Course Description:

The course is a general survey of Philippine music from the native, tribal, and ethnic beginnings to Muslim, Chinese, Spanish, Japanese and American influences. Developments will be examined within the historical context, taking into account the multiple influences of social, cultural, political and other relevant forces. Philippine Culture of the 21st century will also be explored through the OPM and entertainment industry.

The course introduces the student to Philippine music as practiced by and associated with the Filipinos, using musical genres and history as its framework. The course explores the varied musical expressions of different groups of people living in the Philippines (past and present) their significance to society and the representation of a lived culture through their performances. Analyses of different musical forms provide a more theoretical discussion of the aesthetics of music in relation to culture and history.

Course Objectives:

By the end of the course, the students are expected to:
1. Acquire a basic knowledge of the various musical genres present in the Philippine society (indigenous tribes and lowland Christian communities)
2. Express understanding of the historical, geographical and cultural conditions that help create the people’s musical expression
3. Make an aesthetic appraisal of Philippine music through the expression of judgments on their artistic value
4. Possess the facility to critique music performances through the analyses of musical elements and form
5. Contribute to the current available literature on Philippine music by presenting a research paper
6. Articulate and discuss issues and concerns related to Philippine art and culture
7. Develop reverence to the diversity of musical expressions of Philippine indigenous groups

Course Outline:
| Weeks 1-6 | Music of the Northern and Southern Tribes  
Tribes, instruments, vocal music, musical practices, musical concepts/theories, practical/hands-on music making  
Readings:  
Kalanduyan, Danongan. Maguindanaon Kulintang Music. (From Asian Music Journal)  
Cadar, Usopay. The Role of Kolintang Music in Maranao Society (From Asian Music Journal)  
Special Activities:  
Playing of Cordillera instruments (with practical examination)  
Guided and individual listening to recordings  
Film showing on Philippine ethnic music  
Unit Tests 1 & 2 |
|---|---|
| Weeks 7-11 | Lowland Christian Filipinos and Art Music in the Philippines  
History (1521-1898 - Spanish period; 1898-1941 – American period; 1941-1945 – Japanese Occupation; 1945-present – Philippine Republic); Music instruction from the different religious groups and the Spanish regiments; musical life of the 1800s, first half of the 20th century, after WWII and contemporary musical setting in the Philippines  
Readings:  
Dioquino, Corazon. Lowland Christian Philippines (From the Garland Encyclopedia)  
Santos, Ramon. Art Music in the 20th Century (From the Garland Encyclopedia)  
Unit Test 3 |
| Weeks 12-17 | Special topics related to Philippine Music  
National Artists in Music, Government Institutions supporting music and musical productions (CCP, NCCA, NAMCYA, etc.), Resident performing groups of the CCP, Philippine Choral Music, Kundiman as an art song, Filipino composers and their works (Symphonies, Concertos, Piano works, etc.), Philippine Theater and Opera, Philippine Dances, Brass Band Tradition, Popular Music, Original Pilipino Music, Current trends in the Philippine music scene, Music Institutions and schools in the Philippines, Folk songs, Liturgical Music.  
Research and reporting |
| Week 18 | Final Examination |
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Generic Course Syllabus for 2nd Semester, School Year 2012-2013

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Course No. | I.S. 143.4 / HUM 142
Course Title | Introduction to Interdisciplinary Approaches
No. of Units | 3

Course Description:

An Introduction to the elements and principles of aesthetic experience in the visual arts, performing arts, and literature, as well as an examination of aesthetic norms and standards.

Course Objectives:

To study the different art forms in representative works for students to see common formal elements that make the arts both uniquely different and yet similar.

Course Outline:

1ST Week………………Aesthetics: Basis for an Interdisciplinary Approach
2ND-3RD Week…………Architecture and Society Field Work: The UP Chapel
4TH-5TH Week…………Industrial Design and Technology Project: An Interdisciplinary Approach to a Study of Car Design
6TH-7TH Week…………Folk and Popular Arts and Culture Project: An Interdisciplinary Approach to a Study of the Jeepney Art
8TH, 9TH Week ………..Film and a Changing World Project: A Study of Three Film Versions Shakespeare's Romeo and Juliet
10TH-11 Week…………Politics and Art Project: A Study of Monuments in Metro Manila
12TH-13TH Week ………..Interdisciplinary Approach to Literature Project: A Study of Greek Tragedy
13TH-15TH Week…………Aesthetics in Television Commercials: A Study of Beer Commercials
16TH-17TH Week…………Filipino Aesthetics
18TH Week………………..Synthesis
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<tbody>
<tr>
<td><strong>Course No.</strong></td>
<td>I.S./Hum 152</td>
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<tr>
<td><strong>Course Title</strong></td>
<td>Senior Seminar II</td>
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<td><strong>No. of Units</strong></td>
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Course Description:

In this course, students complete, defend, and submit the senior seminar paper.

Course Outline:

<table>
<thead>
<tr>
<th>Timeframe</th>
<th>Event Description</th>
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</thead>
<tbody>
<tr>
<td>11 November</td>
<td>Orientation to the course</td>
</tr>
<tr>
<td>18 November – 6 December</td>
<td>Submission of chapters and consultations</td>
</tr>
<tr>
<td>9 December</td>
<td>Submission of first draft of the complete paper</td>
</tr>
<tr>
<td>16 December</td>
<td>Consultations</td>
</tr>
<tr>
<td>6 January 2003</td>
<td>Consultations</td>
</tr>
<tr>
<td>13 January</td>
<td>Submission of revised paper</td>
</tr>
<tr>
<td>20 January – 21 February</td>
<td>Defense period</td>
</tr>
<tr>
<td>24 February</td>
<td>Submission of final paper</td>
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</table>
Course Description:

The last of the Great Books series, the course explores the traditional concerns of modern man (alienation, fragmentation) and recent debates on race, gender, class, and the very existence of the canon of “great books.” Selections from 20th century world literature are read and discussed.

Course Objectives:

At the end of the semester, students should be able to analyze and comment critically and intelligently on the assigned readings.

Course Outline and Readings:

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Orientation to the course</th>
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</thead>
<tbody>
<tr>
<td>Week 2</td>
<td>Ernest Hemingway, A Farewell to Arms</td>
</tr>
<tr>
<td>Week 3</td>
<td>Anton Chekhov, The Cherry Orchard</td>
</tr>
<tr>
<td>Week 4</td>
<td>James Joyce, Dubliners</td>
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<tr>
<td>Week 5</td>
<td>T.S. Eliot, The Wasteland and other poems</td>
</tr>
<tr>
<td>Week 6</td>
<td>paper 1 due</td>
</tr>
<tr>
<td>Week 7</td>
<td>Hermann Hesse, Siddhartha</td>
</tr>
<tr>
<td>Week 8</td>
<td>Albert Camus, The Outsider (The Stranger)</td>
</tr>
<tr>
<td>Week 9</td>
<td>Samuel Beckett, Waiting for Godot</td>
</tr>
<tr>
<td>Week 10</td>
<td>Chinua Achebe, Things Fall Apart</td>
</tr>
<tr>
<td>Week 11</td>
<td>Gabriel Garcia Marquez, Collected Stories</td>
</tr>
<tr>
<td>Week 12</td>
<td>paper 2 due</td>
</tr>
<tr>
<td>Week 13</td>
<td>Karl Marx, The Communist Manifesto</td>
</tr>
<tr>
<td>Week 14</td>
<td>Sigmund Freud, The Interpretation of Dreams</td>
</tr>
<tr>
<td>Week 15</td>
<td>Charles Darwin, The Origin of Species</td>
</tr>
<tr>
<td>Week 16</td>
<td>John Stuart Mill, On Liberty</td>
</tr>
<tr>
<td>Week 17</td>
<td>paper 3 due</td>
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</tbody>
</table>
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Generic Course Syllabus for 2nd Semester, School Year 2012-2013

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<th>Department</th>
<th>Interdisciplinary Studies</th>
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<tr>
<td>Course No.</td>
<td>I.S./Hum 146</td>
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<tr>
<td>Course Title</td>
<td>Great Books II</td>
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<tr>
<td>No. of Units</td>
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Course Description:

The second part of the Great Books series provides insights into the human reality through the reading of books that have endured the test of time. Selections include the works of Dante, Cervantes, Shakespeare, Goethe, Augustine, and Machiavelli, among others.

Course Objectives:

At the end of the semester, students should be able to analyze and comment critically and intelligently on the assigned readings.

Course Outline and Readings:

1. General Introduction
2. The Anglo-Saxon heroic epic (Beowulf)
3. Medieval allegory (Dante, Inferno)
5. The novel (Miguel de Cervantes, Don Quixote)
6. Renaissance drama (William Shakespeare, selected plays)
7. Political theory (Niccolo Machiavelli, The Prince and Thomas Moore, Utopia)
8. Enlightenment satire (Voltaire, Candide)
9. Romantic drama (Goethe, Faust)
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Generic Course Syllabus for 2nd Semester, School Year 2012-2013

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<tr>
<td>Course No.</td>
<td>I.S./Hum 145</td>
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<tr>
<td>Course Title</td>
<td>Great Books I</td>
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<td>No. of Units</td>
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Course Description:

A course on the Epics, the Scriptures, the Greek dramas, the Philosophers, and other enduring masterpieces of the ancient world. The course discusses and explores the ideas embodied in these texts.

Course Objectives:

At the end of the semester, students should be able to analyze and comment critically and intelligently on the assigned readings.

Course Outline and Readings:

1. General Introduction
2. The epics of Homer (Iliad, Odyssey)
3. The tragedies of Aeschylus, Sophocles, and Euripides (Agamemnon, Oedipus Rex, Medea)
4. The philosophies of Plato and Aristotle (Symposium, Nicomachean Ethics)
5. Selections from the Analects and Tao te ching
6. The Bible
7. Additional classics as time permits (other works by authors listed or selections from Aristophanes and Virgil)
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Generic Course Syllabus for 2nd Semester, School Year 2012-2013

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Course No. | IS 164.1
Course Title | Introduction to Sports Business
No. of Units | 3

Course Description:

This introductory course is designed primarily for students who want to combine their passion for sports with business knowledge. Its major thrust is towards exposing the various components of the sports business to students who are considering a career in sports marketing, event management, and marketing sports or sports-related properties.

The course will provide students with the opportunity to apply marketing principles to the area of sports business. In addition, it will include comprehensive group projects and reading requirements.
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Generic Course Syllabus for 2nd Semester, School Year 2012-2013

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<tr>
<td>Course No.</td>
<td>IS 163.3</td>
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<tr>
<td>Course Title</td>
<td>Cultural Studies of Technology (Hypermedia, the World Wide Web, and Contemporary Critical Theory)</td>
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<td>No. of Units</td>
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Course Description:

This is an introductory course on the cultural studies of technology from a global perspective. It can be used as an elective by social science, humanities, or interdisciplinary studies major. In this one-semester course, we shall explore the rhizomatics of technology in the history of the present and highlight the multi-linear and non-narrative form of the World Wide Web and other hypermedia technologies. Issues such as the changing parameters of reading and literacy, the impact of an emerging network culture on the contemporary postcolonial, and many more besides are pursued through extensive readings and the experiencing of various hypermedia tools. Prospective students will explore hypertext non/fiction and other documents drawn from the World Wide Web.

Course Objectives:

By the end of the semester, the students should be able to:
1. Appreciate various hypermedia technologies of recent times as subjects of serious inquiry and further cultural study
2. Have a wider and deeper understanding of the diverse and profound interactions that occur between culture and the rapidly changing technology of the present.
3. Competently utilize critical theory in considering their own experiences with hypermedia tools

References (optional):


Course Description:

Inherent in both Islamic spirituality and Christian spirituality are values and initiatives that can help (1) push for good governance, (2) establish peace and order in Mindanao, and (3) protect our environment—three major components of nation-building. Both Islam and Christianity are compatible with democracy, and both value transparency and tolerance as key ingredients to good governance. The course provides a framework of dialogue within which these shared ideals and values can be applied in nation-building projects.

Course Objectives:

At the end of the course, the students should be able to (1) develop an attitude open to dialogue with Islam and Christianity. They should be able to (2) identify flawed elements in the practice of Islam and Christianity that are hindrances to national development. Lastly, the students should be able to (3) identify points of convergence between these two religions in regard to nation-building. The students will learn that both Islam and Christianity share in the work of alleviating poverty and protecting the environment.

The objectives can be achieved through class discussions based on the assigned readings, their conclusions validated through oral exams, and their leanings deepened by writing a research paper at the end of the course.

References (optional):

Supplementary Readings:

Course Description:

A study of the significance of interdisciplinary as a conceptual tool in analyzing issues and problems. It equips students with some knowledge of the different methods identified with the various disciplines which will prepare them for thesis writing.

Course Objectives:

A. To make the students aware of the need for and significance of interdisciplinarity as a conceptual tool in analyzing issues and problems  
B. To equip the students with some knowledge of the different methods identified with the various disciplines  
C. To equip the students with some skills in research work and research writing in order to prepare them for writing their senior seminar paper (thesis)

Course Outline:

DISCUSSION: THE MEANING OF INTERDISCIPLINARITY  
(1) Reyes, “The Interdisciplinary Studies Approach: A Definition”  
(2) Kolvenbach, “On the Interdisciplinary Approach”  
(3) EITHER: Reyes, “The Interdisciplinary Studies Program” OR Davidson and Goldberg, “A Manifesto for the Humanities…”  
(4) Newsweek articles on the April 2007 Virginia Tech massacre

LECTURE: RESEARCH METHODS AND RESEARCH WRITING  
Sample of an outstanding Junior Seminar Paper

DISCUSSION: Interdisciplinary analysis of a PHENOMENON: The call center industry in the Phil.and the welfare of call center workers Regina Hechanova-Alampay entitled 1-800 Philippines: Understanding and Managing the Philippine Call Center Worker

SUBMISSION: 2 copies of the RESEARCH TOPIC PROPOSAL  
To be submitted to the IS Dept. by 5 p.m.
DISCUSSION: Interdisciplinary analysis of an EVENT: The EDSA II (Dos) People Power Revolution
(1) Jose Abueva, “A Crisis of Political Leadership…”

DISCUSSION: Interdisciplinary analysis of a SOCIAL ISSUE:
The impact of international labor migration on Phil. Society/Families
(2) Rhacel Salazar Parreñas, Children of Global Migration (2005)
(3) Lourdes Carandang et al., Nawala ang Ilaw ng Tahanan (2007)
(4) Filomeno V. Aguilar, Maalwang Buhay: Family, Overseas Migration, and Cultures of Relatedness in Barangay Paraíso (2009)

FILM VIEWING (One Flew Over the Cuckoo’s Nest, directed by Milos Forman, based on the novel by Ken Kesey)
DISCUSSION: Interdisciplinary analysis of a CULTURAL ARTIFACT
(the film One Flew Over the Cuckoo’s Nest directed by Milos Forman)
(1) Alex Thio, “Deviance and Social Control” – which is Chapter 6 of Thio’s book, Sociology: A Brief Introduction; and
(2) Jan Bone’s, “The Language of Film” from Understanding Film)

VIEWING of the film that will be the basis of the midterm exam

Midterm examination
SUBMISSION: 2 copies of the group’s research proposal (Chptr I)

GROUP CONSULTATIONS WITH TEACHER FOR 4 WEEKS, FOR RESEARCH PAPER DIRECTION (30 mins. per group)

CLASS MEETING: Guidelines for group presentation & group paper
SUBMISSION: 2 copies – 1st DRAFT OF COMPLETE PAPER

Presentations of Groups 1, 2, and 3
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<tr>
<td>Course No.</td>
<td>IS 133.4</td>
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<tr>
<td>Course Title</td>
<td>GENDER, ART AND SOCIETY</td>
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<td>No. of Units</td>
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Course Description:

An introductory course to gender as it is portrayed in art and society, aiming to lay bare gender issues in the art world in particular in the context of larger gender constructions in society.
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Department | Interdisciplinary Studies | School | SOH
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Course No. | IS 121.8 | | |
Course Title | Basic Music Research and Criticism | | |
No. of Units | 3 | | |

Course Description:

This first course in musicology is an introduction to reliable and recently revised sources of music research for writing program notes. It aims to develop good taste in listening to live and recorded music, an essential ingredient in music criticism.

Course Outline:

First Month (Nov): Choral/Vocal Concert  
Choral Rehearsal/ Voice Lesson Observation  
Second Month (Dec): Choir and Orchestra Concert  
First Listening Test on Choral Music  
Third Month (Jan): Orchestra Concert  
Orchestra Rehearsal Observation  
Instrumental Concert  
Piano/Guitar/Violin/Flute Lesson Observation  
Fourth Month (Feb): Second Listening Test on Orchestral Music  
CCP Concert  
Chamber Music Concert  
Solo Piano Recital  
Fifth Month (March): Music Literature/Concert Reports Magazine (Final Exam Project)

References (optional):

Levinson, Jerrold. Performative vs Critical Interpretation
Music Appreciation II seeks to delve deeper into the riches of the symphony orchestra by studying the different instruments, characteristics of a conductor and classical music of string and wind instruments. Through lectures, discussions, listening and watching representative and significant musical examples, the student will be aware of the breadth of the totality of music not only as a branch of knowledge but as a means of exploring the psychomotor and emotional avenues of experience it can offer.

Listening to classical music will be an integral part in the pedagogical process of educating the individual. The literature will also be studied through watching videos and attending live concerts.

I. Review of Elements of Music
II. The Classical Music Scene and the CCP
III. Choral Music vs. Orchestral Music
IV. Voice Classifications
V. Concert Halls and Orchestras
VI. Different Parts of an orchestra
VII. Music Lesson/Rehearsals
VIII. Lecture-Recitals
IX. Listening to Classical Music
X. 98.7 DZFE FM The only classical station in the Philippines
XI. Similarities of Pop Music to Classical Music
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<td>Course No.</td>
<td>IS 121.13</td>
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<tr>
<td>Course Title</td>
<td>Form Analysis of 18th Century Works</td>
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<td>No. of Units</td>
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Course Description:

A course on basic harmonic, form, and motive analysis of small and large works of Haydn, Mozart, and Beethoven that aims for a more critical listening of works of the 18th Century, a period that called for more structure and balance in music.
Course Description:

This course is a philosophical, sociopolitical and psychological approach to Wagner’s 16-hour opera cycle that is based on Nordic mythology. It establishes the relevance of the work to present times in every scene of every act, revealing allusions to power play, corruption, retribution and enlightenment.

Course Outline:

I. Wagner’s Life and works (weeks 1 to 3)
   A. The epitome of Romanticism
   B. Wagner’s dual personality
   C. Gesamtkunstwerk
   D. Wagner’s “Tannhäuser”

II. An Introduction to Norse Mythology (weeks 4 and 5)
   A. The gods
   B. The underworld
   C. Men and Women

III. Allusion to Tolkien’s “The Lord of the Rings” (week 6)

IV. Wagner’s Ring part 1, Das Rheingold (weeks 7 and 8)
   A. Introduction of characters
   B. The forging of the ring of power
   C. Sociopolitical implications

V. Wagner’s Ring part 2, Die Walküre (weeks 9 and 10)
   A. The Pacts of Wotan
   B. Incest and its implications
   C. The disobedient alterego

VI. Wagner’s Ring part 3, Siegfried (weeks 11 and 12)
   A. Wagner and fairy tales
   B. The ring and the one who does not know fear
   C. Wotan’s control at an end

VII. Wagner’s Ring part 4, Götterdämmerung (weeks 13 to 15)
   A. The ring and the world of men
   B. Betrayal and retribution
   C. The end of days of an existing order
   D. The twilight of the gods

VIII. Wagner’s Ring and the 21st Century (weeks 16 to 17)
   A. Wagner and Nietzsche
B. Wagner and Schopenhauer
C. The 21st Century model
IX. Review and final examinations (week 18)

References (optional):