

ATENEIO DE MANILA UNIVERSITY
Loyola Schools
Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	ENGLISH	School	SOH
------------	---------	--------	-----

Course No.	EN 11
Course Title	COMMUNICATION IN ENGLISH I
No. of Units	3

Course Description:

Communication in English (CIE) I is a course designed to develop communicative skills necessary for academic study at the university level. While it is focused on (but not limited to) the development of reading and writing skills across the curriculum, the course also develops skills primarily intended for the improvement and application of students' critical thinking skills.

Course Objective/s:

- By the end of the semester, students should be able to:
1. write clear, well-developed essays;
 2. develop adequate language/writing and critical thinking skills necessary for each task;
 3. use research in their writing effectively; and
 4. demonstrate effective presentation skills.

Course Outline:

Review to Essay Writing & Documentation	3 weeks
The Feature Article (Major Task)	5 weeks
Critical Thinking (OP)	3 weeks
Evaluative Writing (Major Task)	4 weeks

References (optional):

EN11 Guidebook

ATENEIO DE MANILA UNIVERSITY
Loyola Schools
Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	ENGLISH	School	SOH
------------	---------	--------	-----

Course No.	EN 12
Course Title	COMMUNICATION IN ENGLISH II
No. of Units	3

Course Description:

Communication in English (CIE) II is a course designed to further develop communicative skills necessary for academic study at the university level. While it is focused on (but not limited to) the development of reading and writing skills across the curriculum, the course also develops skills primarily intended for the improvement and application of students' higher order thinking skills in academic writing.

Course Objective/s:

- By the end of the semester, students should be able to:
1. write clear, well-developed, research-based essays using the rules of documentation properly;
 2. use research properly in writing;
 3. further develop the critical thinking skills necessary for study.

Course Outline:

The Argumentative Research Paper	10 weeks
The Reflection Essay	6 weeks

References (optional):

The Anvil Guide for Research Paper Writing
Study packet for the Reflection Essay

ATENEIO DE MANILA UNIVERSITY
 Loyola Schools
 Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	ENGLISH	School	SOH
------------	---------	--------	-----

Course No.	LIT 13
Course Title	INTRODUCTION TO FICTION
No. of Units	3

Course Description:

Lit 13: Introduction to Fiction is a study of the modes, conventions, and uses of fiction through the short story and the novel. In exploring vital connections among culture, history, and fiction, the course presents a range of reading strategies related to the mode (realism, magic realism, fabulation, science fiction, metafiction), the form (plot, character, setting, point of view, theme, symbol, irony), and the individual and social functions of fiction.

Course Objective/s:

1. to allow students to develop an understanding and appreciation of fiction and its various conventions
2. to enable students to analyze how elements of fiction operate in the construction of meaning
3. to equip students with critical approaches to interpreting and evaluating works of fiction

Course Outline:

Week 1-2	Introduction to Fiction Elements of Fiction
Week 3-6	Mode: Classic Realist <i>Week 3 Plot</i> <i>Week 4 Point of View</i> <i>Week 5 Setting</i> <i>Week 6 Character</i>
Week 7	Departmental Midterm Exam
Week 8-11	Mode: Non-Realist Fiction <i>Week 8 Fabulation</i> <i>Week 9 Science Fiction</i> <i>Week 10 Magic Realism</i> <i>Week 11 Metafiction</i>
Week 12	Fiction and its adaptation on film <i>Film (To be announced)</i>

Week 13-17 Novel

Week 18 Final Exams Week

References (optional):

Elements of Fiction by Jonathan Chua

- “The Zebra Storyteller,” Spencer Holst
- “Sweet Summer” Cyan Abad-Jugo
- “The Taximan’s Story” Catherine Lim
- “Story of an Hour,” Kate Chopin
- “Midsummer” Manuel Arguilla
- “Misery” Anton Chekhov
- “The Bread of Salt” NVM Gonzales
- “Faith, Love, Time and Dr. Lazaro” Gregorio Brillantes
- “Dead Stars” Paz Benitez Marquez
- “Girl” Jamaica Kincaid
- “Magnificence” Estrella Alfon

Non-Realist Modes of Fiction

- “The Last Question” Isaac Asimov
- “A Very Old Man with Enormous Wings” Gabriela Garcia Marquez
- “The Company of Wolves” Angela Carter
- “Writing Lesson” Mary Gordon

The Novel

- *Noli Me Tangere* by Jose Rizal, translated by Socorro Lacson-Loesin

Loyola Schools
 Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	ENGLISH	School	SOH
------------	---------	--------	-----

Course No.	LIT 14
Course Title	INTRODUCTION TO POETRY AND DRAMA
No. of Units	3

Course Description:

This course is an introduction to poetry and drama in English. The course will train students in the analysis, evaluation, and appreciation of poetry and drama by familiarizing them with the elements, forms, and practices of these genres.

Course Objective/s:

- By the end of the semester, students should be able to:
1. display adequate knowledge of the elements of poetry and drama in class discussions and short papers
 2. write about poetic and dramatic texts using close reading techniques
 3. verbalize their own interpretations of texts in class discussions, small group work and creative presentations
 4. express awareness of and appreciation for the diversity of poetic and dramatic texts across the globe, across cultures and across timeframes

Course Outline:

Week 1	Course Overview Introduction to Poetry Readings: “Reading Imaginative Literature” “Reading Poetry”
Week 2	Word Choice, Word Order, and Tone
Week 3	Persona and Dramatic Situation
Week 4	Imagery
Week 5	Figures of Speech
Week 6-7	Symbol, Allegory, and Irony
Week 8	Writing the Poetry Paper
Week 9-10	Poetic Forms
Week 11	Introduction to Drama “Reading Drama”
Week 12-14	Taming of the Shrew by William Shakespeare

Week 15 The Glass Menagerie by Tennessee Williams

Week 16 Six Characters in Search of an Author by Luigi Pirandello

Week 17 Writing the Drama Paper

Week 18 Final Exams Week

Loyola Schools
 Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	ENGLISH	School	SOH
------------	---------	--------	-----

Course No.	LIT 101
Course Title	INTRODUCTION TO LITERARY STUDIES
No. of Units	3

Course Description:

Literature 101 is an introduction to undergraduate literary research and general scholarship, as well as basic issues in literary theory and criticism. For the section on research and scholarship, the class studies such concerns as scholarly resources, methods, text editing, library use, and textual criticism. In addition, literary issues to be taken up include the problematic category of literature, its function and nature, literary explication, canon formation, and the social and institutional forces that constitute the development of literature. The final requirements include a research-based literary paper and a class presentation of the study.

Course Objective/s:

- At the end of the semester, students enrolled should be able to --
- identify and explain the significance of basic terms, personalities and concepts associated with the study of literary theory and criticism.
 - discuss with insight the major characteristics of literary research.
 - characterize the impact of both past traditions and the modern on contemporary literary research and criticism.
 - discuss with insight contemporary affairs, issues and problems involving literary research.
 - demonstrate ability to apply research tools in a particular literary research space.
 - produce a literary research paper.

Course Outline:

WEEKS 1-2	What is Literature? What is a Text? Klarer, pp.1-7
	Literature and Critical Thinking Brown and Yarbrough, pp. 1-18
WEEK 3	Reading Critically Brown and Yarbrough, pp. 19-33
WEEKS 4-5	Major genres in Textual Studies Klarer, pp. 9-62

* Telling our story about Teaching Literature
Purves in Richter, pp. 210-218

WEEKS 6-7 R-Research Methods for English Studies: An Introduction
Griffin, pp.1-16

R- Research techniques and the use of libraries, Owens in Eliot and
Owens, pp. 13-18.

R-Using the Internet for literary research, Eliot in Eliot and Owens,
pp.19-36.

R- Where and How to find Secondary Literature
Klarer, 97-101

R-Research methods in the Digital Age
Brown and Yarbrough, pp. 154-166

WEEKS 8 Textual scholarship and Book History
Eliot and Owens, pp. 39-81

WEEK 9 Plagiarism and Academic Honesty
MLA Documentation Style
Brown and Yarbrough, pp.190-206

SUBMISSION OF FIRST ESSAY

WEEK 10 * Textual analysis as a literary method
Belsey in Griffin, pp.157-174

WEEKS 11 R- The Uncanny Canon
Goodheart, pp.49-85

* The Canon as Cultural Capital
Guillory in Richter, pp. 218-223

WEEK 12-13 R- Treason Our Text
Robinson in Richter, pp.152-166

*What is a Minor Literature?
Deleuze and Guattari, pp. 166-173

WEEK 14 * A Fortunate Fall
Scholes in Richter, pp.111-119

WEEKS 15-16 * The Death of the Author
Barthes in Richter, pp. 253-257

R- Actual Reader and Authorial Reader
Rabinowitz in Richter, pp.257-267

WEEKS 16- 18

ORAL PRESENTATION and
SUBMISSION OF FINAL ESSAY

References (optional):

Brown, James S. and Scott D. Yarborough. A Practical Introduction to Literary Study. New Jersey: Perason Prentice Hall, 2005.

Eliot, Simon and W.R. Owens, eds. *A Handbook to Literary Research*. New York: Routledge and The Open University, 1998.

Griffin, Gabriele, ed. *Research Methods for English Studies*. Edinburgh: Edinburgh University Press, 2005.

Klarer, Mario *An Introduction to Literary Studies, 2nd ed.* London: Routledge, 2002.

Richter, David H. Falling Into Theory: Conflicting Views on Reading Literature, 2nd ed. Boston: Bedford/St. Martin's, 2000.

Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	ENGLISH	School	SOH
------------	---------	--------	-----

Course No.	LIT 126.2
Course Title	WESTERN LITERATURE II: NEO-CLASSICISM TO THE MODERN AGE
No. of Units	3

Course Description:

The focus of this course will be on Neoclassicist, Romantic, Realistic, Naturalist, Modernist and Postmodernist strains that swept through Western Literature from the late seventeenth century until the recent times. Texts of all genres produced after the Renaissance by European and American writers will be discussed and examined. These texts, in turn, will be read as literary artifacts, which reveal the eras from which they are unearthed.

Course Objective/s:

By the end of the course, student is expected to demonstrate:

- 1) an understanding of the historical development of literature in relation to the cultural milieu which produced it
- 2) an understanding of the literary genres and styles from the periods covered in the course
- 3) the ability to write an analysis and interpretation of the literature of different periods and genres

Course Outline:

(This is a tentative reading list. Texts may be removed from or added to the list, depending on the general procedure of the semester.)

Week 1	Introduction to the course
Week 2	A review of literary history
Weeks 3-4	<u>The Eighteenth Century (Neoclassicism)</u> Moliere, <i>The Learned Ladies</i> Jean Racine, <i>Phaedra</i> Alexander Pope, <i>The Rape of the Lock</i>
Weeks 5-7	<u>Romanticism</u> Fairytale from the Brothers Grimm Goethe, <i>Elective Affinities</i> Alexander Pushkin, <i>The Queen of Spades</i> The poetry of the Romantics Midterm exam
Weeks 8-10	<u>The Nineteenth Century (Realism and Naturalism)</u>

	<p>Gustave Flaubert, <i>Madame Bovary</i> Henrik Ibsen, <i>A Doll's House</i> Emile Zola, <i>The Belly of Paris</i> or <i>Germinal</i></p>
Weeks 11-17	<p><u>The Twentieth Century (Modernism and Postmodernism)</u> Eliot, "Preludes," "The Portrait of a Lady" Yeats, "Adam's Curse" Rilke, "The Bowl of Roses" Woolf, <i>To the Lighthouse</i> Byatt, <i>Possession</i> Winterson, <i>The Passion</i></p>
Week 18	Final Exam

Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	ENGLISH	School	SOH
------------	---------	--------	-----

Course No.	LIT 127.2
Course Title	THIRD WORLD LITERATURE II
No. of Units	3

Course Description:

This course is a survey course of African, Asian, and Latin American literature from the 1800s to the present. It will be organized around seven important literary / post-colonial issues rather than according to historical chronology. This will allow the students familiarity with theoretical considerations that are important to the understanding of Third World texts in a world where Western aesthetics are foregrounded. These issues are: representations of the east; the writer as colonial subject; the experience of colonialism; nationalist movements; literature and language; post-modernism and post-colonialism; neocolonialism; the cultural as connected to the political and economic. Both critical and literary texts will be assigned.

Course Objective/s:

1. To introduce students to important literary texts from Africa, Asia, and Latin America.
2. To explore a range of post-colonial issues in literature
3. To show relationships among literature, history, culture, economics, and politics
4. To encourage an appreciation of Asian, African, and Latin America literature using non-Western categories.

Course Outline:

Week 1	Introduction
Week 2	Representations of the East
Week 3	The Experience of Colonialism
Weeks 4 – 6	The Anti-Colonial Struggles / The Nationalist Movements
Weeks 7 – 8	The Colonial Subject Literature, Language and Education
Weeks 9 – 12	Post-modernism and post-colonialism Neocolonialism
Weeks 13 – 14	Samples of Contemporary Writing from Africa, Asia, Latin America

Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	ENGLISH	School	SOH
------------	---------	--------	-----

Course No.	LIT 161
Course Title	PHILIPPINE LITERATURE IN ENGLISH
No. of Units	3

Course Description:

A study of Philippine literature originally written in English from the early 1900s to the present, locating it within the study of Philippine literature recorded and written in the different languages of the Filipino people.

Course Objective/s:

1. To introduce the major themes and motifs of Philippine literature in English.
2. To introduce the major writers and texts.
3. To describe an aesthetics of Philippine literature in English.
4. To analyze canon formation and the intellectual history that informed the creation of the texts.

Course Outline:

Week 1	Introduction: Problematizing Philippine Literature in English
Weeks 2 – 3	The Filipino Artist and the Filipino Search for Identity
Weeks 4 – 5	Poetry Introduction 1900 – mid 50s
Week 6	Novel
Weeks 7 – 8	Poetry (continuation) 50s – 60s: 60s – 90s:
Week 9	Novel
Week 10	Short Story Introduction Exercise in Close Reading Early Writers Comic Retelling
Week 11	Novel
Weeks 12 – 13	Short Story (continuation) War Alienation, Loneliness Exile The Other
Week 14	Novel

Week 15	Short Story (continuation)
	The Other: Women
	New Forms / Experimentation
Weeks 16 – 18	Novel

Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	ENGLISH	School	SOH
------------	---------	--------	-----

Course No.	LIT 191.25 / LIT 291.25
Course Title	LIT & IDEAS I: DETECTING CRIME FICTION
No. of Units	3

Course Description:

This course will detect the various forms of crime fiction, reveal the controversies over origins and generic hybridity, and contextualise crime fiction against racist, feminist, and post-colonialist charges. Primary texts will include works from Agatha Christie, Elizabeth George, Raymond Chandler, Tony Hillerman, Sara Paretsky, Jorge Luis Borges, Alain Robbe-Grillet, Jasper Fforde. Postgraduate students will be expected to read at a higher level, drawing from critical essays from Tzevetan Todorov, Stephan Knight, Leonard Cassuto, Hernández Martín, Johnson Gosselin, Martz and Higgie, and Jon Thompson.

Course Objective/s:

- At the end of the course, the students should be able to:
1. have read the examples of major authors from each of the sub-genres of crime fiction;
 2. recognise the formulas of classic clue-puzzle, private-eye, and metaphysical/anti-detective fiction;
 3. relate the texts and their authors to their socio-historic period;
 4. interpret and defend their interpretation of various texts and themes;
 5. make relevant connections between historical and foreign texts and one's self and society.

Course Outline:

Weeks 1 – 3	Form & Structure of Sub-Genres: Classic, Hard-Boiled, & Metaphysical Detective Fiction
Weeks 4 – 5	Origins of Sub-Genres & Discussion of Genre
Weeks 6 – 7	Hybridity & Diversity: Breaking of Conventions
Week 8	Metaphysical Detective Fiction – The Anti-Novel: Reading Robbe-Grillet
Week 9	Reading Poe & Borges & Paul Aster (Parody & Homage)
Weeks 10 – 11	Class in Crime Fiction: Discussions on Realism, The Christie vs. Hammett Debate, Reading P.D. James, Elizabeth George, Ross Macdonald, & John D. MacDonald
Weeks 12 – 13	Race in Crime Fiction: Early racist caricatures, revisionist writers, empowerment writers; Reading Walter Mosely, Tony Hillman, Sax Rohmer, & Robert Van Gulik
Weeks 14 – 15	Women & Gender in Crime Fiction: Role restrictions of women & men Reading Sara Paretsky & Sue Grafton, Agatha Christie, & Joseph Hansen
Weeks 16 – 17	Post-colonial Crimes & Post-colonial Crime Fiction: Recovering a genre

References (optional):

(Texts will be provided; additional reading available through Rizal Library)

Required Reading: Primary Sources:

Agatha Christie's *Poirot's Christmas*, Raymond Chandler's *The Big Sleep*, Ross Macdonald's *The Underground Man*, E.C. Bentley's *Trent's Last Case*, Robbe-Grillet's *The Erasers &/or The Voyeur*, Borges's "Death and the Compass," Poe's "The Murders in the Rue Morgue," "The Purloined Letter," Paul Aster's *The New York Trilogy*, P.D. James's *A Certain Justice*, Sara Paretsky's *Indemnity Only*, Elizabeth George's *Deception on his Mind*.

Suggested Secondary Sources:

Adams, Rachel. "At the Borders of American Crime Fiction." *Shades of the Planet: American Literature as World Literature*. Ed. Wai Chee Dimock, and Lawrence Buell. Princeton, NJ: Princeton UP, 2007. 249-73.

Ascari, Maurizio. *A Counter-History of Crime Fiction: Supernatural, Gothic, Sensational*. London: Palgrave-Macmillan, 2007.

Cassuto, Leonard. *Hard-Boiled Sentimentality: The Secret History of American Crime Stories*. New York: Columbia UP, 2009.

Christian, Ed. *The Post-Colonial Detective*. Houndsmills, UK: Palgrave, 2001.

Huhn, Peter. "The Detective as Raeder: Narrativity and Reading Concepts in Detective Fiction." *Modern Fiction Studies* 33.3 (1987): 451-66.

Knight, Stephan. *Crime Fiction, 1800-2000: Detection, Death, Diversity*. 2nd ed. London: Palgrave-Macmillan, 2010.

Matzke, Christine, and Susanne Mühleisen, eds. *Postcolonial Postmortems: Crime Fiction from a Transcultural Perspective*. New York: Rodolphi, 2006.

McCann, Sean. "The Hard-boiled Novel." *The Cambridge Companion to Crime Fiction*. Ed. Catherine Ross Nickerson. Cambridge, UK: Cambridge UP, 2010. 163-77.

Rowland, Susan. *From Agatha Christie to Ruth Rendell: British Women Writers in Detective and Crime Fiction*. London: Palgrave-Macmillan, 2001.

Scaggs, John. *Crime Fiction: New Critical Idiom*. London: Routledge, 2005.

Shoop, Casey. "Corpse and Accomplice: Fredric Jameson, Raymond Chandler, and the Representation of History in California." *Cultural Critique* 77 (Winter 2011): 205-38.

Sweeney, Susan E. "Crime in Postmodernist Fiction." *Cambridge Companion to American Crime Fiction*. Ed. Catherine Ross Nickerson. Cambridge, UK: Cambridge UP, 2010. 163-77.