De La Salle University
College of Liberal Arts

DEPARTMENT OF COMMUNICATION

GRADUATE CATALOGUE

3rd Flr, Faculty Center
2401 Taft Avenue
0922 Manila, Philippines
Tel. Nos.: (632) 536-0229 (direct line)
or (632) 524-4611 loc. 450 (trunk line)
Email: commchair@dlsu.edu.ph
URL: www.dlsu.edu.ph

Revision date: May 2024

Table of Contents

DE LA SALLE UNIVERSITY

Preamble

De La Salle University in Manila the Philippines is an internationally recognized Catholic university established by the Brothers of the Christian Schools in 1911. Inspired by the charism of St John Baptist de La Salle, the University community, together and by association, provides quality human and Christian education by teaching minds, touching hearts and transforming lives.

Vision-Mission

A leading learner-centered research university, bridging faith and scholarship in the service of society, especially the poor.

Core Values

Faith (religio)

DLSU is committed to nurturing a community of distinguished and morally upright scholars that harmonizes faith and life with contemporary knowledge in order to generate and propagate new knowledge for human development and social transformation.

Service (mores)

DLSU is committed to being a resource for Church and Nation and being socially responsible in building a just, peaceful, stable and progressive Filipino nation.

Communion (cultura)

DLSU is committed to building a community of leaders, competent professionals, scholars, researchers and entrepreneurs, who will participate actively in improving the quality of life in Philippine society within the perspective of Christian ideals and values.

Expected Lasallian Graduate Attributes (ELGAs)

The Expected Lasallian Graduate Attributes (ELGAs) focus on the knowledge, skills and attributes that graduates should acquire and demonstrate in their course of studies and internships as evidence of accomplishing the school's vision-mission. These ELGAs also reflect the graduate's capacity for lifelong learning and transfer of knowledge in the workplace.

Expected Lasallian Graduate Attributes (ELGAs)	Desired Learning Results That Demonstrates Higher Order Thinking Skills (*deep understanding*) - A Lasallian who:
Critical and Creative Thinker	➢ Generates ideas, designs, systems or information with resourcefulness, imagination, insight, originality, aesthetic judgment, enterprise and a risk-taking approach to meet current and emerging needs of society ➢ Responds to multiple experiences and ideas about the world and communicates personal and religious meaning through various modes and media ➢ Uses innovative methods and technologies to solve problems, make decisions and envisage hopeful futures ➢ Constructs and applies knowledge, concepts, theories and generations to make meaning and communicate clear and coherent ideas and concept as much as possible aligned with Christian principles
Effective Communicator	➢ Communicates effectively and confidently in a range of contexts and for many different audiences ➢ Listens actively to the intent and spirit of others' words and responds appropriately verbally and non-verbally ➢ Composes and comprehends a range of written, spoken and visual texts to convey information that is meaningful to society and the Church ➢ Explores ideas critically and expresses them clearly for a variety of purposes ➢ Uses individual and group performances to explore and express ideas, thoughts, feelings, values and understandings
Reflective Lifelong Learner	➢ Critically reflects on problems and issues to shape ideas and solutions that contribute to a better understanding of the wider world of the Church ➢ Critically evaluates and reflects on their assumptions and values ➢ Plans, organizes, manages and evaluates own thinking, performance, behavioral and well being

	➤ Reflects on the significance of God and/or religious experience for themselves and others
	➤ Develops awareness of the spiritual nature and religious significance of life
Service-Driven Citizen	➤ Creates products and performances that achieve their purpose and are appropriate for their intended audience
	➤ Develops and incorporates Christian leadership skills to contribute positively to the accomplishment of team goals through collaborative processes
	➤ Develops and practices effective interpersonal skills in order to relate to others in peaceful, tolerant compassionate and non-discriminatory ways
	➤ Nourishes relationships with God, self, others and the environment with compassion, sensitivity respect, integrity and empathy
	➤ Evaluates their moral sensitivities and sense of responsibility through participation in a range of learning contexts

College of Liberal Arts

Vision

Be a dynamic community of faith-inspired learners engaged in creative endeavours and scientific scholarship for the service of humanity and society, especially the marginalized.

Mission

We develop our students into ethically committed leaders and knowledge producers, grounded in the humanities and social sciences, towards social transformation in the global community.

Core Values

Openness
CLA is committed to enriching the learning experience by promoting an environment informed by faith and respect for pluralism and diversity.

Excellence
CLA is committed to developing competent individuals who uphold the highest standards of professionalism and integrity.

Solidarity
CLA is committed to promoting community through human relationships rooted in equality, unity in diversity, and interdependence.

Goals

- Uphold teaching and research excellence in humanities and social sciences
- Enrich students' understanding of the interdisciplinary nature of knowledge
- Produce graduates with an educated mind, knowledgeable in theory and practice, who will contribute productively and ethically in their chosen fields
- Strengthen valuable linkages with local and international organizations and institutions
- Foster a community actively responsive to local and global issues.

DEPARTMENT OF COMMUNICATION

VISION

We, the Department of Communication, aim to be a community of reflective, innovative, and strategic communicators driving sustainable and inclusive change.

MISSION

We endeavor to provide a learner-centered, creative, and inquiry-driven curriculum attuned to emergent realities, and grounded on theoretical developments and ethical professional practice

As a community of communicators, we shall engage in a learner-centered, creative, and inquiry-driven curriculum attuned to emergent realities, and grounded on theoretical developments and ethical professional practice. We shall lead in communication practice and research.

(updated on 08-14-2015)

DEPARTMENT OF COMMUNICATION
Organizational Chart

CHAIR

THESIS
COORDINATOR

LABORATORY
TECHNICIANS

SECRETARY

FACULTY/
COMMITTEES

GRADUATE
PROGRAM
COORDINATOR
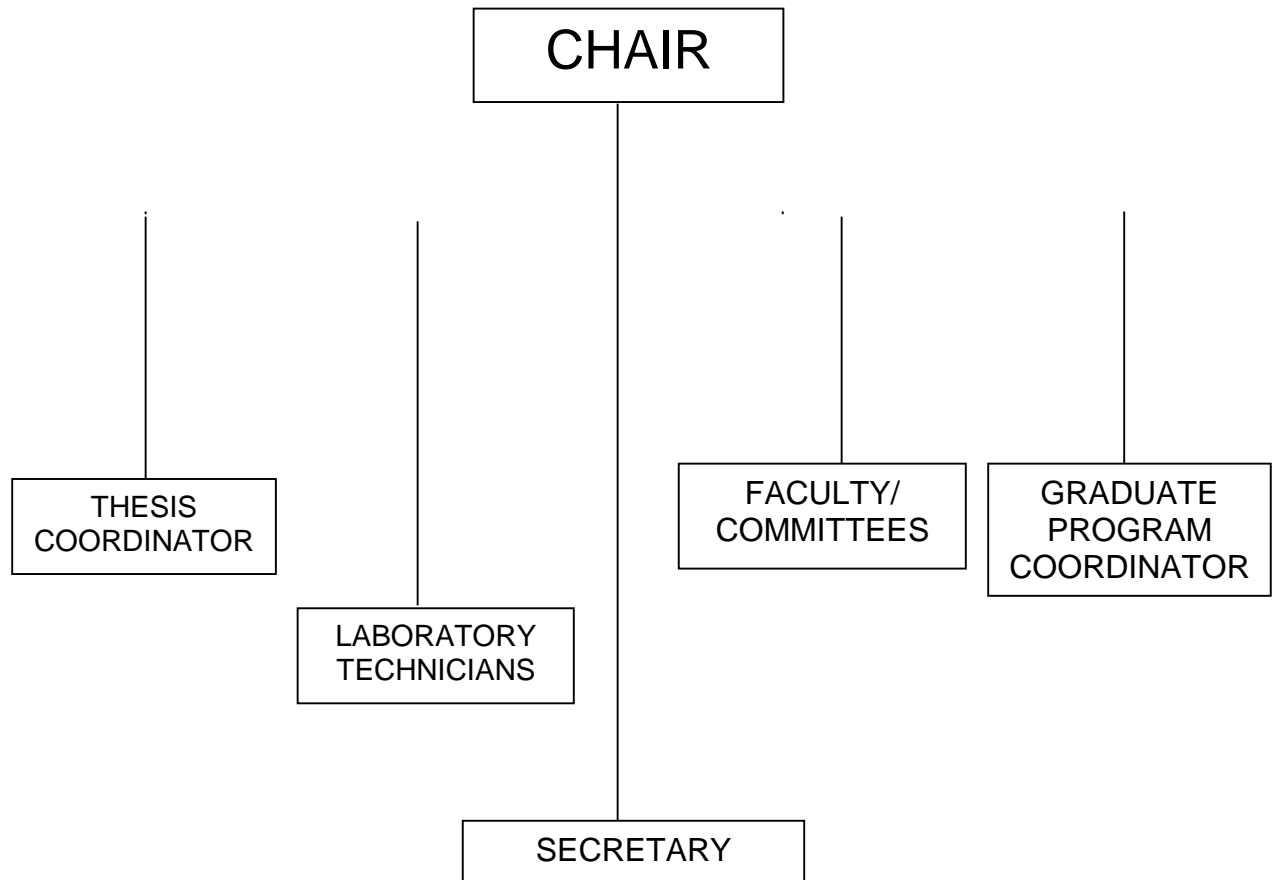
ROSTER OF FACULTY MEMBERS

<u>**Fulltime Faculty**</u>

Kristian Jeff Agustin
Associate Professor 3
Ph.D. in Art and Design
Manchester Metropolitan University - Manchester School of Art, UK
Specialization: media criticism; visual studies; participatory visual research

Katrina Paola Alvarez
Assistant Professor 4
Ph.D. Communication and Information Studies
Nanyang Technological University, Singapore
Specialization: digital media; user experience research; game studies

Jan Michael Alexandre Bernadas
Associate Professor 7
Ph.D. Communication
City University of Hong Kong, Hong Kong SAR
Specialization: health communication; quantitative research methods in communication

Ruepert Jiel Cao
Associate Professor 1
Ph.D. Communication
Hong Kong Baptist University, Hong Kong SAR
Specialization: media use of minorities, gender and sexuality, media ethnography

Clodualdo del Mundo Jr.
Professor Emeritus
Ph.D. Communication Studies
University of Iowa, USA
Specialization: film studies; histories of media forms and institutions; screenwriting

Maria Angeli Diaz
Associate Professor 1
Ph.D. Organizational Communication
Purdue University, USA
Specialization: organizational communication; communication research and audit

Bruno Lovric
Associate Professor 2
Ph.D. Media and Communication
City University of Hong Kong, Hong Kong SAR
Specialization: film studies; popular culture; mediatization of cultural identities

Consuelo Angela Santos
Assistant Professor 4
Ph.D. Development Communication
University of the Philippines Los Baños

Specialization: development communication

Cheryll Ruth Soriano
Full Professor 7
Ph.D. Communications & New Media
National University of Singapore, Singapore
Specialization: internet and mobile studies; political economy of media; new media, governance, and politics

Part Time Faculty

Ryanorlie Abeledo
Professional Lecturer 2
Master in Fine Arts
University of the Philippines, Philippines
Specialization: multimedia production

Maysa Arabit
Assistant Professorial Lecturer 2
M.A. Communication
De La Salle University, Philippines
Specialization: visual studies; visual curation

Rica Arevalo
Assistant Professorial Lecturer 2
M.A. Communication Management
Pamantasan ng Lungsod ng Maynila, Philippines
Specialization: documentary production; film production

Edward Cabagnot
Lecturer 10
M.A. Art and Philosophy
University of the Philippines, Philippines
Specialization: film studies; cultural studies

Mae Caralde
Assistant Professorial Lecturer 4
M.A. Media Studies (Film)
University of the Philippines, Philippines
Specialization: discourses of cultural production; creative documentary practice

Ryan Samuel Dimaunahan (based in the Department of Software Technology)
Assistant Professor 4
M.S. Computer Science
De La Salle University
Specialization: interactive applications and computational thinking

Carlo Magno Figueroa
Professional Lecturer 1
Master in Public Management
University of the Philippines

Specialization: public communication campaign

Carlo Miguel Francia
Professional Lecturer 2
Master of Mass Communication
Nanyang Technological University, Singapore
Specialization: managing new media for organizations

Gerardo Mariano
Assistant Professorial Lecturer 4
M.A. Communication
University of the Philippines, Philippines
Specialization: journalism; publishing

Clarissa Militante (based in the Department of Literature)
Associate Professor 3
Ph.D. Literature
De La Salle University Manila, Philippines
Specialization: hypernarratives

Erwin Lemuel Oliva
Assistant Professorial Lecturer 1
M.A. Journalism
Ateneo de Manila University, Philippines
Specialization: journalism studies; digital journalism

Shirley Lua (based in the Department of Literature)
Associate Professor 7
Ph.D. Literature
De La Salle University Manila, Philippines
Specialization: film studies; media criticism

Carlos Piocos III (based in the Department of Literature)
Full Professor 1
Ph.D. Comparative Literature
University of Hong Kong, Hong Kong SAR
Specialization: media criticism; gender and the media

Miguel Rapatan
Associate Professorial Lecturer 5
D.Ed. major in Communication, Computing and Technology
Columbia University, USA
Specialization: film studies; audience studies; media studies; digital design; educational technologies

Eva Mari Salvador
Assistant Professorial Lecturer 5
M.A. Telecommunication
Ohio University
Specialization: audio production; humanitarian, disaster, and risk communication

Anne Frances Sangil (based in the Department of Literature)

Associate Professor 3
Ph.D. Literature
De La Salle University, Philippines
Specialization: cultural studies; popular culture

Elvin Amerigo Valerio
Assistant Professorial Lecturer 5
Ph.D. Literature
De La Salle University, Philippines
Specialization: media and cultural studies

<u>**Visiting Fellow**</u>

Jonathan Ong
Ph.D., Sociology
University of Cambridge, UK
Specialization: media ethics; media representation; popular communication; disaster and risk communication

Marianne Sison
Ph.D., Communication Studies
RMIT University, Australia
Specialization: public relations; strategic communication; cross-cultural communication

PROGRAMS OFFERED BY THE DEPARTMENT OF COMMUNICATION

UNDERGRADUATE DEGREE PROGRAM

Bachelor of Arts (AB) in Communication Arts

Bachelor of Arts (AB) in Organizational Communication

GRADUATE DEGREE PROGRAM

Master of Arts in Communication

CHED PERMIT

TEMPORARY PERMIT (TP)
No. _____147_____;
Series of 2000

In accordance with the provisions of Republic Act (RA) No. 7722, otherwise known as the "Higher Education Act of 1994," and by virtue of Resolution No. 339-2000, Series of 2000 of the Commission, this temporary permit is hereby granted to the **DE LA SALLE UNIVERSITY**, Taft Avenue, Manila, to open and conduct the **MASTER OF ARTS IN COMMUNICATIONS** course, **major in Applied Media Technology**.

This temporary permit, however, is valid only for the Collegiate Year (CY) **2000-2001** and shall be subject to revocation if the herein grantee fails to operate in accordance with the laws of the Republic of the Philippines and/or fails to maintain the prescribed standards of instruction and/or fails to comply with the rules and regulations pertaining to the organization, administration and supervision of private/public Higher Education Institutions (HEIs) in the Philippines. This temporary permit does not extend to any branch of the grantee, whether located in the same place or elsewhere.

Pasig City, Philippines, _____October 5, 2000_____.

FOR THE COMMISSION:

ESTER ALBANO GARCIA
Chairperson

(NOT VALID WITHOUT SEAL)

DAP Bldg., San Miguel Avenue, Ortigas Center, Pasig City

MA COMMUNICATION PROGRAM
De La Salle University

Program Specification / Description

1. Awarding Institution   De La Salle University

2. College/School   College of Liberal Arts

3. Program permits / history   The graduate program, MA Communication major in Applied Media Technology, was granted in 2000-2001 a CHED temporary permit #147 s. 2000 (dated Oct. 5, 2000). The temporary permit issued during AY 2000-2001 has been superceded by the autonomous status granted to DLSU in 2001.

         In 2008, the program was deactivated due to a dwindling student population. In 2013, as a result of efforts to update and align the program with emerging technological trends as well as of more active marketing, the program was reactivated.

         In 2022, the program's name was revised to MA Communication to reflect its stronger focus on research and scholarship. The program continues to engage with emerging technological trends while aligning with CHED CMO 15 series of 2019, which requires students to have at least one peer-reviewed journal publication or juried creative work in order to graduate.

4. Program Title   Master of Arts in Communication

5. Program Overview

6. Philosophy and Goals:

a. Rationale

The boom in digital technology has provided today's media practitioners with improved and innovative ways of disseminating ideas and information. The proliferation of interactive applications and accessibility to the Internet present to communicators fresh strategies for obtaining data and reaching new audiences and novel opportunities for local and global correspondence and interaction. On the other hand, the creative richness embedded in these technologies, the convergence of multiple forms, and the increased spreadability of media pose new questions, opportunities, and problems in the use of media technologies.

One such issue that has emerged in the experience in many developing countries like the Philippines is the impact of the new communication technologies on traditional cultural forms and expressions of identity and nationhood. These technologies have enabled various media artists and professionals to shape and spread alternative representations, sometimes challenging established beliefs, values and practices. In response to this development, there is a need for communication specialists who understand the dynamics

of these sociocultural changes brought about by the technological sophistication of the new media and address the emerging challenges in communication.

The phenomenon of convergence has of late given rise to multimedia journalists or multi-channel communicators. Field productions of news for both print and electronic media are now done by professionals who know how to write, shoot, edit, upload, and utilize social and mobile media. Information campaigns are increasingly repackaged in various versions to meet the demands of multi-channels of communication spanning traditional, new media, mobile and social media formats.

The Masters of Arts in Communication program hopes to develop media practitioners, educators, and communication specialists who are adept at research about the societal impacts of emerging media, have a know-how of multimedia production skills, and make a significant contribution towards the advancement of culture and the humanization of technology as it increasingly becomes the engine of social growth in contemporary life. The Program uses an integrated and multidisciplinary approach that reflects today's converged media environment.

b. Goal and Objectives

The general goal of the Master's Program is to develop communicators who are theoretically informed and technically competent in research on communication, media technologies, and society.

The specific objectives of the program are the following:

1. Provide the student with varied theoretical frameworks and historical foundations that assess the interrelationships between communicative processes, media technologies, and societal dynamics, with emphasis on the conditions and experiences prevalent in developing country contexts.

2. Equip the student with conceptually-driven production skills that are geared towards creative and integrative use of communicative technologies and that are attuned to diverse societal conditions.

3. Enable the students to conceptualize, implement, and disseminate research that contribute to scholarship on communication, media technologies, and society, especially about the Philippines and the global South more broadly

c. Program Learning Outcomes

Legend (ELGAs):
Critical and Creative Thinker   CCT
Effective Communicator   EC
Reflective Lifelong Learner   RLL
Service-Driven Citizen   SDC

Expected Learning Outcomes	ELGAs Covered
1. Display fluency in core texts and scholarly literature, contemporary theory, and key debates in media, culture, and communication.	CCT SDC
2. Display a deep understanding of the issues concerning Philippine media through an appreciation of the history of media forms and institutions that influence the state of present media.	CCT SDC

Expected Learning Outcomes	ELGAs Covered
3. Appreciate the potential of media, while having the critical lens to question the complex interplay of politics and power that are embedded in these technologies and in the use of these technologies.	CCT EC RRL
4. Assess the ethical issues related to media practices.	CCT RRL SDC
5. Understand the problematics of the production of culture in the communication age with regard to users/consumers of media and their ability to actively intervene.	CCT EC RRL SDC
6. Articulate a critical assessment of current issues and debates in the study of culture-producing industries as well as the historical antecedents to these issues and debates.	CCT EC RRL
7. Develop innovative media production projects or conceptual ideas that are fully grounded on rigorous and ethical research to address a specific communication problem and audience needs.	CCT EC RRL SDC
8. Conduct original and good quality research to influence and impact on media and communication policy, industry practice, non-profit and public agenda or to shape future academic scholarship in the media and communications field.	CCT EC RRL SDC
9. Conceptualize and write media histories that are reflective of various socio-cultural contexts	CCT RRL SDC
10. Recommend technology applications that are beneficial and useful to individuals and organizations.	CCT EC RRL SDC
11. Respond to multiple experiences, problems, and ideas about the media and society and communicate personal meaning.	CCT RRL
12. Act as competent and ethical media practitioner /producer	CCT EC RRL SDC
13. Communicate effectively and confidently, using a range of written, spoken and visual texts, as well as using multiple forms of contemporary media for diverse audiences	EL
14. Perform an active leadership role in shaping of the future of media by engaging with industry and the arts as critical visionary partners amidst rapid technological change.	CCT EC RRL SDC

d. Distribution of courses per trimester

The curriculum is divided into three parts, namely the Core Courses, the Electives, and Masters Thesis. Students are required to take all Core Courses. The Core Courses provide the theoretical foundation and conceptual frameworks on the nature of communication, the characteristics of various media, and their development from traditional to new forms as well as the social and global context of their evolution. Although these courses are largely conceptual, students will be asked to articulate their understanding in various projects.

In the Electives, students are advised to take specialized production and nonproduction courses related to Journalism, Film/Television or Interactive Multimedia. In these courses, students are asked to do in-depth study of the evolution of traditional media into new media and develop new applications in varied hybrid or digital forms. As much as possible, the inter-relationship between the medium, the corresponding digital hardware and software and their applications in varying scenarios of cultural development will be explored and demonstrated in specific individual or group projects.

Students are required a total load of 36 units distributed as follows: 18 units of Core Courses, 12 units of Electives, and 6 units for research and thesis paper writing.

e. Sample flowchart

* For fulltime students of 12 units per term.
* The core courses may be taken in any order.

	TERM 1	TERM 2	TERM 3	TERM 4	TERM 5	TERM 6
CORE COURSES	COM537M Communica-tion and New Media Theory	COM532M Histories and Media Forms and Institutions	COM531M Media Criticism: Approaches and Practices			
	COM536M Ethics, Standards and Public Policy	COM535M Discourses of Cultural Production	COM528M Media Research and Proposal Writing			
ELECTIVES	Elective 1	Elective 3 (Required Methods Elective)				
	Elective 2	Elective 4 or Cognate				
NON COURSE WORK				Comprehen-sive Exams	Masters Proposal Defense	Masters Thesis Defense

f. Teaching, Learning, and Assessment Strategies (revised as of Departmental meeting dated 3 Aug 2015)

This is a taught program and students are expected to be resident in the university for the duration of the coursework and during the writing of the thesis. Classes are held on regular schedules of lectures, seminars, or workshops every week in each trimester.

Syllabi and learning plans are based on adult learning principles and incorporate activities suited for adult learners, like student-led seminars where students talk about pre-assigned readings or are expected to actively participate as a discussant on assigned topics or focus questions. Due to the nature of the program, Applied Media Studies, the learning environment for the different courses reflect a convergence of teaching formats and media forms.

Assessment strategies range from examinations to short and long papers assigned at the beginning of the term and making oral presentations in seminars. Many courses also incorporate production / creative works as output, and rubrics for grading these are identified in the course syllabus.

At the end of their coursework, students must pass the comprehensive exams.

- The schedule of the exam will be announced by the Registrar's office.

- Other rules regarding the exam are stated in the Graduate Student Handbook.

- The core components of the Comprehensive Exam are:

Subject area	Time allocation
Day 1	
History of media forms and institutions	1 hr
Media criticism	1 hr
Day 2	
Discourses of cultural production	1 hr
Media ethics, standards, and public policy	1 hr

Once the students pass the comprehensive exams, they can proceed to completing a master's thesis.

- The students will have to pass the thesis proposal writing and defend it before a panel before he / she can proceed with thesis writing proper.
- The schedule for enrollment in thesis proposal writing and thesis writing proper are announced by the Registrar's office at the start of each term.
- While working on their thesis, the students will benefit from individual research supervision by a mentor at the department whose interest and expertise or creative-critical practice match the nature, focus, or trajectory of their work.

Also integral in the assessment strategies of the program is the requirement for the student to be actively involved in the discussion and dissemination of his/her work as a scholar and graduate student. Thus, a key requirement for students to graduate is at least one peer-reviewed journal article or one juried creative work. The article or the creative work should adhere to the following parameters:

- The journal article or creative work should have been written in connection to and submitted for published or juried during the time of the students' tenure with the program.
- The journal article or creative work can be either sole authored/created or co-authored/created.
- The journal or the juried outlet where the work appears should be approved by the department. In connection with this, the department will maintain a living document that lists down approved outlets for dissemination.

g. Summary of units and course descriptions.

The curriculum consists of the following:

Core Courses (18 units). Each core course is credited for 3 units:

Name and code	Description
Communication and New Media Theory (COM537M)	This core course introduces key communication and new media theories and the research conducted in relation to these theories. The course will open with a discussion of what constitutes "theory," "communication," "media" and "new media" as well as an interrogation of the various philosophical approaches to communication and new media studies. It will then survey some of the key theories and models used in the field, looking at their historical development and future trajectory.
Media Criticism: Approaches and Practices (COM531M)	This core course reviews the various schools of media criticism, ranging from media effects to genre, audience reception, semiotics, post-structuralism, and intersectionality.
Histories of Media Forms and Institutions (COM532M)	This core course provides a comprehensive historical survey of the development of print, broadcasting, film, and interactive multimedia formats and their systems of distribution. It also evaluates recent trends in the convergence of various communication technologies and emergence of new audiences and markets.
Discourses Cultural Production (COM535M)	This core course examines the interplay of political, industrial, commercial, cultural and artistic forces in the process of media production. It also situates this interplay within the transformative dynamics of globalisation and technological innovation.
Ethics, Standards and Public Policy (COM536M)	This core course discusses political issues raised by the interaction between innovative communication technologies and practices on one hand and relevant societal ethics, standards, and public policy on the other hand.
Media Research and Proposal Writing (COM528M)	This core course hones one's skills in developing appropriate conceptual approaches and using appropriate methodological techniques in order to write a scholarly thesis proposal in communication.

Electives (12 units). Each elective is credited for 3 units:

Name and code	Description
Basic Production (COM708M)	This basic production course will cover the fundamentals of photography, audio-video and web integration.
Constructing the Screen World (COM730M)	This elective course is a practical exploration of the way new technologies in production design, cinematography, sound, editing and special effects combine to produce highly stylized and personal visions of a filmmaker's world.
Convergence Journalism (COM713M)	This elective course explores the digitization of journalistic contents and its impact on the production and consumption of multimedia news stories. It also provide one basic converged journalism training to produce an ethical, engaging, and substantial piece of multimedia report.
Creative Documentary Practice (COM712M)	This elective course covers the nature, history, forms, and processes of producing and creating the documentary film.
Culture, Technology and Communication (COM530M)	This elective course provides a comprehensive introduction to the various theoretical frameworks in relating the interaction between new media technologies and modes of cultural productions and existing communication systems.
Desktop Video Post-Production (COM615M)	This elective course covers non linear video post-production. It emphasises the use of varying development software and editing systems for popular platforms, such as Windows and MAC OS.
Digital Design (COM707M)	This elective course provides a hands-on approach that covers the different stages of production of an interactive program from concept to scripting, production, usability testing and release.
Digital Futures – should be Digital features (COM725M)	This course covers a discussion and analysis of contemporary and emerging issues in Applied Media studies. It also provides an introduction to the latest technological, philosophical and creative thinking on the future of human society in a digital age.
Digital Labor (COM726M)	This course covers an analysis of emerging forms of labor in the digital economy. It includes a final project that involves a case study analysis of a specific issue concerning digital labor that the student will produce a creative work on.
Environmental Communication as Organizational Communication (COM717M)	This elective course gives an overview of concepts that have shaped how organizations have engaged in environmental communication with internal and external stakeholders. It involves the students in the conceptualization of projects that can include teaching tools, advocacy projects such as online videos, or other innovative tools that communicate with internal or external organizational publics about the environment.
Feminist Text in Media (COM716M)	This elective course takes an in-depth look at how diverse media forms and genres create and construct discourses of gender and sexuality. It draws on

	various interdisciplinary methodological and theoretical approaches to examine how the media that we consume everyday influence the way we think about issues of identity. It also takes an intersectional view of identity as being not only as a function of gender, sex, and sexuality, but also of race, ethnicity, class, and others.
Film Authors (COM718M)	This elective course looks at the works of classic and contemporary film masters, with the choice of filmmakers depending on the instructor.
Health Communication (COM710M)	This elective course provides an introduction to foundational concepts, theories, and methods necessary for analyzing key issues in the field of Health Communication. At the end of the course, students, in partnership with the course facilitator and community members, are expected to propose a health communication project.
Hypernarratives (COM617M)	This elective course covers explores modes of fiction construction by creating interactive stories.
Immersive Media Environments (COM715M)	This elective course on digital media design focuses on the production of immersive media environments through the diffusion of interactive media into various aspects of our lives. It covers design, usability, technique, and entertainment by exploring various environments such as learning, gaming, shopping and social networking. It also analyses adoption of new technologies and contexts of use through case studies of immersive media solutions.
Interactive Applications and Computational Thinking (COM728M)	This elective course sharpens one's ability to think computationally in order to begin successfully working with various technologies, including websites, mobile applications and games. This course also serves as a primer for application to development, becoming a starting point for platform-specific development.
Managing New Media for Organizations (COM702M)	This elective course exposes students to the dynamics, economics, and technologies that are reshaping organizations and industries worldwide in an age of convergent media.
Media and Social Intimacies (COM723M)	This elective course explores how diverse media content from around the world shape people's imaginaries of diverse forms of intimacy, from the romantic to the familial to the communal. It also looks into how different information and communication technologies shape their practices of these intimacies.
Media Industry Studies (COM720M)	The course provides a platform for the discussion of critical and conceptual perspectives and methodological approaches for the study of media industries. It will cover discussions covering a breadth of media industries and their ecology, including their global and historical contexts.
Mobile Spaces for Learning (COM701M)	This elective course exposes students to the role of mobile technologies in fostering spaces for contemporary participatory learning culture, where learners can build, explore, share and collaborate with others.

Multimedia Production (COM724M)	The elective course builds on the basic photography and videography skills of students for the production of audio-visual communication materials. It teaches a range of skills and knowledge on the production of dynamic and creative multimedia presentations incorporating photographs, video, audio, sound effects, texts and maps. It includes a capstone multimedia production for a particular company or organization.
National Cinemas (COM709M)	The course surveys and examines various theories, approaches and histories in the study of national, transnational and post-national cinemas. It will cover both textual and political economic approaches towards selected cinematic oeuvre from around the world.
New Media and Social Change (COM727M)	This course will expose students to the opportunities and challenges as well as implications of engaging new communication technologies—such as the internet, social media, and mobile media – for communitarian and emancipatory purposes. It provides the opportunity to apply the lessons on the promises and perils of new media to critique existing online initiatives and to develop projects that advance one's personal advocacies using new media.
New Media Entrepreneurship (COM703M)	This elective course discusses the basics of entrepreneurship and evolving business models for emerging media technologies. It uses contemporary case studies that blend instruction in concepts about entrepreneurship with concepts about the transformations in media economics resulting from the emergence and developments of digital technologies.
New Media Governance and Politics (COM616M)	This elective course examines the interactions between emerging media technologies and political institutions, actors and processes, in light of theories of communication, media, and political practice.
Online News Publishing (COM612M)	This elective course covers the production of different journalism formats in online publishing. It will look at the evolving digital tools —including social media—to best practices and business models in digital media to foster a comprehensive understanding of the constantly changing publishing industry.
Popular Culture (COM618M)	This elective course studies the role of digital media in the globalization of popular culture across media genres.
Public Communication Campaigns (COM714M)	This elective course harnesses one's capacity to formulate, develop, and implement public communication campaigns in the context of a multi-media environment. It aims to improve one's skills and knowledge to critically assess and evaluate campaign collaterals and messaging to enable them to plan and execute more strategic campaigns that using appropriate media platforms that will advocate for positive change in the areas of social action, environment, public health, popular culture, and politics, among others.
Queer Cinema (COM721M)	This elective course critically examines representations of queerness and sexuality in cinema. It looks at cinemas from around the world and critically engages with various cultures of sexuality and how they intersect in a globalised cultural environment.
Reconstituting the Image (COM614M)	This elective course deals with the aesthetics, ethics, and politics of image manipulation and subject representation.

Screenwriting in the Philippine Film Industry (COM795M)	This elective course studies screenwriting practices in the context of the Philippine film industry. For those interested, discussions in this course may also result in a screenplay project.
Special Topics and Issues in Applied Media Studies (COM719M)	This elective course interrogates emerging topics and/ or issues in media practice in the Philippines and globally. It encourages an engagement with an identified thematic focus and/ or issue through theory and research-informed production. The thematic focus and/ or issue, together with the readings, is directed by the expertise of the assigned course instructor.
Transmedia (COM731M)	This course explores the theory and practice of transmedia as a framework for narrative distribution and content creation across media platforms. It hones the students' creative and technological ability to plan and manage communication and media projects in an expanded digital environment. The course will also take you through the evolution of transmedia and its application on various modes of media practice from communication campaign to film and documentary.
The Documentary Discourse (COM737M)	This elective course covers the nature, history, and forms of the documentary film. It also examines the process of producing and creating the documentary film, including the impact of digital media.
The Revisioning Impulse in the Independent Film (COM732M)	This elective course appraises the conceptual and technical strategies employed by independent filmmakers to communicate alternative perspective on contemporary social problems.
Thinking Photographically (COM722M)	This elective course discusses historical and intellectual developments surrounding photography as a medium. It also allows for a creative engagement with these developments through a conceptually-driven "mini-exhibition" portfolio project.
Understanding Philippine Cinema (COM729M)	This elective course examines the different social dynamics that have been central to Philippine cinema. It looks into the diverse production practices, technological innovations, and cultural influences that have shaped this cinema's key filmmakers and their films.
Game Studies (COM739M)	This course engages with games as media for art and entertainment and acquaints students with different approaches to understanding and studying games, including the textual, psychological, and sociological. As creative producers, researchers, and players, students will be encouraged to examine critically various aspects of game play, design, and industry.
Seminar in Communication Research Methods 1 (COM747M)	As a graduate elective methods course, it introduces students to the logic, design, and pitfalls of quantitative and qualitative research methods in communication. Using a seminar type format, students will be provided with practical guide on completing research projects.
Seminar in Communication Research Methods 2 (COM748M)	As a graduate elective methods course, it focuses on advanced data analysis for communication research. Using a seminar type format, students will learn to prepare manuscripts that can be presented in academic conferences and/ or submitted in journals. Completing Seminar in Communication Research Methods 1 is encouraged but not required for this course.

MA Communication

Program Learning Outcomes and ELGAs

ELOs	Expected La Sallian Graduate Attributes			
	Critical and Creative Thinker	Effective Communicator	Reflective Lifelong Learner	Service-Driven Citizen
1. Display fluency in core texts and scholarly literature, contemporary theory, and key debates in media, culture, and communication.	*		*	
2. Display a deep understanding of the issues concerning Philippine media through an appreciation of the history of media forms and institutions that influence the state of present media.	*		*	
3. Appreciate the potential of media, while having the critical lens to question the complex interplay of politics and power that are embedded in these technologies and in the use of these technologies.	*	*	*	
4. Assess the ethical issues related to media practices.	*		*	*
5. Understand the problematics of the production of culture in the communication age with regard to users/consumers of media and their ability to actively intervene.	*	*	*	*
6. Articulate a critical assessment of current issues and debates in the study of culture-producing industries as well as the historical antecedents to these issues and debates.	*	*	*	
7. Develop innovative media production projects or conceptual ideas that are fully grounded on rigorous and ethical research and attuned to emergent technological developments to address a specific communication problem and audience needs.	*	*	*	*
8. Conduct original and good quality research to influence and impact on media and communication policy, industry practice, non-profit and public agenda or to shape future academic scholarship in the media and	*	*	*	*

ELOs	Expected La Sallian Graduate Attributes			
	Critical and Creative Thinker	Effective Communicator	Reflective Lifelong Learner	Service-Driven Citizen
communications field.				
9. Conceptualize and write media histories that are reflective of various socio-cultural contexts	*		*	*
10. Conceptualize and recommend technology applications that are beneficial and useful to individuals and organizations.	*	*	*	*
11. Respond to multiple experiences, problems, and ideas about the media and society and communicate personal meaning.	*		*	
12. Act as competent and ethical media practitioner /producer	*	*	*	*
13. Communicate effectively and confidently, using a range of written, spoken and visual texts, as well as using multiple forms of contemporary media for diverse audiences		*		
14. Perform an active leadership role in shaping of the future of media by engaging with industry and the arts as critical visionary partners amidst rapid technological change.	*	*	*	*

(discussed by Department Faculty during its 11 Feb 2015 meeting)

CURRICULUM MAP

Legend:
* The learning outcome is evident in the course
** The learning outcome is very much evident and directly aimed by the course.

CATEGORY	SUBJECT	Program Learning Outcomes													
		1	2	3	4	5	6	7	8	9	10	11	12	13	14
CORE															
	Communication And New Media Theory	**	*	**		*		*		**	**	**		**	
	Media Criticism	**		**	*	*		*		*	*	*		*	
	Histories And Media Forms And Institutions		**	**		*	*	*	**			*		*	*
	Discourses Of Cultural Production	**		**	*	**	**	*		*	*	*		*	**
	Ethics, Standards, And Public Policy	**		**	**	*		*				*	**	*	
	Media Research And Proposal Writing			*	*	*		**				**	**	**	*
ELECTIVES															
	Art Directing for New Media					*				*			*	*	*
	Basic Production									*			*	*	*
	Constructing the Screenworld	*		*	*	*	*					*	*	*	*
	Convergence Journalism	*	*	*	*					*		*	*	*	*
	Creative Documentary Practice	*	*		*	*			*	*	*	*	*	*	*
	Culture, Technology And Communication	*		*		*		*			*	*			*
	Desktop Video Post Production			*	*	*						*	*	*	*
	Digital Design	*		*	*	*	*	*			*	*	*	*	*
	Digital Futures	*	*	*	*	*	*	*		*	*	*		*	*
	Digital Labor	*		*	*		*	*		*	*	*		*	*
	Documentary Discourse			*	*	*	*	*				*	*	*	*
	Embodied Media And Cultural Performativity	*		*	*	*	*	*				*	*	*	*

	Environmental Communication As Organizational Communication	*	*	*	*					*		*	*	*	*
	Feminist Text In Media		*	*	*	*	*					*	*	*	*
	Film Authors	*		*	*									*	*
	Health Communication	*		*	*	*				*		*	*	*	*
	Hypernarratives	*		*	*	*	*	*				*	*	*	*
	Immersive Media Environments		*	*	*	*						*	*	*	*
	Interactive Applications And Computational Thinking		*	*	*	*	*					*	*	*	*
	Issues In Managing The Vanishing Newsroom	*		*	*			*				*	*	*	*
	Managing New Media For Organizations	*		*	*	*		*			*	*	*	*	*
	Media And Social Intimacies	*		*		*				*		*	*	*	*
	Media Industry Studies	*	*	*	*	*	*	*			*	*		*	*
	Mediated Strategies Of Display		*	*	*	*	*					*	*	*	*
	Mobile Spaces For Learning	*		*	*	*		*		*	*	*	*	*	*
	Multimedia Production		*	*						*		*	*	*	*
	National Cinema		*	*		*	*					*	*	*	*
	New Media And Social Change	*	*	*	*	*	*	*			*	*		*	*
	New Media Entrepreneurship		*	*	*					*		*	*	*	*
	New Media, Governance And Politics	*	*	*	*	*		*		*	*	*	*	*	*
	New Media Literacies	*		*	*	*		*				*	*	*	*
	Online News Publishing	*		*	*	*	*	*		*		*	*	*	*
	Popular Culture	*	*	*	*	*	*	*		*		*		*	*
	Public Communication Campaigns		*	*						*		*	*	*	*
	Queer Cinema	*	*	*	*	*	*	*		*		*		*	*
	Reconstituting The Image	*		*	*	*	*	*				*	*	*	*
	Screenwriting In The Philippine Film Industry		*	*	*	*	*					*	*	*	*
	Transmedia	*	*			*	*			*			*	*	*
	Understanding Philippine Cinema		*	*	*		*					*	*	*	*
THESIS															
	Master's Thesis	**	*	**	*	*	*	**	*	**	**	**	*	*	*

Laboratory Facilities and Equipment

Facilities and Equipment. As one of the most well-established media departments in the country, the DLSU Department of Communication is equipped with several production facilities and tools, including:

- Filming and video production equipment and accessories
  - Sony A7 s2 w/ Sony 24-70mm F 2.8 GM, E-mount lens
  - Canon 7D
  - Canon 80D
  - Canon EF50mm, prime lens
  - Canon EF 35mm, Wide angle lens
  - Canon 70-200mm F2.8 IS, Telephoto lens
  - Metabones Lens adapter, Canon EF Lens to Sony E Mount adapter
  - Kino Flo Lighting systems with stand (w/hard case)
  - Ianiro Lighting systems with stand (w/soft bag)
  - Color gels and diffusers
  - Shure KSM-137, pencil mic unidirectional microphone
  - Sennheiser E614 (super cardioid unidirectional boom microphone)
  - Shure SM-89, (highly directional shotgun microphone)
  - Rode Videomic Pro, (super cardioid highly directional microphone)
  - Boya BY-M1, (Lavalier microphone, omnidirectional, wired)
  - Zoom H4n, (Digital audio recorder or field recorder)
  - AKG K77 (Headphones)
  - Gitzo GB 1340 (boom pole)
  - Photoflex (42" Lite disc reflector)
  - Manfrotto MVH 500AH (video tripod)
  - Manfrotto model #127 (dolly)
  - Ikan PS 01 (wood clapper)
  - Kopez extension cord (25 meters, heavy duty)

- Laboratory facilities
  - Photo Studio
  - Lightroom/Viewing Room
  - Desktop Laboratory (with Adobe Creative Cloud)
  - Television Studio
  - Radio/Audio Laboratory
  - Video Editing Workshop Room (with Adobe Creative Cloud)

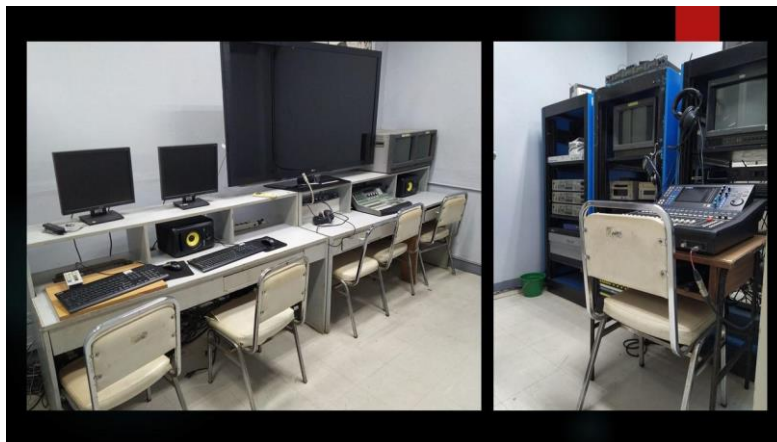Students also have access to technical support and technicians in each laboratory.

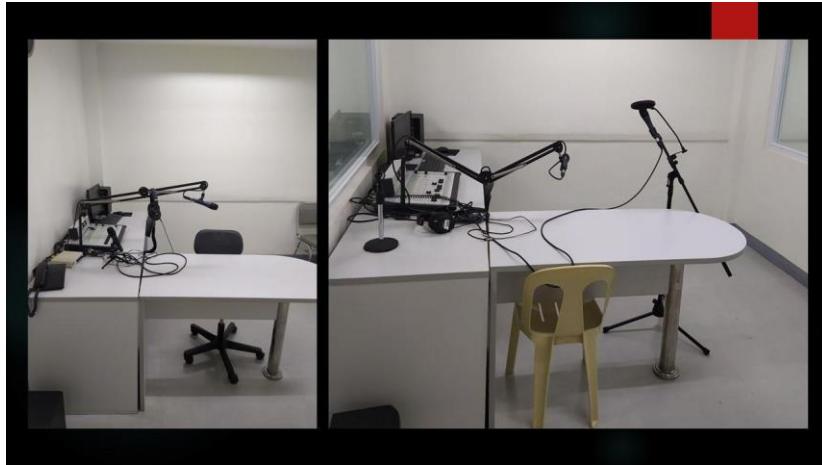Video Editing Workshop Room
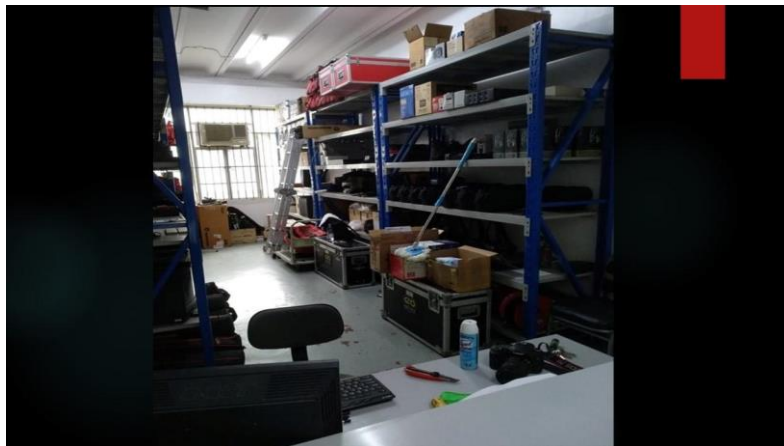
Equipment Room

Desktop Laboratory (with Adobe Creative Cloud)

TV Studio's Control Room

Television Studio

Radio/Audio Laboratory

List of Laboratory Assistants/ Technicians

Mr. Rey Aganon

Mr. Gerwin Caballes

Mr. Jay Magoncia