



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



**CHED MEMORANDUM ORDER**

No. 21  
Series of 2017

**SUBJECT: POLICIES, STANDARDS AND GUIDELINES FOR THE  
BACHELOR OF ARTS IN LITERATURE/BACHELOR OF ARTS IN  
LITERARY AND CULTURAL STUDIES**

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In accordance with the pertinent provisions of Republic Act (RA) No. 7722, otherwise known as the "*Higher Education Act of 1994*," in pursuance of an outcomes-based quality assurance system as advocated under CMO No. 46 series of 2012, and by virtue of Commission en banc Resolution No. 231-2017 dated March 28, 2017, the following policies, standards and guidelines (PSGs) are hereby adopted and promulgated by the Commission.

**ARTICLE I  
INTRODUCTION**

**Section 1. Rationale**

Based on the *Guidelines for the Implementation of CMO No. 46 series of 2012*, this PSG implements the "shift to learning competency-based standards/ outcomes-based education." It specifies the 'core competencies' expected of AB in Literature/AB in Literary and Cultural Studies "regardless of the type of HEI they graduate from." However, in "recognition of the spirit of outcomes-based education and ... of the typology of HEIs," this PSG also provides "ample space for HEIs to innovate in the curriculum in line with the assessment of how best to achieve learning outcomes in their particular contexts and their respective missions ...."

**ARTICLE II  
AUTHORITY TO OPERATE**

**Section 2. Government Recognition**

All private higher education institutions (PHEIs) intending to offer AB in Literature/AB in Literary and Cultural Studies must first secure proper authority from the Commission in accordance with this PSG. All PHEIs with an existing AB in Literature/AB in Literary and Cultural Studies program are required to shift to an outcomes-based approach based on this PSG. State universities and colleges (SUCs), and local colleges and universities (LCUs) should likewise strictly adhere to the provisions in these policies and standards.

### ARTICLE III GENERAL PROVISIONS

Per Section 13 of RA 7722, the higher education institution shall exercise academic freedom in its curricular offerings but must comply with the minimum requirements for specific academic programs, the general education distribution requirements and the specific professional courses.

**Section 3.** The Articles that follow give minimum standards and other requirements and prescriptions. The minimum standards are expressed as a minimum set of desired program outcomes which are given in Article IV Section 6. CHED designed a curriculum to attain such outcomes. This curriculum is shown in Article V Section 9 as a **sample** curriculum. The number of units of this curriculum is here prescribed as the "minimum unit requirement" under Section 13 of RA 7722. In designing the curriculum, CHED employed a curriculum map which is shown in Article V Section 10 as a **sample** curriculum map.

Using a learner-centered/outcomes-based approach, CHED also determined appropriate curriculum delivery methods shown in Article V Section 11. The sample course syllabi given in Article V Section 12 show some of these methods.

Based on the curriculum and the means of its delivery, CHED determined the physical resource requirements for the library, laboratories and other facilities and the human resource requirements in terms of administration and faculty. See Article VI.

**Section 4.** The HEIs are allowed to design curricula suited to their own contexts and missions provided that they can demonstrate that the same leads to the attainment of the required minimum set of outcomes, albeit by a different route. In the same vein, they have latitude in terms of curriculum delivery and in terms of specification and deployment of human and physical resources as long as they can show that the attainment of the program outcomes and satisfaction of program educational objectives can be assured by the alternative means they propose.

The HEIs can use the **CHED Implementation Handbook for Outcomes-Based Education (OBE) and the Institutional Sustainability Assessment (ISA)** as a guide in making their submissions for Sections 17, 18 and 19 of Article VII.

### ARTICLE IV PROGRAM SPECIFICATIONS

#### **Section 5. Program Description**

##### **5.1 Degree Name**

The degree program described herein shall be called Bachelor of Arts in Literature/Bachelor of Arts in Literary and Cultural Studies.





(Track A: AB in Literature and Cultural Studies; Track B: AB in Literature Across the Professions)

## 5.2 Nature of the Field of Study

The ideal of an educated person is trained in well-rounded and holistic but focused and specialist academic programs. A background in literature provides precisely this kind of training that envisions a citizenry that at once possesses skills, values, and imagination.

The study of literature involves training in a range of skills including advanced communicative competence, effective strategies in rhetoric and research, and modes of literacy that provide access to macro/micro-skills (reading, writing, speaking, listening, interpretation and critical thinking) and integrated/integrative competencies (problem-solving, independent study, research, creativity/innovation, team-work, appreciation of different perspectives, intellectual flexibility, intercultural/linguistic adaptability).

It involves both specific and generic skills in literature, training in competencies targeting critical and creative thinking and oral and verbal communication, formation and development of values and attitudes required of a Filipino in the age of trans-regionalization and internationalization.

The study of Literature builds upon the assumption that all texts, literary or non-literary, are "literature," whose power and effectiveness as mode of communication and literary art are enabled by the skills and the craft, knowledge, values and perspectives associated with what is traditionally called "literary." Therefore, texts have to be studied, whether literature-generic or literature specific, on the assumption that texts are read, circulated, produced and reproduced as "literature." Here lies the competitive edge of graduates with a background and training in literature: words do not just communicate plain meaning; rather, they open up a world of meanings that have practical effects in everyday lives in the world of home and the world of work.

Additionally, it provides the tools for interdisciplinary professions through exposure in the orientation and methodologies of both the humanities and the social sciences across national and international languages, careers and vocations. Finally, it develops in the students the use of their imagination through various types of creative writing, presentations and productions from poetry to copywriting. Careers that open up widely to the students trained in the study of literature include the legal, business, media, diplomacy, health and medical and service-oriented professions, requiring the abovementioned skills and knowledge which are highly employable nationally and internationally.



### 5.3 Program Goals

While the study of literature offers many ways to improve specific skills and general knowledge, it is equally concerned with the promotion of values of Filipinoness and humanness: the understanding of and sympathy for the feelings and thoughts of the Filipino as a human individual in concrete situations, relationships, experiences, and history.

By studying literary and cultural texts – local and global, classical and contemporary – students are generally enriched by multicultural and interdisciplinary perspectives. It encourages them to produce their own literary and cultural texts that may be required by a range of disciplines and professions and thus contribute to the body of Philippine literature and the development of Philippine culture. It also expands their experiential and intellectual horizons that develop knowledge, values, skills and intercultural competence. These will encourage disciplinary commitment and prepare them for national and international career outcomes and life-long learning.

In summary, the program is designed to develop critical thinking and imaginative expressions and innovations across languages and cultures.

### 5.4 Specific Professions/careers/occupations for graduates

The graduates of the program are expected to lead critical and creative innovations in the following: academe, government, publishing, mass and social media, entertainment, creative industry, diplomacy, marketing communication, service industry, and cultural industry – fields in which a training in Literature, in fact, tend to gravitate and flourish.

### 5.5 Allied Fields

The allied fields in literature refers to academic disciplines as listed below that offer courses relevant to Literature programs, which may be recommended and validated for non-core course requirements and elective courses.

- BSE Literature
- AB Creative Writing
- AB English
- BSE English
- AB Philippine Literature
- AB Comparative Literature
- AB Filipino
- AB Philippine Studies
- AB Asian Literature
- AB Southeast Asian Literature
- AB Speech and Drama/Theater
- AB Art Studies
- AB Humanities
- AB Journalism
- AB Mass Communication





AB Communication  
AB Film/Cinema Studies  
AB Media Studies  
AB Performance Studies

## Section 6. Program Outcomes

### 6.1 Common to all programs in all types of schools

- a) Articulate and discuss the latest developments in the specific field of practice. (PQF level 6 descriptor)
- b) Effectively communicate orally and in writing using both English and Filipino
- c) Work effectively and independently in multi-disciplinary and multi-cultural teams. (PQF level 6 descriptor)
- d) Act in recognition of professional, social, and ethical responsibility
- e) Preserve and promote "*Filipino historical and cultural heritage*" (based on RA 7722)

### 6.2 Common to the Discipline

Graduates of this program should be able to:

- a) Recognize the need for and demonstrate the ability for lifelong learning
- b) Identify multi-perspectives and interrelations among texts and contexts
- c) Apply analytical and interpretive skills in the study of texts
- d) Discuss and/or create artistic forms and types
- e) Demonstrate research skills specific to the sub-disciplines in the humanities
- f) Use appropriate theories and methodologies critically and creatively
- g) Appraise the role of humanistic education in the formation of the human being and society

### 6.3 Specific to a sub-discipline and a major

Graduates of this program should be able to:

Tracks A and B:

- a) Apply close reading of texts, involving analysis and interpretation of a variety of forms, types and genres.
- b) Deploy critical perspectives in the analysis and interpretation of texts representing a variety of forms, types and genres.

Track A:

- a) Produce a creative or critical text in one of the genres, forms or types that may be useful to Literature as a discipline as an individual or group work.



- b) Categorize literary and cultural texts according to geographic areas, cultural/intercultural milieus, types, conventions, movements, and historical periods.
- c) With the above-mentioned skills and competencies, plan and execute written and non-written projects for careers and undertakings anchored in the discipline of Literature in which Literature graduates are specifically considered competitive and highly qualified such as postgraduate study, research, documentation, publishing, creative work in literary genres as well as in various media, education, and work in higher education institutions.

Track B:

- a) Produce a non-literary text that may be useful across the professions.
- b) Categorize non-literary texts produced across the professions like an advertising copy, a feature article in a newspaper or magazine, a news report and reportage, an internet blog, a legal brief, and so on.
- c) With the above-mentioned skills and competencies, plan and execute written and non-written work or projects especially for first careers in which Literature graduates are broadly considered highly competitive at least for their first career, including media, advertising, marketing, administration, civil service, customer relations, BPOs, and others.

**6.4 Common to a horizontal type as defined in CMO No. 46 series of 2012**

- For professional institutions: a service orientation in one's profession
- For colleges: an ability to participate in various types of employment, development activities, and public discourses particularly in response to the needs of the communities one serves
- For universities: an ability to participate in the generation of new knowledge or in research and development projects

Graduates of State Universities and Colleges must, in addition, have the competencies to support "national, regional and local development plans." (RA 7722)

A PHEI, at its option, may adopt mission-related program outcomes that are not included in the minimum set.





## Section 7. Sample Performance Indicators

### AB in Literature (Literary and Cultural Studies)

Program Outcomes	Sample Performance Indicators
a. Apply close reading, involving analysis and interpretation of a variety of texts.	<ul style="list-style-type: none"> <li>• To identify formal qualities that constitute a literary and cultural text.</li> <li>• To identify the genre or sub-genre in which texts belong.</li> <li>• To situate the literary and cultural text in its history and relate it to the real-life situation of the reader.</li> </ul>
b. Deploy critical perspectives in the analysis and interpretation of texts.	<ul style="list-style-type: none"> <li>• To apply the different critical approaches such as formalism, structuralism, feminism, etc. in a literary or cultural text.</li> <li>• To apply key critical terms from any of the perspectives to a literary and cultural text.</li> <li>• To understand/interrogate the approaches as applied in specific texts for a reflective/self-critical handling of information and argument</li> <li>• To undertake the above-mentioned performance indicators in the further development of the skills for independent work or team work.</li> </ul>
c. Produce a creative or critical text in one of the genres, forms or types that may be useful to Literature as a discipline as an individual or group work.	<ul style="list-style-type: none"> <li>• To use formal approaches, contextual strategies, and critical perspectives in the writing of a research paper</li> <li>• To focus on specific critical terms in the analysis and interpretation of a literary or non-literary text.</li> <li>• To understand and interrogate the deployment of complex critical terms in order to further hone analytical and interpretive skills</li> <li>• To undertake the above-mentioned performance indicators individually or as a group.</li> </ul>
d. Categorize literary and cultural texts according to geographic areas, cultural/intercultural milieus, types, conventions, movements, and historical periods.	<ul style="list-style-type: none"> <li>• To distinguish the textual specificities and recognize the similarities of literary and cultural texts from various contexts</li> <li>• To understand/interrogate the texts in terms of a variety of contextual positions/locations.</li> </ul>
e. With the above-mentioned skills and competencies, plan and execute written and non-written projects for careers and undertakings anchored in the discipline of Literature in which Literature graduates are specifically considered competitive and highly qualified such as post-graduate study, research, documentation, publishing, creative work in literary genres as well as in various media, education, and work in higher education institutions.	<ul style="list-style-type: none"> <li>• To undertake the above-mentioned skills in order to develop self-awareness, empathy, sensitivity, creativity, flexibility and openness to diversity.</li> </ul>



## AB in Literature Across the Professions

Program Outcomes	Performance Indicators
<p>a. Apply close reading of texts in the analysis and interpretation across the professions, such as advertising, marketing, media, etc. by focussing on literary and non-literary features.</p>	<ul style="list-style-type: none"> <li>• To identify formal qualities that constitute a literary and cultural text.</li> <li>• To identify the genre or sub-genre to which the text belongs.</li> <li>• To situate the literary and cultural text in its history and the real situation of the reader.</li> </ul>
<p>b. Deploy critical perspectives in the analysis and interpretation of texts across the professions such as an advertisement or a news article, etc. in a national and global context as an individual or as a member of a team.</p>	<ul style="list-style-type: none"> <li>• To apply the different critical approaches such as formalism, deconstruction, feminism, ecocriticism, etc. to a literary or cultural text, including mass media, or the internet</li> <li>• To understand/interrogate the approaches as applied in specific texts for a reflective/self-critical handling of information and argument in the analysis and interpretation of mass media, or online texts</li> <li>• To undertake the above-mentioned performance indicators in the further development of the skills of independent work or team work.</li> </ul>
<p>c. Produce a non-literary text in one of the genres, forms or types across the professions such as a feature article, a reportage, or an annual report, etc. which is informed by the critical perspectives.</p>	<ul style="list-style-type: none"> <li>• To write a poem, story, creative-nonfiction, advertising copy, marketing package (brand development), script for a radio or television program, blog entry on a topic of literary or cultural interest, or related creative writing projects, presentation or production.</li> </ul>
<p>d. Produce a non-literary text that may be useful across the professions such as a media text that deploys literary techniques.</p>	<ul style="list-style-type: none"> <li>• To create a project that interprets a literary and cultural text as a media text including the use of familiar canonical passages or literary techniques, genres or modes for marketing purposes</li> </ul>
<p>e. With the above-mentioned skills and competencies, plan and execute written and non-written work or projects associated with work in first careers in which Literature graduates are broadly considered highly competitive at least for their first career, including media, advertising, marketing, administration, civil service, customer relations, BPOs, and others.</p>	<ul style="list-style-type: none"> <li>• To create a project that deploys effectively any of the different approaches in media, advertising, marketing texts</li> <li>• To create a project that shows critical awareness of the strength and limitations of the different critical approaches in the analysis and interpretation of texts.</li> </ul>





## ARTICLE V CURRICULUM

### Section 8. Curriculum Description

The curriculum is designed to enhance the student's knowledge and understanding of literary and cultural texts, critical theories and contemporary cultural and media forms and ability to appreciate, interpret, and evaluate the same. It is also designed to promote and develop in the student imaginative writing and other creative modes of expressions.

The AB in Literature (Track A: Literature and Cultural Studies/Track B: AB in Literature Across the Professions) program shall have a minimum of 117 units excluding P.E. and NSTP. The curriculum consists of three parts: (a) General Education Courses, (b) Core Courses, (c) Specialization Courses, and (d) Electives.

The electives, both free and recommended, providing a flexible and crucial role in delineating between specialization courses under the two tracks, namely, (A) Literature and Cultural Studies and (B) Literature Across the professions.

In terms of career outcomes, the thrust of (A) is research, scholarship and creative writing, while the focus of (B) is the professional and workplace setting. In view of the traditional and historical strengths of Literature programs in the country and abroad upon which this PSG tries to build, graduates tend to either gravitate toward Literature-specific disciplinary specialization in academia and education as academics, scholars or administrators in HEIs, and toward careers that tend to be populated if not dominated by graduates of Literature or toward Literature-generic careers requiring abilities, competencies and skills such as those expected in publishing, media, advertising, marketing, journalism, among others. Hence the electives are meant to be taken in relevant fields that the students wish to concentrate in. Both career outcomes, however, build upon the assumption that -- it bears repeating -- all texts are "literatures," in all their possibilities for literature-specific and literature-generic career outcomes.

In curricular terms, the electives, nine (9) units of Thesis and six (6) units of Practicum have to cohere around a major or an area of concentration; for example, students whose interest and talent as well as career plan tend toward Creative Writing might take up in their Plan of Study Creative Writing courses and Advanced Rhetoric for their elective, write a Creative Writing thesis and work for a national magazine with a feature in Creative Writing for their Practicum. Another example: Students whose interest and talent as well as career plan tend toward teaching Literature and Literature-related Senior High School courses like 21<sup>st</sup> Century Regional and World Literature, Creative Non-Fiction, and Creative Writing might take up pedagogically-oriented Education courses on top of enrolling in more Philippine and World Literature and Creative Writing or Advanced Rhetoric courses. Moreover, depending on their chosen area of concentration, the students may write a research-based literary or cultural analysis for their thesis, and work as an intern or practice-teach in a Senior High School



section of a public or private high school, or work as an editorial assistant for an academic journal, especially if they plan to go straight to graduate school here or abroad to continue their specialization in literary and/or cultural studies. The curriculum is deemed flexible enough to address the needs of the students as well as the strength of the faculty and resources of the HEIs.

## Section 9. Sample Curriculum

### 9.1. Components

General Education, Core Courses, Specialization, Electives, etc.

Courses	No. of Courses	Equivalent Units per course	Total No. of Units
<b>General Education</b>	12	3	<b>36</b>
<b>Core Courses</b>	8	3	<b>24</b>
1. Introduction to Literature and Literary Studies/ Introduksiyon sa Panitikan at Pampanitikang Pag-aaral (Lit101)			
2. Introduction to Literary Theory/Teoryang Pampanitikan (Lit102)			
3. Introduction to Cultural Theory/Teoryang Pangkultura (Lit103)			
4. Introduction to the Postcolonial Tradition/Introduksiyon sa Tradisyong Postkolonyal (Lit104)			
5. Introduction to Creative Writing/Introduksiyon sa Malikhayang Pagsulat /Advanced Rhetoric(Lit105)			
6. Introduction to Literature and the Professions/ Introduksiyon sa Panitikan at mga Propesyon (Lit106)			
7. Literary Research / Pampanitikang Pananaliksik (Lit107)			
8. Introduction to Translation/Introduksiyon sa Pagsasalin (Lit 108)			
<b>Tracks: Areas of Concentration</b>	8	3	<b>24</b>
<b>Track A: Literature and Cultural Studies</b>			
1. Philippine Literature: The Region and the Nation/ Panitikang Filipino: Ang Rehiyon at ang Bansa			
2. Philippine Literary Theory and Criticism/ Teoryang Pampanitikan at Kritisismo ng Pilipinas			
3. Literatures of Africa and the Middle East/ Mga Panitikan sa Afrika at Gitnang Silangan			
4. Literatures of Asia 1/ Mga Panitikan sa Asya 1			
5. Literatures of Asia 2/ Mga Panitikan sa Asya 2			





<b>Courses</b>	<b>No. of Courses</b>	<b>Equivalent Units per course</b>	<b>Total No. of Units</b>
6. Literatures of Europe/ Mga Panitikan sa Europa			
7. Literatures of the Americas Mga Panitikan sa Amerika			
8. Literature and the Humanities/ Panitikan at Humanidades			
9. Literary Translation/ Pagsasaling Pampanitikan			
10. Literature and Cultural Studies/ Panitikan at Araling Kultural			
11. Literature and Creative Writing/ Panitikan at Malikhaing Pagsulat			
<b>Track B: Literature Across the Professions</b>			
1. Literature and the Humanities/ 2. Panitikan at ang Humanidades			
3. Literature and the Sciences/ Panitikan at mga Agham			
4. Literary Translation/ Pagsasaling Pamp			
5. Literature and Cultural Studies/ Panitikan at Araling Kultural			
6. Literature and the Social Sciences/ Panitikan at Agham Panlipunan			
7. Literature and Creative Writing/ Panitikan at Malikhaing Pagsulat			
8. Literatures of Africa and the Middle East/ Mga Panitikan sa Afrika at Gitnang Silangan			
9. Literatures of Asia 1/ Mga Panitikan sa Asya 1			
10. Literatures of Asia 2 Mga Panitikan sa Asya 2			
11. Literatures of Europe/ Mga Panitikan sa Europa			
12. Literatures of the Americas/ Mga Panitikan sa Amerika			
13. Advanced Rhetoric 1/ Higit na Mataas na Retorika 1			
14. Advanced Rhetoric 2/ Higit na Mataas na Retorika 2			
15. Advanced Rhetoric 3/ Higit na Mataas na Retorika 3			
<b>Electives</b>	<b>4</b>	<b>3</b>	<b>12</b>
1. Creative Non-Fiction/Malikhaing Salaysay 2. Critical Writing/Mapanuring Panulat 3. The Teaching of Literature and Composition/ Pagtuturo ng Panitikan at Komposisyon 4. Literature and Medicine/Panitikan at Medisina 5. Literature and Economics/Panitikan at Ekonomiks 6. Literature and the Digital Media/Panitikan at ang Midyang Dihital 7. Literature and the Mind/Panitikan at ang Kaisipan 8. Literature and the Environment/Panitikan at ang Kaligiran 9. Literature and Religion/Panitikan at Relihiyon 10. Special Topics/Workshops 11. Metaphors in Mass Media 12. Use of Symbols in Professional Communication			



<b>Courses</b>	<b>No. of Courses</b>	<b>Equivalent Units per course</b>	<b>Total No. of Units</b>
13. Figures of Speech and Figures of Language in Science and Technology 14. Narrative Tools and Techniques in the Disciplines  The above mentioned courses maybe taken from allied disciplines including: 1. Education 2. Multimedia Arts 3. Print and Broadcast Journalism 4. Creative Writing 5. Advanced Creative Writing 6. Fine Arts 7. Art Studies 8. Performing Arts and Performance Studies 9. Language and Literary Studies 10. Advanced Rhetoric 11. Cultural Studies 12. Philippine Studies 13. Asian Studies 14. International Studies 15. European Studies 16. Interdisciplinary Studies 17. Philosophy 18. History 19. Sociology/Anthropology 20. Political Science 21. Legal Studies 22. Social Work and Development Studies 23. Communication and Media Studies 24. Communication for Information Technology 25. Library and Information Science 26. Psychology 27. Human Resource Management 28. Guidance and Counseling 29. Environmental Studies 30. Health Sciences 31. Eco-Tourism 32. Religious Studies 33. Music Human Geography			
<b>Foreign Language</b>	2	3	6
<b>Thesis</b>	3	3	9
<b>Practicum</b>	1	3	6
<b>Physical Education (PE)</b>	4	2	8
<b>National Service Training Program (NSTP)</b>	2	3	6
<b>TOTAL NO. OF UNITS</b>			<b>131</b>





## 9.2. Program of Study

### FIRST YEAR 1<sup>st</sup> Semester

Courses	No. of Hours a week		Units
	Lec.	Lab.	
GE 1 (Purposive Communication)	3	0	3
GE 2 (Readings in Philippine History)	3	0	3
GE 3 (Mathematics in the Modern World)	3	0	3
GE 4 (Art Appreciation)	3	0	3
GE 5 (Understanding the Self)	3	0	3
Foreign Language 1	3	0	3
PE 1			2
NSTP 1			3
<b>TOTAL</b>	<b>18</b>	<b>0</b>	<b>23</b>

### 2<sup>nd</sup> Semester

Courses	No. of Hours a week		Units
	Lec.	Lab.	
GE 6 (Ethics)	3	0	3
GE 7 (Contemporary World)	3	0	3
GE 8 (Science, Technology and Society)	3	0	3
GE 9 (GE Elective)	3	0	3
GE 10 (GE Elective)	3	0	3
Foreign Language 2	3	0	3
PE 2			2
NSTP 2			3
<b>TOTAL</b>	<b>18</b>	<b>0</b>	<b>23</b>

### SECOND YEAR 1<sup>st</sup> Semester

Courses	No. of Hours a week		Units
	Lec.	Lab.	
GE 11 (GE Elective)	3	0	3
GE 12 (GE Elective)	3	0	3
Core 1	3	0	3
Core 2	3	0	3
Core 3	3	0	3
Core 4	3	0	3
PE 3			2
<b>TOTAL</b>	<b>18</b>	<b>0</b>	<b>20</b>



**2<sup>nd</sup> Semester**

Courses	No. of Hours a week		Units
	Lec.	Lab.	
Core 5	3	0	3
Core 6	3	0	3
Core 7	3	0	3
Core 8	3	0	3
Area A1/Area B1	3	0	3
PE 4			2
<b>TOTAL</b>	<b>15</b>	<b>0</b>	<b>17</b>

**THIRD YEAR  
1<sup>st</sup> Semester**

Courses	No. of Hours a week		Units
	Lec.	Lab.	
Elective 1	3	0	3
Area A2/Area B2	3	0	3
Area A3/Area B3	3	0	3
Area A4/Area B4	3	0	3
Area A5/Area B5	3	0	3
<b>TOTAL</b>	<b>15</b>	<b>0</b>	<b>15</b>

**2<sup>nd</sup> semester**

Courses	No. of Hours a week		Units
	Lec.	Lab.	
Area A6/ Area B6	3	0	3
Elective 2	3	0	3
Elective 3	3	0	3
Elective 4	3	0	3
<b>TOTAL</b>	<b>12</b>		<b>12</b>

**FOURTH YEAR  
1<sup>st</sup> Semester**

Courses	No. of Hours a week		Units
	Lec.	Lab.	
Area A7/Area B7	3	0	3
Practicum	6		6
Thesis 1	3	0	3
<b>TOTAL</b>	<b>12</b>		<b>12</b>





## 2<sup>nd</sup> Semester

Courses	No. of Hours a week		Units
	Lec.	Lab.	
Thesis 2 (Defense)	6	0	6
Area A8/ Area B8	3	0	3
<b>TOTAL</b>	<b>9</b>		<b>9</b>

### Summary:

Year 1 First Semester	23
Second Semester	23
Year 2 First Semester	20
Second Semester	17
Year 3 First Semester	15
Second Semester	12
Year 4 First Semester	12
Second Semester	9
<b>Total</b>	<b>131</b>

### Section 10. Sample Curriculum Map (Please see Annex A)

Curriculum map is “a matrix relating all the courses listed in the program curriculum with one or more of the declared program outcomes.”

The HEIs/LUCs/SUCs shall create a complete curriculum map of their current existing AB in Literature/ AB in Literary and Cultural Studies Curriculum. Refer to Annex A for a sample curriculum map that relates all the courses in the sample curriculum with the minimum set of program outcomes.

### Section 11. Sample Means of Curriculum Delivery

- Assigned Readings
- Lecture-Discussion
- Essay-writing
- Workshop
- Adaptation/Transmedia Storytelling
- Online Teaching and online peer critique

### Section 12. Sample Syllabi for Selected Core Courses (Please see Annex B)



**ARTICLE VI  
REQUIRED RESOURCES**

**Section 13. Administration**

The Dean and Department Chair must be a full-time administrator.

**13.1 Qualifications of a Dean**

- a) Must be a Filipino citizen;
- b) Must be a holder of a doctoral degree in the field of the humanities; and
- c) Must have had a satisfactory record of administration and teaching for at least three (3) years.

**13.2 Qualifications of a department chair**

- a) Must be a Filipino citizen;
- b) Must be a holder of at least a master's degree in Literature; and
- c) Must have had a satisfactory record of administration and teaching for at least three (3) years.

**13.3 Responsibilities of a dean and department chair**

- a) Supervise the smooth implementation of the program
- b) Ensure that facilities, materials, and faculty requirements are in place
- c) Institute a periodic review of the program vis-à-vis emergent matters in the implementation process

**Section 14. Faculty**

14.1 The faculty members should possess the educational qualifications, professional experience, and teaching ability for the successful conduct of a school's program(s).

- a) At least fifty percent (50%) of general education courses should be taught by faculty members with appropriate master's degrees.
- b) At least 60 percent (60%) of professional courses in the program should be taught by faculty members with appropriate master's degrees.

14.2 At least seventy percent (70%) of the general education and professional courses in the program should be handled by full-time/full-load faculty members.

14.3 The school should have an effective system of recruiting and selecting qualified faculty members.

Schools are encouraged to invite qualified practitioners to teach in the program.





14.4 A system of ranking and evaluating faculty members should be instituted and implemented. The publication of a faculty manual for the purpose of formalizing faculty policies and standards is required.

14.5 There should be opportunities for faculty development to enable faculty members to keep up with the developments in their field, improve their teaching skills and course materials, continue their professional growth, and contribute to research and other scholarly pursuits.

14.6 The teaching load of faculty members should be as follows:

- a) Faculty members should be assigned to teach courses only in their field of specialization.
- b) The regular teaching load of full-time academic teaching personnel shall be determined by the institution but in no case shall exceed 24 units per semester or term.
- c) Faculty members teaching in more than one school must give formal notice of their teaching assignment in all schools concerned.
- d) Practitioners who are working as full-time employees are encouraged to share their knowledge and expertise as part-time instructors, subject to approval in their workplace.

14.7 Faculty members should not be assigned to teach more than four (4) different preparations in any one term/semester.

## **Section 15. Library**

Library personnel, facilities and holdings should conform to existing CHED requirements for libraries which are embodied in a separate CHED issuance. The library must maintain a collection of updated and appropriate/suitable textbooks and references used for the core courses in the curriculum. Library resources should complement curriculum delivery to optimize the achievement of the program outcomes for the AB in Literature/AB in Literary and Cultural Studies program.

## **Section 16. Laboratory and Physical Facilities**

### **16.1 Classroom requirements**

Ordinary classrooms with chalk and board.

### **16.2 Laboratory requirements**

- Multimedia Laboratory, Speech/Language Laboratory (may be outsourced)
- Mini Theater/Auditorium, Speech Laboratory
- Computer Laboratory

### **16.3 Audio-visual equipment**

Overhead projectors and screens; tape recorders/players; video players; LCDs and laptops



## ARTICLE VII COMPLIANCE OF HEIs

Using the *CHED Implementation Handbook for OBE and ISA* as reference, a HEI shall develop the following items which will be submitted to CHED when they apply for a permit for a new program:

**Section 17.** The complete set of program outcomes, including its proposed additional program outcomes.

**Section 18.** Its proposed **curriculum**, and its justification including a curriculum map.

**Section 19.** Proposed **performance indicators** for each outcome. Proposed measurement system for the level of attainment of each indicator.

**Section 20.** Proposed **outcomes-based syllabus** for each course.

**Section 21.** Proposed system of program assessment and evaluation

**Section 22.** Proposed system of program **Continuous Quality Improvement (CQI)**.

For existing programs, the CHED shall conduct regular monitoring and evaluation on the compliance of HEIs to this Policies, Standards and Guidelines using an outcomes-based assessment instrument.

## ARTICLE VIII TRANSITORY, REPEALING and EFFECTIVITY PROVISIONS

### **Section 23. Transitory Provision**

All private HEIs, state universities and colleges (SUCs) and local universities and colleges (LUCs) with existing authorization to operate the Bachelor of Arts in Literature/Bachelor of Arts in Literary and Cultural Studies program are hereby given a period of **three (3) years** from the effectivity thereof to fully comply with all the requirements in this CMO. However, the prescribed minimum curricular requirements in this CMO shall be implemented starting Academic Year 2018-2019.

### **Section 24. Repealing Clause**

Any provision of this Order, which may thereafter be held invalid, shall not affect the remaining provisions.

All CHED issuances or part thereof inconsistent with the provision in this CMO shall be deemed modified or repealed.



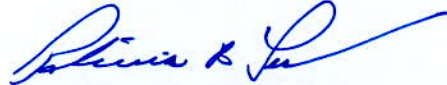


**Section 25. Effectivity Clause**

This CMO shall take effect fifteen (15) days after its publication in the Official Gazette or in a newspaper of general circulation. This CMO shall be implemented beginning **Academic Year 2018-2019**.

Quezon City, Philippines May 9, 2017.

**For the Commission:**



**PATRICIA B. LICUANAN, Ph.D.**  
Chairperson

**Attachments:**

**Annex A** - Sample Curriculum Map

**Annex B** – Sample Syllabi for Selected Core Courses



**ANNEX A**  
**SAMPLE CURRICULUM MAP**

Track A:

- a) Apply close reading, involving analysis and interpretation of a variety of texts.
- b) Deploy critical perspectives in the analysis and interpretation of texts representing a variety of forms, types and genres.
- c) Produce a creative or critical text in one of the genres, forms or types that may be useful to Literature as a discipline as an individual or group work
- d) Categorize literary and cultural texts according to geographic areas, cultural/ intercultural milieus, types, conventions, movements, and historical periods.
- e) With the above-mentioned skills and competencies, plan and execute written and non-written projects for careers and undertakings anchored in the discipline of Literature in which Literature graduates are specifically considered competitive and highly qualified such as postgraduate study, research, documentation, publishing, creative work in literary genres as well as in various media, education, and work in higher education institutions.

**Track A: AB in Literary and Cultural Studies\***

Courses/Subjects	(a)	(b)	(c)	(d)
Introduction to Literature and Literary Studies	L	L	L	P
Introduction to Literary Theory	L	L	P	L/P
Introduction to Cultural Theory	L	L	P	L/P
Introduction to the Postcolonial Tradition/Introduksiyon sa Tradisyong Post Kolonyal	L	L	P	L/P
Introduction to Creative Writing/Advanced Rhetoric	P	P	P	P
Introduction to Literature and the Professions	P	P	P	P
Literary Research 1	P	P	P	L/P
Literary Research 2	P	P	P	L/P
Introduction to Translation	L	L	P	L/P
Philippine Literature: The Region and the Nation	L	L	L	L/P
Teoryang Pampanitikan at Kritisismo ng Pilipinas/Philippine Literary Theory and Criticism	L	L	L	L/P
Literatures of Africa and the Middle East/ Mga Panitikan sa Afrika at Gitnang Silangan	L	L	L	L/P
Literatures of Asia 1/ Mga Panitikan sa Asya 1	L	L	L	L/P
Literatures of Asia 2/ Mga Panitikan sa Asya 2	L	L	L	L/P
Literatures of Europe/ Mga Panitikan sa Europa	L	L	L	L/P
Literatures of the Americas/Mga Panitikan sa Amerika	L	L	L	L/P
Literature and Humanities	L	L	L	L/P
Literary Translation	L	L	L	L/P
Literature and Cultural Studies	L	L	L	L/P
Literature and Creative Writing	P	P	P	P
Practicum	P/O	P/O	P/O	P/O
Thesis	P/O	P/O	P/O	P/O

L-Learn  
P- Practice  
O-Opportunity for Development

\*This does not cover the electives.





Track B:

- a) Apply close reading, involving analysis and interpretation of a variety of texts.
- b) Deploy critical perspectives in the analysis and interpretation of texts representing a variety of forms, types and genres.
- c) Produce a non-literary text that may be useful across the professions.
- d) Categorize non-literary texts produced across the professions like an advertising copy, a feature article in a newspaper or magazine, a news report and a reportage, an internet blog, a legal brief, and so on.
- e) With the above-mentioned skills and competencies, plan and execute written and non-written work or projects especially for first careers in which Literature graduates are broadly considered highly competitive at least for their first career, including media, advertising, marketing, administration, civil service, customer relations, BPOs, and others.

**Track B: AB in Literature Across the Professions\***

Courses/Subjects	(a)	(b)	(c)	(d)
Introduction to Literature and Literary Studies	L/P	L	L	P
Introduction to Literary Theory	L	L	P	L/P
Introduction to Cultural Theory	L	L	P	L/P
Introduction to the Postcolonial Tradition/Introduksiyon sa Tradisyong Post Kolonyal	L	L	P	L/P
Introduction to Creative Writing/Advanced Rhetoric	P	P	P	P
Introduction to Literature and the Professions	P	P	P	P
Literary Research	P	P	P	L/P
Advanced Rhetoric	P	P	P	L/P
Introduction to Translation	L	L	P	L/P
Literature and the Humanities	P	L	L	L
Literary Translation	P/O	P	P	L
Literature and Cultural Studies	P	L	L	L
Literature and the Social Sciences	P	L	L	L
Literature and Creative Writing	P	L	L	L
Mga Panitikan sa Afrika at Gitnang Silangan/Literatures of Africa and the Middle East	P	P	P	L
Literatures of Asia 1/ Mga Panitikan sa Asya 1	P	P	P	L
Literatures of Asia 2/ Mga Panitikan sa Asya 2	P	P	P	L
Literatures of Europe/ Mga Panitikan sa Europa	P	P	P	L
Literatures of the Americas/ Mga Panitikan sa Amerika	P	P	P	L
Practicum	P/O	P/O	P/O	P/O
Thesis	P/O	P/O	P/O	P/O

L-Learn

P- Practice

O-Opportunity for Development

\*This does not cover the electives.



**ANNEX B  
SAMPLE COURSE SYLLABI**

**Sample Syllabi for Major Courses**

Course Name	: <b>Introduction to Literature and Literary Studies</b>
Course Description	: The course familiarizes the students with the fundamentals of the scholarly discipline of literary studies, specifically its history and practice. It prepares the students for endeavors that require the tools of both scholars and lifelong learners, including literary and rhetorical expressions, critical and imaginative thinking, creative and effective presentation and productions, social and cultural analysis, and the basic concepts, genres, approaches, and methods in such undertakings.
Course Outcomes	: <ol style="list-style-type: none"> <li>1. Identify time periods in the history of literature and criticism in the West and non-west.</li> <li>2. Demonstrate knowledge and understanding of time periods, basic theoretical and methodological orientations and literary movements.</li> <li>3. Read and write critically and creatively in the understanding of literary studies as practice.</li> <li>4. Interpret literary and cultural productions that are text-specific and context-specific.</li> <li>5. Deploy reading and writing strategies in the production of materials for a variety of rhetorical contexts, including oral presentations and creative productions.</li> </ol>
No. of units	: 3
No. of contact hrs/wk	: 3
Prerequisites	:
Course Outline	: <ol style="list-style-type: none"> <li>1. What is Literary? What is "Theory"? What is Literature?</li> <li>2. History of "theory" from the Ancient to the Postmodern Period.</li> <li>3. Language and Meaning: Poetic, Narrative, Dramatic, Rhetorical</li> <li>4. Texts and Contexts: text-specific and Context-specific Critical Orientations</li> <li>5. Concepts, Approaches, Methods</li> </ol>
Laboratory Equipment	: None
Suggested Readings	: <p>Abad, Gemino H. Ed. <i>The Likhaan Anthology of Philippine Literature in English from 1900 to the Present</i>. Manila: UP Press, 1999.</p> <p>Clinton, Jerome W. et.al. eds. <i>The Norton Anthology of World Masterpieces</i>. Expanded Ed.: WW Norton &amp; Co., 1997.</p> <p>Francia, Luis, Ed. <i>Brown River, White Ocean: An Anthology of Twentieth-Century Philippine Literature in English</i>. Rutgers University Press, 1993.</p> <p>Holt, Reinhart and Winston Hold, Eds. <i>World Literature</i>. Holt McDougal, 2000.</p> <p>Hornstein, Lilian H. et.al. Eds. <i>The Reader's Companion to World Literature</i>, Signet Classics, 2002</p> <p>Lumbera, Bienvenido and Cynthia Nograles Lumbera, Eds.</p>





	<p><i>Philippine Literature: A History and Anthology</i>. National Book Store, 1982</p> <p>Magill, Frank N., Ed. <i>Masterpieces of World Literature</i>, Collins Reference, 1991</p> <p>Siemens, Ray and Schreibman, Susan. Eds. <i>A Companion to Digital Literary Studies</i>. Wiley-Blackwell. 2013.</p> <p>Pugh, Tison and Johnson, Margaret E. Eds. <i>Literary Studies: A Practical Guide</i>. Routledge. 2013.</p> <p>Durant, Alan and Fabb, Nigel. Eds. <i>Literary Studies in Action (Interface)</i>. Routledge; 1 edition, 1990</p> <p>Levander, Caroline F. and Levine, Robert S. Eds. <i>A Companion to American Literary Studies (Blackwell Companions to Literature and Culture)</i>. Blackwell; 1 edition, 2015</p> <p>Garber, Marjorie and Chapin Simpson, Walter. Eds. <i>A Manifesto for Literary Studies</i>. Walter Chapin Simpson Center for the Humanities, 2004</p> <p>Huang, Guiyou. Ed. <i>Asian American Literary Studies (Introducing Ethnic Studies EUP)</i>. Edinburgh University Press; 1 edition, 2005</p> <p>Cornell, Paul Jay. Ed. <i>Global Matters: The Transnational Turn in Literary Studies</i>. Cornell University Press, 1 edition, 2010</p> <p>Klarer, Mario. <i>An Introduction to Literary Studies</i>. Routledge; 2 edition, 2004.</p>
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Course Name	: <b>Introduction to Literary Theory</b>
Course Description	: The course introduces the students to the scholarly discipline of literary studies to the basic tools, techniques, and frameworks. A survey of methods and key concepts and categories in literary studies, the course examines how texts ("literary" versus "non-literary") are produced and read. It explores fundamental questions that relate to the nature of literature, the function of interpretation, and the uses of a broad range of forms of textual communications today. Organized around the most influential theoretical paradigms in literary studies, it encourages the students to appreciate the relevance of description and evaluation of literary works toward developing in them analytical and interpretive skills needed to engage with and produce close readings of texts. The intellectual and practical skills learned from this course may extend into digital literatures and new media, critical methodologies used in conjunction with current technologies.
Course Outcomes	: The students should be able to write an essay that draws on a range of critical concepts.
No. of units	: 3
No. of contact hrs/wk	: 3
Prerequisites	:
Course Outline	: Key theoretical movements in the study of literary from formalism to posthumanism
Laboratory Equipment	: None



Suggested Text and References	<p>: Bertens, H. <i>Literary theory: The basics</i>. London: Routledge, 1980.</p> <p>Chua, J., Ed. <i>The Critical Villa: Essays in Literary Criticism by Jose Garcia Villa</i>. Quezon City: Ateneo de Manila University Press, 2002.</p> <p>Culler, Jonathan, <i>Literary Theory: A Very Short Introduction</i>. UK: Oxford University Press, 1997.</p> <p>Culler, Jonathan. <i>The Literary in Theory</i>. Stanford: Stanford University Press, 2007.</p> <p>Eagleton, T. <i>Literary Theory: An Introduction</i>. Oxford: Basil Blackwell, 1983.</p> <p>Docherty, T., Ed. <i>Postmodernism: A Reader</i>. Hemmel Hempstead: Harvester, 1993.</p> <p>Graff, G. <i>Professing Literature</i>. Illinois: University of Chicago Press, 1987.</p> <p>Groden, Michael, Martin Kreiswirth and Imre Szeman. <i>The Johns Hopkins Guide to Literary Theory and Criticism, 2004</i></p> <p>Hau, C.S. <i>Necessary Fictions</i>. Quezon City: Ateneo University Press, 2000.</p> <p>_____. <i>Subject of the Nation</i>. Quezon City: Ateneo University Press, 2005</p> <p>Hawthorn, J. Ed. <i>Criticism and Critical theory</i>. London: Edward Arnold, 1984.</p> <p>Jefferson, A. &amp; Robery, D., Eds. <i>Modern Literary Theory: A Comparative Introduction</i>. (2<sup>nd</sup> ed.). London: Bastford, 1986.</p> <p>Lentricchia, Frank and Thomas McLaughlin., Eds. <i>Critical Terms for Literary Study</i>. 2nd ed. Chicago and London: The University of Chicago Press, 1995.</p> <p>Lodge, D., Ed. <i>Twentieth-Century Literary Criticism</i>. London: Longman, 1972.</p> <p>Lodge, David and Nigel Wood. Eds. <i>Modern Criticism and Theory: A Reader</i>. 2nd Ed: Routledge 1988</p> <p>Lumbera, B., et al. <i>Paano Magbasa ng Panitikang Pilipino: Mga babasahin pangkolehiyo</i>. Lungsod Quezon: University of the Philippines Press, 2000.</p> <p>Lumbera, B. <i>Tagalog Poetry 1570-1898</i>. Quezon City: Ateneo de Manila University Press, 2001.</p> <p>_____. <i>Writing the Nation/Pag-akda ng Bansa</i>. Quezon City: UP Press, 2002.</p> <p>_____. <i>Origins and rise of the Filipino novel</i>. Quezon City: UP Press, 2003</p> <p>Meyer, Michael. <i>Literature to Go</i>. US: Belfast/St. Martin's, 2011.</p> <p>Newton, K.M., Ed. <i>Twentieth-Century Literary Theory: A Reader</i>. London: Macmillan, 1988.</p> <p>Raman, S. <i>Practicing Theory and Reading Literature: An Introduction</i>. Hemmel Hempstead: Harvester, 1997.</p> <p>Reyes, S. <i>Kritisismo</i>. Pasig: Anvil, 1997.</p> <p>Rice, P., &amp; Waugh, P. <i>Modern Literary Theory: A Reader</i>. London: Edward Arnold, 1989.</p> <p>Rivkin, Julie and Ryan, Michael. Eds. <i>Literary Theory: An Anthology</i>. Malden, MA: Blackwell Publishing, 2004</p> <p>Tallack, D., Ed. <i>Critical theory: A Reader</i>. Hemmel</p>
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		<p>Hempstead: Harvester, 1995.          Waugh, P. <i>Practicing postmodernism/reading modernism</i>. London: Edward Arnold, 1992.          Wellek, R., &amp; Warren, A. <i>Theory of literature</i> (New rev. ed.). New York: Harcourt Brace, 1956.          Yu, R.T., Ed. <i>Bayan at Lipunan sa Kritisismong Lumera</i>. Manila: UST Publishing House, 2006.</p>
Course Name	:	<b>Introduction to Cultural Theory</b>
Course Description	:	A survey of theories and methodologies in the interdisciplinary study of culture, the course examines how cultural practices are codified, disseminated, interpreted, and appropriated as texts across a range of human endeavors. It explores questions that relate to the production of culture, the social implications of theory, the use of critique, and the aesthetics of form. Organized around the most influential theoretical paradigms in cultural theory today, it encourages the student to appreciate the relevance of culture in forming human societies and in securing the survival of the planet.
Course Outcomes	:	<p>The students should be able to:</p> <ul style="list-style-type: none"> <li>A. Write an interdisciplinary essay that draws on a range of critical concepts in cultural theory;</li> <li>B. Discern the connection between and among the disciplines, for example, in an interdisciplinary essay.</li> <li>C. Practice interdisciplinary thinking in an applied study or project.</li> </ul>
No. of units	:	3
No. of contact hrs/wk	:	3
Prerequisites	:	
Course Outline	:	<ul style="list-style-type: none"> <li>A. Key theoretical movements in the study of cultural texts from material culture to neuroscience;</li> <li>B. Recent interdisciplinary methodologies in animal studies, digital humanities, visual culture, popular culture, affect studies, race and ethnicity, the anthropocene, and public humanities;</li> <li>C. Standard approaches to cultural analysis from close reading, to thick description, to visual analysis, to ethnography, to big data.</li> </ul>
Suggested Text and References	:	<p>Appadurai, A. Ed. <i>The Social Life of Things</i>. Cambridge: Cambridge University Press, 1988.          Brooks, P. Ed. <i>The Humanities and Public Life</i>. New York: Fordham University Press, 1984.          Brown, B. <i>A Sense of Things</i>. Chicago: University of Chicago Press, 2003          Burns, L.M. <i>Puro Arte: Filipinos on the Stages of Empire</i>. New York: New York University Press, 2013.          Chatterjee, A. <i>The Aesthetic Brain: How We Evolved to Desire Beauty and Enjoy Art</i>. Oxford: Oxford University Press, 2013          Cheng, A.A. <i>Second Skin: Josephine Baker and the Modern Surface</i>. Oxford: Oxford University Press, 2011.          Colin, D. <i>With Dogs at the Edge of Life</i>. New York: Columbia</p>



	<p>University Press, 2015.</p> <p>Daston, L. Ed. <i>Things that Talk: Object Lessons from Art and Science</i>. Cambridge: MIT Press, 2004.</p> <p>Gold, M. Ed. <i>Debates in the Digital Humanities</i>. Minneapolis: University of Minnesota, 2012</p> <p>Gombrich, E.H. <i>Art and Illusion: A Study in the Psychology of Pictorial Representation</i>. Princeton University Press, 1969.</p> <p>Heise, U. <i>Sense of Place and Sense of Planet</i>. Oxford: Oxford University Press, 2008.</p> <p>Jockers, M. <i>Macroanalysis: Digital Methods and Literary History</i>. Urbana Champagne: University of Illinois Press, 2013</p> <p>Manalansan, M. <i>Global Divas</i>. Durham: Duke University Press, 2003.</p> <p>Mirzoeff, Nicholas. <i>The Right to Look</i>. Durham: Duke University Press, 2011.</p> <p>Parikka, J. <i>Insect Media: An Archeology of Animals and Technology</i>. Minneapolis: University of Minnesota Press, 2010.</p> <p>Perloff, Marjorie. <i>Unoriginal Genius: Poetry by Other Means in the New Century</i>. Chicago: University of Chicago Press, 2010</p> <p>Prown, J. "Mind in Matter." <i>Winterthur Portfolio</i> 17.1., 1982.</p> <p>Smith, S.M. <i>At the Edge of Sight: Photography and the Unseen</i>. Durham: Duke University Press, 2013.</p> <p>Sommer, D. <i>The Work of Art in the World: Civic Agency and Public Humanities</i>. Durham: Duke University Press, 2014.</p> <p>Starr, G.G. <i>Feeling Beauty: The Neuroscience of Aesthetic Experience</i>. Cambridge: MIT Press, 2013.</p> <p>Stewart, K. <i>Ordinary Affects</i>. Durham: Duke University Press, 2007.</p> <p>Tsing, A.L. <i>The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins</i>. Princeton: Princeton University Press, 2015.</p> <p>Wark, McKenzie. <i>Molecular Red: Theory for the Anthropocene</i>. New York: Verso, 2015.</p>
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Course Name	:	<b>Introduction to the Postcolonial Tradition</b>
Course Description	:	A study of the foundational literary texts from the decolonizing world, the class introduces the student to the politics, motifs, and aesthetics of postcolonial writing. It foregrounds postcolonial texts from the Philippines, as well as those from the Filipino diaspora, and explores them in relation to other postcolonial traditions in Asia, Africa, the Caribbean, and Latin America. Approaching literary studies from a postcolonial perspective, the class encourages the appreciation of a situated yet comparative knowledge.
Course Outcomes	:	Students should be able to: A. Write an essay that draws on a range of critical concepts; B. Produce a creative output on a key author; C. Write a short intellectual biography of a key figure.
No. of units	:	3





No. of contact hrs/wk	: 3
Prerequisites	:
Course Outline	: A. Foundational literary texts from the post colonies, particularly the Philippines; B. Key critical works by postcolonial intellectuals from Frantz Fanon to Vijay Prashad; C. Historical movements from Bandung Conference to Arab Spring.
Laboratory Equipment	: None
Suggested Text and References	: Abad, G. <i>Where No Words Break</i> . Quezon City: University of the Philippines Press, 2014. Achebe, C. <i>Hopes and Impediments</i> . London: Doubleday, 1988. Ahmad, A. <i>In Theory: Classes, Nations, Literatures</i> . London: Verso, 1992. Apostol, G. <i>Gun Dealer's Daughter</i> . Pasig City: Anvil, 2010 Bautista, C. <i>Sunlight on Broken Stones</i> . Manila: De La Salle University Press, 1999. Bhabha, H. <i>Location of Culture</i> . London: Routledge, 1994. Brennan, T. <i>Wars of Position: The Cultural Politics of Left and Right</i> . New York: Columbia University Press, 2006. Chakrabarty, D. <i>Provincializing Europe</i> . Princeton: Princeton University Press, 2000. Cheah, P. <i>Spectral Nationality: Passages of Freedom from Kant to Postcolonial Literatures of Liberation</i> . New York: Columbia University Press, 2003. Chow, R. <i>Not Like a Native Speaker: On Language as a Postcolonial Experience</i> . New York: Columbia University Press, 2014 Cruz, C. <i>Dark Hours</i> . Quezon City: University of the Philippines Press, 2005. Dussel, E. <i>Ethics of Liberation</i> . Durham: Duke University Press, 2013 Fanon, F. <i>Wretched of the Earth</i> . New York: Grove Press, 1968. Garcia, J.N. <i>Our Lady of the Carnival</i> . Quezon City: University of the Philippines Press, 1996. Gilroy, P. <i>The Black Atlantic: Modernity and Double Consciousness</i> . Cambridge: Harvard University Press, 1993. Guillermo, G. <i>Azucarera</i> . Quezon City: Sipat, 1994. Hau, C. <i>Necessary Fictions</i> . Quezon City: Ateneo de Manila University, 2000. Hidalgo, C. P. <i>Coming Home</i> . Pasig City: Anvil, 1997. Joaquin, Nick. <i>A Question of Heroes</i> . Makati: Filipinas Foundation, 1977. Mignolo, W. <i>Local Histories/Global Designs</i> . Princeton: Princeton University Press, 2000 Roy, A. <i>God of Small Things</i> . New York: Random House, 1997. Selvon, S. <i>Lonely Londoners</i> . New York: St. Martin's Press, 1956.



	<p>Stephens, M. <i>Black Empire</i>. Durham: Duke University Press, 2005.</p> <p>Syjuco, M. <i>Ilustrado</i>. New York: FSG, 2010</p> <p>Tadiar, N. <i>Things Fall Away</i>. Durham: Duke University Press, 2009</p> <p>Veric, C.S. <i>Histories: Poems</i>. Quezon City: Ateneo de Manila University Press, 2015.</p> <p>Walcott, D. <i>Omeros</i>. New York: FSG, 1990.</p>
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Course Name	:	<b>Introduction to Creative Writing</b>
Course Description	:	This introductory course provides a venue to develop student creativity and fluency in different genres as well as critical reading of texts through writing assignments and workshops, acquainting the students with the literary works of representative authors from the nation, the region and the world.
Course Objectives	:	<p>Write poetry, prose, drama and other hybrid forms.</p> <p>Expose the students to important literary models in major genres and their social relevance.</p> <p>Criticize or review a literary piece in terms of textual and contextual considerations.</p> <p>Write a reflection paper on assigned texts applying basic concepts and methods.</p> <p>Participate in a workshop on poetry, prose and drama</p>
No. of units	:	3
No. of contact hrs/wk	:	3
Course Outline	:	<p>Write poetry, prose, drama and other hybrid forms.</p> <p>Expose the students to important literary models in major genres and their social relevance.</p> <p>Criticize or review a literary piece in terms of textual and contextual considerations.</p> <p>Write a reflection paper on assigned texts applying basic concepts and methods.</p> <p>Participate in a workshop on poetry, prose and drama</p>
Suggested Text and References	:	<p>Anderson, Linda. <i>Creative Writing: A Workbook with Readings</i>. New York: Routledge, 2006.</p> <p>Barton, Edwin and Glenda Hudson. <i>A contemporary guide to literary terms with strategies for writing essays about literature</i>. UK: Wadsworth Publishing, 2004.</p> <p>Bell, Julia et al, <i>The Creative Writing Coursebook: Forty Writers Share Advice and Exercises for Poetry and Prose</i>. London: MacMillan, 2001.</p> <p>Birch, Cathy. <i>Awaken the Writer Within: Discover How to Release Your Creativity and Find Your True Writer's Voice</i>. Oxford: How to Books, Ltd, 2001.</p> <p>Bobis, Merlilinda. <i>A Novel-in-Waiting: Creative Research, Towards Writing Fiction</i>. Merlinda Bobis. Manila: Centre for Intercultural Studies, 2004.</p> <p>Brainard, Cecilia Manguerra. <i>Fundamentals of Creative Writing</i>. Manila: Anvil Publishing, 2009.</p> <p>Dalisay, Jose Jr. Y. <i>The Knowing is in the Writing: Notes on the Practice of Fiction</i>. Quezon City: Likhaan U.P. Institute of Creative Writing.</p>





	<p>Dorn, David. <i>Building Essays: A Reader-Centered Writing Guide</i>. New York: Longman, 2000.</p> <p>Doubtfire, Dianne. <i>Creative Writing</i>. USA: Teach Yourself Books, 1996.</p> <p>Duque, Reynaldo A. <i>Gabay sa Pagsulat ng Maikling Kuwento</i>. Manila: Dandelion Statagic Marketing, 2004.</p> <p>Hidalgo, Cristina Pantoja. <i>Creative Nonfiction: A Manual for Filipino Writers</i>. Quezon City: University of the Philippines Press, 2003.</p> <p>Kress, Nancy. <i>Dynamic Characters: How to Create Personalities that Keep Reader Captivated</i>. USA: Writers Digest Books, 1998.</p> <p>Kubis, Pat and Robert Howland. <i>The Complete Guide to Writing Fiction and Nonfiction and Getting it Published</i>. New York: Longman, 1990.</p> <p>Lamott, Anne. <i>Bird by bird: Some Instructions on Writing and Life</i>. New York: Anchor Books, 1995.</p> <p>Lerch, Jennifer. <i>500 Ways to Beat the Hollywood Script Reader: Writing the Screenplay the Reader Will Recommend</i>. New York: Fireside, 1999.</p> <p>Turco, Lewis. <i>The Book of Dialogue: How to Write Effective Conversation in Fiction, Screenplays, Drama, and Poetry</i>. New York: UPNE, 2004.</p> <p>Lyon, Elizabeth. <i>A Writer's Guide to Nonfiction</i>. New York: Perigee, 2003.</p> <p>Nadera, Victor Emmanuel Carmelo Jr. D. <i>Poetreat</i>. Manila: University of Santo Tomas, 2000.</p> <p>Ramet, Adele. <i>Creative Writing: Use your Imagination, Develop Your Writing Skills and Get published</i>. UK: How To Books, 2001.</p> <p>Roche, Jenny. <i>Comedy Writing</i>. New York: Teach Yourself Books, 1999.</p> <p>Straczynski, J. Michael. <i>The Complete Book of Scriptwriting</i>. Cincinnati, Ohio: Writers Digest Books, 1996.</p> <p>Syed, M.H. <i>Creative Writing for Mass Media</i>. India: Anmol Publications Pvt Ltd, 2006.</p> <p>Tolentino, Roland B. <i>Writing to the Future: Poetika at Politika ng Malikhaing Pagsulat</i>. Quezon City: U.P. Institute of Creative Writing, 2008.</p>
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<b>Course Name</b>	<b>: Introduction to Literature and the Professions</b>
<b>Course Description</b>	<b>:</b> The course introduces the student to the range of theoretical and practical issues in academic and professional settings involving written, oral and other communication skills, and documentation and research principles and protocols intersecting disciplines like literary and cultural studies, English studies, creative writing, media Studies, education, and communication, and professions in publishing, advertising, broadcasting, journalism, law, marketing, customer service, among others. It also provides hands-on work experience in Literature-specific academic settings and Literature-generic careers through the Practicum requirement in order to meet both disciplinary and professional outcomes.





Learning/Course Outcomes	: a) Apply close reading of texts in the analysis and interpretation of texts across the professions, such as advertising, marketing, media, etc. b) Deploy critical perspectives in the analysis and interpretation of texts across the professions. c) Produce a literary or non-literary text in one of the genres, forms or types across the professions d) Produce a non-literary text that may be useful across the professions. e) With the above-mentioned skills and competencies, plan and execute written and non-written work or projects for careers in which Literature graduates are traditionally considered highly competitive including Media, Advertising, Marketing, Administration, Civil Service, Customer Relations, BPOs, and others.
No. of units	: 3
No. of contact hrs/wk	: 3
Prerequisites	:
Course Outline	: 1. Creative and critical writing, speaking and other communication skills across the professions. 2. Analysis and interpretation of texts across the professions. 3. Research theories and methodologies across the professions. 4. Production/presentation of written or non-written projects (digital or non-digital) relevant to specific professions such as radio drama, television script, literary translation, and advertisement, annual report, news feature, literary folio, among others.
Laboratory Equipment	: None
Suggested Text and References	: Amir, Nina. Ed. <i>How to Blog a Book Revised and Expanded Edition: Write, Publish, and Promote Your Work One Post at a Time</i> . Rev Exp Writer's Digest Books, 2015. Barone, Tom and Peter Lang. <i>Aesthetics, Politics and Educational Inquiry</i> . International Academic Publishers, 2000. Bly, Robert W. <i>The Copywriter's Handbook: A Step-By-Step Guide To Writing Copy That Sells Paperback</i> . Holt Paperbacks, 3rd edition, 2006. Brown, Stephen. <i>Writing Marketing</i> . 1st Edition. SAGE Publications Ltd, 2005. Caballo, Frances. <i>Social Media Just for Writers: The Best Online Marketing Tips for Selling Your Books</i> . CreateSpace Independent Publishing Platform, 2012. Crawford, Tad & Kay Murray. <i>The Writer's Legal Guide</i> , Fourth Edition. Allworth Press, 2013. Fruin, Wardrip Noah & Pat Harrigan., Ed. <i>First Person: New Media as Story, Performance and Game</i> , The MIT Press, 2006. Fruin, Wardrip Noah & Pat Harrigan., Ed. <i>Second Person: Role-Playing and Story in Games and Playable Media</i> , The MIT Press, 2010. Fruin, Wardrip Noah & Pat Harrigan., Ed. <i>Third Person:</i>





	<p>Authoring and Exploring Vast Narratives Hardcover: <i>The MIT Press</i>, 2009.</p> <p>Hargie, Owen, ed. <i>The Handbook of Communication Skills</i>. 3rd Edition: Routledge, 2006.</p> <p>Hori, Masahiro, Kumamoto and Tabata, Tomoji, Eds. <i>Stylistic Studies of Literature: In Honour of Professor Hiroyuki Ito</i>, Peter Lang International Academic Publishers, 2009.</p> <p>Houghton, Robin. <i>Blogging for Writers: How Authors &amp; Writers Build Successful Blogs</i>. Writer's Digest Books, 2014.</p> <p>Jackson, Jane. <i>Introducing Language and Intercultural Communication</i>, Routledge, 2014.</p> <p>Keeble, Richard and Sharon Wheeler. <i>The Journalistic Imagination: Literary Journalists from Defoe to Capote and Carter</i>. Routledge, 2007.</p> <p>Kerrane, Kevin &amp; Ben Yagoda., Eds. <i>The Art of Fact: A Historical Anthology of Literary Journalism</i>. Scribner, 1998.</p> <p>Lockwood, Jane, &amp; Harley McCarthy. <i>Contact US! Trainer's Manual: Call Center English Skills</i>. Cambridge University Press, 2010.</p> <p>Lull, James. <i>Culture in the Communication Age</i>, Routledge, 2001.</p> <p>Penn, Joanna. <i>How to Make a Living with Your Writing: Books, Blogging and More (Books for Writers Book 2)</i> Kindle Edition, 2015.</p> <p>Poyatos, Fernando. <i>Nonverbal Communication and Translation: New Perspectives and Challenges in Literature, Interpretation and the Media</i>, J. Benjamins, 1997.</p> <p>Ryan, Marie-Laure. <i>Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media</i>. John Hopkins University Press, 2001.</p> <p>Van, Looy Jan and Jan Baetens. Eds. <i>Close Reading in New Media: Analyzing Electronic Literature</i>, Leuven University Press, 2010.</p> <p>Volokh, Eugene. <i>Academic Legal Writing: Law Review Articles, Student Notes, Seminar Papers, and Getting on Law Review</i>. 4th Edition. Foundation Press, 2010.</p>
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Course Name	: <b>Advanced Rhetoric</b>
Course Description	: The course provides a historical and theoretical background in rhetorical studies, research for specific purposes, academic writing, editing literary and scholarly journals, and professional communication. It also provides an overview of the emergence of professional writing, both as a scholarly, professional and a practical activity, pointing out the integration of rhetorical theories and practice, and bibliographic research in the field.
Learning/Course Outcomes	: 1) To understand the theory, methods, and research in rhetorical and professional writing through an analysis of a range of non-literary texts. 2) To introduce the students to skills and knowledge in the key professional areas of journalism, advertising, media





	(including digital media), legal studies, and Public Relations, to name a few, through a production of sample texts.
No. of units	: 3
No. of contact hrs/wk	: 3
Prerequisites	:
Course Outline	: 1) Research methods, theory and practice in rhetorical and professional communication. 2) Communication across academic and non-academic careers. 3) Writing and research in professional settings.
Laboratory Equipment	: None
Suggested Text and References	: Kovach, Bill & Tom Rosenthal. <i>The Elements of Journalism: What News People Should Know and the Public Should Expect</i> . NY: Three Rivers Press, 2001. Associated Press. <i>Associated Press Stylebook 2015 and Briefing on Media Law Jul 14, 2015</i> . Fully Revised and updated. Basic Books: The Associated Press, 2015. Boynton, Robert S. <i>The New New Journalism: Conversations with America's Best Nonfiction Writers on Their Craft</i> . NY: Vintage Books, 2005. Bradshaw, Paul & Lisa Rohumaa. <i>The Online Journalism Handbook: Skills to survive and thrive in the digital age (Longman Practical Journalism Series)</i> NY: Routledge, 2013. Jones, Janet & Lee Salter. <i>Digital Journalism Paperback</i> . London: Sage Publications Ltd, 2012. Batra, Rajeev, John G. Myer. and David A. Baker. <i>Advertising Management</i> Upper Saddle River, NJ: Prentice Hall, 1996. Harris, Richard Jackson. <i>A Cognitive Psychology of Mass Communication</i> , 2nd Edition. Hillsdale, NJ: Lawrence Erlbaum Associates, 1994. Rossiter, John R. & Larry Percy. <i>Advertising Communications and Promotion Management</i> . New York: McGraw Hill. See more at: <a href="http://www.advertisingprinciples.com/books-on-advertising#sthash.BLsh80J5.dpuf">http://www.advertisingprinciples.com/books-on-advertising#sthash.BLsh80J5.dpuf</a> , 1997. MacRury, Iain. (2012). <i>Advertising (Critical Concepts in Media and Cultural Studies)</i> : Routledge, 2012. Bly, Robert W. <i>The Copywriter's Handbook: A Step-by-Step Guide to Writing Copy That Sells</i> . 3rd Edition. NY: Henry Holt and Company, 2005. Handley, Ann. <i>Everybody Writes: The Go-To Guide to Creating Ridiculously Good Content</i> . New Jersey: John Wiley and Sons Inc, 2005. Sugarman, Joseph. <i>The Adweek Copywriting Handbook: The Ultimate Guide to Writing Powerful Advertising and Marketing Copy from One of America's Top Copywriters</i> . New Jersey: John Wiley and Sons, Inc., 2007. Brock, Farnoosh. <i>Empower Your Writing: Content for Today's Creators</i> . Prolific Living, 2012. Teresalezzi. <i>The Idea Writers: Copywriting in a New Media</i>





	<p><i>and Marketing Era</i>. NY: Palgrave Macmillan, 2010.</p> <p>Shaw, Mark. <i>Copywriting: Successful Writing for Design, Advertising and marketing</i>. 2nd edition. London: Laurence King Publishing Ltd, 2012.</p> <p>Breakenridge, Deindre K. <i>Social Media and Public Relations: Eight New Practices for the PR Professional</i>. NJ: Pearson Education Inc, 2012.</p> <p>Scott, David Meerman. <i>The New Rules of Marketing and PR: How to Use Social Media, Online Video, Mobile Applications, Blogs, News Releases</i>. Wiley, 2015.</p> <p>Richards, Michael. <i>Social Media: Dominating Strategies for Social Media Marketing with Twitter, Facebook, Youtube, LinkedIn, and Instagram</i>: CreateSpace Independent Publishing Platform, 2015.</p> <p>Heath, Robert Lawrence. <i>Public Relations: Critical Concepts in Media and Cultural Studies</i>, Volume 3: Routledge, 2013.</p> <p>Cutlip, Scott M., Center, Allen H., Broom, Glen M (Preface). (2012). <i>Effective Public Relations</i>: Prentice Hall.</p> <p>Caywood, Clarke. <i>The Handbook of Strategic Public Relations and Integrated Marketing Communications</i>. 2nd Edition, 2012.</p>
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Course Name	: <b>Literary Research</b>
Course Description	: The course introduces the students to various research methods in literary and cultural studies, and across the professions. Focus is on skills in analyzing, interpreting materials, and implementing data/text gathering protocols and procedures and the theoretical and conceptual frameworks that influence the methods. Students are expected to submit a sound and original research proposal and a draft paper in preparation for oral defense
Course Objectives	: Students should be able to: <ol style="list-style-type: none"> <li>1. Submit an original and relevant research proposal on any topic in Philippine literature, including ruminations on the research methods being appropriated.</li> <li>2. Submit a reflexive essay discussing the researcher's own methods, biases, limitations, etc.</li> <li>3. Submit an original and relevant research on any topic in Philippine literature, including ruminations on the research methods being appropriated.</li> <li>4. Submit a reflexive essay discussing the researcher's own methods, biases, limitations, etc.</li> </ol>
No. of units	: 3
No. of contact hrs/wk	: 3
Prerequisites	: None
Course Outline	: <ol style="list-style-type: none"> <li>1. Research methodologies in literary/cultural studies and the social sciences.</li> <li>2. Theoretical and conceptual frameworks that underpin research methods in literature, cultural studies and social sciences.</li> </ol>



Suggested Text and References	<p>: Aaron, J. E. APA Documentation and Format. In <i>The Little Brown Compact Handbook</i> (6<sup>th</sup> ed.). New York: Pearson Longman, 2007.</p> <p>Abrams, M.H. (n.d.). <i>A Glossary of Literary Terms</i> (7<sup>th</sup> ed.), n.d.</p> <p>Altick, R. <i>The Scholar Adventurers</i>. New York: The Macmillan Company, 1951.</p> <p>_____. (1963). <i>The Art of Literary Research</i>. New York: W.W. Norton &amp; Company, 1963.</p> <p>_____. &amp; Fenstermaker, J.J. <i>The Art of Literary Research</i>. NP., n.d.</p> <p>Bennett, T. &amp; J. Frow. Eds. <i>The SAGE Handbook of Cultural Analysis</i>. Los Angeles, CA: SAGE, 2008.</p> <p>Bertens, H. (1980). <i>Literary Theory: The Basics</i>. London: Routledge, 1980.</p> <p>Campbell, W., S. Ballou. and C. Slade. <i>Form and Style: Theses, Reports, Term Papers</i>. Boston: Houghton Mifflin Company, 1990.</p> <p>Chua, J., ed. <i>The Critical Villa: Essays in Literary Criticism by Jose Garcia Villa</i>. Quezon City: Ateneo de Manila University Press, 2002.</p> <p>Daiches, D. <i>English Literature</i>. New Jersey: Prentice-Hall, Inc. Englewood Cliffs, 1964.</p> <p>Denzin, N.K., &amp; Y.S. Lincoln (Eds). <i>Collecting and interpreting qualitative materials</i>. London: Sage, 1998.</p> <p>Docherty, T. Ed. <i>Postmodernism: A Reader</i>. Hemmel Hempstead: Harvester, 1993.</p> <p>Fabb, N. &amp; A. Durant. <i>How to Write Essays, Dissertations and Theses in Literary Studies</i>. London/New York: Longman, 1993.</p> <p>Eagleton, R. <i>Literary Theory: An Introduction</i>. Oxford: Basil Blackwell, 1983.</p> <p>Foster, T.C. <i>How to Read Literature Like a Professor</i> N.d.</p> <p>Gibaldi, J. <i>MLA Handbook for Writers of Research papers</i>, 4<sup>th</sup> ed., New York: The Modern Language Association of America, 1995.</p> <p>Kintanar, T., ed. <i>Women Reading</i>. Quezon City: University of the Philippines, 1992.</p> <p>Hau, C. S. <i>Necessary Fictions</i>. Quezon City: Ateneo University Press, 2000.</p> <p>_____. <i>Subject of the Nation</i>. Quezon City: Ateneo University Press, 2005.</p> <p>Hawthorn, J. Ed. <i>Criticism and Critical Theory</i>. London: Edward Arnold, 1984.</p> <p>Jefferson, A., &amp; D. Robey. Eds. <i>Modern Literary Theory: A Comparative Introduction</i> (2<sup>nd</sup> ed.). London: Bastford, 1986.</p> <p>Landham, R.A. <i>A Handbook of Rhetorical Terms</i> (2<sup>nd</sup> ed.) n.p., n.d.</p> <p>Legasto, P.P., &amp; C.P. Hidalgo. Eds. <i>Philippine Postcolonial Studies</i> (2<sup>nd</sup> ed). Quezon City: UP Press, 2006.</p> <p>Leitch, V. Ed. <i>The Norton Anthology of Theory and Criticism</i>. New York/London: W.W. Norton &amp; Co. Inc, 2001.</p> <p>Lumbera, B. <i>Revaluations</i>. Manila: UST Publishing House, 2003.</p>
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\_\_\_\_\_. Tolentino, R., Barrios, J., at Villanueva, R.O. *Paano Magbasa ng Panitikang Filipino: Mga Babasahing Pangkolehiyo*. Lungsod Quezon: University of the Philippines Press, 2000.

*Publication manual of the American Psychological Association*, 6<sup>th</sup> ed., Washington, DC: American Psychological Association, 2010.

Manlapaz, E.Z., M.E.N. Francisco., & R.L. Manlapaz. *A Step-by-Step Guide: The Anvil Guide to Research and Paper Writing*. Pasig City: Anvil, 2003.

Martinez-Sicat, M.T. *Imagining the Nation in Four Philippine Novels*. Quezon City: University of the Philippines Press, 1994.

Mojares, R.B. *Origins and Rise of the Filipino novel*. Quezon City: UP Press, 2003.

Newton, K.M., Ed. *Twentieth-Century Literary Theory: A Reader*. London: Macmillan, 1988.

Raman, S. *Practicing Theory and Reading and Literature: An introduction*. Hemel Hempstead: Harvester, 1989.

Reyes, S. *Kritisismo*. Pasig: Anvil, 1997.

Riley, K., & Lam, C. *Development Exercises: The Little Brown Compact Handbook*. New York: Pearson Longman, 2007.

Saunders, C. *An Introduction to Research in English Literary History*. New York: The Macmillan Company, 1952.

Swales, J.M. & C.B Feak. *Academic Writing for Graduate Students: Essential Tasks and Skills* (2<sup>nd</sup> ed.). Ann Arbor, Michigan: The University of Michigan Press, 2004.

Seale, C., et al. (Eds.) *Qualitative Research Practice*. London: Sage, 2004.

Tallack, D. (Ed.). *Critical Theory: A Reader*. Hemmel Hempstead: Harvester, 1995.

Waugh, P. *Practicing Postmodernism/Reading modernism*. London: Edward Arnold, 1992.

Wellek, R., & A. Warren. *Theory of literature* (New rev ed.). New York: Harcourt Brace, 1956.

Yu, R.T. (Ed.) *Bayan at Lipunan sa Kritisismong Lumbea*. Manila: UST Publishing House, 2006.

Course Name	: <b>Introduction to Translation</b>
Course Description	: An introduction to the art and practice of translation, as well as the history of translation theory. The course is divided into three parts, hoping to provide an analysis of the process as well as practical advice for intending translators, namely: the theory of translation, the practice of translation, and the appreciation of literary translations as texts. In covering these issues, the course stresses the importance of understanding the unfamiliar and the need to see human experience from as many angles.
Course Outcomes	: The students should be able to: A. Translate a literary text in a chosen genre with an accompanying critical introduction that reflects on the





		<p>process of translation;</p> <p>B. Deploy the critical apparatus in translation theory;</p> <p>C. Discern the issues and challenges in the practice of translation;</p> <p>D. Know the representative texts in translation</p> <p>E. Understand the history of translation theory.</p>
No. of units	:	3
No. of contact hrs/wk	:	3
Prerequisites	:	
Course Outline	:	<p>A. Theories of translation spanning the centuries and ranging across cultures;</p> <p>B. Specimens of literary translations;</p> <p>C. Reflections of translators on the act of translation.</p>
Laboratory Equipment	:	None
Suggested Text and References	:	<p>Allen, E. Ed. <i>In Translation: Translators on Their Work and What It Means</i>. New York: Columbia University Press, 2013.</p> <p>Almario, Virgilio, et al. <i>Patnubay sa Pagsasalin</i>. Pasig: Anvil, 2003.</p> <p>Apter, E. <i>Against World Literature: On the Politics of Untranslatability</i>. New York: Verso, 2013.</p> <p>Antonio, L. at Florentino Iniego. <i>E-mahinasyon at E-salin: Mga Malikhaing Pamamaraan sa Pagsusulat at Pagsasalin</i>. Diliman: Sentro ng Wikang Filipino, 2006.</p> <p>Bellos, D. <i>Is That a Fish in Your Ear?: Translation and the Meaning of Everything</i>. New York: Faber &amp; Faber, 2012.</p> <p>Berman, S. and Michael Wood. <i>Nation, Language, and the Ethics of Translation</i>. Princeton: Princeton University Press, 2005.</p> <p>Biguenet, J. and Rainer Schulte. <i>Theories of Translation: An Anthology of Essays from Dryden to Derrida</i>. Chicago: University of Chicago Press, 1992.</p> <p>Eco, U. <i>Experiences in Translation</i>. Translated by Alastair McEwan. Toronto: University of Toronto Press, 2008.</p> <p>Grossman, E. <i>Why Translation Matters</i>. New Haven: Yale University Press, 2011.</p> <p>Hung, E. and Judy Wakabayashi. (Eds.). <i>Asian Translation Traditions</i>. New York: Routledge, 2005.</p> <p>Lefevre, A. <i>Translating Literature: Practice and Theory in a Comparative Literature Context</i>. New York: Verso, 2013.</p> <p>Lowell, R. <i>Imitations</i>. New York: Farrar, Straus and Giroux, 1990.</p> <p>Marquez, G. <i>Chronicle of a Death Foretold</i>. Translated by Gregory Rabassa. New York: Vintage, 2003.</p> <p>Merwin, W.S. <i>Selected Translations</i>. Port Townsend: Copper Canyon Press, 2015.</p> <p>Rizal, J. (2013). <i>Noli me Tangere</i>. Translated by Virgilio Almario. Pasig: Anvil, 2013.</p> <p>Rabassa, G. <i>If This Be Treason: Translation and Its Discontents</i>. New York: New Directions, 2006.</p> <p>Scott, Clive. <i>Literary Translation and the Rediscovery of Reading</i>. Cambridge: Cambridge University Press, 2012.</p>





	<p>Steiner, G. <i>After Babel: Aspects of Language and Translation</i>. Oxford: Oxford Paperbacks, 1975.</p> <p>Villareal, C. <i>Translating the Sugilanon: Re-Framing the Sign</i>. Diliman: University of the Philippines Press, 1994.</p> <p>Walkowitz, R. <i>Born Translated: The Contemporary Novel in an Age of World Literature</i>. New York: Columbia University Press, 2015.</p> <p>Zafra, G. <i>Salin-suri: Panimulang Pagmamapa ng mga Larangan ng Pag-aaral ng Pagsasalin sa Filipinas</i>. Manila: Sangfil, 2009.</p>
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### Course Descriptions

COURSE	COURSE DESCRIPTIONS
<b>Philippine Literature: The Region and the Nation</b>	A study of literature in the Philippines representative of the different historical and cultural periods. This course covers the literature of the Filipinos, both in oral and in written form, from pre-Hispanic times to the present. The literary works may be expressed in any local or foreign language.
<b>Philippine Literary Theory and Criticism</b>	Introduces the students to the theory and practices of literary and cultural theory and criticism. It provides a historical and critical survey of the major ideas and examples of commentaries, reviews, "criticism" and essays in the Philippines of various literary and cultural works.
<b>Literature in Africa and the Middle East</b>	A survey of the literature and society of the Middle East and Africa to provide information regarding the ethnic, linguistic and religious diversity of the region that is dedicated to current events and theoretical writings about the region as a whole.
<b>Literatures of Asia 1</b>	A survey of the literatures from the perspective of the major Asian religions and cultural systems, namely Buddhism, Confucianism, Taoism, Brahmanism, Judaism and Islam.
<b>Literatures of Asia 2</b>	A survey of literature from Asia from a geopolitical standpoint, namely: Southeast Asia, South Asia, East Asia with emphasis on the rise of individual nation-states after the Second World War.
<b>Literature of Europe</b>	Traces the development of European literature up to the early 21st century covering the important figures as shaped by the broad European tradition and issues from the major literary movements of the period including Romanticism, Realism and Naturalism, Modernism, and Postmodernism
<b>Literature of the Americas</b>	Surveys literary texts in the original language or translation from Canada, the United States, the Caribbean, and the rest of Latin American countries, emphasizing the linguistic, historical, and cultural diversity that defines the region. The course looks at the interlocking diasporas—demographic, political, stylistic—within the Americas in the context of the 21 <sup>st</sup> century.
<b>Literature and Humanities</b>	Explores through close reading the ways in which works of literature from a variety of traditions -- from the "classical" and the "pre-colonial" periods of the Greek tragedies and the Ramayana of through the modern and contemporary times -- develop cultural, rhetorical and aesthetic literacy in readers.





<b>Literary Translation</b>	Trains the students in helping bring national, regional and/or world literature in a variety of languages to languages other than the original language by developing their theoretical knowledge and practical skills in translation and familiarity with the requirements of the “genre” of literary translation. Students learn to understand and appreciate the text in its original form, and the use the resources of a writer in order to “re-write” allowing the readers to experience in original work in the new language.
<b>Literature and Cultural Studies</b>	Students engage in theoretical and practical approaches that frame literary and cultural texts and artifacts within their broad historical and social context of production and consumption as these relate with a variety of contemporary experiences in which a literary work is implicated in culture, and a text interfaces context, including the experience of migrancy, diaspora and transnationalism, film and multimedia, popular culture, religion and spirituality, visuality and identity.
<b>Literature and Creative Writing</b>	Students look at the ways in which Literature and Creative Writing are related subjects informing each other. Through literature students learn ways of creatively reflecting and expressing innovative ideas in thinking about the world, in the exercise of the imagination. Through creative writing and attentive reading, students gain a much deeper knowledge of literature and the creative process.
<b>Literature and the Sciences</b>	Students learn to relate literature and the exact sciences and the humanities, and understand the boundaries and challenges posed by bridging the “two cultures” as may be gleaned from interdisciplinary creative productions and critical reflections -- from Aldous Huxley ‘s literary and critical works to prolific science fiction studies in today’s globalized world, including ecological criticism and sustainability studies.
<b>Literature and the Social Sciences</b>	Students read literature and learn to imagine a sociological truth described and evoked in it. Through a close analysis and interpretation of selected works, students understand how literature express some important truth about the nature of the experience related to the social sciences embodied in it where novelists, sociologists, and historians come together to attempt to interpret and explain a complex social reality, not by empirical tests of validity but through the power of keen observation and creative representation.
<b>Advance Rhetoric 2</b>	Rhetoric and the Reader/Audience The students learn about the historical and theoretical background in rhetorical studies as it engages with research for specific purposes, academic writing, editing, and professional communication, by focussing on the use of rhetorical devices, and various modes and techniques of literary expressions in order to have an intended effect on its audience including repetition, figurative language, rhetorical questions, images, narration, among other. It also provides an overview of the emergence of professional writing, both as a scholarly, professional and a practical activity, pointing out the integration of rhetorical theories and practice, and bibliographic research in the field.





**Advance Rhetoric 3**

The students learn about rhetoric and the production of meaning in professional communication in which people send and receive verbal, non-verbal and written messages to each other through which they construct and use meaning. Since effective communication is a crucial factor in the enhancement of performance, this course is about learning the practical skills in the use of rhetorical and creative methods and literary techniques in effective writing and editing in the workplace and the public sphere.

