register ng wika, tono, ekspresyon ng mukha, at galaw</p> <p>Makaroon ng kamalayan sa audience at konteksto sa presentasyon ng mga idea</p>		<p>pamamagitan ng liham na nagtatanong o interview, tugon sa mga tanong, ulat sa pangyayari</p>	<p>Tingnan ang <a href="http://hplengr.engr.wisc.edu/Prof_Comm.pdf">http://hplengr.engr.wisc.edu/Prof_Comm.pdf</a></p> <p>Tingnan ang <a href="http://www.pearsonhighered.com/samplechapter/0205524214.pdf">http://www.pearsonhighered.com/samplechapter/0205524214.pdf</a></p> <p>Searles, G. (2014). <i>Workplace communication: The Basics</i>. Boston: Allyn &amp; Bacon, 6<sup>th</sup> Ed.</p> <p>Dainton, M. &amp; Zelley E. (2015). Applying communication theory for professional life. A practical introduction. 3<sup>rd</sup> ed., Sage Publications.</p> <p>Lucas, S. (2011). <i>The art of public speaking</i>. NY: McGraw Hill.</p> <p>Video ng “The Most Important Cannot be Said”: Eddie Calasanz at TEDxADMU (youtube)</p>	
<p>Makagawa ng malinaw, magkakaugnay, at mabisang mga materyales sa komunikasyon</p> <p>Makagawa ng isang mapanghikayat na presentasyon ng idea sa pamamagitan ng angkop na register ng wika, tono, ekspresyon ng mukha, at galaw</p> <p>Makaroon ng kamalayan sa audience at konteksto sa presentasyon ng mga idea sa pagpapahayag ng mga idea</p>	<p>Komunikasyon para sa trabaho (hal. pangangala-gang pangkalusugan, edukasyon, negosyo at kalakalan, batas, midya, agham at teknolohiya)</p>	<p>Lektura at talakayan sa klase hinggil sa mabisang komunikasyon at mga presentasyong pasalita sa opisina</p> <p>Pagsusuri sa iba’t ibang materyales sa komunikasyon</p> <p>Mga pagsasanay sa pagsulat ng mga materyales sa komunikasyon sa opisina (hal. mga katitikan, memo, kahilingan, mga ulat sa negosyo/teknikal/pangyayari, mga liham)</p>	<p>LCD projector o manila paper</p> <p>Tingnan ang video na “Giving Presentations Worth Listening to”: Gordon Kangas at TEDx Talks (Youtube)</p> <p>Halimbawang materyales sa komunikasyon mula sa iba’t ibang setting ng trabaho (hal. katitikan, (hal. mga katitikan, memo, kahilingan, mga ulat sa negosyo/teknikal/pangyayari, mga liham)</p> <p>Tingnan ang <a href="https://www.vuu.edu/Uploads/files/Sample_MeetingMinutes.pdf">https://www.vuu.edu/Uploads/files/Sample_MeetingMinutes.pdf</a></p>	<p>Mga dokumento sa trabaho (hali. Katitikan; memo)</p> <p>Presentasyong pasulat at/o pasalita (pangkatang pag-uulat) ng isang kasong medikal, proposal sa negosyo, proposal sa kampanyang pangmidya tungkol sa paglutas sa isang isyu/problema sa kalusugan (gamit ang mga pantulong at estratehiya sa komunikasyon—kagamitang panteknolohiya)</p>

			<p>Tingnan ang  <a href="http://www.monash.edu.au/lis/lionline/writing/medicine/reflective/5.xml">http://www.monash.edu.au/lis/lionline/writing/medicine/reflective/5.xml</a></p> <p>Tingnan ang  <a href="http://tawanmandi.org.af/knowledge-portal/Media/Workplace_communication_chapter_in_communications.pdf">http://tawanmandi.org.af/knowledge-portal/Media/Workplace_communication_chapter_in_communications.pdf</a></p> <p>Tingnan ang  <a href="http://www.dol.gov/odep/topics/youth/softskills/Communication.pdf">http://www.dol.gov/odep/topics/youth/softskills/Communication.pdf</a></p> <p>Dainton, M. &amp; Zelley E. (2015). <i>Applying communication theory for professional life. A practical introduction 3<sup>rd</sup> edition.</i> Sage Publications.</p> <p>Searles, G. (2014). <i>Workplace Communication: The Basics.</i> Boston: Allyn and Bacon, 6<sup>th</sup> ed.</p>	
<p>Makapagsulat at makapagsagawa ng presentasyon ng mga akademikong papel sa pamamagitan ng angkop na tono, estilo, kumbensiyon, at mga estilo sa pagsangguni</p> <p>Makaroon ng kamalayan sa audience at konteksto sa presentasyon ng mga idea</p> <p>Maipahayag ang mga idea sa pamamagitan ng mga presentasyong pasalita, audio-visual, at/o web-based para sa iba't ibang target na audience sa lokal at global na setting sa</p>	<p>Komunikasyon para sa layuning akademiko (hal. journal na pampananaliksik o artikulo sa magasin, atbp)</p>	<p>Lektura at talakayan sa klase hinggil sa komunikasyon para sa layuning akademiko</p> <p>Sariling saliksik (proposal ng paksa, rebyu ng literatura, pagkalap ng datos, pagsusuri sa datos)</p>	<p>LCD projector at manila paper</p> <p>Bullock, R. &amp; Goggin, M (2013). <i>The Norton Field Guide to Writing 3<sup>rd</sup> edition.</i> W. W. Norton and Company.</p> <p>Tingnan ang <a href="http://english28-payte.weebly.com/uploads/3/8/2/9/38294063/nortonfieldguide2.pdf">http://english28-payte.weebly.com/uploads/3/8/2/9/38294063/nortonfieldguide2.pdf</a></p> <p>Tingnan ang <a href="http://www4.stat.ncsu.edu/~reich/st810A/oral.pdf">http://www4.stat.ncsu.edu/~reich/st810A/oral.pdf</a></p> <p>Tingnan ang <a href="http://pne.people.si.umich.edu/PDF/howtotalk.pdf">http://pne.people.si.umich.edu/PDF/howtotalk.pdf</a></p>	<p>Mga Papel sa Pagsusuri (hal. pagsusuring pampanitikan, papel sa pagsusuring pang-agham pampolitika) at/o Papel na Teknikal (para sa artikulo sa journal o artikulo sa magasin) tungkol sa mga isyu sa politika, lipunan, kultura, ekonomiya o kalusugan, kalikasan</p> <p>Mga presentasyong akademiko (hal. mga presentasyong papel para sa isang kumperensiya lokal/internasyonal; presentasyon para sa lektura sa isang forum na lokal/internasyonal hinggil sa pagsusuri/teknikal na papel</p>

pamamagitan ng angkop na register				Hulíng proyekto: Kampanya sa Multimodal Advocacy (print, audio-visual, web-based) na tumutugon sa napapanahong mga isyu na tinalakay sa mga nakaraang gawain (hal. mabuting pamamahala, pagiging responsableng mamamayan, kahandaan sa sakuna, pangangalaga sa kalikasan, pagbawas sa kahirapan, atbp)
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**MALAYUNING KOMUNIKASYON Mapa ng Kurso**

<b>MGA INAASAHAND MATUTUHAN SA G.E.</b>	<b>MALAYUNING KOMUNIKASYON</b>
<b>A. Kahusayang Intelektuwal (Kaalaman)</b>	NT
1. Masusing makapagsuri ng “mga teksto” (na pasulat, biswal, pasalita, atbp)	NT
2. Makapagpamalas ng mahusay at mabisang komunikasyon (pagsulat, pagsasalita, at paggamit ng bagong teknolohiya)	NT
3. Makagamit ng batayang konseptong batay sa mga dominyo ng kaalaman	NT
4. Makapagpamalas ng mapanuri, analitiko, at malikhaing pag-iisip	NT
5. Makagamit ng iba’t ibang mapanuring paraan sa paglutas ng suliranin	
<b>B. Pananagutan sa Sarili at sa Bayan (Halagahan)</b>	
1. Maunawaan ang kompleksidad ng kalagayan ng tao	PM
2. Maipaliwanag ang karanasan ng tao sa iba’t ibang perspektiba	PM
3. Masuri ang kasalukuyang mundo sa parehong perspektiba ng mga Filipino at global	PM
4. Magkaroon ng tungkuling alamin kung ano ang Filipino at ang pagiging Filipino	PM
5. Mapag-isipang mabuti ang mga karaniwang suliranin ng marami	PM
6. Makagawa ng mga makabagong paraan at solusyong sumusunod sa batayang etika	PM
7. Makapagpasiya batay sa pamantayang moral at mga kautusan	PM
8. Maláman ang iba’t ibang anyo o uri ng pamamaraan	
9. Makapag-ambag sa estetika	

10. Maitaguyod ang paggalang sa mga karapatang pantao	
11. Personal at makabuluhang makapag-ambag sa pag-unlad ng bansa	PM
<b>C. Mga Kasanayang Praktikal</b>	
1. Epektibong makagawa bilang isang pangkat	PM
2. Makagamit ng mga kagamitang pang-computer para sa epektibong pagpoproseso ng impormasyon	NT
3. Makagamit ng makabagong teknolohiya na makatutulong at makapagpabilis sa pagkatuto at pananaliksik	NT
4. Responsableng makapamuhay sa mundo ng teknolohiya	NP
5. Makagawa ng kalutasan sa mga suliranin sa iba't ibang larang	NP
6. Magawang magamit ang sariling kaalaman, kasanayan, at halagahan para sa responsible at produktibong pamumuhay	PM
7. Magawang maihanda ang sarili para sa patuloy na pagkatuto	PM

Leyenda:

**NT** = Natutuhan

**NP** = Napraktis

**PM** = Pagkakataong Matuto

## **MALAYUNING KOMUNIKASYON Mga Kailangang Babasahín at Iba Pang Materyales**

- Adler, R., Elmhorst, J.M., & Lucas. *Communicating at Work: Strategies for Success in Business and the Professions*. NY: McGraw Hill, 2012.
- Bullock, R. and Goggin, M. *The Norton Field Guide to Writing*. 3<sup>rd</sup> ed. W. W. Norton and Company, 2013.
- Chase, R. and Shamo, S. *Elements of Effective Communication*. 4<sup>th</sup> ed. Washington, Utah: Plain and Precious Publishing, 2013.
- Dainton, M. and Zelley E. *Applying Communication Theory for Professional Life. A Practical Introduction*. 3<sup>rd</sup> ed., Sage Publications, 2015.
- Lucas, S. *The Art of Public Speaking*. NY: McGraw Hill, 2011.
- Mooney, A., Peccei, J.S., La Belle, S, et.al. *Language, Society and Power: An Introduction*. 3<sup>rd</sup> ed. London: Routledge, 2010.
- Searles, G. *Workplace Communication: The Basics*. 6<sup>th</sup> ed. Boston: Allyn & Bacon, 2014.

## **MALAYUNING KOMUNIKASYON Mga Mungkahing Babasahín at Sanggunian**

- Abrams, R. *Successful Business Plan: Secrets and Strategies*. Redwood, CA: Planning Shop, 2010.
- Axelrod, R. & Cooper, C. *The St. Martin's Guide to Writing*. 10<sup>th</sup> ed. Bedford/St. Martin's, 2013.
- Biber, D. & Conrad S. *Register, Genre, and Style*. Cambridge University Press, 2009.
- Lehman, C. & DuFrene, D. *Business Communication*. Mason, OH: South-Western Cengage Learning, 2011.
- Miller, K. *Communication Theories: Perspectives, Processes, and Contexts*. 2<sup>nd</sup> ed. NY: McGraw Hill, 2004.
- Anderson, K & Tompkins, P. *Practicing Communication Ethics: Development, Discernment and Decision-making*. Routledge, 2015.
- Wallace, C. *Critical Reading in Language Education*. Basingstoke and New York: Palgrave McMillan, 2005.



Republic of the Philippines  
OFFICE OF THE PRESIDENT  
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## **PURPOSIVE COMMUNICATION Preliminaries**

Course Title : Purposive Communication

No. of Units : 3 units

### **Course Description:**

Purposive Communication is about writing, speaking, and presenting to different audiences and for various purposes. (CMO 20 s 2013)

Purposive Communication is a three-unit course that develops students' communicative competence and enhances their cultural and intercultural awareness through multimodal tasks that provide them opportunities for communicating effectively and appropriately to a multicultural audience in a local or global context. It equips students with tools for critical evaluation of a variety of texts and focuses on the power of language and the impact of images to emphasize the importance of conveying messages responsibly. The knowledge, skills, and insights that students gain from this course may be used in their other academic endeavors, their chosen disciplines, and their future careers as they compose and produce relevant oral, written, audio-visual and/or web-based output for various purposes.

### **Learning Outcomes**

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

#### **Knowledge**

1. Describe the nature, elements, and functions of verbal and non-verbal communication in various and multicultural contexts
2. Explain how cultural and global issues affect communication

3. Determine culturally appropriate terms, expressions, and images
4. Evaluate multimodal texts critically to enhance receptive (listening, reading, viewing) skills;
5. Summarize the principles of academic text structure

#### **Skills**

1. Convey ideas through oral, audio-visual, and/or web-based presentations for different target audiences in local and global settings using appropriate registers
2. Create clear, coherent, and effective communication materials
3. Present ideas persuasively using appropriate language registers, tone, facial expressions, and gestures
4. Write and present academic papers using appropriate tone, style, conventions, and reference styles

#### **Values**

1. Adopt cultural and intercultural awareness and sensitivity in communication of ideas
2. Appreciate the differences of the varieties of spoken and written language
3. Adopt awareness of audience and context in presenting ideas
4. Appreciate the impact of communication on society and the world

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

#### **Course Outline and Timeframe**

<b>Week</b>	<b>Topics</b>
1	Communication processes, principles, and ethics
1	Communication and globalization
2	Local and global communication in multicultural settings Varieties and registers of spoken and written language
2	Evaluating messages and/or images of different types of texts reflecting different cultures 1. What is the message? 2. What is the purpose of the message? 3. How is the message conveyed by the text and/or image?

	4. Who is the target audience of the message? 5. What other ways of presenting the message are there?
3	Communication aids and strategies using tools of technology
4-6	Communication for various purposes 1. to obtain, provide, and disseminate information 2. to persuade and argue
7-10	Communication for work purposes
11-18	Communication for academic purposes

## PURPOSIVE COMMUNICATION Learning Plan

Learning Outcome	Topics	Methodology	Resources	Assessment
<ul style="list-style-type: none"> <li>Describe the nature, elements, and functions of verbal and non-verbal communication in various and multicultural contexts</li> </ul>	<ul style="list-style-type: none"> <li>Communication processes, principles, and ethics</li> </ul>	<ul style="list-style-type: none"> <li>Lecture and class discussion on elements and types of communication</li> <li>Group work on identifying elements of communication in various texts</li> </ul>	<ul style="list-style-type: none"> <li>LCD projector or manila paper</li> <li>Audio and/or video clips of various media (e.g. TV commercials; movies; newscasts; etc.)</li> <li>Texts from newspapers, magazines, journals</li> <li>See <a href="http://www.healthknowledge.org.uk/public-health-textbook/organisation-management/5a-understanding-itd/effective-communication">http://www.healthknowledge.org.uk/public-health-textbook/organisation-management/5a-understanding-itd/effective-communication</a></li> <li>See <a href="http://promeng.eu/downloads/training-materials/ebooks/soft-skills/effective-communication-">http://promeng.eu/downloads/training-materials/ebooks/soft-skills/effective-communication-</a></li> </ul>	<ul style="list-style-type: none"> <li>Quizzes and seatwork on identifying elements of communication (e.g. sender, message, channel, receiver, effect)</li> </ul>

			<p>skills.pdf</p> <ul style="list-style-type: none"> <li>• Chase, R. &amp; Shamo, S. (2013). <i>Elements of effective communication</i>, 4<sup>th</sup> ed. Washington, Utah: Plain and Precious Publishing.</li> </ul>	
<ul style="list-style-type: none"> <li>• Explain how cultural and global issues affect communication</li> <li>• Appreciate the impact of communication on society and the world</li> </ul>	<ul style="list-style-type: none"> <li>• Communication and Globalization</li> </ul>	<ul style="list-style-type: none"> <li>• Class discussion of essay, "Flight from conversation" or video "Connected but alone" and "How social media can make history" or "Wiring a web for global good"</li> </ul>	<ul style="list-style-type: none"> <li>• LCD projector or manila paper</li> <li>• See "Communicating in a multicultural society and world"</li> <li>• Article "Flight from conversation" <a href="http://www.nytimes.com/2012/04/22/opinion/sunday/the-flight-from-conversation.html?_r=0">http://www.nytimes.com/2012/04/22/opinion/sunday/the-flight-from-conversation.html?_r=0</a></li> <li>• Video "Connected but alone" in TED talks <a href="https://www.ted.com/talks/sherry_turkle_alone_together">https://www.ted.com/talks/sherry_turkle_alone_together</a></li> <li>• Video "How social media can make history" <a href="https://www.ted.com/talks/clay_shirky_how_ce">https://www.ted.com/talks/clay_shirky_how_ce</a></li> </ul>	<ul style="list-style-type: none"> <li>• Reaction paper and/or discussion forum on the impact of globalization on how people communicate, and vise versa</li> </ul>

			<p>Ilphones_twitter_faceb ook_can_make_history</p> <ul style="list-style-type: none"> <li>• Video "Wiring a web for global good" <a href="https://www.ted.com/talks/gordon_brown">https://www.ted.com/talks/gordon_brown</a></li> </ul>	
<ul style="list-style-type: none"> <li>• Determine culturally appropriate terms, expressions, and images (sensitivity to gender, race, class, etc.)</li> <li>• Adopt cultural and intercultural awareness and sensitivity in communication of ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Local and Global Communication in multicultural settings</li> <li>• Varieties and registers of spoken and written language</li> </ul>	<ul style="list-style-type: none"> <li>• Lecture and class discussion on using culturally appropriate terms, expressions and images; varieties and registers of language</li> <li>• Class discussion of cultural appropriateness in communicating as tackled in film/video</li> <li>• Exercises on using culturally appropriate terms, expressions, and images</li> <li>• Interview invited speakers/students</li> </ul>	<ul style="list-style-type: none"> <li>• LCD projector or manila paper</li> <li>• Invited students/speakers from different cultures</li> <li>• Films or videos showing different speakers from various regions communicating in a multilingual setting (e.g. "Lost in Translation")</li> <li>• See TED Talks "Pop culture in the Arab world" <a href="https://www.ted.com/talks/shereen_el_feki_pop_culture_in_the_arab_world">https://www.ted.com/talks/shereen_el_feki_pop_culture_in_the_arab_world</a></li> <li>• See <a href="https://celsalangues.wordpress.com/2015/01">https://celsalangues.wordpress.com/2015/01</a></li> </ul>	<ul style="list-style-type: none"> <li>• Quiz and seatwork on using culturally appropriate terms, expressions, and images; varieties and registers of language</li> <li>• Research and report on various cultural and intercultural modes of communication (e.g., words/gestures used in a particular region or country to show respect) and/or various issues in communication (e.g., use of politically correct words in today's world; gender sensitivity through language)</li> </ul>

			<p>/29/it-aint-right-innit-about-language-register-in-english/</p> <ul style="list-style-type: none"> <li>• See <a href="http://www.really-learn-english.com/language-register.html">http://www.really-learn-english.com/language-register.html</a></li> <li>• See <a href="https://www.uni-due.de/SVE/">https://www.uni-due.de/SVE/</a></li> <li>• See <a href="http://www.icaltefl.com/category/varieties-of-english">http://www.icaltefl.com/category/varieties-of-english</a></li> <li>• See <a href="http://www.britishcouncil.org/blog/which-variety-english-should-you-speak">http://www.britishcouncil.org/blog/which-variety-english-should-you-speak</a></li> <li>• Dainton, M. &amp; Zelley E. (2015). <i>Applying communication theory for professional life. A practical introduction</i> 3<sup>rd</sup> ed. Sage Publications.</li> <li>• Biber, D. &amp; Conrad S. (2009). <i>Register, genre, and style</i>. Cambridge: Cambridge Univ.</li> </ul>	
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			Press.	
<ul style="list-style-type: none"> <li>Evaluate multimodal texts critically to enhance receptive (listening, reading, viewing) skills</li> <li>Convey ideas through oral, audio-visual, and/or web-based presentations for different target audiences in local and global settings using appropriate registers</li> <li>Adopt awareness of audience and context in presenting ideas</li> </ul>	<ul style="list-style-type: none"> <li>Evaluating messages and/or images (e.g. pictures, illustrations) of different types of texts reflecting different cultures (regional, Asian, Western, etc)             <ol style="list-style-type: none"> <li>What is the message?</li> <li>What is the purpose of the message?</li> <li>How is the message conveyed by the text and/or image?</li> <li>Who is the target audience of the message?</li> <li>What other ways of presenting the message are there?</li> </ol> </li> </ul>	<ul style="list-style-type: none"> <li>Lecture and class discussion on critical reading and listening</li> <li>Exercises on analyzing content of various texts</li> </ul>	<ul style="list-style-type: none"> <li>LCD projector or manila paper</li> <li>Authentic texts about cultural sensitivity from various media (text messages; email messages; social media messages; newspaper, magazine, and journal articles; print and electronic advertisements)</li> <li>See sample: <a href="http://www.kwintessential.co.uk/cultural-services/articles/cultural-sensitivity.html">http://www.kwintessential.co.uk/cultural-services/articles/cultural-sensitivity.html</a></li> <li>See sample: <a href="https://mindspaceintuition.files.wordpress.com/2015/01/cross-cultural.jpg">https://mindspaceintuition.files.wordpress.com/2015/01/cross-cultural.jpg</a></li> <li>See sample: <a href="http://i.telegraph.co.uk/multimedia/archive/01440/burger_1440211c.jpg">http://i.telegraph.co.uk/multimedia/archive/01440/burger_1440211c.jpg</a></li> </ul>	<ul style="list-style-type: none"> <li>Invitation for people to join cause-oriented events using various media such as email, social media, print and/or electronic advertisements</li> </ul>

			<ul style="list-style-type: none"> <li>See sample: <a href="http://atlantablackstar.com/2013/11/19/9-racist-ads-commercials-that-promote-negative-images-of-black-people/3/">http://atlantablackstar.com/2013/11/19/9-racist-ads-commercials-that-promote-negative-images-of-black-people/3/</a></li> <li>Mooney, A., Peccei, J.S., La Belle, S. et.al. (2010). <i>Language, society and power: An introduction</i>, 3<sup>rd</sup> ed. London: Routledge.</li> </ul>	
<ul style="list-style-type: none"> <li>Convey ideas through oral, audio-visual, and/or web-based presentations for different target audiences in local and global settings using appropriate registers</li> <li>Adopt awareness of audience and context in presenting ideas</li> </ul>	<ul style="list-style-type: none"> <li>Communication aids and strategies using tools of technology</li> </ul>	<ul style="list-style-type: none"> <li>Lecture and class discussion on preparing audio visual and web-based presentations</li> <li>Group work and class discussion on identifying problems with the research presentation in the video</li> </ul>	<ul style="list-style-type: none"> <li>LCD projector or manila paper</li> <li>Texts, video/audio clips from various sources</li> <li>See <a href="http://creatingmultimodaltexts.com/">http://creatingmultimodaltexts.com/</a></li> <li>"The world's worst research presentation" <a href="https://www.youtube.com/watch?v=nSGqp4-bZQY">https://www.youtube.com/watch?v=nSGqp4-bZQY</a></li> <li>Adler, R., Elmhorst, J.M., &amp; Lucas, K. (2012).</li> </ul>	<ul style="list-style-type: none"> <li>Oral, audio-visual, and/or web-based presentations to promote cultural values (e.g., respect for elders, <i>bayanihan</i> spirit, etc.)</li> </ul>

			<i>Communicating at work: Strategies for success in business and the professions.</i> NY: McGraw Hill.	
<ul style="list-style-type: none"> <li>• Convey ideas through oral, audio-visual, and/or web-based presentations for different target audiences in local and global settings using appropriate registers</li> <li>• Create clear, coherent, and effective communication materials</li> <li>• Present ideas persuasively using appropriate language registers, tone, facial expressions, and gestures</li> <li>• Adopt awareness of audience and context in presenting ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Communication for various purposes             <ol style="list-style-type: none"> <li>1. to obtain, provide, and disseminate information</li> <li>2. to persuade and argue</li> </ol> </li> </ul>	<ul style="list-style-type: none"> <li>• Lecture and class discussion on informative, persuasive and argumentative communication</li> <li>• Lecture and discussion of Types of Speeches and Public Speaking (Read, Memorized, Impromptu/ Extemporaneous)</li> <li>• Short exercises: asking for information through inquiry letter or interview, response to queries, incident reports</li> </ul>	<ul style="list-style-type: none"> <li>• LCD projector or manila paper</li> <li>• Sample texts (inquiry letter, police reports, political speeches, letters of appreciation, etc)</li> <li>• See <a href="http://www.omafra.gov.on.ca/english/rural/acts/03-033.htm">http://www.omafra.gov.on.ca/english/rural/acts/03-033.htm</a></li> <li>• See <a href="http://www.capmembers.com/media/cms/l2l_mod2_ch8_effective_communication_63afca8970d43.pdf">http://www.capmembers.com/media/cms/l2l_mod2_ch8_effective_communication_63afca8970d43.pdf</a></li> <li>• See <a href="http://hplengr.engr.wisc.edu/Prof_Comm.pdf">http://hplengr.engr.wisc.edu/Prof_Comm.pdf</a></li> <li>• See <a href="http://www.pearsonhighered.com/samplechapter/0205524214.pdf">http://www.pearsonhighered.com/samplechapter/0205524214.pdf</a></li> </ul>	<ul style="list-style-type: none"> <li>• Public announcements (audio/video, social media) about disaster preparedness</li> <li>• Editorial about environmental issues</li> <li>• Formal One-minute Speech based on current issues (Extemporaneous)</li> </ul>

			<ul style="list-style-type: none"> <li>• Searles, G. (2014). <i>Workplace Communication: The Basics</i>. Boston: Allyn &amp; Bacon, 6<sup>th</sup> ed.</li> <li>• Dainton, M. &amp; Zelley E. (2015). <i>Applying communication theory for professional life. A practical introduction</i>. 3<sup>rd</sup> ed., Sage Publications.</li> <li>• Lucas, S. (2011). <i>The art of public speaking</i>. NY: McGraw Hill.</li> <li>• Video of "The Most Important Cannot be Said": Eddie Calasanz at TEDxADMU (youtube)</li> </ul>	
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<ul style="list-style-type: none"> <li>• Create clear, coherent and effective communication materials</li> <li>• Present ideas persuasively using appropriate language registers, tone, facial expressions and gestures</li> <li>• Adopt awareness of audience and context in presenting ideas in communicating ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Communication for work purposes (e.g. healthcare, education, business and trade, law, media, science and technology)</li> </ul>	<ul style="list-style-type: none"> <li>• Lecture and class discussion on effective communication and oral presentations in the workplace</li> <li>• Analysis of different communication materials</li> <li>• Writing exercises on communication materials for the workplace (e.g. minutes, memo, requests, business/technical / incident reports, letters)</li> </ul>	<ul style="list-style-type: none"> <li>• LCD projector or manila paper</li> <li>• Video of "Giving Presentations Worth Listening to": Gordon Kangas at TEDx Talks (youtube)</li> <li>• Sample communication materials from different workplace settings (e.g. minutes, memo, requests, business/technical/ incident reports, letters)</li> <li>• See <a href="https://www.vuu.edu/U_ploads/files/SampleMeetingMinutes.pdf">https://www.vuu.edu/U_ploads/files/SampleMeetingMinutes.pdf</a></li> <li>• See <a href="http://www.monash.edu.au/lis/lionline/writing/medicine/reflective/5.xml">http://www.monash.edu.au/lis/lionline/writing/medicine/reflective/5.xml</a></li> <li>• See <a href="http://tawanmandi.org.af/knowledge-portal/Media/Workplace_communication_chapter_in_communicatio">http://tawanmandi.org.af/knowledge-portal/Media/Workplace_communication_chapter_in_communicatio</a></li> </ul>	<ul style="list-style-type: none"> <li>• Workplace documents (e.g. minutes; memo)</li> <li>• Written and/or oral presentation (group reporting) of a medical case/ business proposal/ media campaign proposal/ program or project proposal for addressing a health issue/problem (using communication aids and strategies-tools of technology)</li> </ul>
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			<p>ns.pdf</p> <ul style="list-style-type: none"> <li>• See  <a href="http://www.dol.gov/ode/topics/youth/softskills/Communication.pdf">http://www.dol.gov/ode/topics/youth/softskills/Communication.pdf</a></li> <li>• Dainton, M. &amp; Zelley E. (2015). <i>Applying communication theory for professional life. A practical introduction 3<sup>rd</sup> edition.</i>, Sage Publications.</li> <li>• Searles, G. (2014). <i>Workplace Communication: The Basics</i>. Boston: Allyn &amp; Bacon, 6<sup>th</sup> ed.</li> </ul>	
<ul style="list-style-type: none"> <li>• Write and present academic papers using appropriate tone, style, conventions and reference styles</li> <li>• Adopt awareness of audience and context in presenting ideas</li> <li>• Convey ideas through oral, audio-visual, and/or web-based presentations for different target audiences in local and</li> </ul>	<ul style="list-style-type: none"> <li>• Communication for academic purposes (e.g. research-based journal or magazine article, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>• Lecture and class discussion on communication for academic purposes</li> <li>• Independent research (topic proposal, literature review, data gathering, data analysis)</li> </ul>	<ul style="list-style-type: none"> <li>• LCD projector or manila paper</li> <li>• Bullock, R. &amp; Goggin, M. (2013). <i>The Norton Field Guide to Writing 3<sup>rd</sup> edition</i>. W.W. Norton and Company.</li> <li>• See <a href="http://english28-payte.weebly.com/uploads/3/8/2/9/38294063/nortonfieldguide2.pdf">http://english28-payte.weebly.com/uploads/3/8/2/9/38294063/nortonfieldguide2.pdf</a></li> </ul>	<ul style="list-style-type: none"> <li>• Analysis Papers (e.g., literary analysis, political science analysis paper) and/or Technical Papers (for journal article or magazine article) on political, social, cultural, economic or health, environment issue</li> <li>• Academic</li> </ul>

global settings using appropriate registers			<ul style="list-style-type: none"> <li>• See  <a href="http://www4.stat.ncsu.edu/~reich/st810A/oral.pdf">http://www4.stat.ncsu.edu/~reich/st810A/oral.pdf</a></li> <li>• See  <a href="http://pne.people.si.umich.edu/PDF/howtotalk.pdf">http://pne.people.si.umich.edu/PDF/howtotalk.pdf</a></li> </ul>	<p>Presentations (e.g., paper presentations for a local/international conference; lecture presentations for a local/international forum) of analysis/technical paper</p> <p><b>• Final project:</b>          Multimodal Advocacy campaign (print, audio, visual, web-based) addressing current issues tackled in previous tasks (e.g., good governance, responsible citizenship, disaster preparedness, environmental preservation, poverty reduction, etc.)</p>
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**PURPOSVE COMMUNICATION Course Map**

GE LEARNING OUTCOMES	PURPOSIVE COMMUNICATION
<b>KNOWLEDGE</b>	
1. Analyze "texts" (written, visual, oral , etc.) critically	L
2. Demonstrate proficient and effective communication (writing, speaking, and use of new technologies)	L
3. Use basic concepts across the domains of knowledge	L
4. Demonstrate critical, analytical, and creative thinking	L
5. Apply different analytical modes in problem solving	L
<b>VALUES</b>	
1. Appreciate the complexity of the human condition	O
2. Interpret the human experience from various perspectives	O
3. Examine the contemporary world from both Philippine and global perspectives	O
4. Take responsibility for knowing and being Filipino	O
5. Reflect critically on shared concerns	O

GE LEARNING OUTCOMES	PURPOSIVE COMMUNICATION
6. Generate innovative practices and solutions guided by ethical standards	O
7. Make decisions based on moral norms and imperatives	O
8. Appreciate various art forms	
9. Contribute to aesthetics	
10. Advocate respect for human rights	
11. Contribute personally and meaningfully to the country's development	O
<b>SKILLS</b>	
1. Work effectively in a group	O
2. Apply computing tools to process information effectively	L
3. Use current technology to assist and facilitate learning and research	L
4. Negotiate the world of technology responsibly	P
5. Create solutions to problems in various fields	P
6. Manage one's knowledge, skills, and values for responsible and productive living	O
7. Organize one's self for lifelong learning	O

L = Learned

P = Practiced

O = Opportunity to learn

## **PURPOSIVE COMMUNICATION Required Readings and Other Materials**

- Adler, R., Elmhorst, J.M., & Lucas. *Communicating at Work: Strategies for Success in Business and the Professions*. NY: McGraw Hill, 2012.
- Bullock, R. and Goggin, M. *The Norton Field Guide to Writing*. 3<sup>rd</sup> ed. W.W. Norton and Company, 2013.
- Chase, R. and Shamo, S. *Elements of Effective Communication*. 4<sup>th</sup> ed. Washington, Utah: Plain and Precious Publishing, 2013.
- Dainton, M. and Zelley E. *Applying Communication Theory for Professional Life. A Practical Introduction*. 3<sup>rd</sup> ed., Sage Publications, 2015.
- Lucas, S. *The Art of Public Speaking*. NY: McGraw Hill, 2011.
- Mooney, A., Peccei, J.S., La Belle, S. et.al. *Language, Society and Power: An Introduction*. 3<sup>rd</sup> ed. London: Routledge, 2010.
- Searles, G. *Workplace Communication: The Basics*. 6<sup>th</sup> ed. Boston: Allyn & Bacon, 2014.

## **PURPOSIVE COMMUNICATION Suggested Readings and References**

- Abrams, R. *Successful Business Plan: Secrets and Strategies*. Redwood, CA: Planning Shop, 2010.
- Axelrod, R. & Cooper, C. *The St. Martin's Guide to Writing*. 10<sup>th</sup> ed. Bedford/St. Martin's, 2013.
- Biber, D. & Conrad S. *Register, Genre, and Style*. Cambridge: Cambridge University Press, 2009.
- Lehman, C. & DuFrene, D. *Business Communication*. Mason, OH: South-Western Cengage Learning, 2011.
- Miller, K. *Communication Theories: Perspectives, Processes, and Contexts*. 2<sup>nd</sup> ed. NY: McGraw Hill, 2004.
- Anderson, K. & Tompkins, P. *Practicing Communication Ethics: Development, Discernment and Decision-making*. Routledge, 2015.
- Wallace, C. *Critical Reading in Language Education*. Basingstoke and New York: Palgrave McMillan, 2005.



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OFFICE OF THE PRESIDENT  
COMMISSION ON HIGHER EDUCATION

### **Art Appreciation**

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

#### **Course Description:**

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

#### ***Learning Outcomes***

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

#### **Knowledge**

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

**Skills**

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

**Values**

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

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

**Course Outline & Timeframe**

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

## ART APPRECIATION Learning Plan

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

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

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

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

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

<p><b>(S)</b> Analyze the various elements present in visual, auditory, and combined arts</p>	<p>Arts/Performance art</p> <p>Discuss fusions and overlapping and interrelated elements</p> <ul style="list-style-type: none"> <li>• Graffiti, poetry-performance, performance art, digital art</li> </ul>	<p>the elements of the 7 arts (visual arts, film, literature, dance, film, architecture, music), then conduct an FGD to look into the variations, overlapping, dominant elements in art production in a particular art expression</p>	<p>ed., Gene A. Mittler, 2006, pp. 26-39 (Elements), pp. 40-49 (Principles)</p> <p>Alampat: An Introduction to Art Appreciation, Perez, Cayas, and Narciso, 2013, pp. 61- 95 (Elements), pp. 97-106 (Principles)</p>	<p>Analysis paper by group: Choose a contemporary work and discuss the subject, medium, and technique;</p>
<p><b>(S)</b> Determine dominant elements used in hybrid or modified art expressions</p>	<p>Transcreation</p> <ul style="list-style-type: none"> <li>• Music to text</li> <li>• Text to dance</li> <li>• Dance to visual</li> </ul>	<p>Suggested topic: How do artists recreate, transform, or translate one artform into another work?</p>	<p>Art: Perception and Appreciation, Ortiz et al., 1978, pp. 75-179</p> <p>Merce Cunningham: Fifty Years, Vaughan and Harris, 1997, pp. 10, 60-61, 100-101 (dance technique)</p>	<p>Discuss further how the artist utilized the elements and principles of design in an artwork</p>
<p><b>O, P (S)</b> Determine the factors influencing artists such as distortion, transformation, appropriation in an experimental or hybrid art expression</p>		<p>Suggested exercises</p> <ol style="list-style-type: none"> <li>1. Analog drawing</li> <li>2. Room design</li> <li>3. Visual tapestry</li> <li>4. Soil/coffee art (value)</li> <li>5. Illustration (lines, texture, form)</li> <li>6. Scribbling souls (color)</li> <li>7. Creative writing (erasure)</li> <li>8. Dula-tula (poetry-performed)</li> <li>9. Poem writing</li> <li>10. Performance art/</li> </ol>		

		deviant art 11. Advocacy art		
(K) Identify the principles of design	Principles of design <ul style="list-style-type: none"> <li>• Unity and harmony</li> <li>• Rhythm, variation</li> <li>• Balance and proportion</li> <li>• Emphasis and subordination (focal-point)</li> </ul> The rule of thirds	Lecture/illustration  Exercises: Product design critiquing	Art in Focus, Mittler, 2006, pp. 26-39 (Elements), pp. 40-49 (Principles)  Alampat: An Introduction to Art Appreciation, Perez, Cayas, and Narciso, 2013, pp. 61- 95 (Elements), pp. 93-97 (Principles)	Essay  Collaborative room design  With rubrics
(K) Define and translate principles of design in an artwork				
O, P (S) Create an artwork depicting the various principles of design				

**Prelim Period Partial Requirement:**

Present an experimental art expression based on recent issues in society fusing art and reality; function and beauty; weaving sound, image, form, scent, and space. Students will submit a concept paper or script and production in a specific site, either a physical stage or mobile, web (on-line) or any form of guerilla art expression. Prior to the performance, concept paper must be submitted for guidance and critiquing. Posters, audience evaluation, and documentation will be required and will be submitted after the performance. Running time will be based on the concept.

## MIDTERM

LEARNING OUTCOMES	TOPIC	METHODOLOGY	RESOURCES	ASSESSMENT
(K) Identify various planes in art	Reading the image • Semiotic plane • Iconic plane • Contextual plane	Lecture Demonstration simulation	Image to Meaning: Essays on Philippine Arts, Alice Guillermo, 2001, pp. 1 -16	Read and research about selected Western and Asian art
(K) Categorize and organize information from different sources	Art history		Gardner's Art through the Ages: A Concise History of Western Art, Fred S. Kleiner, 3 <sup>rd</sup> ed., 2012, pp. 1-2	
(K) Identify the underlying history, philosophy of the era or movements  O, P (K) Classify the various art movements by citing their important characteristics such as historical background, factors, influential person, socio-political issues, and prevalent artists, art	Cave art, Egyptian and Greek --- Roman, Medieval, --- Chinese Painting, Ukiyo-e (Japanese print) --- Renaissance and Mannerism, Baroque and Rococo --- Neo-classicism, Romantic and Realism --- Impressionism Post-Impressionism	Lecture Creative presentation Gallery walk Games Talk show Video documentary	Art through the Ages: A Global History. Kleiner, 15 <sup>th</sup> ed., 2016, pp. 1032-1047 (South and Southeast Asia, 1200-1980), pp. 1048-1063 (China and Korea, 1279-1980), pp. 1064-1066 (Japan, 1333-1980), pp. 994-1031 (Contemporary Art Worldwide), pp. 948-993 (Modernism and Postmodernism in Europe and America, 1945-1980)  Art in Focus, Mittler, 2006, pp. 136-471 (classic), pp. 492-562 (modern art)	Designed rubrics for creative output  Quiz  Oral recitation  Brochure about their respective topics  Long test (true or false, identification, fill in the blanks, enumeration, essay)  Individual output:

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

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

## FINALS

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

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

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

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

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

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

## ART APPRECIATION Course Map

General Education (G.E.) Outcomes		Art Appreciation
<b>KNOWLEDGE</b>		
1. Analyze "texts" (written, visual, oral, etc.) critically		L
2. Demonstrate proficient and effective communication (writing, speaking, and use of new technologies)		L
3. Use basic concepts across the domains of knowledge		L
4. Demonstrate critical, analytical, and creative thinking		L
5. Apply different analytical modes in problem solving		L
<b>VALUES</b>		
1. Appreciate the complexity of the human condition		O
2. Interpret the human experience from various perspectives		P
3. Examine the contemporary world from both Philippine and global perspectives		L
4. Take responsibility for knowing and being Filipino		L
5. Reflect critically on shared concerns		O
6. Generate innovative practices and solutions guided by ethical standards		O
7. Make decisions based on moral norms and imperatives		O
8. Appreciate various art forms		P
9. Contribute to aesthetics		P
10. Advocate respect for human rights		O
11. Contribute personally and meaningfully to the country's development		O

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

Legend:

L= Learned

P = Practiced

O = Opportunity to learn

## **ART APPRECIATION Required Readings and Other Materials**

### **Books**

- Agawu, Kofi (2009) *Music as Discourse: Semiotic Adventures in Romantic Music*. New York: Oxford University Press.
- Antolihao, Lou (2004) *Culture of Improvisation*. Quezon City: Institute of Philippine Culture, Ateneo de Manila University.
- Atkins, Robert (1993) *ArtSpoke: A Guide to Modern Ideas, Movements, and Buzzwords, 1848–1944*. New York: Abbeville Press.
- Cajipe-Endaya, Imelda (2002). How to Document One's Work. In *Paleta 5: A Handbook for Visual Artists*, ed. Eloisa May Hernandez, pp. 24-26. Manila: NCCA.
- Dela Cruz, Mercedita Jose (1982) *Sourcebook of Philippine Traditional Motifs and Crafts Processes*. Manila: Philippine Committee for [the Unesco] Internation.
- Dudley, Louise and Austin Faricy (1968) *The Humanities: Applied Aesthetics*. 4<sup>th</sup> ed. New York: McGraw-Hill.
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**REPUBLIKA NG PILIPINAS  
TANGGAPAN NG PANGULO  
KOMISYON SA LALONG MATAAS NA EDUKASYON**

**Pagpapahalaga sa Sining**

Pamagat ng Kurso : **Pagpapahalaga sa Sining**  
Bílang ng Yunit : 3 yunit

Deskripsiyon ng Kurso:

Ang Pagpapahalaga sa Sining ay isang kursong may 3 yunit na nagpapahusay sa kakayahan ng mag-aaral na magpahalaga, at magsuri sa mga gawang sining. Sa pamamagitan ng mga lapit na interdisiplinari at multimodal, binibigyan ng kurso ang mga mag-aaral ng malawak na kaalaman sa praktikal, historiko, pilosopiko, at panlipunang halaga ng mga sining sa layong mahasa ang kakayahan ng mag-aaral na maipaliwanag ang kanilang pagkaunawa sa mga sining. Pinauunlad din ng kurso ang kasanayan ng mag-aaral sa pananaliksik at pagsinop (curating) sa sining, pati na rin ang pagdalumat, pagtatanghal, at pagtasa sa mga produksyon ng sining. Nilalayon ng kursong ito na mahubog ang matalik na pagpapahalaga sa para sa mga sining Filipino sa pamamagitan ng paglalatag ng mga pagkakataong tuklasin ang pagkasari-sari at yaman at ang pag-uugat ng mga ito sa kulturang Filipino.

**Inaasahang Matutuhan**

Sa pagtatapos ng kurso, magagawa ng mga mag-aaral na:

**Kaalaman**

1. Makapagpakita ng pagkaunawa at pagpapahalaga sa sining sa pangkalahatan, kasama na ang gamit, saysay, at pangkasaysayang kabuluhan nito.
2. Makapagpaliwanag at makapagpamalas ng mga elemento at prinsipyong disenyo.
3. Makapaglinaw at makapagtasa ng iba't ibang teorya ng sining.
4. Makapagpook sa mga sining Filipino sa kontekstong global.

**Kasayahan**

1. Makapagsuri at makapagtasa ng mga gawang sining batay sa kanilang halagang estetiko, kontekstong historiko, at kabuluhang panlipunan.
2. Makapagtanghal ng isang eksibit ng sining (pagpapaunlad ng konsepto, produksyon at matapos ng produksyon, marketing, dokumentasyon, pagtatas).
3. Makalikha ng sariling gawang sining at makapagsinop ng sariling produksyon o eksibit.
4. Magamit ang sining para sa pagpapahayag ng sarili at pagsusulong ng mga mithiing panlipunan.

**Halagahan**

- Mapalalim ang kanilang kaugnayan sa sarili, komunidad, at lipunan.
- Matuklasan at mapalalim ang kaakuhan sa pamamagitan ng sining, batay sa kanilang nasionalidad, kultura, at relihiyon.
- Makalinang ng pagpapahalaga sa mga lokal na sining.

Bílang ng Oras: **3 oras bawat linggo sa loob ng 18 linggo o 54 oras bawat semestre.**

#### **Balangkas ng Kurso at Sakop na Oras**

Linggo	Mga Paksa
1	Oryentasyon sa kurso: Sistema ng Paggagrado, mga Kahingian, Halaga ng kurso
	Mga Palagay at Kalikasan ng Sining: Pagkamalikhain, Haraya
2	Gamit ng Sining at Pilosopiya
	Paksa at Nilalaman
3-4	Sining at Manlilikha: Proseso ng Produksyon, Midyum, Teknika, Pagsisinop
5-6	Elemento at Prinsipyong Sining
7-12	Kasaysayan ng Sining (Asyano, Kanluran, Filipinas)
13-18	Paglikha ng Kaluluwa (Kaluluwa, Tunog, Estrukтуra)
	Palihan hinggil sa Improbisasyon, Instalasyon, Transcreation
	Mga Lokal na Sining

#### **PAGPAPAHALAGA SA SINING Planong Aralin**

Inaasahang Matutuhan	Mga Paksa	Metodolohiya	Mga Sanggunian	Pagtatása
Matukoy ang inaasahan sa kurso ng mga mag-aaral.	Oryentasyon sa kurso Sistema ng Paggagrado Kahingian Halaga ng kurso	Pangkatang Talakayan; pagsagot sa mga tanong Bakit pag-aaralan ang humanidades? Ano ang Kasaysayan ng Sining? Ano ang Pagpapahalaga sa Sining?	Gardner's Art through the Ages: A Concise History of Western Art, Fred S. Kleiner, 3 <sup>rd</sup> ed., 2012 pp. 1-2  Imagination in Teaching and Learning, Kieran Egan, 1992, pp. 12-37	Sanaysay: Kung ikaw ay isang manlilikha, anong uri ka ng manlilikhang-sining?  Anong larang ng sining ang iyong tutuklasin? Bakit?  Papaano mo magagamit ang sining upang
Mailarawan ang artistikong pagpapahayag batay sa	Kasaysayan ng Sining  Pagpapahalaga sa Sining, Sining,	Bakit lumilikha ang tao ng sining? (indibidwal)	Nature and Young	

<p>mga personal na danas sa sining.</p> <p>NT (KI) Makita ang kaibhan ng Kasaysayan ng Sining at Pagpapahalaga sa Sining; Talakayin ang kalikasan ng pangunahing pagpapahayag ng sining.</p> <p>NT (KI) Linawin ang mga lisyang kuro hinggil sa sining; mapagbukod ang sining at kalikasan</p> <p>PM (KI) Uriin ang mga gawang sining gamit ang mga personal na danas</p> <p>NT (KI) Ilarawan ang mga hinuha</p>	<p>pagkamalikhain, haraya at pagpapahayag</p> <p>Mga kuro hinggil sa sining (Sining bilang unibersal; sining bilang kultural; hindi sining ang kalikasan; binubuo ng danas ang sining)</p> <p>Sining biswal (2D, 3D) Pelikula (Digital/Analog) Tanghal-Sining Tanghal-Tula Arkitektura Sayaw Pelikula Panitikan Dula Applied Arts (Fashion, Kagamitan)</p>	<p>Ano ang pagkamalikhain? Bakit mahalaga ang pagkamalikhain sa paglikha ng sining? Papaanong masasabi na ang isang tao ay malikhain?</p> <p>Lektura Pangkatang Gawain</p> <p>Mga gabay na tanong: “Mabuti ang sining sapagkat ito ay popular” o “Mabuti ang sining sapagkat ito ay unibersal”</p> <p>Bakit unibersal ang sining?</p> <p>Bakit hindi likas ang sining?</p> <p>Bakit kailangan ng danas kapag pinag-uusapan ang sining?</p> <p>Panukalang gawain: Debate</p>	<p>Children, 2<sup>nd</sup> ed. Encouraging Creative Play and Learning in Natural Environments, Ruth Wilson, 2012, pp. 1-17</p> <p>Art Perception and Appreciation, Ortiz et al, 1976, pp. 5-12</p> <p>The Humanities, Dudley and Faricy, 1968, pp 5-22 (Nature of Art)</p> <p>Alampat: An Introduction to Art, Perez, Cayaz, and Narciso, 2013, pp. 9-12, 15-21</p> <p>The Humanities, Dudley, Faricy, and Rice, 1968, pp. 5-21</p> <p>Alampat: An Introduction to Art Appreciation, Perez, Cayaz, and Narciso, 2013, pp 9-12, 15-21 (Imagination) pp. 38-40</p>	<p>ipahayag ang sarili, ang iyong komunidad, at ang iyong ugnayan sa iba at sa daigdig?</p> <p>Kaisipang Papel: Pipili ang mga mag-aaral mula sa sumusunod na paksa:  Bakit panghabampahanon ang sining?  Bakit hindi sining ang kalikasan?  Bakit bahagi ng sining ang danas?</p>
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hinggil sa sining				
NT (KI) Uriin ang direktang may kagamitan at walang direktang may kagamitang sining  PM, NP (KI) Gumamit ng mga konsepto at teorya hinggil sa ganda at estetika sa mga pangyayari sa tunay na búhay	Mga Kagamitan ng Sining: Personal (utilitarian, pagtatanghal sa publiko, pagpapahayag) Panlipunan (ginagamit para sa pagtatanghal sa publiko at pagdiriwang, ginagamit para magkabisa sa kolektibong kaugalian) Pisikal (utilitarian)  Pilosopikong halaga ng sining  Integridad Proporsiyon/Pagkakatugma Kinang/Kalinawan	Indibidwal na Pagbabahagi: Anong anyo o uring sining ang nagpabago sa iyong búhay? Bakit? FGD  Panonood ng Pelikula: Dokumentaryo: "Sa Duyan ng Sining" (Jesuit Communications) "Tuklas Sining" (CCP)  Talakayin ang pangunahing pilosopikong pananaw tulad ng (Mga panukalang paksa) Sining bílang mimesis (Plato) Sining bílang representasyon (Aristotle) Sining para sa sining (Kant) Sining bílang pagtakas Sining bílang may kagamitan	Dayaw (6 episodyo), Legarda, 2015, online  Art: Perception and Appreciation, Ortiz et al., 1978, pp. 27-32  Alampat: An Introduction to Art Appreciation, Perez, Cayas, and Narciso, 2013, pp. 22-25  Cultural Center of the Philippines, Tuklas Sining DVD  "The Philosophical Concept of Beauty," Jacques Maritain (from Creative Intuition in Art and Poetry), 1953, pp. 122-127  Aesthetics and Art Theory, Osborne, 1970, pp. 104-107, 142-144, 171-191, 226-283	Pagsagot sa mga tanong Pangkatang talakayan at plenaryong paghaharap ng mga diskusyon  Mga tanong sa pagninilay: Lagi bang may gamit ang sining?  Kung walang gamit ang sining, mananatili pa ba itong sining?
NT (KL) Uriin ang nilalaman at paksa  NT, PM, P (KI)	Uri ng paksa: Representasyon (kasama ang paksa) at walang-representasyon (walang paksa)	Lektura  Magpakita ng mga klasikong halimbawa	Alampat: An Introduction to Art Appreciation, Perez, Cayas, and Narciso, 2013, pp. 27-34	Pagbisita sa gallery  Papel na Pampagninilay na naglalaman ng danas ng mga mag-aaral sa

<p>Uriin ang mga gawang sining ayon sa paksa</p> <p>NT, PM, NP (Ks) Suriin ang kung papaanong itinatanghal ng mga manlilikha ang kanilang paksa batay sa kanilang tunay na paksain</p> <p>NT, PM, NP (Ks) Ilarawan ang pinagmulan at uri ng sining.</p>	<p>Pinagmulan ng paksa (kalikasan, kasaysayan, mitolohiyang Griyego at Roman, tradisyong Hudeo at Kristiyano, banal na mga tekstong oryental, iba pang akda ng sining)</p> <p>Uri ng paksa (kasaysayan, still life, hayop, mga pigura, kalikasan, landscape, seascape, cityscape, mitolohiya, mito, panaginip, at pantasya)</p> <p>Nilalaman ng sining (mga nibel ng kahulugan)</p> <p>Pagkamakatotohanan</p> <p>Kombensiyonal</p> <p>Subhetibo</p>	<p>Ano ang dalawang uri ng representasyon ng paksa?</p> <p>Ano ang mga minulan at uri ng paksa?</p> <p>Papagdalhin ang mga mag-aaral ng mga digital o printed na mga kopya ng mga kontemporaneong likhang sining Filipino na maitatanghal sa harap ng klase gamit ang Powerpoint; Maipakilala at matalakay ang paksa, minulan, uri, at klase ng paksa.</p>	<p>Cultural Appropriation and the Arts, Young, 2008, pp. 1-27</p> <p>Art: Perception and Appreciation, Ortiz et al., 1978, pp. 14-26</p>	<p>pagbisita sa isang gallery o museo</p>
<p>NT (KI) Maipakilala ang midyum sa iba't ibang anyo ng sining, kaugnay ng biswal, pandinig, at magkahalong sining</p> <p>(KI) Bigyang pakahulugan ang midyum o teknika ng manlilikha o artisan</p> <p>(KI) Tukuyin ang tungkulin ng mga tagapangasiwa, tagapagsinop (curator),</p>	<p>Manlilikha at Artisano</p> <p>Tagapangasiwa, tagapagsinop (curator), mamimili, kolektor, at tagapaglako</p> <p>Proseso ng produksyon (bago ang produksyon, produksyon, at matapos ang produksyon)</p> <p>Midyum, teknika, lapit (sa sining biswal, pandinig at magkahalong sining)</p> <p>GAMABA</p> <p>Pambansang Alagad ng Sining</p>	<p>Dokumentaryo</p> <p>Lektura</p> <p>Mga paksang tatalakayin:</p> <p>Ano ang kaibhan ng manlilikha at artisan? Ano ang ugnayan ng manlilikha at artisan?</p> <p>Alin ang mas mahalaga, ang manlilikha o ang likha?</p> <p>Ano ang midyum at teknika?</p>	<p>Myths and Symbols Philippines, Francisco Demetrio, SJ, 1978, pp. 406-411</p> <p>Alampat: An Introduction to Art Appreciation, Perez, Cayas, and Narciso, 2013, pp. 35-56</p> <p>Making the Theater: The Craft of the State, Steven Patrick C. Fernandez, 2010, pp. 15-20</p> <p>"Pioneers of Philippine</p>	<p>Pagsagot sa mga tanong</p> <p>Pagsusulit</p> <p>Magtanghal ng isang porum hinggil sa isang manlilikha; pag-upload sa social media ng brochure at video clip hinggil sa isang manlilikha o artisano (Paalaala: kailangang suriin ng guro ang i-a-upload kung ito'y sumusunod sa mga kodigo ng akademikong etika)</p>

<p>mamimili, kolektor, at tagapaglako sa daigdig ng sining</p> <p>PM, NP (Ks) Uriin ang mga pamamaraan/lapit ng manlilikha at artisan kaugnay ng partikular na mga midyum</p> <p>Maunawaan na ang likha ng artisano ay siya na mismong layuning likhain samantalang ang likha ng manlilikha ay lumalagpas pa sa pagkakaanyo rito</p> <p>(KI)</p> <p>Makilala ang mga likha ng pambansang alagad ng sining at GAMABA at kanilang ambag sa lipunan</p>	<p>Mga Event/Eksibit/Pangangasiwa Tagapagtangkilik (Audience)</p>	<p>Ano-ano ang mga bagong pamamaraan at praktika sa sining?</p> <p>Ano ang papel ng sumusunod (tagapangangasiwa, tagapagsinop (curator), mamimili, kolektor, at tagapaglako) sa lipunan?</p> <p>Papagtalakayin ang mga mag-aaral ng mga katangian ng iba't ibang artistikong pagpapahayag (7 sining)</p> <p>Pakikipanayam sa mga manlilikha/ pagbisita sa studio (off campus)</p>	<p>Art," video documentary sa direksyon ni F. Capistrano-Baker, Ayala Museum, 2006, 29 min.</p> <p>Art: Perception and Appreciation, Ortiz et al., 1978, pp. 14-26, 40-73</p> <p>Festival and Events Management, Yeoman et al, 2004, pp. 53-115</p> <p>The Role of the Art Critic, Flores, sa Paleta 5: A Handbook for Visual Artists, ed. Hernandez, 2002, pp. 27-31</p> <p>How to Document One's Work, Cajipe-Endaya, sa Paleta 5: A Handbook for Visual Artists, 2002, pp. 24-26</p> <p>How to Document a Structure, RT Jose. Balangkas, 2007, pp. 25-28</p>	<p>Pagsusulit na Preliminaryo</p>
<p>(KI)</p> <p>Tukuyin ang mga elemento ng sining</p> <p>(Ks)</p>	<p>Elemento ng sining</p> <p>Biswal</p> <p>Pandinig</p> <p>Magkasama</p>	<p>Lektura/pagdidibuho/ Pagtalakay sa mga pangunahing elemento</p> <p>Papagtalakayin ang mag-</p>	<p>Sining at Lipunan, Flores at De la Paz, 2000, pp. 24-26</p> <p>Art in Focus, Interactive</p>	<p>Pagsusulit (Identifikasiyon) at pagsagot sa mga tanong</p> <p>Pangkatang panunuring</p>

Suriin ang iba't ibang elemento ng sining na umiiral sa biswal, pandinig, at magkahalong sining  (Ks) Alamin ang mga panunahing elementong ginagamit sa mga hybrid at binagong pagpapahayag ng sining  PM, NP (Ks) Matukoy ang mga salik na humuhubog sa mga manlilikha gaya ng distorsyon, pagbago (transformation), at appropriasyon sa mga eksperimental o hybrid na mga artistikong pagpapahayag	Sining/Tanghal-Sining  Talakayin ang fusion, nagsasalikop, at magkakaugnay na elemento: Graffiti, tanghal-tula, tanghal-sining, sining digital  Trans-likha Musika patungo sa teksto Teksto patungo sa sayaw Sayaw patungo sa biswal	aaral ng mga elemento ng 7 sining (sining biswal, pelikula, panitikan, sayaw, pelikula, arkitektura, musika); matapos ay magsagawa ng isang FGD upang siyasatin ang pagkasari-sari, pagsasalikop, at pangunahing elemento ng produksiyong pansining sa isang particular na pagpapahayag pansining.  Panukalang paksa: Papaanong muling lumilikha, bumabago, o nagsasalin ng likha ang isang manlilikha?  Panukalang gawain Dibuhong analog Tapiseryang biswal Soil/coffee art Ilustrasyon (linya, testura, anyo) Scribbling souls (kulay) Malikhaing pagsulat (erasure) Dula-tula (tanghal-tula) Tanghal-sining/deviant art Advocacy art	Student ed., Gene A. Mittier, 2006, pp. 26-39 (Elemento), pp. 40-49 (Prinsipyto)  Alampat: An Introduction to Art Appreciation, Perez, Cayas, and Narciso, 2013, pp. 61-95 (Elemento), pp. 97-106 (Prinsipyto)  Art Perception and Appreciation, Ortiz et al., 1978, pp. 75-179  Merce Cunningham: Fifty Years, Vaughan and Harris, 1997, pp. 10, 60-61, 100-101 (teknika ng sayaw)	papel: Pumili ng isang kontemporaneong likha at talakayin ang paksa, midyum, at teknika; Palawakin din ang talakayan kung papaanong ginagamit ng manlilikha ang mga elemento at prinsipyo ng disenyo sa isang likha.
(KI)	Mga prinsipyo ng disenyo	Lektura/Ilustrasyon	Art in Focus, Mittier,	Sanaysay

Tukuyin ang mga prinsipyong disenyo (KI) Ipaliwanag at isalin ang mga prinsipyong disenyo sa isang likha  PM, NP (Ks) Lumikha ng isang artistikong proyekto na nagpapamalas ng mga prinsipyong disenyo	Kaisahan at katugmaan Balanse at proporsyon Diin at subordinasyon (focal-point)  Rule of thirds	Ehersisyong: Pamumuna ng mga disenyo ng produkto	2006, pp. 26-39 (Elemento), pp. 40-49 (Prinsipyo)  Alampat: An Introduction to Art Appreciation, Perez, Cayas, at Narciso, 2013, pp. 61-95 (Elemento), pp. 93-97 (Prinsipyo)	Kolaboratibong room design  May kasamang rubrik
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**Bahagi ng Kahingian sa Prelims:**

Magtanghal ng isang eksperimental na artistikong ekspresyon batay sa mga kasalukuyang isyu na pinagsasanib ang sining at realidad; gamit at ganda; nahahabi ang tunog, imahan, anyo, amoy, at espasyo. Magpapása ang mag-aaral ng isang konseptong papel o iskrip at produksyon sa isang tiyakang lunan, at maaaring magtanghal sa isang pisikal at mobile na entablado, web (online), o anumang anyo ng guerilla art expression. Bago ang pagtatanghal, kailangang maipásá ang konseptong papel para sa paggabay at pamumuna. Kakailanganin ang mga poster, pagtatasa ng manonood, at dokumentasyon at ipapásá rin matapos ng pagtatanghal. Ang takbo ng pagtatanghal ay batay sa konsepto.

## MIDTERM

Inaasahang Matutuhan	Mga Paksa	Metodolohiya	Mga Sanggunian	Pagtatása
(KI) Matukoy ang iba't ibang antas ng sining	Pagbása sa Imahan Semiotikang antas Ikonikong antas Kontekstuwal na antas	Lektura  Demonstrasyon simulasyon	Image to Meaning: Essays on Philippine Arts, Alice Guillermo, 2001, pp. 1-16	Magbasá at manaliksik hinggil sa mga piling Kanluran at Asyanong sining
(KI) Uriin at magsaayos ng mga impormasyon mula sa iba't ibang sanggunian	Kasaysayan ng sining		Gardner's Art through the Ages: A Concise History of Western Art, Fred S. Kleiner, 3 <sup>rd</sup> ed., 2012, pp. 1-2	

<p>(KI) Tukuyin ang kaligirang pangkasaysayan at pilosopiya ng mga yugto at kilusang pansining</p> <p>PM, NP (KI) Uriin ang iba't ibang kilusang pansining sa pamamagitan ng pagbanggit sa mahahalagang katangian ng mga ito tulad ng kaligirang pangkasaysayan, mga salik, mahahalagang katauhan, mga isyung sosyo-politikal, at nangungunang mga manlilikha, anyong-sining, at midya.</p> <p>(Ks) Itanghal ang kasaysayan at kilusan ng mga sining gamit ang isang timeline</p> <p>PM, NP (Ks) Tukuyin ang mahahalagang katangian ng mga likhang-sining batay sa yugto ng kilusan (magdokumento at gumawa ng anotasyon ng mga likha)</p>	<p>Cave art, Ehipto at Griyego Roman, Edad Media Pintang Tsino, Ukiyo-e (Japanese print) Renasimiyento at Manerismo Baroque at Rococo Neo-klasisimo, Romantiko, at Realismo Impresyonismo Pos-impresyonismo Neo-impresyonismo Simbolismo, Art Nouveau Fauvismo at Ekpresyonismo Cubism, Futurism Abstrakto o non-objective Dadaismo at Surrealismo Konstruktibismo, De Stijl Abstraktong ekspresyonismo Optical Art, Pop Art, Minimalism, Conceptual Art Photo-realism Installation Art (Body Art, Earth and Land, Tanghal-Sining)</p>	<p>Lektura Malikhain presentasyon Gallery walk Palaro Talk show Dokumentaryo</p>	<p>Art through the Ages: A Global History, Kleiner, 15<sup>th</sup> ed., 2016, pp. 1032-1047 (South and Southeast Asia, 1200-1980), pp. 1048-1063 (China and Korea, 1279-1980), pp. 1064-1066 (japan, 1333-1980), pp. 994-1031 (Contemporary Art Worldwide), pp. 948-993 (Modermism and Postmodernism in Europe and America, 1945-1980)</p> <p>Art in Focus, Mittier, 2006, pp. 136-471 (classic), pp. 492-562 (modern art)</p> <p>Cave Art to Modern Art, in Fleming's Arts and Ideas, 10<sup>th</sup> ed., Mary Warner Marien and William Fleming, 2005, pp. 1-645</p> <p>Art: Perception and Appreciation, Ortiz et al., 1978, pp. 163-229</p> <p>Alampat: An Introduction to Art Appreciation, Perez, Cayas, and Narciso, 2013, pp. 113-129</p> <p>ArtSpoke, Robert Atkins, 1993, pp. 43-415</p>	<p>Nakadisenyong rubrik para sa mga malikhaing proyekto Pagsusulit Pagsagot sa mga tanong Brochure hinggil sa mga paksang tatalakayin Mahabang pagsusulit (totoo o hindi, identifikasiyon, fill-in the blanks, pagtatala, sanaysay) Indibidwal na proyekto: moderno/klasiko apropriasyon ng likha gamit ang fotografiya</p>
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			A World History of Art, 7 ed., Hugh Honour and John Fleming, 2009, pp. 365-845	
(KI) Tukuyin ang iba't ibang genre sa musika  PM, NP (Ks) Lumikha ng isang malikhaing interpretasyon ng iba't ibang genren pangmusika  PM, NP (Ks) Magsalin ng tunog o musika patungo sa isang bagong anyo o bagong konteksto	Musikang instrumental: Baroque (Johann Pachelbel, Antonio Vivaldi, Johann Sebastian Bach, George Frederic Handel, Franz Schubert) Klasiko (Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Franz Schubert) Romantiko (Carl Maria von Weber, Frederic Chopin, Robert Schumann, Franz Liszt, Richard Wagner, Jacques Offenbach, Johannes Brahms, Pyotr Ilych Tchaikovsky, Nikolai Rimsky, Korsakov, Richard Strauss) Moderno (Claude Debussy, Arnold Schoenberg, Maurice Ravel, John Cage, Philip Glass)	Maiksing lektura  Malikhaing pagtatanghal (mula sa solo hanggang pangkatan, depende sa interes ng mag-aaral sa ekspresyon na pansining)	Music as Discourse: Semiotic Adventures in Romantic Music, Agawu, 2009  The Human Image in the Arts, Fernandez, 2009, pp. 65-76  Art Perception and Appreciation, Ortiz et al., 1976, pp. 98-121  Who Needs Classical Music? Cultural Choice and Musical Value, Johnson, 2002	Malikhaing proyekto/ Pagtatanghal:  Lilikha ang mag-aaral ng interpretasyon ng musika sa pamamagitan ng kanilang sariling ekspresyon (music video, sayaw, tula, live painting, pelikula, sining digital, magic, eksperimental, atbp.)
<b>Pagsusulit sa Midterm</b> Isang papel na nagsusuri sa mga paksang napili ng mag-aaral; pagkokompara, kaibahan ng mga salik, mga maimpluwensiya ng tao, estilo, paksa, pamamaraan na nakaaapekto sa yugto o kilusan, mga kilalang manlilikha at akda; semiyotikong antas, ikonikong antas, kontekstuwal na antas, at mapanuring antas.				

## FINALS

Inaasahang Matutuhan	Mga Paksa	Metodolohiya	Mga Sanggunian	Pagtatása
(KI) Talakayin ang konsepto ng "paglikha sa kaluluwa"	Paglikha ng kaluluwa (paglikha ng sining) Paglikha ng mga imahen Paglikha ng mga kuwento Paglikha ng mga instrument	Lektura  Demonstrasyon  Simulasyon	Soulmaking, Narciso, 2016  Mick Basa, The Soul Maker, 2013, online	Indibidwal na Papel na Pampagninilay (8 imahen at 80 salita na naglalarawan ng sarili)

<p>(Ks) Hubugin ang potensiyal ng mag-aaral sa pamamagitan ng paglikha ng kaluluwa</p> <p>(H) Papag-igtingin ang pagkamaalam at kamalayan ng mag-aaral sa kaniyang paligid</p> <p>(Ks) Ipakilala sa malapit na komunidad ang mga likha ng mag-aaral bilang paraaan ng service learning (hal. paggamit ng recyclable materials)</p>	<p>Pagtatanghal 7 prinsipyong mula kay Da Vinci</p>	<p>Palihan</p>	<p>Nature and Young Children, 2<sup>nd</sup> ed., Encouraging Creative Play and Learning in Natural Environments, Ruth Wilson, 2012, pp. 3-17</p> <p>Dela Cruz et al., Art Republik, 2012 video 10 episodyo</p>	<p>Pagsusulit Output na pansining at rubrik Portfoliong pansining</p> <p>Magtanghal ng isang advocacy art o immersion workshop para sa komunidad</p>
<p>(Ks) Ilarawan at bigyang liwanag ang appropriasyon, panghihiram, at pag-aari ng manlilikha o ano mang ahensiya sa daigdig ng sining</p> <p>(Ks) Maglatag ng konteksto sa mga likhang klasiko at kilalá gamit ang ilang tema o komentario sa partikular na mga isyu, mapapersonal o panlipunan man ito.</p>	<p>Ilata ng limang pamamaraan ng cultural appropriation Object appropriation Nilalaman Estilo Motif appropriation Subject appropriation</p>	<p>Lektura  Papaghanapin ang mag-aaral ng mga likha na dumaan sa appropriasyon sa anumang anyo; Talakayin at ikompara ang mga luma at bagong kahulugan  Mga panukalang paksa: Ano-anong mga anyong kontemporaneong pansining o pagpapahayag ang gumagamit ng mga prinsipyong appropriasyon? Bakit silá gumagamit nito? Ano-anong mga anyong</p>	<p>Cultural Appropriation and the Arts, Young, 2008, pp. 1-27</p> <p>Black Film as a Signifying Practice: Cinema, Narration, and the African-American Aesthetic Tradition, Yearwood, 2000, p. 124-129</p>	<p>Malikhaing proyekto  Magsasagawa ang mag-aaral ng appropriasyon gamit ang isang advertisement. Kukunan nila ito ng larawan at lilikha ng isa pang poster na naglalaman na ng kanilang bagong konsepto  Sanaysay</p>

PM, NP (H) Linangin ang kakayahang pansining ng mga mag-aaral sa anumang anyong nais nilang pasukin		pansining ang madalas na dumaraan sa apropiasyon?		
PM, NP (H) Hanguin ang mga talinghaga mula sa mga lokal na mito upang mapahalagahan ng mag-aaral ang kaniyang kultural na pag-uugat  PM, NP (H) Palalimin ang kabatiran ng mag-aaral sa pag-iimahan	Textile art Kaluluwa, panaginip, at haraya  Proseso ng paglikha ng T'nalak Sining ng T'nalak at T'boli Dagmay Pis-yabit Sputangan Inaul	Dokumentaryo  Maiksing lektura  Ilustrasyon  Mind mapping	Hinabing Panaginip, Fruto Corre, Bookmark video, 1999  Myth, Mimesis and Magic in the Music of the T'boli, Mora, 2005, p. 66-68  Alampat: An Introduction to Art Appreciation, Perez, Cayas, and Narciso, 2013, pp. 34-40 (haraya)  Sinaunang Habi, Philippine Ancestral Weave, Pastor-Roces, Marian, 1991, pp. 206-305	Papel na Pampagninilay  Pagsusulit (multiple choice, pagtatala, identifikasiyon)
(KI) Suriin ang kung papaanong binibigyang-pakahulugan ang linya sa mga tradisional na paglikha  (Ks) Linangin ang kakayahang ng mag-aaral na gamitin ang mga elemento ng sining  (H) Itala ang mga pagbabago at paghuhunos ng paligid sa	Mga elementong biswal sa tradisional na motif at likhang Filipino  Mga motif na pandekorasyon, sagisag, at pag-uuri	Lektura  Palihan  FGD	Sourcebook of Philippine Traditional Motifs and Craft Processes, Mercedita Jose Dela Cruz, 1982, pp. 18-34  Ukkil: Visual Arts of the Sulu Archipelago, Ligaya Fernando-Amilbangsa, 2005, pp. 15-38	Pagsusulit  Indibidwal na proyekto na may kasamang rubrik  Biswal na tapiserya

tereyn, testura, at tunog sa pamamagitan ng pagsasalikop ng iba't ibang elemento ng sining				
(KI) Matukoy ang implikasyon ng kaluluwa sa espasyo para sa ating lipunan  (KI) Ilarawan ang kung papaanong ginagamit ng mga Filipino ang espasyo upang maitakda ang mga implikasyon sa kaakuhan, kasaysayan, relihiyon at pilosopiya	Kaluluwa at espasyo: Torogan Ifugao Bale Bahay Kubo Bahay na Bato Iba pang katutubong bahay	Lektura  Dokumentaryo  Kolaboratibong likhang artistiko	The Maranaw Torogan, Madale, 1996, pp. 7-31	Pagsagot sa mga tanong  Lumikha ng modelong miniature o istruktural ng mga katutubong bahay  Pangkatang gawain na may rubrik
(KI) Talakayin ang konsepto ng Okir kaugnay ng sining Islamiko  PM,NP (KI) Tukuyin ang mga bahagi ng Okir/Ukkil  PM, NP (Ks) Lumikha ng symmetry art na inspirado ng Okir/Ukkil  (KI) Mabatid ang pangkulturang halaga ng Okir	Symmetry Art Okir/Ukkil	Lektura  Demonstrasyon at Palihan  Maghanap ng mga likhang sining sa lungsod na inspirado ng okir (pinta, mga kagamitan, alahas, kasangkapan, tela, at fashion)	Ukkil: Visual Arts of the Sulu Archipelago, Ligaya Fernando-Amilbangsa, 2005, pp. 174-175	Portfolio ng mga likhang inspirado ng Okir sa lungsod o komunidad  Artistikong proyekto na symmetry art
(KI) Ipaliwanag ang improvisation	Improvisation sa iba't ibang anyong sining	Lektura	Choreography: A Basic Approach Using Improvisation,	Palihan na may rubrik

<p>(Ks) Gamitin ang katawan bilang pangunahing kasangkapan sa pagpapahayag at pakikipagtalastasan</p> <p>(H) Palakasin ang inisyatiba at artistikong sensibilidad ng mag-aaral</p>	<p>Contact-body improvisation (Daloy, staccato, gulo, liriko, pananatili)</p> <p>Sound improvisation</p> <p>Theater improvisation</p> <p>Paglutas sa mga hámon ng improvisation</p>	<p>Demonstrasyon Simulasyon FGD</p> <p>Tanghal-sining Simulasyon (hal. planking, flash mob, happenings)</p> <p>Dokumentaryo</p>	<p>Minton, 1986, pp. 18-19</p> <p>Improvisation for the Theater, Spolin, 3<sup>rd</sup> ed., 1999 (buong libro)</p> <p>Culture of Improvisation, Antolihao, 2004, pp. 83-84</p> <p>The Wave Dance, Roth, 2008, online</p> <p>The Way of Improvisation, Morris, 2011, online</p>	<p>Pagsusulit</p> <p>Pagsagot sa mga tanong</p> <p>Group dynamics na may rubrik</p>
<p>NT, NP (KI) Bakasin at lagumin ang pag-unlad ng mga sining, pagpapahalaga sa sining, at estetika sa praktika ng kontemporanenong sining</p> <p>(H) Higit pang pahalagahan ang kasaysayan at pag-unlad ng mga sining Filipino</p>	<p>Katutubong sining</p> <p>Sining ng mga Muslim</p> <p>Sining ng mga Kristiyano</p> <p>Kontemporaneong sining</p> <p>Praktika at kilusan</p>	<p>Lektura</p> <p>Malikhaing presentasyon</p> <p>Eksibit (online at aktuwal)</p>	<p>Immersion sa lokal na komunidad</p> <p>Pagbista sa mga gallery, studio, o palihan (paglubog/pananaliksik sa sariling mga komunidad)</p>	<p>Pampagninilay na sanaysay</p> <p>Pagsusulit</p> <p>Eksamens</p>
<p><b>Bahagi ng Kahingian/Mahabang Pagsusulit</b></p> <p>Isang limang-minutong indibidwal na panayam hinggil sa sining; isang mapanlagom, mapag-ukol, o mapagnilay na pagsinop sa mga idea at konsepto na natutuhan ng mag-aaral sa pamamagitan ng pagtalakay sa anumang paksa/tema, likha, dalumat, o kalikasan ng sining; maaari ring hinggil sa pangkultura, artistiko, pangkasaysayan, pamaksa, artifact, pangkilusan, at praktikal na kahingian ng likha.</p>				

## PAGPAPAHALAGA SA SINING Mapa ng Kurso

Mga Inaasahang Matutuhan sa G.E.	Pagpapahalaga sa Sining
<b>A. Kahusayang Intelektuwal (Kaalaman)</b>	
1. Kritikal na nakapagsusuri ng mga “teksto” (pasulat, biswal, pasalita, atbp.)	NT
2. Napagpapamalas ng mahusay at epektibong pakikipagtalastasan (pasulat, pasalita, at paggamit sa bagong teknolohiya)	NT
3. Makagamit ng pangunahing mga dalumat sa kabuuan ng mga domino ng karunungan	NT
4. Makapagpamalas ng kritikal, analitiko, at malikhaing kaisipan	NT
5. Magamit ang iba’t ibang moda ng pagsusuri sa paglutas ng problema	NT
<b>B. Pananagutan sa Sarili at sa Bayan (Halagahan)</b>	
1. Mapahalagahan ang kompleksidad ng kondisyon ng tao	PM
2. Ipaliwanag ang danas pantao mula sa iba’t ibang pananaw	NP
3. Suriin ang kontemporaneong daigdig mula sa pananaw na Filipino at global	NT
4. Gawing tungkulin ang pagpapalalim sa kaalaman at pagyakap sa pagiging Filipino	NT
5. Kritikal na magnilay sa mga pinagsasaluhang mga adhika	PM
6. Makalikha ng mga inobatibong praktika at solusyon nang nagagabayan ng mga etikal na istandard	PM
7. Makapagpasya batay sa mga moral na pamantayan at kagawian	PM
8. Mapahalagahan ang iba’t ibang anyo ng sining	NP
9. Makapag-ambag sa estetika	NP
10. Isulong ang respeto sa karapatang pantao	PM
11. Personal at makahulugang makapag-ambag sa pag-unlad ng bansa	PM
<b>C. Mga Kasanayang Praktikal</b>	
1. Mahusay na makagawa sa isang pangkat	NP
2. Gumamit ng kompyuter sa mahusay na pagproseso ng impormasyon	PM
3. Gumamit ng kasalukuyang teknolohiya upang mapabuti at maisulong ang pagkatuto at pananaliksik	NT
4. Maging responsable sa pagkababad sa daigdig ng teknolohiya	PM
5. Makalikha ng mga solusyon sa mga suliranin sa iba’t ibang larang	PM
6. Magamit ang kaalaman, kasanayan, at pagpapahalaga para sa responsable at produktibong pamumuhay	PM
7. Maihanda ang sarili para sa habambahay na pagkatuto	PM

Leyenda:

**NT** = Natutuhan

**NP** = Napraktis

**PM** = Pagkakataong Matuto

## PAGPAPAHALAGA SA SINING Mga Kailangang Babasahín at Iba Pang Materyales

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**REPUBLIKA NG PILIPINAS  
TANGGAPAN NG PANGULO  
KOMISYON SA LALONG MATAAS NA EDUKASYON**

**ANG KASALUKUYANG DAIGDIG**

Pamagat ng Kurso: **Ang Kasalukuyang Daigdig**

Bilang ng Yunit: 3 Yunit

**Deskripsiyon ng Kurso:**

Sa kursong ito ipinapakilala sa mga mag-aaral ang kasalukuyang daigdig sa pamamagitan ng pagsusuri sa maraming aspekto ng penomeno ng globalisasyon. Gamit ang iba't ibang disiplina sa agham panlipunan, sinusuri nito ang ekonomiya, lipunan, politika, teknolohiya, at iba pang transformasyong nagdulot ng tumataas na pagkamulat sa interkoneksyon ng mga tao at pook sa buong mundo. Sa pagtatapos ng kurso, magkakaloob ito ng pangkalahatang tanaw sa iba't ibang debate hinggil sa pandaigdigang pamamahala, development, at tuloy-tuloy na pag-unlad. Higit sa pagmumulat sa mga mag-aaral sa daigdig sa labas ng Filipinas, layunin nitong ikintal sa kanilang isip ang pagiging mamamayan ng daigdig at pandaigdigang pananagutang etiko.

Kasama sa kursong ito ang mga mandatoryong paksa hinggil sa edukasyong pampopulasyon sa konteksto ng populasyon at demografiya.

**Inaasahang Matututuhan:**

Sa pagtatapos ng kurso, magagawa ng mga mag-aaral na:

**A. Kaalaman**

1. Maláman ang iba't ibang interpretasyon sa/at pagdulog sa globalisasyon
2. Mailarawan ang pagkakaroon ng pandaigdigang sistema sa ekonomiya, politika, lipunan, at kultura
3. Masuri ang iba't ibang responsable sa globalisasyon sa kasalukuyan
4. Maintindihan ang mga isyu hinggil sa estado ng nasyon
5. Matása ang mga epekto ng globalisasyon sa iba't ibang yunit sa lipunan at ang kanilang mga tugon

**B. Kasanayan**

1. Masuri ang napapanahong mga balita sa konteksto ng globalisasyon
2. Masuri ang mga pandaigdigang isyu may kaugnayan sa mga Filipino at sa Filipinas
3. Makapagsulat ng isang pananaliksik hinggil sa isang paksang may kinalaman sa globalisasyon nang may angkop na mga pagsipi

### C. Halagahan

1. Makapagbigay ng sariling paninindigan hinggil sa iba't ibang isyung pandaigdigan
2. Matukoy ang mga etikong implikasyon ng pandaigdigang pagkamamayan

Bilang ng Oras: **3 oras bawat linggo sa loob ng 18 linggo o 54 oras sa isang semestre**

### Balangkas ng Kurso

Linggo	Paksa
1-2	Introduksyon sa Globalisasyon - Pagpapakahulugan sa Globalisasyon
3-5	Ang mga Estructura ng Globalisasyon - Ang Pandaigdigang Ekonomiya - Integrasyon ng Merkado - Ang Pandaigdigang Sistema ng mga Estado - Kasalukuyang Pandaigdigang Pamamahala
6-8	Isang Daigdig ng mga Rehiyon - Paghahati ng Daigdig: Ang Hilaga at ang Timog - Rehiyonalsmong Asiano
9	Midterm
10-11	Ang Daigdig ng mga Idea - Pandaigdigang mga Kultura ng Midya - Ang Globalisasyon ng Relihyon
12-14	Pandaigdigang Populasyon at Galaw - Ang Pandaigdigang Lungsod - Pandaigdigang Demografiya - Pagdaigdigang Migrasyon
15-16	Tungo sa Likás-Káyang Mundo - Likás-káyang Pag-unlad - Pandaigdigang Seguridad sa Pagkain
17-18	Kongklusyon - Pagging Mamamayan ng Daigdig - Pagsulat ng papel pananaliksik

## Mga Kahingian sa Kurso

1. Regular na maiikling pagsusulit
2. Pagsusuring papel pangmidterm
3. Pangkatang ulat
4. Pinal na papel pananaliksik

## Pagtatása

25% Maiikling pagsusulit

15% Resitasyon

15% Sanaysay Pangmidterm

25% Pangkatang Pag-uulat at Iba pang papel pampananaliksik

20% Pinal na Papel Pananaliksik

## ANG KASALUKUYANG DAIGDIG Planong Aralín

INAASAHAND MATUTUTUHAN	PAKSA	METODOLOHIYA	MGA SANGGUNIAN	PAGTATÁSA
<b>LINGGO 1-2: Introduksyon</b>				
<ul style="list-style-type: none"><li>- Magpakilala ng sarili sa mga kamag-arial at guro</li><li>- Maglista ng mga inaasahan sa kurso</li><li>- Alalahanin ang mga tuntunin sa kurso</li><li>- Magsulat ng personal na depinisyon sa globalisasyon batay sa isang mapa ng konsepto</li></ul>	<p>Pangkalahatang tanaw sa kurso</p> <p>Mga patakaran sa silid-ajaran</p>	<p>Pagbabahagi sa silid-ajaran (Mga introduksyon)</p> <p>Lektura</p> <p>Personal na mapa ng konsepto ng globalisasyon: Ang mga mag-aaral ay magkakaroon ng pagsasanay sa pagsasáma-sáma ng</p>	<p>Silabus ng Kurso</p> <p>Ipakilala ang teksbuk: Manfred Stegger, Paul Battersby, and Joseph M. Siracusa, mga ed. 2014. <i>The SAGE Handbook of Globalization</i>. 2 Vol. Thousand Oaks: SAGE.</p>	

		mga ideang kaugnay ng “globalisasyon.” Batay sa mga konseptong kanilang nailista, magkakaroon sila ng sintesis ng isang personal na depinisyon ng konsepto.		
<ul style="list-style-type: none"> <li>- Paghambingin ang magkakaibang idea ng globalisasyon</li> <li>- Magtukoy ng nakapaloob na pilosopiya sa iba’t ibang depinisyon ng globalisasyon</li> <li>- Magkasundo sa isang gagamiting depinisyon ng globalisasyon sa kurso</li> </ul>	Introduksyon sa Pag-aaral ng Globalisasyon	<p>Lektura</p> <p>Kritika sa isang balita: Maghahanap at magbabasá ang mga mag-aaral ng tatlong opinyon sa pahayagan (lokal o internasyonal) na tumatalakay sa globalisasyon. Bago ang klase, susulat sila ng buod ng opinyon na may 50 salita, na tumutukoy sa mahahalagang depinisyon ng globalisasyon na ginamit ng mga manunulat ng opinyon.</p>	<p>LCD Projector</p> <p>Mga Babasahín:</p> <ul style="list-style-type: none"> <li>• Kabanata 2 ng teksbuk: “Approaches to the Study of Globalization” ni Manfred B. Steger</li> <li>• Steger, Manfred B. “Ideologies of Globalization.” 2005. <i>Journal of Political Ideologies</i> 10(1): 11—30.</li> </ul>	<p>Maikling pagsusulit hinggil sa mga babasahín</p> <p>Resitasyon</p>

### Linggo 3—5: Ang mga Estructura ng Globalisasyon

<ul style="list-style-type: none"> <li>- Ipaliwanag ang globalisasyon sa ekonomiya</li> <li>- Tukuyin ang mga nagpapakilos sa globalisasyon sa ekonomiya</li> <li>- Ipaliwanag ang makabagong sistemang</li> </ul>	Ang Pandaigdigang Ekonomiya	<p>Laktura/talakayan</p> <p>Debate: Magdedebate ang mga mag-aaral sa mungkahing paksang na “Ang pandaigdigang malayang kalakalan ay</p>	<p>LCD Projector</p> <ul style="list-style-type: none"> <li>• Mga Babasahín:</li> <li>• Kabanata 9 ng teksbuk: “The Globalization of Economic Relations” ni István Benczes</li> <li>• Wallerstein, Immanuel. 2004. “The</li> </ul>	<p>Maikling pagsusulit hinggil sa mga babasahín</p> <p>Resitasyon</p>
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<ul style="list-style-type: none"> <li>- pandaigdigan</li> <li>- Ipaliwanag ang paninindigan hinggil sa pagdaigdigang integrasyon sa ekonomiya</li> <li>-</li> </ul>		mas nakasasamâ kaysa nakabubuti."	Modern World System as a Capitalist World Economy: Production, Surplus-Value, and Polarization." Nasa <i>World-Systems Analysis: An Introduction</i> . Durnham & London: Duke University Press, pp. 23—41.	
<ul style="list-style-type: none"> <li>- Ipaliwanag ang tungkulin ng mga pandaigdigang institusyon pampinansiya sa paglikha ng isang pandaigdigang ekonomiya</li> <li>- Magsalaysay ng isang maikling kasaysayan ng pandaigdigang integrasyon ng merkado sa ika-20 siglo</li> <li>- Magtukoy ng mga katangian ng mga pandaigdigang korporasyon</li> </ul>	Integrasyon ng Merkado	Lektura / talakayan Panonood ng film at talakayan	LCP Projector  Mga Babasahín: <ul style="list-style-type: none"> <li>• Kabanata 17 ng teksbuk: "The Rise of the Global Corporation" ni Deane Neubauer</li> <li>• Bello, Walden F. 2006. "The Multiple Crises of Global Capitalism." Nasa <i>Deglobalization: Ideas for a New World Economy</i>. Quezon City: Ateneo de Manila University Press, pp. 1—31.</li> </ul> Film: "The Corporaton" sa direksyon ni Mark Achbar at Jennifer Abbott	Maikling pagsusulit hinggil sa mga babasahín  Resitasyon
<ul style="list-style-type: none"> <li>- Ipaliwanag ang mga epekto ng globalisasyon sa mga pamahalaan</li> <li>- Magtukoy ng mga institusyon namumuno sa pandaigdigang pakikipag-ugnayan</li> <li>- Paghambingin ang internasyonalismo at globalismo</li> </ul>	Ang Pandaigdigang Sistema ng mga Estado	Lektura / talakayan	LCD Projector  Mga babasahin: <ul style="list-style-type: none"> <li>• Kabanata 7 ng teksbuk: "Governments and Citizens in a Globally Interconnected World of States" ni Hans Schattle</li> <li>• Mazower, Mark. 2006. "Ang International Civilization? Empire, Internationalism and the Crisis of the Mid-Twentieth Century." <i>International Affairs</i> 82(3): 553—566.</li> </ul>	Maikling pagsusulit hinggil sa mga babasahín  Resitasyon

<p>Magtukoy ng mga tungkulin at mga gawain ng United Nations</p> <p>Magtukoy ng mga hámon sa pandaigdigang pamamahala sa ika-21 siglo</p> <p>Ipaliwanag ang kahalagahan ng estado sa gitna ng globalisasyon</p>	<p>Kontemporaneong Pandaigdigang Pamamahala</p>	<p>Lektura / Talakayan</p>	<p>LCD Projector</p> <p>Mga Babasahín:</p> <ul style="list-style-type: none"> <li>• Kabanataa 29 ng teksbuk: "The United Nations Meets the Twenty-first Century: Confronting the Challenges of Global Governance" ni Thomas G. Weiss at Ramesh Thakur</li> <li>• Hobsbawm, Eric J. 1996. "The Future of the State." Nasa <i>Development and Change</i> 27(2): 267—278.</li> </ul>	<p>Maikling pagsusulit hinggil sa mga babasahín</p> <p>Resitasyon</p>
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#### Lingga 6—8: Isang Daigdig ng mga Rehiyon

<ul style="list-style-type: none"> <li>• Ipaliwanag ang terminong "Timog sa Daigdig"</li> <li>• Paghambingin ang Timog sa Daigdig at ang Ikatlong Daigdig</li> <li>• Suriin kung paano umusbong ang isang bagong pagtingin sa mga ugnayang pandaigdig mula sa karanasan ng mga bansang Latin American</li> </ul>	<p>Ang Paghahati ng Daigdig: Ang Hilaga ay ang Timog (Tuon sa Latin America)</p>	<p>Lektura / talakayan Pangkatang pag-uulat</p>	<p>LCD Projector</p> <p>Mga Babasahín</p> <ul style="list-style-type: none"> <li>• Kabanata 12 ng teksbuk: "Locating the Global South" ni Lisandro E. Claudio</li> <li>• Connell. Raewyn. 2007. "Dependency, Autonomy and Culture. Nasa <i>Southernism Theory: The Global Dynamics of Knowledge in Social Science</i>. Cambridge, UK: Polity Press, pp. 139—163.</li> </ul>	<p>Maling pagsusulit hinggil sa mga babasahín</p> <p>Markadong Pangkatang Ulat: Bubuo ng 3—5 pangkat ang mga mag-aaral. Bibigyan ng isang iuulat na bansa sa Latin America ang bawat isa. Magkakaroon ng 10-minutong presentasyon ang mga pangkat hinggil sa kasalukuyang patakaran ng panlabas at pang-ekonomiya ng kani-kanilang bansa.</p>
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<p>Ipaghambing ang rehiyonalisasyon at globalisasyon</p> <p>Magtukoy ng mga salik na nagdulot ng lalo pang integrasyon ng mga rehiyon sa</p>	<p>Rehiyonismo sa Asia</p>	<p>Lektua / Talakayan Pangkatang Pag-uulat</p>	<p>LCD Projector</p> <p>Mga Babasahín:</p> <ul style="list-style-type: none"> <li>• Kabanata 13 ng Teksbuk: "Globalization and the Asia Pacific and South Asia" ni Ehito Kimura</li> </ul>	<p>Maikling pagsusulit hinggil sa mga babasahín</p> <p>Markadong Pangkatang Ulat: Bubuo ng 3—5 pangkat ang mga mag-</p>
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Asia			<ul style="list-style-type: none"> <li>Shiraishi, Takashi. 2006. "The Third Wave: Southeast Asia and Middle-Class Formation in the Making of a Region." Nasa <i>Beyond Japan: The Dynamics of East Asian Regionalism</i>, ed. Peter Katzenstein and Takashi Shiraishi. Ithaca, NY: Cornell University Press, pp. 237—71.</li> </ul>	aaral. Bibigyan ng isang iuulat na bansa sa Asia ang bawat isa. Magkakaroon ng 10-minutong presentasyon ang mga pangkat hinggil sa kasalukuyang patakarang panlabas at pang-ekonomiya ng kani-kanilang bansa.
<b>Linggo 9: Midterm</b>				
- Gumawa ng sintesis ng kaalaman kaugnay ng globalisasyon	Sintesis	Sanaysay pang-midterm		Sanaysay pang-midterm: Pasusulatin ang mga mag-aaral ng isang sanaysay na may 2,000 salita na sumasagot sa sumusunod na mga tanong: <ol style="list-style-type: none"> <li>Paano natin gagawing mas makatarungan ang globalisasyon?</li> <li>Paano naapektuhan ng globalisasyon ang estado? Paano naapektuhan ng globalisasyon ang bansa? Mahalaga pa rin ba ang mga institusyon/konseptong ito? Bakit oo o hindi?</li> </ol>
<b>Linggo 10-11 Isang Daigdig ng mga Idea</b>				
Suriin kung paano itinutulak ng midya ang iba't ibang anyo ng pandaigdigang integrasyon	Pandaigdigang mga Kultura ng Midya	Lektura / Talakayan Pangkatang Pag-uulat	LCD Projector  Mga Babasahín  <ul style="list-style-type: none"> <li>Kabanata 22 ng teksbuk:</li> </ul>	Maikling pagsusulit hinggil sa mga babasahín  Markadong Pangkatang Ulat:

			<p>“Globalization and the Media: Creating the Global Village” ni Jack Lule</p> <ul style="list-style-type: none"> <li>• Kabanata 23 ng teksbuk: “Popular Music and Globalization” ni Yara El-Ghabdan</li> </ul>	<p>Bubuo ng 3—5 pangkat ang mga mag-aaral. Bawat pangkat ay pipili ng isang Asianong musical na pagtatanghal na naging tanyag sa buong mundo. Sa kanilang pangkatang pag-uulat, dapat nilang masagot ang sumusunod na tanong:</p> <ol style="list-style-type: none"> <li>1. Saan nagsula ang musical na pagtatanghal/artista?</li> <li>2. Saang mga bansa naging tanyag ang artista?</li> <li>3. Paano naging tanyag ang artista?</li> <li>4. Sa tingin ninyo, bakit naging tanyag ang artista?</li> </ol>
Ipiliwanag kung paano nakaaapekto ang globalisasyon sa mga kaugalian at paniniwalang panrelihiyon Suriin ang relasyon ng relihiyon at pandaigdigang salungatan, at sa kabilang banda, ang pandaigdigang kapayapaan	Ang Globalisasyon ng Relihiyon	Lektura / Talakayan Talakayan sa film	<p>LCD Projector</p> <p>Mga Babasahín</p> <ul style="list-style-type: none"> <li>• Kabanata 10 ng teksbuk: “Religion and Globalization” ni Victor Roudometof</li> <li>• Kabanata 43 ng teksbuk: “Religion and Global Conflict” by Mark Juergensmeyer</li> </ul> <p>Film: PBS Frontline: “The Rise of ISIS” (<a href="http://www.pbs.org/wgbh/frontline/film/rise-of-isis/">http://www.pbs.org/wgbh/frontline/film/rise-of-isis/</a>)</p>	<p>Maikling pagsusulit sa mga babasahín Resitasyon</p>
<b>Lingga 12-14: Pandaigdigang Populasyon at Galaw</b>				

<ul style="list-style-type: none"> <li>- Tukuyin ang mga katangian ng isag pandaigdigang lungsod</li> <li>- Suriin kung paano nagiging makinarya ng globalisasyon ang mga lungsod</li> </ul>	<p>Ang Pandaigdigang Lungsod</p>	<p>Lektura / Talakayan</p>	<p>LCD Projector</p> <p>Mga Babasahín</p> <ul style="list-style-type: none"> <li>• Kabanata 26 ng teksbuk: "Mobility, Diversity and Community in the Global City" ni Val Colic-Peisker</li> <li>• Sassen, Saskia. 2005. "The Global City: Introducing a Concept." Nása <i>Brown Journal of World Affairs</i>. XI(2): 27—43.</li> </ul>	<p>Maikling pagsusulit hinggil sa mga babasahín</p> <p>Markadong Pangkatang Ulat:</p> <p>Bubuo ng 3—5 pangkat ang mga mag-aaral. Bawat pangkat ay bibigyan ng isang pandaigdigang lungsod na tatalakayin at sasaliksikin. Sa kanilang pangkatang pag-uulat, dapat nilang masagot ang sumusunod na tanong:</p> <ol style="list-style-type: none"> <li>1. Paano mo ilalarawan ang iyong lungsod?</li> <li>2. Anong tanyag sa inyong lungsod?</li> <li>3. Paanong naging pandaigdigang lungsod ang iyong lungsod?</li> </ol>
<p>- Ipaliwanag ang teorya ng transisyong demograpiko habang naapektuhan nito ang pandaigdigang populasyon</p>	<p>Pasiyang paksa: Pandaigdigang Demografiya</p>	<p>Lektura / Talakayan</p>	<p>LCD Projector</p> <p>Mga Babasahín</p> <ul style="list-style-type: none"> <li>• Lee, Ronald. 2003. "The Demographic Transition: Three Centuries of Fundamental Change." Nása <i>Journal of Economic Perspectives</i> 17(4): 167—190.</li> <li>• Lesthaeghe, Ron. 2010. "The Unfolding Story of the Second Demographic Transition." Nása <i>Population and Development Review</i> 36(2): 211—251.</li> <li>• Livi-Bacci, Massimo. 2005. "What We</li> </ul>	<p>Maikling pagsusulit hinggil sa mga babasahín</p> <p>Maikling papel pananaliksik na tumatalakas sa sumusunod na paksa:</p> <p>Nagkaroon na ba ng transisyong demograpiko ang Filipinas? Bakit oo o hindi?</p>

			Can and Cannot Learn from the History of World Population. Nása <i>Population Studies: A Journal of Demography</i> 69(S1): S21—S28	
<ul style="list-style-type: none"> <li>- Suriin ang mga salik na pampolitika, pang-ekonomiya, pangkultura, at panlipunan na mahalaga sa pandaigdigang pagkilos ng mga tao</li> <li>- Magpakita ng kaalaman sa mga karanasan ng mga OFW na sa kanila mismo nagsula</li> </ul>	Pagdaigdigang Migrasyon	<p>Lektura / Talakayan</p> <p>Panayam sa OFW: Pagagawin ng panayam ang mga mag-aaral sa isang dati o kasalukuyang OFW (nang harápan o online). Sa klase, ibabahagi nila ang kanilang natutuhan sa mga panayam na ito tungkol sa transnacionalismo at ang mga salik na may epekto sa pandaigdigang migrasyon</p>	<p>LCD Projector</p> <p>Mga Babasahín</p> <ul style="list-style-type: none"> <li>• Castles, Stephen. 2000. "International Migration at the Beginning of the Twenty-First Century: Global Trends and Issues." Nása <i>International Social Science Journal</i> 52(165): 269—281.</li> <li>• Aguilar, Filomeno V. 2012. "Differentiating Sedimented from Modular Transnationalism: The View from East Asia." Nása <i>Asian and Pacific Migration Journal</i> 21(2): 149—171.</li> </ul>	<p>Maikling pagsusulit hinggil sa mga babasahín</p> <p>Resitasyon</p>
<ul style="list-style-type: none"> <li>- Magsulat ng mungkahing papel ng pananaliksik na may tamang sitasyon</li> <li>- Magbigay ng kritika sa mga mungkahing pananaliksik ng mga kamag-arál</li> </ul>	<p>Pagsulat ng Papel Pananaliksik</p> <p>Kritika sa Mungkhaing Pananaliksik</p>	<p>Maliit na lektura sa mga pamamaraan sa pagsulat ng sitasyon para sa mga papel pananaliksik</p> <p>Mungkahi para sa pinal na papel pananaliksik: Magsisimula nang magsulat ang mga mag-aaral ng mungkahi na binubuo ng 500 salita para sa kanilang</p>		

		<p>pinal na papel pananaliksik.</p> <p>Tambalang Talakayan: Magtatambal ang dalawang mag-aaral at magbibigay ng kritika sa mungkahing pananaliksik ng bawat isa.</p>		
<b>Lingga 15—16: Tungo sa Isang Likás-Káyang Daigdig</b>				
<ul style="list-style-type: none"> <li>- Alamin ang pagkakaiba ng pagging matatag sa pagging likás-káya</li> <li>- Ipaliwanag mabuti ang mga modelo ng pandaigdigang likás-káyang pag-unlad</li> </ul>	Likás-Káyang Pag-unlad	Lektura / Talakayan	<p>LCD Projector</p> <p>Mga Babasahín</p> <ul style="list-style-type: none"> <li>• Kabanata 48 ng teksbuk: “Sustainable Economic Systems” ni Sebastian Plóciennik</li> </ul>	<p>Maikling pagsusulit hinggil sa mga babasahín</p> <p>Resitasyon</p>
<ul style="list-style-type: none"> <li>- Bigyan ng pakahulogan ang pandaigdigang seguridad sa pagkain</li> </ul>	Pandaigdigang Seguridad sa Pagkain	Lektura / Talakayan	LCP Projector	<p>Maikling pagsusulit hinggil sa mga babasahín</p>
<ul style="list-style-type: none"> <li>- Kritika sa umiiral na mga modelo ng pandaigdigang seguridad sa pagkain</li> </ul>		Panonood ng Film	<p>Mga Babasahín</p> <ul style="list-style-type: none"> <li>• Kabanata 50 ng teksbuk: “Global Food Security: The Challenge of Feeding the World” by Monika Barthwal-Datta</li> <li>• McMichael, Phillip. 2009. “A Food Regime Analysis of the World Food Crisis.” <i>Nása Agriculture and Human Values</i> 26(4): 281—95.</li> </ul> <p>Film: “The Price of Sugar” sa direksyon ni Bill Haney</p>	<p>Resitasyon</p>
<b>Lingga 17—18: Kongklusyon</b>				
<ul style="list-style-type: none"> <li>- Ipaliwanag nang mabuti ang personal mong pakahulogan sa pagging</li> </ul>	Pagging Mamamayan ng Daigdig	<p>Lektura / Talakayan</p> <p>Personal na mapa ng</p>	<p>Mga Babasahín</p> <p>Carter, April. 2001. “Global Civil Society:</p>	<p>Maikling pagsusulit hinggil sa mga babasahín</p>

mamamayan ng daigdig		<p>konsepto ng pagiging mamamayan ng daigdig: Ang mga mag-aaral ay magkakaroon ng pagsasanay sa pagsasáma-sáma ng mga ideang kaugnay ng “pagiging mamamayan ng daigdig.” Batay dito, magbibigay sila ng sintesis ukol sa personal nilang pagpapakahulugan sa konsepto. Pagkaraan, ililista nila ang mga pananagutan ng isang mamamayan ng daigdig.</p>	<p>Acting as Global Citizens” nasa <i>The Political Theory of Global Citizenship</i>. London: Routledge, pp. 147-176.</p>	Resitasyon
- Magsulat ng isang papel pananaliksik sa isang paksang may kaugnayan sa globalisasyon, na may tamang sitasyon	Pagsulat ng papel pananaliksik	Mag-isang Pananaliksik at Pagsulat		Ilalaan ng mga mag-aaral ang húng linggo sa pagsulat ng kanilang pinálaan na papel

## ANG KASALUKUYANG DAIGDIG Mapa ng Kurso

<b>Inaasahang Matututuhan sa P.E.</b>	<b>Etika</b>
<b>KAALAMAN (MGA KASANAYANG INTELEKTUWAL)</b>	
1. Kritikal na masuri ang “mga teksto” (nakasulat, biswal, pasalita, atbp.)	NT
2. Makapagpamalas ng mahusay at mabisang pakikipagkomunikasyon (sa pagsulat, pagsasalita, at paggamit ng makabagong teknolohiya)	NP
3. Paggamit ng batayang mga konsepto sa iba’t ibang dominyo ng kaalaman	NP
4. Makapagpamalas ng mapanuri, analitiko, at malikhaing pag-iisp	NP
5. Makagamit ng iba’t ibang analitikong paraan ng paglutas sa problema	NT
<b>HALAGAHAN (MGA PANANAGUTAN SA SARILI AT SA LIPUNAN)</b>	
1. Malaman ang kompleksidad ng kalagayan ng sangkatauhan	NT
2. Magkaroon ng interpretasyon ng karanasan ng tao mula sa iba’t ibang persektiba	NT
3. Masuri ang kasalukuyang panahon sa perspektiba ng mga Filipino o sa labas ng bansa	NT
4. Magkaroon ng tungkuling alamin ang pagiging tunay na Filipino at isabúhay ito	PM
5. Kritikal na pagmunian ang karaniwang mga problema	NT
6. Makalikha ng makabagong mga pamamaraan at solusyon na ginagabayang ng mga batayang etikal	PM
7. Makapagpasiya batay sa huwarang moral at mahahalaga	NP
8. Mabigyan ng pagpapahalaga ang iba’t ibang anyo ng sining	NT
9. Makapag-ambag sa estetika	PM
10. Magtaguyod ng paggalang sa karapatang pantao	NT
11. Personal at mahalagang makapag-ambag sa pag-unlad ng bansa	NT
<b>KASANAYAN (MGA KASANAYANG PRAKTIKAL)</b>	
1. Epektibong makagawa o makaganap bilang isang pangkat	NP
2. Makagamit ng mga kasangkapan gaya ng computer upang epektibong makapagproseso ng impormasyon	PM

3. Makagamit ng makabagong teknolohiya na tutulong o magpapadali sa pag-aaral at pananaliksik	PM
4. Responsableng makasabay sa mundo ng teknolohiya	NT
5. Makalikha ng mga solusyon sa mga problema sa iba't ibang larang	NP
6. Magamit ang sariling kaalaman, kasanayan, at halagahan upang magkaroon ng responsable at produktibong pamumuhay	NT
7. Maihanda ang sarili para sa kaalamang panghabang-búhay.	NT

**Leyenda**

**NT** = Natutuhan

**NP** = Napraktis

**PM** = Pagkakataóng Matutuhan

## **ANG KASALUKUYANG DAIGDIG Mga Kailangang Babasahín at Iba Pang Materyales**

### **Teksbuk:**

Steger, Manfred B., Paul Battersby, and Joseph M. Siracusa, mga ed. 2014. *The SAGE Handbook of Globalization*. Dalawang tomo. Thousand Oaks: SAGE Publications.

### **Iba Pang Babasahín:**

- Aguilar, Filomeno V. 2012. "Differentiating Sedimented from Modular Transnationalism: The View from East Asia." *Asian and Pacific Migration Journal* 21(2): 149—171.
- Bello, Walden F. 2006. "The Multiple Crises of Global Capitalism." Nasa *Deglobalization: Ideas for a New World Economy*, mp. 1—31. Lungsod Quezon: Ateneo de Manila University Press.
- Castles, Stephen. 2000. "International Migration at the Beginning of the Twenty-First Century: Global Trends and Issues." *International Social Science Journal* 52 (165): 269—281.
- Carter, April. 2001. "Global Civil Society: Acting as Global Citizens" nasa *The Political Theory of Global Citizenship*, mp. 147—176. London: Routledge.
- Connell, Raewyn. 2007. "Dependency, Autonomy and Culture. Nasa *Southern Theory: The Global Dynamics of Knowledge in Social Science*, mp. 139—163. Cambridge, UK: Polity Press.
- Hobsbawm, Eric J. 1996. "The Future of the State." *Development and Change* 27 (2): 267—278.
- Lee, Ronald. 2003. "The Demographic Transition: Three Centuries of Fundamental Change." *Journal of Economic Perspectives* 17(4): 167—190.
- Lesthaeghe, Ron. 2010. "The Unfolding Story of the Second Demographic Transition." *Population and Development Review* 36(2): 211—251.
- Livi-Bacci, Massimo. 2005. "What We Can and Cannot Learn from the History of the World Population. *Population Studies: A Journal of Demography* 69 (S1): S21—S28.
- Mazower, Mark. 2006. "An International Civilization? Empire, Internationalism and the Crisis of the Mid-Twentieth Century." *International Affairs* 82 (3): 553—566.
- McMichael, Philip. 2009. "A Food Regime Analysis of the World Food Crisis." *Agriculture and Human Values* 26 (4): 281—295.

Sassen, Saskia. 2005. "The Global City: Introducing a Concept." *Brown Journal of World Affairs* XI (2): 27—43.

Shiraishi, Takashi. 2006. "The Third Wave: Southeast Asia and Middle-Class Formation in the Making of a Region." *Nása Beyond Japan: The Dynamics of East Asian Regionalism*, inedit ni Peter Katzenstein at Takashi Shiraishi, mp. 237—271. Ithaca, NY: Cornell University Press.

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Wallerstein, Immanuel. 2004. "The Modern World-System as a Capitalist World Economy: Production, Surplus-Value, and Polarization." *Nása World-Systems Analysis: An Introduction*, mp. 23—41. Durham at London: Duke University Press.

Mga Film:

"The Corporation" sa direksyon ni Mark Achbar at Jennifer Abbott

"The Price of Sugar" sa direksyon ni Bill Haney

"The Rise of ISIS," PBS Frontline (<http://www.pbs.org/wgbh/frontline/film/rise-of-isis/>)



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

**THE CONTEMPORARY WORLD**

**Course Title:** **The Contemporary World**

**No. of Units : 3 Units**

**Course Description:**

This course introduces students to the contemporary world by examining the multifaceted phenomenon of globalization. Using the various disciplines of the social sciences, it examines the economic, social, political, technological, and other transformations that have created an increasing awareness of the interconnectedness of peoples and places around the globe. To this end, the course provides an overview of the various debates in global governance, development, and sustainability. Beyond exposing the student to the world outside the Philippines, it seeks to inculcate a sense of global citizenship and global ethical responsibility.

**This course includes mandatory topics on population education in the context of population and demography.**

**Learning Outcomes:**

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

**A. Competencies**

1. Distinguish different interpretations of and approaches to globalization
2. Describe the emergence of global economic, political, social, and cultural systems
3. Analyze the various contemporary drivers of globalization
4. Understand the issues confronting the nation-state

5. Assess the effects of globalization on different social units and their responses

B. Skills

1. Analyze contemporary news events in the context of globalization
2. Analyze global issues in relation to Filipinos and the Philippines
3. Write a research paper with proper citations on a topic related to globalization

C. Values

1. Articulate personal positions on various global issues
2. Identify the ethical implications of global citizenship

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

**Course Outline:**

Weeks 1-2 Introduction to Globalization

- Defining globalization

Weeks 3-5: The Structures of Globalization

- The Global Economy
- Market Integration
- The Global Interstate System
- Contemporary Global Governance

Weeks 6-8: A World of Regions

- Global Divides: The North and the South
- Asian Regionalism

Week 9: Midterm

Weeks 10-11: A World of Ideas

- Global Media Cultures
- The Globalization of Religion

#### Weeks 12-14: Global Population and Mobility

- The Global City
- Global Demography
- Global Migration

#### Weeks 15-16: Towards a Sustainable World

- Sustainable Development
- Global Food Security

#### Weeks 17-18: Conclusion

- Global Citizenship
- Research paper writing

#### Course Requirements:

1. Regular quizzes
2. Midterm analysis paper
3. Group reports
4. Final research paper

#### Assessment

25 % Quizzes

15 % Recitation

15 % Midterm Essay

25 % Group Reports and other Research Papers

20 % Final Research Paper

## THE CONTEMPORARY WORLD Learning Plan

Learning Outcomes	Topic	Methodology	Resources	Assessment
<b>Weeks 1-2: Introduction</b>				
- Introduce self to classmates and teachers - List expectations for the course - Recall course rules - Write a personal definition of globalization based on a concept map	Course overview  Classroom policies	Classroom sharing (Introductions)  Lecture  Personal concept map of globalization: Students will engage in a free association exercise of ideas they associate with “globalization.” Based on the concepts they list, they will synthesize a personal definition of the concept.	Course syllabus  Introduce textbook: Manfred Stegger, Paul Battersby, and Joseph M. Siracusa, eds. 2014. <i>The SAGE Handbook of Globalization</i> . Two vols. Thousand Oaks: SAGE.	
- Differentiate the competing conceptions of globalization - Identify the underlying philosophies of the varying definitions of globalization - Agree on a working definition of globalization for the course	Introduction to the Study of Globalization	Lecture  News report critique: Students will find and read three newspaper op-eds (local or international) discussing globalization. Before class, they will write 50-word summaries of each op-ed, identifying what the underlying definitions of globalization the op-ed writers use.	LCD Projector  Reading Materials <ul style="list-style-type: none"><li>• Chapter 2 of textbook: “Approaches to the Study of Globalization” by Manfred B. Steger</li><li>• Steger, Manfred B. “Ideologies of Globalization.” 2005. <i>Journal of Political Ideologies</i> 10(1): 11–30.</li></ul>	Quiz on the reading materials  Recitation
<b>Weeks 3-5: The Structures of Globalization</b>				
- Define economic globalization	The Global Economy	Lecture/discussion	LCD Projector	Quiz on the reading materials

<ul style="list-style-type: none"> <li>- Identify the actors that facilitate economic globalization</li> <li>- Define the modern world system</li> <li>- Articulate a stance on global economic integration</li> </ul>		<p>Debate: The students will debate the motion “That global free trade has done more harm than good.”</p>	<p>Reading Materials</p> <ul style="list-style-type: none"> <li>• Chapter 9 of textbook: “The Globalization of Economic Relations” by István Benczes</li> <li>• Wallerstein, Immanuel. 2004. “The Modern World-System as a Capitalist World Economy: Production, Surplus-Value, and Polarization.” In <i>World-Systems Analysis: An Introduction</i>. Durham &amp; London: Duke University Press, pp. 23-41.</li> </ul>	Recitation
<ul style="list-style-type: none"> <li>- Explain the role of international financial institutions in the creation of a global economy</li> <li>- Narrate a short history of global market integration in the twentieth century</li> <li>- Identify the attributes of global corporations</li> </ul>	Market Integration	<p>Lecture/discussion</p> <p>Film viewing and discussion</p>	<p>LCD Projector</p> <p>Reading Materials:</p> <ul style="list-style-type: none"> <li>• Chapter 17 of textbook: “The Rise of the Global Corporation” by Deane Neubauer</li> <li>• Bello, Walden F. 2006. “The Multiple Crises of Global Capitalism.” In <i>Deglobalization: Ideas for a New World Economy</i>. Quezon City: Ateneo de Manila University Press, pp. 1-31.</li> </ul> <p>Film: “The Corporation” directed by Mark Achbar and Jennifer Abbott</p>	<p>Quiz on the reading materials</p> <p>Recitation</p>
<ul style="list-style-type: none"> <li>- Explain the effects of globalization on governments</li> <li>- Identify the institutions that govern international relations</li> <li>- Differentiate internationalism from globalism</li> </ul>	The Global Interstate System	<p>Lecture/discussion</p>	<p>LCD Projector</p> <p>Reading Materials</p> <ul style="list-style-type: none"> <li>• Chapter 7 of textbook: “Governments and Citizens in a Globally Interconnected World of States” by Hans Schattke</li> <li>• Mazower, Mark. 2006. “An International Civilization? Empire, Internationalism and the Crisis of the Mid-Twentieth Century.” <i>International Affairs</i> 82(3): 553–566.</li> </ul>	<p>Quiz on the reading materials</p> <p>Recitation</p>
- Identify the roles and	Contemporary	<p>Lecture/discussion</p>	LCD Projector	Quiz on the reading

functions of the United Nations - Identify the challenges of global governance in the twenty-first century - Explain the relevance of the state amid globalization	Global Governance		Reading Materials <ul style="list-style-type: none"> <li>Chapter 29 of textbook: "The United Nations Meets the Twenty-first Century: Confronting the Challenges of Global Governance" by Thomas G. Weiss and Ramesh Thakur</li> <li>Hobsbawm, Eric J. 1996. "The Future of the State." <i>Development and Change</i> 27(2): 267–278.</li> </ul>	materials Recitation
<b>Weeks 6-8:A World of Regions</b>				
- Define the term "Global South" - Differentiate the Global South from the Third World - Analyze how a new conception of global relations emerged from the experiences of Latin American countries	Global Divides: The North and the South (focus on Latin America)	Lecture/discussion  Group report	LCD Projector  Reading Materials <ul style="list-style-type: none"> <li>Chapter 12 of textbook: "Locating the Global South" by Lisandro E. Claudio</li> <li>Connell, Raewyn. 2007. "Dependency, Autonomy and Culture. In <i>Southern Theory: The Global Dynamics of Knowledge in Social Science</i>. Cambridge, UK: Polity Press, pp. 139-163.</li> </ul>	Quiz on the reading materials  Graded Group Report: Students will form groups of 3-5. Each group will be assigned a Latin American country to report on. These groups will deliver 10-minute presentations on the contemporary foreign and economic policies of their respective countries.
- Differentiate between regionalization and globalization - Identify the factors leading to a greater integration of the Asian region	Asian regionalism	Lecture Discussion  Group Report	LCD Projector  Reading Materials <ul style="list-style-type: none"> <li>Chapter 13 of textbook: "Globalization and the Asia Pacific and South Asia" by Ehito Kimura</li> <li>Shiraishi, Takashi. 2006. "The Third</li> </ul>	Quiz on the reading materials  Graded Group Report: Students will form groups of 3-5. Each group will be

- Analyze how different Asian states confront the challenges of globalization and regionalization			Wave: Southeast Asia and Middle-Class Formation in the Making of a Region." In <i>Beyond Japan: The Dynamics of East Asian Regionalism</i> , ed. Peter Katzenstein and Takashi Shiraishi. Ithaca, NY: Cornell University Press, pp. 237–71.	assigned an Asian country to research and report on. These groups will deliver 10-minute presentations on the contemporary foreign and economic policies of their respective countries.
<b>Week 9: Midterm</b>				
- Synthesize knowledge concerning globalization	Synthesis	Midterm essay		Midterm essay: Students will be asked to write 2,000-word essays answering one of these two questions:  1. How do we make globalization more just? 2. How is the state affected by globalization? How is the nation affected by globalization? Do these institutions/concepts remain relevant? Why/why not?
<b>Weeks 10-11: A World of Ideas</b>				
- Analyze how various media drive various forms of global	Global Media Cultures	Lecture/discussion Group Report	LCD Projector Reading Materials	Quiz on the reading materials

<p>integration</p> <ul style="list-style-type: none"> <li>- Explain the dynamic between local and global cultural production</li> </ul>			<ul style="list-style-type: none"> <li>• Chapter 22 of textbook: "Globalization and the Media: Creating the Global Village" by Jack Lule</li> <li>• Chapter 23 of textbook: "Popular Music and Globalization" by Yara El-Ghadban</li> </ul>	<p>Graded Group Report: Students will form groups of 3-5. Each group will be asked to pick an Asian musical act that became internationally famous. In their group report, they must answer the following questions:</p> <ol style="list-style-type: none"> <li>1. Where did the musical act/artist originate?</li> <li>2. In which countries did the artist become famous?</li> <li>3. How did the artist become famous?</li> <li>4. Why do you think the artist became famous?</li> </ol>
<ul style="list-style-type: none"> <li>- Explain how globalization affects religious practices and beliefs</li> <li>- Analyze the relationship between religion and global conflict and, conversely, global peace</li> </ul>	<p>The Globalization of Religion</p>	<p>Lecture/discussion Discussion of film</p>	<p>LCD Projector  Reading Materials</p> <ul style="list-style-type: none"> <li>• Chapter 10 of textbook: "Religion and Globalization" by Victor Roudometof</li> <li>• Chapter 43 of textbook: "Religion and Global Conflict" by Mark Juergensmeyer</li> </ul> <p>Film: PBS Frontline: "The Rise of ISIS" (<a href="http://www.pbs.org/wgbh/frontline/film/rise-of-isis/">http://www.pbs.org/wgbh/frontline/film/rise-of-isis/</a>)</p>	<p>Quiz on the reading materials  Recitation</p>

Weeks 12-14: Global Population and Mobility				
- Identify the attributes of a global city - Analyze how cities serve as engines of globalization	The Global City	Lecture/discussion  Group report	LCD Projector  Reading Materials <ul style="list-style-type: none"><li>• Chapter 26 of textbook: "Mobility, Diversity and Community in the Global City" by Val Colic-Peisker</li><li>• Sassen, Saskia. 2005. "The Global City: Introducing a Concept." <i>Brown Journal of World Affairs</i> XI(2): 27-43.</li></ul>	Quiz on the reading materials  Graded Group Report: Students will form groups of 3-5. Each group will be assigned a global city to discuss and research on. Their reports should answer the following questions: <ol style="list-style-type: none"><li>1. How would you describe your city?</li><li>2. What is your city known for?</li><li>3. What makes your city a global city?</li></ol>
- Explain the theory of demographic transition as it affects global population	Mandated topic: Global Demography	Lecture/discussion	LCD Projector  Reading Materials <ul style="list-style-type: none"><li>• Lee, Ronald. 2003. "The Demographic Transition: Three Centuries of Fundamental Change." <i>Journal of Economic Perspectives</i> 17(4): 167–190.</li><li>• Lesthaeghe, Ron. 2010. "The Unfolding Story of the Second Demographic Transition." <i>Population and Development Review</i> 36(2): 211–251.</li><li>• Livi-Bacci, Massimo. 2005. "What We Can and Cannot Learn from the History of World Population. <i>Population Studies</i>:</li></ul>	Quiz on the reading materials  Short research paper to discuss the topic: Has the Philippines undergone the demographic transition? Why or why not?

			<i>A Journal of Demography</i> 69(S1): S21–S28.	
- Analyze the political, economic, cultural, and social factors underlying the global movements of people - Display first-hand knowledge of the experiences of OFWs	Global Migration	Lecture/discussion  OFW Interview: Each student will be asked to interview a former or a current OFW (face-to-face or online). In class they will share what they learned from these interviews about transnationalism and the factors that affect global migrations.	LCD Projector  Reading Materials <ul style="list-style-type: none"><li>• Castles, Stephen. 2000. "International Migration at the Beginning of the Twenty-First Century: Global Trends and Issues." <i>International Social Science Journal</i> 52 (165): 269–281.</li><li>• Aguilar, Filomeno V. 2012. "Differentiating Sedimented from Modular Transnationalism: The View from East Asia." <i>Asian and Pacific Migration Journal</i> 21(2): 149–171.</li></ul>	Quiz on the reading materials  Recitation
- Write a research paper proposal with proper citation - Critique research proposals of classmates	Research Proposal Writing  Research Proposal Critique	Mini-lecture on citation methods for research papers  Proposal for final research paper: Students will begin writing a 500-word proposal for their final research paper.  Pair discussion: Students will pair off and critique each other's research proposals.		
<b>Week 15-16: Towards a Sustainable World</b>				
- Differentiate stability from sustainability - Articulate models of global sustainable development	Sustainable Development/	Lecture/discussion	LCD Projector  Reading materials <ul style="list-style-type: none"><li>• Chapter 48 of textbook: "Sustainable Economic Systems" by Sebastian Plöciennik</li></ul>	Quiz on the reading materials  Recitation
- Define global food security	Global Food Security	Lecture/discussion	LCD Projector	Quiz on the reading materials

- Critique existing models of global food security		Film Viewing	<p>Reading materials</p> <ul style="list-style-type: none"> <li>• Chapter 50 of textbook: "Global Food Security: The Challenge of Feeding the World" by Monika Barthwal-Datta</li> <li>• McMichael, Philip. 2009. "A Food Regime Analysis of the 'World Food Crisis. <i>Agriculture and Human Values</i> 26(4): 281-95.</li> </ul> <p>Film: "The Price of Sugar" directed by Bill Haney</p>	Recitation
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#### **Week 17-18:Conclusion**

- Articulate a personal definition of global citizenship - Appreciate the ethical obligations of global citizenship	Global Citizenship	<p>Lecture/discussion</p> <p>Personal concept map of global citizenship: Students will engage in a free association exercise of ideas they associate with "global citizenship." Based on this, they will synthesize a personal definition of the concept. Afterwards, they will list the obligations of a global citizen.</p>	<p>Reading Materials</p> <ul style="list-style-type: none"> <li>• Carter, April. 2001. "Global Civil Society: Acting as Global Citizens" in <i>The Political Theory of Global Citizenship</i>. London: Routledge, pp. 147-176.</li> </ul>	<p>Quiz on the reading materials Recitation</p>
- Write a research paper on a topic related to globalization, with proper citation	Research paper writing	Independent research and writing		Students will spend the final week completing their research papers.

## The Contemporary World Course Map

GE Learning Outcomes	Ethics
<i>Knowledge (Intellectual Competencies)</i>	
1. Analyze “texts” (written, visual, oral, etc.) critically	L
2. Demonstrate proficient and effective communication (writing, speaking, and use of new technologies)	P
3. Use basic concepts across the domains of knowledge	P
4. Demonstrate critical, analytical, and creative thinking	P
5. Apply different analytical modes in problem solving	L
<i>Values (Personal and Civic Responsibilities)</i>	
1. Appreciate the complexity of the human condition	L
2. Interpret the human experience from various perspectives	L
3. Examine the contemporary world from both Philippine and global perspectives	L
4. Take responsibility for knowing and being Filipino	O
5. Reflect critically on shared concerns	L
6. Generate innovative practices and solutions guided by ethical standards	O
7. Make decisions based on moral norms and imperatives	P
8. Appreciate various art forms	L
9. Contribute to aesthetics	O

<b>GE Learning Outcomes</b>	<b>Ethics</b>
10. Advocate respect for human rights	L
11. Contribute personally and meaningfully to the country's development	L
<i>Skills (Practical Skills)</i>	
1. Work effectively in a group	P
2. Apply computing tools to process information effectively	O
3. Use current technology to assist and facilitate learning and research	O
4. Negotiate the world of technology responsibly	L
5. Create solutions to problems in various fields	P
6. Manage one's knowledge, skills, and values for responsible and productive living	L
7. Organize one's self for lifelong learning	L

L = Learned

P = Practiced

O= Opportunity to learn

## **THE CONTEMPORARY WORLD Required Readings and Other Materials**

### **Textbook:**

Steger, Manfred B., Paul Battersby, and Joseph M. Siracusa, eds. 2014. *The SAGE Handbook of Globalization*. Two volumes. Thousand Oaks: SAGE Publications.

### **Other Readings:**

Aguilar, Filomeno V. 2012. "Differentiating Sedimented from Modular Transnationalism: The View from East Asia." *Asian and Pacific Migration Journal* 21(2): 149–171.

Bello, Walden F. 2006. "The Multiple Crises of Global Capitalism." In *Deglobalization: Ideas for a New World Economy*, pp. 1-31. Quezon City: Ateneo de Manila University Press.

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Lee, Ronald. 2003. "The Demographic Transition: Three Centuries of Fundamental Change." *Journal of Economic Perspectives* 17(4): 167–190.

- Lesthaeghe, Ron. 2010. "The Unfolding Story of the Second Demographic Transition." *Population and Development Review* 36(2): 211–251.
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- McMichael, Philip. 2009. "A Food Regime Analysis of the World Food Crisis." *Agriculture and Human Values* 26(4): 281-295.
- Sassen, Saskia. 2005. "The Global City: Introducing a Concept." *Brown Journal of World Affairs* XI(2): 27-43.
- Shiraishi, Takashi. 2006. "The Third Wave: Southeast Asia and Middle-Class Formation in the Making of a Region." In *Beyond Japan: The Dynamics of East Asian Regionalism*, edited by Peter Katzenstein and Takashi Shiraishi, pp. 237–271. Ithaca, NY: Cornell University Press.
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- Wallerstein, Immanuel. 2004. "The Modern World-System as a Capitalist World Economy: Production, Surplus-Value, and Polarization." In *World-SystemsAnalysis: An Introduction*, pp. 23-41. Durham and London: Duke University Press.

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"The Price of Sugar" directed by Bill Haney

"The Rise of ISIS," PBS Frontline (<http://www.pbs.org/wgbh/frontline/film/rise-of-isis/>)



**REPUBLIKA NG PILIPINAS  
TANGGAPAN NG PANGULO  
KOMISYON SA LALONG MATAAS NA EDUKASYON**

**Mga Panimula sa PAG-UNAWA SA SARILI**

Pamagat ng Kurso : **Pag-unawa sa Sarili**

Bílang ng Yunit : 3 yunit

Deskripsiyon ng Kurso:

Tinatalakay sa kurso ang kalikásán ng identidad, gayundin ang mga salik at puwersang nakaaapekto sa pag-unlad at pagpapanatili ng personal na identidad.

Ang kasabihang *Know Oneself* (—Kilalanin ang sarili||) ay nagbunga na ng sari-sari at di mabilang na paraan ng pagtupad ito. Isa sa mga tanong na hinaharap ng bawat indibidwal sa iba't ibang pagkakataon ay ang tanong na —Sino ako?|| Pinakamahalaga ang tanong na ito sa panahon ng pagbibinata at pagdadalaga—na pinaniniwalaang panahon ng bulnerabilidad at malaking posibilidad. Ang mga isyu ng sarili at identidad ay pinakakritikal sa kabataan.

Layunin ng kursong ito na siyasatin ang mga isyu at usapin na may kinalaman sa sarili at identidad na makatutulong sa higit na pag-unawa ng sarili. Sinisikap nitong matugunan ang hangaring ito sa pamamagitan ng pagbibigay-diin sa integrasyon ng personal at akademiko—paglulugar sa mga bagay na pinag-uusapan sa silid-aranan at sa araw-araw na karanasan ng mga mag-aaral—upang mapabuti ang pagkatuto, makalikha ng bagong pagpapahalaga sa proseso ng pagkatuto, at makabuo ng kritikal at mapagliming pananaw habang pinamamahalaan at pinagbubuti ang mga sarili sa pagkamit ng lalong mataas na kalidad ng búhay.

Nahahati ang kurso sa tatlong pangunahing bahagi: Layunin ng unang bahagi na maunawaan ang pagbuo ng sarili mula sa iba't ibang disciplina't pananaw: pilosopiya, sosyolohiya, antropolohiya, at sikolohiya—gayundin ang mas tradisional na dibisyong Silangan-Kanluran—na naglalayong magbigay ng kasagutan sa komplikado ngunit esensiyal na tanong na —Ano ang sarili?|| Layunin din ng bahaging ito na pag-usapan ang tanong na -Mayroon bang konstrak ng sarili?|| at iba pa.

Tutuklasin sa ikalawang bahagi ang ilan sa iba't ibang aspektong bumubuo sa sarili, tulad ng biyolohikal at materyal na aspekto hanggang sa at kasama ang kamakailan lámang na Dihital na Sarili. Tinutukoy sa ikatlo at húlíng bahagi ang tatlong mahahalagang bagay para sa kabataang mag-aaral: pagkatuto,

pagtatakda ng mga layunin, at pamamahala sa istres. Bahagi rin dito ang higit na praktikal na paglalapat ng mga konseptong tinalakay sa kurso na humihimok sa mga mag-aaral na maranasan nang personal ang pagbuo ng mga plano sa pagpapabuti sa sarili para sa regulasyon ng sariling pagkatuto, pagtatakda ng layunin, at pangangalaga sa sarili.

Kasama sa kursong ito ang mahahalagang paksa sa Pagpaplano ng Pamilya at Edukasyong Pampopulasyon.

### **Inaasahang Matutuhan**

Sa pagtatapos ng kurso, magagawa ng mga mag-aaral na:

#### **Ang Sarili Mula sa Iba't Ibang Perspektiba**

1. Matalakay ang magkakaibang representasyon at konseptualisasyon ng sarili gamit ang iba't ibang disiplina at perspektiba
2. Maihambing at mapag-iba ang representasyon ng sarili sa magkakaibang disiplina at perspektiba
3. Masuri ang mga impluwensiya, salik, at puwersang humuhubog sa sarili
4. Maipamalas ang kritikal at replektibong pag-iisip sa pagsusuri sa pag-unlad ng sarili at identidad sa pamamagitan ng pagbuo ng teorya ng sarili

#### **Pagbubukas ng Sarili**

5. Masiyasat ang magkakaibang aspekto ng sarili at identidad
6. Maipamalas ang kritikal at replektibong pag-iisip sa integrasyon ng iba't ibang aspekto ng sarili at identidad
7. Matukoy ang mga puwersa at institusyon na kakaapekto sa pag-unlad ng iba't ibang aspekto ng sarili at identidad
8. Masuri ang sarili gamit ang iba't ibang aspekto ng sarili na tinalakay sa klase

#### **Pamamahala at Pangangalaga sa Sarili**

9. Maunawaan ang mga teoretikal na batayan kung paano pamamahalaan at pangangalagaan ang iba't ibang aspekto ng sarili
10. Magkaroon ng bagong kasanayan at karunungan at mahasa ang mga ito para sa mas mahusay na pamamahala sa sarili at sariling ugali
11. Mailapat ang mga bagong kasanayang ito sa sarili para sa lalong mataas na kalidad ng búhay

Bílang ng Oras: **3 oras bawat linggo sa loob ng 18 linggo o 54 horas sa isang semestre**

### **PAG-UNAWA SA SARILI Planong Aralín**

Inaasahang Matutuhan	Mga Paksa	Mga Sanggunian	Metodolohiya	Pagtatása
Introduksiyon sa Kurso				

			<ul style="list-style-type: none"> <li>• Gawain sa klase: Pagkilala sa iyo at sa akin</li> <li>• Talakayan sa klase: Pagbuo ng mahahalagang tanong tungkol sa sarili</li> <li>• Pagpapalitaw sa mga paniniwala at alalahanin ng mga mag-aaral tungkol sa sarili</li> <li>• Pagtalakay sa mga mekaniks ng kurso</li> <li>• Introduksyon sa mga kahingian at sa pinal na integratibong papel</li> </ul>	
<p><b>1. Ang Sarili mula sa Iba't Ibang Perspektiba</b></p> <p>a. Talakayin ang magkakaibang representasyon at konseptualisasyon ng sarili gamit ang iba't ibang disiplina at perspektiba</p> <p>b. Masuri ang mga impluwensiya, salik, at puwersang humuhubog sa sarili</p> <p>c. Maihambing at mapag-iba ang representasyon ng sarili sa magkakaibang disiplina at</p>	<p>a. Pilosopiya</p> <ul style="list-style-type: none"> <li>• Mula kina Socrates, Plato, at Augustine hanggang kina Descartes, Locke, Hume, Kant, Freud, Ryle, Churchland, at Merleau-Ponty (Ang lahat ng ito ay sumasagot sa tanong na –Sino ka?   )</li> </ul> <p>b. Sosyolohiya</p> <ul style="list-style-type: none"> <li>• Ang sarili bilang produkto ng modernong lipunan at iba pang konstruksyon</li> <li>• Si Mead at ang panlipunang sarili</li> </ul>	<p><b>Bandura, A.</b> (1999). Social Cognitive Theory of Personality. In Pervin and John (eds) Handbook of Personality Theory and Research. 2<sup>nd</sup> ed. Guilford Press 134 – 194.</p> <p><b>Chafee, J.</b> (2013). Who are you? Consciousness, Identity and the Self. In the Philosopher's Way: Thinking Critically about Profound Ideas. Pearson. 106 – 169. In bode (ed). Psychological Anthropology. Praeger. 331 – 350</p>	<ul style="list-style-type: none"> <li>• Lektura</li> <li>• Pangkatang talakayan na nakatuon sa mga pagkakatulad/ pagkakaiba ng mga representasyon at konseptualisasyon ng sarili at sa iba't ibang natukoy na impluwensiya</li> <li>• Proyektong pangklase (mabilisang sarbey): Paano nauunawaan ang sarili?</li> <li>• Talakayan sa klase at pagpoproseso sa resulta ng sarbey kapag naisulat at</li> </ul>	<ul style="list-style-type: none"> <li>• Pag-aayos ng mga kinalabasan ng mabilisang sarbey (pangkatan)</li> <li>• Sanaysay ukol sa sarili: Paano ko nauunawaan ang aking sarili? Ano ang humubog sa sariling ito? (indibidwal)</li> <li>• Magbibigay ng puntos para sa pangkatang presentasyon</li> <li>• Maikling papel ukol sa tunay/ideal na sarili at pagtalakay/pagtatása sa</li> </ul>

<p>perspektiba</p> <p>d. Maipamalas ang kritikal at replektibong pag-iisip sa pagsusuri sa pag-unlad ng sarili at identidad sa pamamagitan ng pagbuo ng teorya ng sarili</p>	<p>c. Antropolohiya</p> <ul style="list-style-type: none"> <li>• Ang sarili at ang tao sa kontemporaneong antropolohiya</li> <li>• Ang sariling nakaugat sa kultura</li> </ul> <p>d. Sikolohiya</p> <ul style="list-style-type: none"> <li>• Ang sarili bilang kognitibong konstruksyon:             <ul style="list-style-type: none"> <li>- Si William James at ang <i>me-self</i>, <i>I-self</i></li> <li>- Global vs pinag-iba-ibang mga modelo</li> <li>- Tunay at ideal na mga konsepto ng sarili</li> <li>- Marami vs nagkakaisang mga sarili</li> <li>- Totoo vs di-totoong mga sarili</li> </ul> </li> <li>• Ang sarili bilang <i>proactive</i> at <i>agentic</i> na sarili</li> </ul> <p>e. Ang sarili sa kaisipang Kanluranin at Oryental/Silanganin</p>	<p><b>Csordas, T.</b> (1999). Self and Person. In Bode (ed). Psychological Anthropology. Praeger. 331 – 350</p> <p><b>Geertz, C.</b> (1973). The Impact of the Concept of Culture and the Concept of Man. 33 – 54 and Person, Time and Conduct in Bali. 360 – 411. In The Interpretation of Culture. Basic Books.</p> <p><b>Harter, S.</b> (1996). Historical Roots of Contemporary Issues Involving the Self Concept. In Bracken (ed) Handbook of Self Concept: Developmental, Social and Clinical Considerations. John Wiley &amp; Sons Inc. 1 – 37.</p> <p><b>Johnson, T.</b> (1985). The Western Concept of Self. In Marsella (ed) Culture and Self: Asian and Western Perspectives. Tavistock Publications. 91 – 138</p> <p><b>Lanuza, G.</b> (2004). The Constitution of the Self. In</p>	<p>naisaayos na ang mga datos (tingnan ang pagtataya)</p> <ul style="list-style-type: none"> <li>• Pangkatang talakayan: Paano nahuhubog at naiimpluwensiyan ng kultura ang aking sarili? (Maaaring talakayin sa isa rehiyonal at/o pambansang antas)</li> <li>• Totoo ba? Isang talakayan: Totoo bang kolektibistang lipunan ang Filipinas? Magbigay ng mga halimbawa. Kung toovo nga, paano nito nahuhubog o naaapektuhan ang idea natin ng Sarili?</li> </ul>	<p>anumang kaibahan sa mga ito</p> <ul style="list-style-type: none"> <li>• Tatlong bagay na natutuhan ko sa sarili sang-ayon sa paksang tinalakay</li> </ul>
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	<ul style="list-style-type: none"> <li>• Indibidwalistiko vs kolektibong sarili</li> <li>• Ang sosyal na konstruksyon ng sarili sa kaisipang Kanluranin</li> <li>• Ang sarili bilang nakaugat sa mga ugnayan at sa pamamagitan ng espiritwal na pag-unlad sa kaisipang Confucian</li> </ul>	<p>David, R. (ed) Nation, Self and Citizenship: An invitation to Philippine Sociology. Anvil Publishing.</p> <p><b>Mead, GH.</b> (1972) Mind, Self and Society from the Standpoint of a Social Behaviorist. The University of Chicago Press</p> <p><b>Triandis</b> (1989). The self and social behavior in differing cultural contexts. <i>Psychol. Rev.</i> 96.3.506 – 520</p> <p><b>Wei-Ming, T.</b> (1985) Selfhood and Otherness in Confucian Thought. In Marsella (ed). Culture and Self: Asian and Western Perspectives. Tavistock Publications. 231 – 251.</p>		
<b>2. Pagbubukas ng Sarili</b>	<b>Pagbubukas ng Sarili</b> <p>a. Masiyasat ang magkakaibang aspekto ng sarili at identidad</p> <p>b. Maipamalas ang kritikal at replektibong pag-iisip sa integrasyon ng iba't ibang aspekto ng sarili at identidad</p>	<b>Pagbubukas ng Sarili</b> <p>a. ANG PISIKAL NA SARILI: Ang sarili na itinatakdang katawan</p> <ul style="list-style-type: none"> <li>• Ang epekto ng kultura sa imahen ng katawan at pagpapahalaga sa sarili: Ang kahalagahan ng</li> </ul>	<b>Pagbubukas ng Sarili</b> <p><b>Belk</b> (2013). Extended Self in a Digital World. <i>Journal of Consumer Research</i>. 40. 3. 477 – 500</p> <p><b>Demello, M.</b> (2014). Beautiful Bodies. Pp 173 – 188. And Fat and Thin Bodies. 189 –</p>	<b>Pagbubukas ng Sarili</b> <ul style="list-style-type: none"> <li>• Lektura</li> <li>• Pangkatang talakayan at presentasyon: Sino ang maganda? Kultural na konsepsyon at istandard ng kagandahan (Kung may panahon, maaaring isagawa ito bilang</li> </ul> <b>Pagbubukas ng Sarili</b> <ul style="list-style-type: none"> <li>• Mga indibidwal na konstruksyon ng personal na sarili na nagpapakita kung paano inilulugar ang magkakaibang aspekto sa isa't isa at ang kahalagahan ng bawat aspekto sa isa't isa</li> </ul>

<p>c. Matukoy ang mga puwersa at institusyon ng nakaaapekto sa pag-unlad ng iba't ibang aspekto ng sarili at identidad</p> <p>d. Masuri ang sarili gamit ang iba't ibang aspekto ng sarili na tinalakay sa klase</p>	<p>kagandahan</p> <p>b. ANG SEKSUAL NA SARILI</p> <ul style="list-style-type: none"> <li>• Pagdevelop ng sekundaryang sex characteristics at ang sistemang panreproduksyon ng tao</li> <li>• Pagtalakay sa mga bahagi ng katawan na madaling makaramdam ng seksual na pagnanasa</li> <li>• Pag-unawa sa seksual na tugon sa tao</li> <li>• Ang biyolohiya ng seksual na pag-uugali</li> <li>• Pag-unawa sa kemistri ng libog, pag-ibig, at ugnayan</li> <li>• Ang sikolohikal na aspekto: Ano ang nagpapalibog sa tao; mga yugto ng seksual na tugon</li> <li>• Iba't ibang seksual na</li> </ul>	<p>205. In Body Studies: An Introduction. Routledge</p> <p><b>Demetrio, Fernando &amp; Zialcita.</b> (1991). <i>The soul, 95 – 97. One is not enough. 99 – 101. The Soul Book.</i> GCF Books.</p> <p><b>Diokno, MS</b> (1997). <i>Becoming a Filipino Citizen.</i> In Perspectives on Citizenship and Democracy. UP Third World Studies Center. 17 – 38</p> <p><b>Dittmer, H.</b> The Individual Centered Approach: Material Possessions as Parts of the Extended Self. Pp. 41 – 64 and Possessions as Symbolic Expressions of Identity. Pp 95 – 121 in <i>The Social Psychology of Material Possessions: To Have is to Be?</i> St. Martin's Press.</p> <p><b>Doronila, ML</b> (1997). An Overview of Filipino Perspectives on Democracy and Citizenship. In Perspectives on Citizenship and Democracy. UP TWSC. 69 – 112</p>	<p>mabilisang sarbey sa klase)</p> <ul style="list-style-type: none"> <li>• Maaaring magdala ang mga mag-aaral ng mga larawan ng sa tingin nila ay magandang tao upang simulan ang talakayan</li> <li>• Mga sikolohikal na pagtatása <ul style="list-style-type: none"> <li>- Eskala ng pagpapahalaga sa sarili</li> <li>- Eskala ng pagpapahalaga sa katawan</li> </ul> </li> <li>• Ano ang kaaya-aya para sa mga lalaki at babae: Diskusyon sa klase</li> <li>• Tanungin si Dra.: Totoo ba? Pagpapalitaw sa mga karaniwang paniniwala at miskonsepsyon ukol sa katawan, seks, at seksualidad</li> <li>• Ano ang gusto ng lalaki? (ayon sa isang lalaki/ayon sa isang babae). Ano ang gusto ng babae? (ayon sa isang babae/ayon sa isang lalaki): Paghahambing ng mga</li> </ul>	<ul style="list-style-type: none"> <li>• Papel ukol sa pinakamahalagang pag-aari ko: Ano ang una kong isasalba sa panahon ng kagipitan o sakuna at bakit?</li> <li>• Papel: Ako at ang mga paborito kong bagay (ano-ano ang mga ito at at ano ang sinasabi ng mga bagay na ito tungkol sa akin)</li> <li>• Panayam sa isa o higit pang tao tungkol sa pinakakaraniwang ritwal sa kanilang komunidad, deskripsyon nito, at ang silbi nito</li> <li>• Personal na sanaysay: Repleksyon sa mga pamamaraan ni Frankl sa pagtuklas ng kahulugan</li> </ul>
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	<p>gawi: nag-iisa, heteroseksual, homoseksual at biseksual, trans-seksual</p> <ul style="list-style-type: none"> <li>• Mga sakít na naikakalat sa pamamagitan ng pakikipagtalik (STIs)</li> <li>• Mga pamamaraan ng kontrasepsyon (natural at artipisyal)</li> </ul> <p>c. ANG MATERYAL/EKONOMIKONG SARILI</p> <ul style="list-style-type: none"> <li>• <i>I shop, therefore I am</i> (Umiiral ako dahil nags-shopping ako); <i>I have, therefore I am?</i> (Umiiral ako dahil mayroon ako)</li> <li>• Paghubog sa kung paano natin tinitingnan ang mga sarili: Ang papel ng konsumerismo sa pakiramdam natin sa sarili at identidad</li> </ul> <p>d. ANG ESPIRITWAL NA SARILI:</p>	<p><b>Ellison et. al.</b> (2006). Managing Impressions Online: Self presentation processes in the online dating environment. <i>Journal of Computer Mediated Communication</i>. 11. 415 – 441. Doi: 10.111/j.1083-6101.2006.00020x</p> <p><b>Feldman, R.</b> (2008). Understanding Psychology. 8<sup>th</sup> ed. McGraw Hill. Module 34: Understanding Human Sexual Response. 369 – 375; Module 35: Diversity of Sexual Behavior. 379 – 385; Module 36: Sexual Difficulties. 389 – 391</p> <p><b>Fisher, H.</b> (2004). Why We Love: The Nature and Chemistry of Romantic Love. Chapter 3: Chemistry of Love. 51 – 76; Chapter 4: Web of Love: Lust, Love and Attachment. 77 – 98.</p> <p><b>Frankl, V.</b> (1959) Man's Search for Meaning: An Introduction to Logotherapy. Especially Part 2: Basic Concepts of Logotherapy. 149</p>	<p>inaasahan</p> <ul style="list-style-type: none"> <li>• Usap tayo: Talakayan ukol sa pag-ibig, seks, relasyon, at pamilya</li> <li>• Lektura</li> <li>• Pangklase/pangkatang talakayan sa papel ng <i>mass media</i> sa paghulma ng gawi sa pamimili: Paano nagiging epektibo o di-epektibo ang isang patalastas? Ano ang nakaaapekto sa paraan ko ng pamimili?</li> <li>• Ang bag/pitaka ko at ako (di-mapanghimasok na sukatan)</li> <li>• Talakayan sa klase: Paglilista ng mga paniniwala sa mga espiritu at sa sobrenatural na nilaláng o kapangyarihang nangingibabaw sa isang lugar</li> <li>• Lektura</li> <li>• Pangkatang talakayan: Sino ang Filipino? Ano ang bumubuo sa Filipino?</li> <li>• Laro: Alam mong Filipino</li> </ul>	
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	<ul style="list-style-type: none"> <li>• Relihyon: Paniniwala sa sobrenatural na nilaláng at kapangyarihan</li> <li>• Ang konsepto ng –dungan   (espiritu o kaluluwa)</li> <li>• Mga ritwal at seremonya:             <ul style="list-style-type: none"> <li>- mga silbi nito</li> <li>- mahika at pangungulam</li> </ul> </li> <li>• Paghahanap at pagbuo ng kahulugan             <ul style="list-style-type: none"> <li>- Tatlong paraan ng pagtuklas sa kahulugan ng búhay</li> </ul> </li> </ul> <p>e. ANG POLITIKAL NA SARILI</p> <ul style="list-style-type: none"> <li>• Pagbuo ng Filipinong identidad: Pagpapahalaga, mga katangian, komunidad, at mga institusyunal na salik</li> <li>• Pagtagtag ng demokratikong kultura</li> </ul> <p>f. ANG DIHITAL NA SARILI: Ang sarili at ang iba sa</p>	<p>– 210.</p> <p><b>Gibbs et. al.</b> (2006). Self Presentation in Online Personals: The role of anticipated future interactions, self disclosures and perceived success in internet dating. <i>Communications Research</i>. 33.2. 152 – 172.</p> <p><b>Gonzales &amp; Hancock.</b> (2010). Mirror, Mirror on my FB Wall: Effects of Exposure to FB on self-esteem. <i>Cyberpsychology, Behaviour and Social Networking</i>. Doi: 10.1089/cyber.2009.0411</p> <p><b>Haviland, et. al.</b> (2007) Spirituality, Religion and the Supernatural. In the Essence of Anthropology. Thomson Wadsworth. 289 – 306.</p> <p><b>Kawada, M.</b> (1996). Bayad sa Dili Naton Kaipon: A Visayan Ritual of Offering to the Spirits. In Ushijima &amp; Zayas (eds). Binisaya Nga Kinabuhi (Visayan Life). Visayas Maritime Anthropological studies. CSSP Publications.</p>	<p>ka kung...(Mula sa aklat na may parehong pamagat ang inspirasyon)</p> <ul style="list-style-type: none"> <li>• Lektura</li> <li>• Pangkatang talakayan/ pagbabahagi: Mga karanasan ko sa Facebook</li> <li>• Mabilisang sarbey: Sino ang nag-o-online at bakit?</li> </ul>	
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	<p><i>cyberspace</i></p> <ul style="list-style-type: none"> <li>• Ako, ang aking <i>user ID</i>, at ang aking <i>online</i> na identidad</li> <li>• Selektibong presentasyon ng sarili at paglikha ng impresyon</li> <li>• Epekto sa sarili ng mga <i>online</i> na inter-aksiyon</li> <li>• Hanggahan ng sarili <i>online</i>: pribado vs publiko, personal/indibidwal vs sosyal na identidad, kasarian at seksualidad</li> </ul>	<p>213 – 240.</p> <p><b>Lugue &amp; De Leon.</b> (2001) Textbook on Family Planning. Rex Printing.</p> <p><b>Magos, A.</b> The Ideological Context of Ma-aram Practice in Mariit. In <i>The Enduring Ma-aram tradition: An ethnography of Kinaray-a Village in Antique</i>. New Day Publishers. 46 – 62.</p> <p><b>Sosis, R.</b> (2010). The Adaptive Value of Religious Ritual. In Angeloni (ed). Annual Editions: Anthropology 10/11. 33<sup>rd</sup> ed. McGraw Hill. 133 – 137.</p> <p><b>Stein &amp; Stein.</b> (2011). Ritual. In <i>The Anthropology of Religion, Magic and Witchcraft</i>. Prentice Hall. 77-102.</p> <p><b>Walther</b> (2007). Selective self presentation in computer mediated communication: Hyperpersonal dimensions of technology, language and cognition. <i>Computers in</i></p>		
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		<p>Human Behavior. 23. 2538 – 2557.</p> <p><b>Wolfson</b> (2010). The Chemistry and Chimera of Desire.  <a href="http://healthline.com/healthy/what-is-desire">http://healthline.com/healthy/what-is-desire</a></p> <p><b>Zialcita, F.</b> (1997). Barriers and Bridges to a Democratic Culture. In Perspectives on Citizenship and Democracy. UP TWCS. 39 – 68</p>		
<p><b>3. Pamamahala at Pangangalaga sa Sarili</b></p> <p>a. Maunawaan ang mga teoretikal na batayan kung paano pamamahalaan at pangangalagaan ang mga aspekto ng sarili</p> <p>b. Magkaroon ng bagong kasanayan at karunungan sa mas mahusay na pamamahala sa sarili at sariling ugali</p> <p>c. Maisapraktika ang mga bagong kasanayang ito sa sarili para sa mas mataas na</p>	<p><b>Pamamahala at Pangangalaga sa Sarili</b></p> <p>a. Pagsisikap na maging mabuting mag-aaral</p> <ul style="list-style-type: none"> <li>• Ano ang nangyayari habang natututo? Mga pagbabago sa utak at pag-uugali</li> <li>• Metakognisyon at mga estratehiya sa pag-aaral</li> <li>• Pamamahala sa sariling pagkatuto: Pagkontrol sa sariling pagkatuto</li> </ul>	<p><b>Pamamahala at Pangangalaga sa Sarili</b></p> <p><b>J. Dunlosky, K.A. Rawson, E.J. Marsh, M.J. Nathan, &amp; D.T. Willingham.</b> (2013). Improving Students' Learning with Effective Learning Techniques: Promising Directions from Cognitive and Educational Psychology. Psychological Science in the Public Interest, 14 (1), 4 - 58. Doi:10.1177/1529100612453266</p> <p><b>Locke, E.</b> (2002). Setting Goals for Life and Happiness.</p>	<p><b>Pamamahala at Pangangalaga sa Sarili</b></p> <ul style="list-style-type: none"> <li>• Ginabayang Lektura at <i>how-to</i> na demonstrasyon: Pagsusuri sa sariling estratehiya sa pag-aaral at pagbuo ng higit na mabisang plano at estratehiya sa pag-aaral (pagkontrol sa sariling pagkatuto)</li> <li>• Pagsagot sa Metacognition Awareness Inventory</li> <li>• The Power of Habit sa</li> </ul>	<p><b>Pamamahala at Pangangalaga sa Sarili</b></p> <ul style="list-style-type: none"> <li>• Pag-uulat ng mga puna o opinyon sa inisyal na implementasyon: Ano ang nangyari, ano-ano ang mga problemang kinaharap, atbp.</li> <li>• Pagtugon sa mga hindi ko magandang gawain (papel)</li> <li>• Pag-uulat ng mga puna o opinyon sa inisyal na implementasyon ng mga layunin</li> </ul>

kalidad ng búhay	<p>b. Pagtatakda ng mga layunin para sa tagumpay</p> <ul style="list-style-type: none"> <li>• Ang kahalagahan ng pagkakaroon ng mga layunin</li> <li>• Idea ng <i>self-efficacy</i> Bandura at <i>mindset</i> ni Dweck (pag-unlad vs permanente)</li> <li>• Teorya ni Locke sa pagtatakda ng layunin</li> </ul> <p>c. Pangunguna sa pangangalaga sa sariling kalusugan</p> <ul style="list-style-type: none"> <li>• Mga sanhi ng istres at mga tugon dito</li> <li>• Mga pinagmumulan ng laking sa pagharap sa istres</li> <li>• Ang istres at ang mga Filipino: Mga sosyal at kultural na dimensyon ng istres</li> </ul>	<p>In Snyder &amp; Lopez (eds.) <i>Handbook of Positive Psychology</i>. Oxford University Press. 299 – 312.</p> <p><b>Neff, K.</b> (2012). The Science of Self Compassion. In Gerner &amp; Siegel (eds). <i>Compassion and Wellness in Psychotherapy</i>. NY. Guilford Press. 79 -92. Or <a href="http://self-compassion.org/the-research">http://self-compassion.org/the-research</a></p> <p><b>Tan, Michael</b> article at <a href="http://pcij.org/stories/stress-and-the-filipino/">http://pcij.org/stories/stress-and-the-filipino/</a></p> <p><b>Urdan</b> (1991) Achievement Goal Theory: Past Results, Future Directions. <i>Advances in Motivation and Achievement</i>. Vol. 10. 99 – 141.</p> <p><b>Zimmerman, B.</b> (2002). Becoming Learner: Self-Regulated Overview. <i>Theory in Practice</i>, 41 (2). 64 – 70. Doi: 10.1207/s15430421tip4102_2</p>	<p><a href="http://www.youtube.com/watch?v=4HofTwPLfo">http://www.youtube.com/watch?v=4HofTwPLfo</a></p> <ul style="list-style-type: none"> <li>• Ginabayang Lektura at demonstrasyong <i>how-to</i>: Pagsusuri sa mga layunin (panandalian at pangmatagalanan) at mga plano sa pagsasakatuparan ng mga layuning ito</li> <li>• Paglilinaw sa mga layunin at pagtatakda ng panandaliang plano (para sa semestre)</li> <li>• Pagsagot sa Test Your Mindset Instrument sa <a href="http://mindsetonline.com/testyourmindset/step1.php">http://mindsetonline.com/testyourmindset/step1.php</a></li> <li>• Pagsagot sa Internal/External Motivation Scale at sa Locus of Control Scale sa <a href="http://www.psych.uncc.edu/pagoolka/LocusofControl-intro.htm">http://www.psych.uncc.edu/pagoolka/LocusofControl-intro.htm</a></li> <li>• Ginabayang Lektura at demonstrasyong <i>how-to</i>:</li> </ul>	<ul style="list-style-type: none"> <li>• Puna o opinyon sa implementasyon</li> </ul>
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	<ul style="list-style-type: none"> <li>Pangangalaga sa sarili: Ang pangangailangang maging maalaga sa sarili at maging mahabagin</li> </ul>		<ul style="list-style-type: none"> <li>pagtukoy sa mga personal na sanhi ng istres at ang karaniwang mekanismo sa pagharap dito</li> <li>Pagtukoy sa mabisa at dimabisang paraan ng pagharap sa istres</li> <li>Pagbuo ng isang plano para sa pangangalaga sa sarili</li> </ul>	
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## PAG-UNAWA SA SARILI Mapa ng Kurso

MGA INAASAHANG MATUTUHAN SA G.E.				
A. Kahusayang Intelektuwal (Kaalaman)	Ang Sarili Mula sa Iba't Ibang Perspektiba	Pagbubukas ng Sarili	Pamamahala at Pangangalaga sa Sarili	
<b>Natutuhan (NT)</b>				
1. Nasusuri nang kritikal ang mga -teksto   (pasulat, biswal, pasalita, atbp.)		X		
2. Nagpapakita ng mahusay at mabisang komunikasyon (pagsulat, pagsasalita, at paggamit ng mga bagong teknolohiya)			X	
3. Nagagamit ang mga batayang konspeto sa iba't ibang dominyo ng kaalaman	X	X	X	
4. Nagpapakita ng kritikal, analitikal, at malikhaing pag-iisip	X	X	X	
5. Nailalapat ang iba't ibang analitikal na moda sa pagbibigay ng solusyon sa problema			X	
<b>Napraktis (NP)</b>				
<b>B. Pananagutan sa Sarili at sa Bayan (Halagahan)</b>				

1. Napahahalagahan ang salimuot ng kondisyon ng tao	X	X	X
2. Naipaliliwanag ang karanasan ng tao gamit ang iba't ibang perspektiba	X	X	
3. Nasusuri ang kontemoraneong mundo gamit ang Filipino at global na perspektiba	X	X	
4. Nagpapakita ng responsabilidad sa pag-alam at pagging Filipino	X	X	
5. Nakapagninilay nang kritikal sa parehong mga bagay	X	X	
6. Nakalilikha ng mga makabagong praktika at solusyon na ginagabayang mge etikal na istandard			X
7. Nakagagawa ng mga desisyon batay sa mga moral na pamantayan at kautusan			X
8. Nagsusulong sa paggalang sa mga karapatang pantao	X	X	X
<b>C. Mga Kasanayang Praktikal (Kasanayan)</b>			
<b>Pagkakataong Matuto (PM)</b>			
1. Nagagawa nang maayos ang mga gawain sa pangkat	X	X	X
2. Nailalapat ang <i>computing tools</i> sa epektibong pagproseso ng impormasyon			
3. Nakagagamit ng bagong teknolohiya sa pagpapabuti at pagpabilis ng pagkatuto at pananaliksik			X
4. Nagagamit nang responsible ang teknolohiya		X	
5. Nakalilikha ng mga solusyon sa mga problema sa iba't ibang larangan			
6. Napamamahalaan ang sariling kaalaman, kasanayan, at pagpapahalaga para sa responsible at produktibong pamumuhay		X	X
7. Naoorganisa ang sarili para sa panghabambúhay na pagkatuto	X	X	X

Leyenda:

NT = Pagpapadali ng pagkatuto sa mga kasanayan (may input at matatása ang kasanayan)

NP = Paghahasa ng mga mag-aaral sa mga kasanayan (walang input ngunit matatása ang kasanayan)

PM = Oportunidad sa pag-unlad (walang input o ebawasyon ngunit mayroong oportunidad na maisapraktika ang mga kasanayan)

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- **Fisher, H.** (2004). Why We Love: The Nature and Chemistry of Romantic Love. Chapter 3: Chemistry of Love. 51 – 76; Chapter 4: Web of Love: Lust, Love and Attachment. 77 – 98. (Para sa paksang Pagbubukas ng Sarili – Ang Seksual na Sarili)

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#### **PAG-UNAWA SA SARILI Mga Tala para sa Guro**

1. Maaaring tapusin ang mga gawain tulad ng mga pangklase/pangkatang talakayan bago ang Lektura upang mabalikan ng mga mag-aaral ang kanilang mga karanasan na magagamit upang maging lunsaran at mapayaman at maisakonteksto ang kasunod na Lektura/diskusyon. Maaaring gawin ang mga talakayan sa kalagitnaan ng Lektura bilang paraan ng paglalarawan sa isang partikular na teorya o konsepto. Maaari ding gawin ang mga ito pagtatapos ng Lektura upang maibuod ang paksa at upang maiugnay nang mabuti ang teorya at karanasan.
2. Ang mabilisang sarbey na nabanggit sa bahaging –Mga Gawain|| ay paraan upang maging aktibo sa paglahok ang mga mag-aaral sa pangangalap ng datos, at sa pagpapakahuligan sa mga datos na ito, upang maunawaan ang –pulso ng publiko|| sa isang partikular na paksa o isyu. Maaaring ibigay na ng guro ang mahahalagang tanong sa pananaliksik nang mas maaga upang matalakay na ang mga resulta sa klase. Maaari din namang ibigay ang mga ito sa pagtatapos ng paksa at talakayin ang mga resulta sa susunod na pagkikita.

Maaaring hatiin ang klase sa maliliit na pangkat at bigyan ang mga ito ng isang partikular na pangkat/sektor/populasyon na pagtutuunan nila ng pansi. Halimbawa: sa paksang may kaugnayan sa kasarian, nakatuon ang isang pangkat sa kabataang lalaki habang ang isa naman ay sa

kabataang babae, maaaring ang ikatlong grupo ay nakatuon sa matatandang lalaki, at iba pa. Sa paraang ito, makakalap sila ng datos na maaaring talakayin sang-ayon sa kasalukuyang pananaliksik, sa initas na babasahin, o sa paniniwala mismo ng mga mag-aaral sa klase.

3. Ang iminumungkahing batis ng pagtatása ay ang mga sumusunod:

- Dalawang (2) mahabang pagsusulit
- Pagdalo sa klase at paglahok sa mga gawain sa klase. Kabílang sa huli hindi lamang ang tugon ng mga mag-aaral sa tanong ng guro kundi ang antas ng paglahok sa mga gawain tulad ng mabilisang sarbey at pangkatang talakayan. Maaaring tayaín ng guro (*eyeball*), ng mismong mag-aaral, at/o ng pangkat ang talakayan.
- Maaaring tingnan ang kilos sa klase bílang subkategorya ng nasa itaas. Kabílang dito ang matamang pakikinig sa mga Lektura at masiglang paglahok sa mga gawain, kahandaan sa klase na pinatutunayan ng pagkompleto sa mga takdang-aron/pagsasanay at pagbasa sa mga sanggunian bago ang lahat, kahandaan sa pagboluntaryo sa mga gawain, at iba pa.
- Mga isinumiteng takdang-aron, mga reaksiyon/*feedback* na papel, mga pangkatang ulat, at iba pa.
- Pinal na integratibong papel (na tatalakayin sa unang araw ng klase)
- Layunin ng gawaing Tatlong Bagay na Natutuhan Ko sa Sarili (na bahagi ng mga gawaing tatasahin sa bawat paks) na gabayan ang mga mag-aaral na magnilay nang kritikal sa at isaloob ang mga natutuhan sa mga babasahin at, mas mahalaga, sa mga talakayan at pagbabahagi sa klase at tingnan kung angkop o may kaugnayan ba ito sa kanilang búhay. Sa pagtatapos ng semestre, maaari itong gamitin ng mga mag-aaral sa pagbuo nila ng kanilang pinal na integratibong papel.

4. May iba't ibang maiikling sikolohikal na pagsusulit na iminumungkahí bílang mga gawain sa klase. Maaari itong i-download ng mga mag-aaral sa mga tinukoy na website. Maaari rin namang ibigay ang kopya ng mga ito nang mas maaga at sasagutan na lamang sa klase. Ibibigay rin ang susi ng pagmamarka gayundin ang maiikling interpretasyon.

Lunsaran lamang ng diskusyon at/o repleksyon ng mga mag-aaral ang mga pagsusulit na ito (ang mga aytem o ang mga iskor) kaya gamitin lamang ito sa ganitong paraan.

5. Bílang bonus na gawain, maaaring hikayatin ang mga mag-aaral na magsulat ng diyornal. Bagaman hindi ito kailangang maging gawaing tatasahin o kailangang graduhan, hinihikayat ang mga mag-aaral na mag-diyornal dahil may ilang patunay na nagsasabing nakatutulong ito sa pagdebelop ng kasanayan sa pag-ninilay sa sarili at sa kakayahang unawain ang kalikasan ng mga sitwasyon. Maaari din itong tingnan bílang instrumento sa pagtatása sa sarili. (Pamilyar na ang ganitong gawain sa mga mag-aaral na mayroon nang *diary* o *blog*.)

Magbibigay ng gabay ang guro sa entri, batay sa paksang tinalakay sa araw na iyon. Halimbawa: –Ang pinakamalaking impluwensiya sa búhay ko ay...|| Nasa mag-aaral kung isusumite niya ang diyornal sa pagtatapos ng semestre para sa ebalwasyon o para sa mga komento ng guro.

Bukod sa pagbelop ng kritikal na pag-iisip (reaksiyon sa mga tinalakay na teorya at konsepto), paghahasa sa kakayahang unawain ang sarili at ang kalikasan ng mga sitwasyon, pagpapabawas ng istres, at paglilinaw sa mga naiisip at nadarama, napatunayan ng mga pananaliksik na mainam sa pisikal at emosyonal na kalusugan ang pagdidiyornal.

6. Kung hindi sapat ang panahon sa pagtalakay sa lahat ng paksa sa modyul, may opsyon ang guro na mamili lamang ng isa o dalawa sa mga paksa sa Pamamahala at Pangangalaga sa Sarili. Ang pagpili sa paksa o mga paksang tatalakayin (mga gawi sa pag-aaral, mga layunin, o pamamahala sa istres) ay nakabatay sa nakikitang pangangailangan ng mga mag-aaral o sa napagkasunduan ng mga mismong mag-aaral.



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

### **UNDERSTANDING THE SELF Preliminaries**

Course Title : Understanding the Self

No. of Units : 3 units

#### Course Description:

The course deals with the nature of identity, as well as the factors and forces that affect the development and maintenance of personal identity.

The directive to Know Oneself has inspired countless and varied ways to comply. Among the questions that everyone has had to grapple with at one time or other is "Who am I?" At no other period is this question asked more urgently than in adolescence—traditionally believed to be a time of vulnerability and great possibilities. Issues of self and identity are among the most critical for the young.

This course is intended to facilitate the exploration of the issues and concerns regarding self and identity to arrive at a better understanding of one's self. It strives to meet this goal by stressing the integration of the personal with the academic—contextualizing matters discussed in the classroom and in the everyday experiences of students—making for better learning, generating a new appreciation for the learning process, and developing a more critical and reflective attitude while enabling them to manage and improve their selves to attain a better quality of life.

The course is divided into three major parts: The first part seeks to understand the construct of the self from various disciplinal perspectives: philosophy, sociology, anthropology, and psychology—as well as the more traditional division between the East and

West—each seeking to provide answers to the difficult but essential question of “What is the self?” And raising, among others, the question: “Is there even such a construct as the self?”

The second part explores some of the various aspects that make up the self, such as the biological and material up to and including the more recent Digital Self. The third and final part identifies three areas of concern for young students: learning, goal setting, and managing stress. It also provides for the more practical application of the concepts discussed in this course and enables them the hands-on experience of developing self-help plans for self-regulated learning, goal setting, and self care.

This course includes the mandatory topics on Family Planning and Population Education.

### **Learning Outcomes**

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

#### **The Self From Various Perspectives**

1. Discuss the different representations and conceptualizations of the self from various disciplinal perspectives
2. Compare and contrast how the self has been represented across different disciplines and perspectives
3. Examine the different influences, factors, and forces that shape the self
4. Demonstrate critical and reflective thought in analyzing the development of one's self and identity by developing a theory of the self

#### **Unpacking The Self**

5. Explore the different aspects of self and identity
6. Demonstrate critical, reflective thought in integrating the various aspects of self and identity
7. Identify the different forces and institutions that impact the development of various aspects of self and identity
8. Examine one's self against the different aspects of self discussed in class

#### **Managing and Caring For The Self**

9. Understand the theoretical underpinnings for how to manage and care for different aspects of the self
10. Acquire and hone new skills and learnings for better managing of one's self and behaviors
11. Apply these new skills to one's self and functioning for a better quality of life

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

## UNDERSTANDING THE SELF Learning Plan

Learning Outcome	Topic	Resources	Methodology	Assessment
<b>Introduction to Course</b>			Class Activity: Getting to know me and you Class Discussion: Raising fundamental questions regarding the self Surfacing students' beliefs and concerns regarding the self Discussion of the mechanics of the course Introducing the requirements and integrative final paper	
<b>1. The Self From Various Perspectives</b>  a. Discuss the different representations and conceptualizations of the self from various disciplinary	<b>The Self From Various Perspectives</b>  a. Philosophy • Socrates, Plato and Augustine to Descartes, Locke, Hume, Kant, Freud, Ryle,	<b>Bandura, A. (1999). Social Cognitive Theory of Personality.</b> In Pervin and John (eds) <i>Handbook of Personality Theory and Research</i> . 2 <sup>nd</sup> ed. Guilford Press 134 – 194	<b>The Self From Various Perspectives</b>  • Lecture • Group discussions centering on similarities/differences of self representations and conceptualizations and the	<ul style="list-style-type: none"> <li>• Group write-up of quickie survey results</li> <li>• Individual submission of essay on self: How</li> </ul>

<p>perspectives</p> <p>b. Examine the different influences, factors and forces that shape the self</p> <p>c. Compare and contrast how the self has been represented across the different disciplines and perspectives</p> <p>d. Demonstrate critical and reflective thought in analyzing the development of one's self and identity by developing a theory of the self</p>	<p>Churchland and Merleau-Ponty - all try to answer the question Who are you?</p> <p>b. Sociology</p> <ul style="list-style-type: none"> <li>• The self as a product of modern society among other constructions</li> <li>• Mead and the social self</li> </ul> <p>c. Anthropology</p> <ul style="list-style-type: none"> <li>• The Self and person in contemporary anthropology</li> <li>• The self embedded in culture</li> </ul> <p>d. Psychology</p> <ul style="list-style-type: none"> <li>• The Self as a Cognitive Construction:</li> <li>- William James</li> </ul>	<p><b>Chafee, J. (2013)</b> Who are you? Consciousness, Identity and the Self. In the Philosopher's Way: Thinking Critically about Profound Ideas. Pearson. 106 – 169.</p> <p><b>Csordas, T. (1999).</b> Self and Person. In bode (ed). Psychological Anthropology. Praeger. 331 – 350</p> <p><b>Geertz, C. (1973).</b> The Impact of the Concept of Culture and the Concept of Man. 33 – 54 and Person, Time and Conduct in Bali. 360 – 411. In The Interpretation of Culture. Basic Books.</p> <p><b>Harter, S. (1996).</b> Historical Roots of Contemporary Issues Involving the Self Concept. In Bracken (ed) Handbook of Self Concept: Developmental, Social and</p>	<p>various identified influences</p> <ul style="list-style-type: none"> <li>• Class project (quickie survey): How is self understood?</li> <li>• Class discussions and processing of survey results once data have been written up (see assessment)</li> </ul> <p>Group Discussion: How is my self shaped and influenced by culture? (May be discussed at either or both the regional/national levels)</p>	<p>do I understand myself? What led up to this self?</p> <p>Points will be given for group presentation</p>
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	<p>and the Me-Self; I-Self</p> <ul style="list-style-type: none"> <li>- Global vs differentiated models</li> <li>- Real and Ideal self concepts</li> <li>- Multiple vs Unified selves</li> <li>- True vs False selves</li> </ul> <p>• The Self as Proactive and Agentic</p> <p>e. The Self in Western and Oriental/Eastern Thought</p> <p>• Individualistic vs Collective self</p> <p>• The Social Construction of the Self in Western thought</p> <p>• The Self as</p>	<p>Clinical Considerations. John Wiley &amp; Sons Inc. 1 – 37.</p> <p><b>Johnson, T.</b> (1985) The Western Concept of Self. In Marsella (ed) Culture and Self: Asian and Western Perspectives. Tavistock Publications. 91-138</p> <p><b>Lanuza, G.</b> (2004). The Constitution of the Self. In David, R. (ed) Nation, Self and Citizenship: An invitation to Philippine Sociology. Anvil Publishing.</p> <p><b>Mead, GH</b> (1972) Mind, Self and Society from the Standpoint of a Social Behaviorist. The University of Chicago Press</p> <p><b>Triandis</b> (1989). The self and social behaviour in differing cultural contexts. Psychol. Rev. 96.3.506-520</p>	<p>Totoo ba? A Discussion: Is the Philippines really a collectivist society? Give examples and if true, how does this shape/impact our idea of Self?</p>	<p>Short paper on Real/Ideal Self and a discussion/assessment of any differences</p>
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	embedded in relationships and through spiritual development in Confucian thought	<b>Wei-Ming, T.</b> (1985). Selfhood and Otherness in Confucian Thought. In Marsella (ed). Culture and Self: Asian and Western Perspectives. Tavistock Publications. 231 – 251.		Three things I learned about myself from this topic*
<b>2. Unpacking The Self</b>  a. Explore the different aspects of self and identity  b. Demonstrate critical, reflective thought in integrating the various aspects of self and identity  c. Identify the different forces and institutions that impact the development of	<b>Unpacking The Self</b>  a. THE PHYSICAL SELF: The self as impacted by the body  • The impact of culture on body image and self Esteem: The importance of beauty	<b>Belk</b> (2013). Extended Self in a Digital World. <i>Journal of Consumer Research</i> . 40. 3. 477 – 500  <b>Demello, M.</b> (2014). Beautiful Bodies. Pp 173 – 188. And Fat and Thin Bodies. 189 – 205. In <i>Body Studies: An Introduction</i> . Routledge  <b>Demetrio, Fernando &amp;</b>	<b>Unpacking The Self</b>  • Lecture • Group discussion and presentation: Who is beautiful? Cultural conceptions and standards of beauty of face and body (If time permits, this may also be given as a quickie class survey) • Class may bring pictures of who is beautiful to begin discussion • Psychological Tests - Self esteem scale	• Individual constructions of the personal self illustrating how the different aspects are situated relative to one another and the importance of each relative to the other

<p>various aspects of self and identity</p> <p>d. Examine one's self against the different aspects of self discussed in class</p>	<p>b. SEXUAL SELF</p> <ul style="list-style-type: none"> <li>• Development of Secondary sex characteristics and the human reproductive system</li> <li>• Discussing the Erogenous Zones</li> <li>• Understanding the Human sexual response</li> <li>The basic biology of sexual behavior</li> <li>Understanding the Chemistry of lust, love and attachment</li> <li>The Psychological aspect:</li> <li>What turns people on: the phases of sexual response</li> <li>• The diversity of sexual behavior: solitary, heterosexual,</li> </ul>	<p><b>Zialcita.</b> (1991). The soul, 95-97. One is not enough. 99-101. The Soul Book. GCF Books.</p> <p><b>Diokno, MS</b> (1997). Becoming a Filipino Citizen. In Perspectives on Citizenship and Democracy. UP Third World Studies Center. 17 – 38</p> <p><b>Dittmer, H.</b> (1992). The Individual Centered Approach: Material Possessions as Parts of the Extended Self. Pp. 41-64 and Possessions as Symbolic Expressions of Identity. Pp. 95-121 in The Social Psychology of Material Possessions: To Have is to Be? St. Martin's Press.</p> <p><b>Doronilla, ML</b> (1997). An Overview of Filipino Perspectives on Democracy and</p>	<ul style="list-style-type: none"> <li>- Body esteem scale</li> <li>• What do men and women find attractive: A class discussion</li> <li>• Tanungin si Dra: Totoo ba? Surfacing common beliefs and misconceptions regarding the body, sex, and sexuality</li> <li>• What does he want? (according to him/according to her). What does she want? (according to her/according to him): Comparing expectations</li> <li>• Usap tayo: A Discussion on Love, Sex, Relationships, and Family</li> </ul>	
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	<p>homosexual and bisexual, transsexual</p> <ul style="list-style-type: none"> <li>• Sexually transmitted diseases (STIs)</li> <li>• Methods of Contraception (natural and artificial)</li> </ul> <p>c. THE MATERIAL/ECONOMIC SELF:</p> <ul style="list-style-type: none"> <li>• I shop, therefore I Am: I have, therefore I am?</li> <li>• Shaping the way we see ourselves: The role of consumer culture on our sense of self and identity</li> </ul> <p>d. THE SPIRITUAL SELF: The practice of religion: belief in supernatural being and power</p>	<p>Citizenship. In Perspectives on Citizenship and Democracy. UP TWSC. 69 – 112</p> <p><b>Ellison et. Al.</b> (2006). Managing Impressions online: Self presentation processes in the online dating environment. <i>Journal of Computer Mediated Communication</i>. 11. 415 – 441. Doi: 10.1111/j.1083-6101.2006.00020x</p> <p><b>Feldman, R.</b> (2008) Understanding Psychology. 8<sup>th</sup> ed. McGraw Hill. Module 34: Understanding Human Sexual Response. 369-375; Module 35: Diversity of Sexual behavior. 379-385; Module 36: Sexual Difficulties. 389-391</p> <p><b>Fisher, H.</b> (2004). Why We Love: The Nature and Chemistry of Romantic</p>	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Class/group discussion on the role of mass media in shaping purchase behaviors: What makes an ad effective or ineffective? What affects my purchase behavior?</li> <li>• My bag/wallet and me (an unobtrusive measure)</li> </ul> <p>Class discussion: Listing of beliefs in spirits and the supernatural prevalent in the area</p>	<p>Paper on my most prized possession: What would I save first in any emergency and why?</p> <p>Paper: Me and My Favorite Things (what these are and what they say about me)</p> <p>Interview of Informant/s regarding most common rituals in locale, description, and the functions they serve</p>
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	<ul style="list-style-type: none"> <li>• The concept of "dungan" - spirit or soul</li>   <li>• Rituals and ceremonies:           <ul style="list-style-type: none"> <li>- The function of rituals</li> <li>- Rituals and ceremonies</li> <li>- Religion, Magic and Witchcraft</li> </ul> </li>   <li>• Finding and creating meaning           <ul style="list-style-type: none"> <li>- Three ways of discovering meaning in life</li> </ul> </li>   <li>e. THE POLITICAL SELF           <ul style="list-style-type: none"> <li>• Developing a Filipino Identity: Values, Traits, Community and Institutional factors</li> <li>• Establishing a democratic culture</li> </ul> </li> </ul>	<p>Love. Chapter 3: Chemistry of Love. 51-76; Chapter 4: Web of Love: Lust, Love and Attachment. 77-98.</p> <p><b>Frankl, V.</b> (1959) Man's Search for Meaning: An Introduction to Logotherapy. Especially Part 2: Basic Concepts of Logotherapy. 149-210.</p> <p><b>Gibbs et. Al.</b> (2006). Self Presentation in online personals: The role of anticipated future interactions, self disclosures and perceived success in internet dating. Communications Research. 33.2.152-172.</p> <p><b>Gonzales &amp; Hancock</b> (2010). Mirror, Mirror on my FB Wall: Effects of Exposure to FB on self esteem. Cyberpsychology, Behaviour and Social Networking. Doi: 10.1089/cyber.2009.0411</p>	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Group discussion: Who is the Filipino? What makes a Filipino?</li> <li>• A Game: You know you're Filipino if/when.... (Inspired by the book of the same title)</li>   <li>• Lecture</li> <li>• Group discussion/sharing: My FB experiences</li> <li>• Quickie Survey: Who goes online and why?</li> </ul>	<p>Personal Essay: Reflections of Frankl's ways of discovering meaning</p>
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	<p>f. THE DIGITAL SELF: Self and other in cyberspace</p> <ul style="list-style-type: none"> <li>• I, me, myself and my user ID online identity</li> <li>• Selective self presentation and impression management</li> <li>• Impact of online Interactions on the self</li> <li>• Boundaries of the self online: private vs public; personal/ individual vs social identity online; gender and sexuality online</li> </ul>	<p><b>Haviland, et. al.</b> (2007) Spirituality, Religion and the Supernatural. In the <i>Essence of Anthropology</i>. Thomson Wadsworth. 289-306.</p> <p><b>Kawada, M.</b> (1996). Bayad sa Dili Naton Kaipon: A Visayan Ritual of Offering to the Spirits. In Ushijima &amp; Zayas (eds). <i>Binisaya Nga Kinabuhin</i> (Visayan Life). Visayas Maritime Anthropological Studies. CSSP Publications. 213 – 240.</p> <p><b>Lugue &amp; De Leon</b> (2001). <i>Textbook on Family Planning</i>. Rex Printing.</p> <p><b>Magos, A.</b> The Ideological Context of Ma-aram Practice in Mariit. In <i>The Enduring Ma-aram Tradition: An ethnography of Kinaray-a Village in Antique</i>. New Day Publishers. 46-62.</p>	
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		and Bridges to a Democratic Culture. In Perspectives on Citizenship and Democracy. UP TWSC. 39 - 68		
<b>3. Managing and Caring for the Self</b>	<p><b>Managing and Caring for the Self</b></p> <p>a. Understand the theoretical underpinnings for how to manage and care for different aspects of the self</p> <p>b. Acquire and hone new skills and learnings for better managing of one's self and behaviors</p> <p>c. Apply these new skills to one's self and functioning for a better quality of life</p>	<p><b>Managing and Caring for the Self</b></p> <p>a. Learning to be a better student</p> <ul style="list-style-type: none"> <li>• What happens during learning?</li> </ul> <p>Brain and behaviour changes</p> <ul style="list-style-type: none"> <li>• Metacognition and study strategies</li> <li>• Managing your own learning:</li> </ul> <p>Self regulated learning</p> <p>b. Setting goals for Success</p> <ul style="list-style-type: none"> <li>• The importance of goals</li> <li>• Bandura's Self efficacy, Dweck's</li> </ul>	<p><b>Managing and Caring for the Self</b></p> <p><b>J. Dunlosky, K.A. Rawson, E.J. Marsh, M.J. Nathan, &amp; D.T. Willingham.</b> (2013). Improving Students' Learning with Effective Learning Techniques: Promising Directions from Cognitive and Educational Psychology. <i>Psychological Science in the Public Interest</i>, 14(1), 4-58. Doi:10.1177/1529100612453266</p> <p><b>Locke, E.</b> (2002). Setting Goals for Life and Happiness. In Snyder &amp; Lopez (eds.) <i>Handbook of Positive Psychology</i>. Oxford University Press.</p>	<p><b>Managing and Caring for the Self</b></p> <ul style="list-style-type: none"> <li>• Guided lecture and how-to demonstration: Examination of own study strategies and development of more effective study plans and strategies (self regulated learning program)</li> <li>• Answering the Metacognition Awareness Inventory</li> <li>• The Power of Habit at <a href="http://www.youtube.com/watch?v=4HoTwPLf0">http://www.youtube.com/watch?v=4HoTwPLf0</a></li> </ul> <ul style="list-style-type: none"> <li>• Guided lecture and how-to demonstration: Examination of goals (short and long term) as well as plans for accomplishing these</li> <li>• Clarifying goals and setting up a plan for the short term (for the semester)</li> </ul> <ul style="list-style-type: none"> <li>• Feedback report on initial implementation: what happened, problems encountered, etc.</li> <li>• Working of my Bad Habits (paper)</li> <li>• Feedback report on initial implementation of goals</li> </ul>

	<p>Mindset (growth vs fixed)</p> <ul style="list-style-type: none"> <li>• Locke's goal setting theory</li> </ul> <p>c. Taking charge of one's health</p> <ul style="list-style-type: none"> <li>• Stressors and responses</li> <li>• Sources of coping and strength</li> <li>• Stress and Filipinos: The social and cultural dimensions of stress</li> <li>• Taking care of the self: The need for self care and compassion</li> </ul>	<p>299 – 312</p> <p><b>Neff, K.</b> (2012). The Science of Self Compassion. In Germer &amp; Siegel (eds). Compassion and Wellness in Psychotherapy. NY. Guilford Press. 79-92. Or <a href="http://self-compassion.org/the-research">http://self-compassion.org/the-research</a></p> <p>Article of <b>Michael Tan</b> at <a href="http://pcij.org/stories/stress-and-the-filipino/">http://pcij.org/stories/stress-and-the-filipino/</a></p> <p><b>Urdan</b> (1991) Achievement Goal Theory: Past Results, Future Directions. Advances in Motivation and Achievement. Vol. 10. 99 – 141.</p> <p><b>Zimmerman, B.</b> (2002). Becoming Learner: Self-Regulated Overview. Theory into Practice, 41(2), 64 – 70. Doi:10.1207/s15430421tip_4102_2</p>	<ul style="list-style-type: none"> <li>• Answering the Test your Mindset Instrument at <a href="http://mindsetonline.com/testyourmindset/step1.php">http://mindsetonline.com/testyourmindset/step1.php</a></li> <li>• Answering the Internal/External Motivation Scale and the Locus of Control Scale at <a href="http://www.psych.uncc.edu/pagoolka/LocusofControl-intro.htm">http://www.psych.uncc.edu/pagoolka/LocusofControl-intro.htm</a></li> <li>• Guided lecture and how-to demonstration: Identifying personal stressors and usual coping</li> <li>• Identifying effective and ineffective coping responses</li> <li>• Developing a self care plan</li> <li>• Feedback on Implementation</li> </ul>
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## UNDERSTANDING THE SELF Course Map

GENERAL EDUCATION (G.E.) LEARNING OUTCOMES			
A. INTELLECTUAL COMPETENCIES (Knowledge)	The Self from Various Perspectives	Unpacking the Self	Managing and Caring for the Self
L			
1. Analyze "texts" (written, visual, oral, etc.) critically		X	
2. Demonstrate proficient and effective communication (writing, speaking, and use of new technologies)			X
3. Use basic concepts across the domains of knowledge	X	X	X
4. Demonstrate critical, analytical, and creative thinking	X	X	X
5. Apply different analytical modes in problem solving			X
P			
B. PERSONAL AND CIVIC COMPETENCIES (Values)			
1. Appreciate the complexity of the human condition	X	X	X
2. Interpret the human experience from various perspectives	X	X	
3. Examine the contemporary world from both Philippine and global perspectives	X	X	
4. Take responsibility for knowing and being Filipino	X	X	
5. Reflect critically on shared concerns	X	X	
6. Generate innovative practices and solutions guided by ethical standards			X
7. Make decisions based on moral norms and imperatives			X
8. Advocate respect for human rights	X	X	X

Legend:

L = Facilitates learning of the competencies (input is provided and competency is evaluated)

P = Allows student to practice competencies (no input but competency is evaluated)

O = Opportunity for development (no input or evaluation but there is opportunity to practice the competencies)

GENERAL EDUCATION (G.E.) LEARNING OUTCOMES			
C. PRACTICAL SKILLS (Skills)	The Self from Various Perspectives	Unpacking the Self	Managing and Caring for the Self
O			
1. Work effectively in a group	X	X	X
2. Apply computing tools to process information effectively			
3. Use current technology to assist and facilitate learning and research			X
4. Negotiate the world of technology responsibly		X	
5. Create solutions to problems in various fields			
6. Manage one's knowledge, skills, and values for responsible and productive living		X	X
7. Organize one's self for lifelong learning	X	X	X

Legend:

L = Facilitates learning of the competencies (input is provided and competency is evaluated)

P = Allows student to practice competencies (no input but competency is evaluated)

O = Opportunity for development (no input or evaluation but there is opportunity to practice the competencies)

## **UNDERSTANDING THE SELF Required Readings and Other Materials**

- Bandura, A.** (1999). Social Cognitive Theory of Personality. In Pervin and John (eds) Handbook of Personality Theory and Research. 2<sup>nd</sup> ed. Guilford Press 134 – 194. (For the topic, The Self from Various Perspectives - The Self in Western and Oriental/Eastern Thought)
- Beik** (2013). Extended Self in a Digital World. *Journal of Consumer Research*. 40. 3. 477 – 500 (For the topic, Unpacking The Self - The Digital Self)
- Chafee, J. (2013)** Who are you? Consciousness, Identity and the Self. In the Philosopher's Way: Thinking Critically about Profound Ideas. Pearson. 106 – 169. (For the topic, The Self from Various Perspectives - Philosophy)
- Csordas, T.** (1999). Self and Person. In bode (ed). *Psychological Anthropology*. Praeger. 331 – 350 (For the topic, The Self from Various Perspectives - Anthropology)
- Demello, M.** (2014). Beautiful Bodies. Pp 173 – 188. And Fat and Thin Bodies. 189 – 205. In *Body Studies: An Introduction*. Routledge (For the topic, Unpacking the Self - The Physical Self)
- Demetrio, Fernando & Zialcita.** (1991). The soul, 95-97. One is not enough. 99-101. *The Soul Book*. GCF Books. (For the topic, Unpacking the Self - The Spiritual Self)
- Diokno, MS** (1997). Becoming a Filipino Citizen. In *Perspectives on Citizenship and Democracy*. UP Third World Studies Center. 17 – 38 (For the topic, Unpacking the Self - The Political Self)
- Dittmer, H.** The Individual Centered Approach: Material Possessions as Parts of the Extended Self. Pp. 41-64 and Possessions as Symbolic Expressions of Identity. Pp. 95-121 in *The Social Psychology of Material Possessions: To Have is to Be?* St. Martin's Press. (For the topic, Unpacking the Self - The Material/Economic Self)
- Donorilla, ML** (1997). An Overview of Filipino Perspectives on Democracy and Citizenship. In *Perspectives on Citizenship and Democracy*. UP TWSC. 69 – 112 (For the topic, Unpacking the Self - The Political Self)
- J. Dunlosky, K.A. Rawson, E.J. Marsh, M.J. Nathan, & D.T. Willingham.** (2013). Improving Students' Learning with Effective Learning Techniques: Promising Directions from Cognitive and Educational Psychology. *Psychological Science in the Public Interest*, 14(1), 4-58. Doi:10.1177/1529100612453266 (For the topic, Managing and Caring for the Self)
- Ellison et. Al.** (2006). Managing Impressions online: Self presentation processes in the online dating environment. *Journal of Computer Mediated Communication*. 11. 415 – 441. Doi: 10.1111/j.1083-6101.2006.00020x (For the topic, Unpacking the Self - The Digital Self)
- Feldman, R.** (2008) Understanding Psychology. 8<sup>th</sup> ed. McGraw Hill. Module 34: Understanding Human Sexual Response. 369-375; Module 35: Diversity of Sexual behavior. 379-385; Module 36: Sexual Difficulties. 389-391 (For the topic, Unpacking the Self - The Sexual Self)

- Fisher, H.** (2004). Why We Love: The Nature and Chemistry of Romantic Love. Chapter 3: Chemistry of Love. 51-76; Chapter 4: Web of Love: Lust, Love and Attachment. 77-98. (For the topic, Unpacking the Self - The Sexual Self)
- Frankl, V.** (1959) Man's Search for Meaning: An Introduction to Logotherapy. Especially Part 2: Basic Concepts of Logotherapy. 149-210. (For the topic, Unpacking the Self - The Spiritual Self)
- Geertz, C.** (1973). The Impact of the Concept of Culture and the Concept of Man. 33 – 54 and Person, Time and Conduct in Bali. 360 – 411. In The Interpretation of Culture. Basic Books. (For the topic, The Self From Various Perspectives - Anthropology)
- Gibbs et. Al.** (2006). Self Presentation in online personals: The role of anticipated future interactions, self disclosures and perceived success in internet dating. Communications Research. 33.2.152-172. (For the topic, Unpacking the Self - The Digital Self)
- Gonzales & Hancock** (2010). Mirror, Mirror on my FB Wall: Effects of Exposure to FB on self esteem. Cyberpsychology, Behaviour and Social Networking. Doi: 10.1089/cyber.2009.0411 (For the topic, Unpacking The Self - The Digital Self)
- Harter, S.** (1996). Historical Roots of Contemporary Issues Involving the Self Concept. In Bracken (ed) Handbook of Self Concept: Developmental, Social and Clinical Considerations. John Wiley & Sons Inc. 1 – 37. (For the topic, The Self From Various Perspectives - Psychology)
- Haviland, et. al.** (2007) Spirituality, Religion and the Supernatural. In the Essence of Anthropology. Thomson Wadsworth. 289-306. (For the topic, Unpacking the Self - The Spiritual Self)
- Johnson, T.** (1985) The Western Concept of Self. In Marsella (ed) Culture and Self: Asian and Western Perspectives. Tavistock Publications. 91-138 (For the topic, The Self from Various Perspectives - The Self in Western and Oriental/Eastern Thought)
- Kawada, M.** (1996). Bayad sa Dili Naton Kaipon: A Visayan Ritual of Offering to the Spirits. In Ushijima & Zayas (eds). Binisaya Nga Kinabuhin (Visayan Life). Visayas Maritime Anthropological Studies. CSSP Publications. 213 – 240. (For the topic, Unpacking the Self - The Spiritual Self)
- Lanuza, G.** (2004). The Constitution of the Self. In David, R. (ed) Nation, Self and Citizenship: An invitation to Philippine Sociology. Anvil Publishing. (For the topic, The Self from Various Perspectives - Sociology)
- Locke, E.** (2002). Setting Goals for Life and Happiness. In Snyder & Lopez (eds.) Handbook of Positive Psychology. Oxford University Press. 299 – 312. (For the topic, Managing And Caring for the Self)
- Lugue & De Leon** (2001). Textbook on Family Planning. Rex Printing. (For the topic, Unpacking the Self - The Sexual Self)
- Magos, A.** The Ideological Context of Ma-aram Practice in Mariit. In The Enduring Ma-aram Tradition: An ethnography of Kinaray-a Village in Antique. New Day Publishers. 46-62. (For the topic, Unpacking the Self - The Spiritual Self)

- Mead, GH** (1972) Mind, Self and Society from the Standpoint of a Social Behaviorist. The University of Chicago Press (For the topic, The Self from Various Perspectives - Sociology)
- Neff, K.** (2012). The Science of Self Compassion. In Germer & Siegel (eds). Compassion and Wellness in Psychotherapy. NY. Guilford Press. 79-92. Or <http://self-compassion.org/the-research> (For the topic, Managing and Caring for the Self)
- Sosis, R.** (2010). The Adaptive Value of Religious Ritual. In Angeloni (ed). Annual Editions: Anthropology 10/11. 33<sup>rd</sup> ed. McGraw Hill. 133-137. (For the topic, Unpacking the Self - The Spiritual Self)
- Stein & Stein** (2011). Ritual. In the Anthropology of Religion, Magic and Witchcraft. Prentice Hall. 77-102. (For the topic, Unpacking the Self - The Spiritual Self)
- Tan, Michael** article at <http://pcij.org/stories/stress-and-the-filipino/> (For the topic, Managing and Caring for the Self)
- Triandis** (1989). The self and social behaviour in differing cultural contexts. *Psychol. Rev.* 96.3.506-520 (For the topic, The Self from Various Perspectives - The Self in Western and Oriental/Eastern Thought)
- Urdan** (1991) Achievement Goal Theory: Past Results, Future Directions. *Advances in Motivation and Achievement*. Vol. 10. 99 – 141. (For the topic, Managing and Caring for the Self)
- Walther** (2007). Selective self presentation in computer mediated communication: Hyperpersonal dimensions of technology, language and cognition. *Computers in Human Behavior*. 23. 2538 – 2557. (For the topic, Unpacking the Self - The Digital Self)
- Wei-Ming, T.** (1985). Selfhood and Otherness in Confucian Thought. In Marsella (ed). *Culture and Self: Asian and Western Perspectives*. Tavistock Publications. 231 – 251. (For the topic, The Self from Various Perspectives - The Self in Western and Oriental/Eastern Thought)
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## **UNDERSTANDING THE SELF Notes to the Teacher**

1. The activities such as the class/group discussions may be done prior to the lecture as a means of eliciting the personal experiences of the students which can then be used to begin as well as to enrich and contextualize the subsequent lecture/discussion. The discussions may be done in the middle of the lecture as a means of illustrating a particular theory or concept or even at the end to wrap up the topic and provide a good way of tying theory and experiences together.
2. The quikkie survey mentioned in the "Activities" section is a means by which the students actively participate in gathering data and in pooling together this data to understand the "pulse of the public" regarding a particular topic or issue. The teacher may pose the pertinent research question the meeting before so the results can be discussed during the class meeting or it can be assigned at the end of the topic and the results discussed at the next meeting.

Students may be formed into small groups and assigned a particular group/sector/population to focus on. For instance: in the topic concerning gender, one group can be asked to focus on young males, another can ask the research question of young females, a third group can focus on older men etc. In this manner, they collect data which may then be discussed against what is in current research, the assigned reading or what the students in class themselves believe.

3. The recommended assessment sources are the following:
  - Two (2) long examinations
  - Class attendance and participation in class activities. The latter will include not only recitations but engagement in activities such as the quikkie surveys and group discussions. This last may be evaluated by the teacher (eyeball), by the student him/herself and/or by the group.
  - Class demeanor may be seen as a subcategory of the above. This will include attentiveness and responsiveness during the lectures and activities, evidence of having come prepared for the class by doing the assignment/exercises and reading the reference/s beforehand, readiness to volunteer for activities, etc.
  - Submitted assignments, reactions/feedback papers, group work reports, etc.
  - Final integrative paper (which is discussed on the first day)
  - The activity of 3 Things I learned about myself which is part of the assessment activities of each topic is intended to help the students critically reflect on and internalize the learnings from the reading/s, and more importantly, from the

discussions and sharings in class and see how this may be appropriate to or relevant to their lives. At the end of the semester, the students may use this list to help them construct the final integrative paper.

4. There are various short psychology tests suggested as class activities. These tests may easily be downloaded from the identified sites by the students themselves or copies may be provided beforehand and answered in class. The scoring key as well as short interpretations will also be provided.

However, these tests (whether the items or the scores) are intended to serve as jump-off points for discussion and/or reflection by the students and should thus be treated as such.

5. As a bonus activity, students may be encouraged to keep a journal or to do journaling. This need not be an assigned assessment activity nor will it necessarily be graded. However, students should be encouraged to do so as journaling has been found to help develop self reflection and insight and may be regarded as a self assessment tool. (For students who already keep diaries or blogs, this should be a familiar activity.)

The teacher provides prompts for the entry, taking off from the topic for the day: ex. "The biggest influences on my life have been...." Students may or may not submit the journal at the end of the semester for evaluation or simply for comments by the teacher.

Aside from helping develop critical thinking (reacting to theories, concepts discussed), self reflection and insight, enabling the reduction of stress, and helping clarify thoughts and feelings, research studies have found that regular journaling promotes both physical and emotional health.

6. Should there not be enough time to cover all the topics in the module, the teacher has the option to select only one or two of the topics in Managing and Caring for the Self. Which topic/s to take (Study habits, Goals or Stress Management) may be determined by the perceived needs of or by the articulated choice of the students themselves.