



**ATENEO DE MANILA
UNIVERSITY**
Loyola Schools

**SYLLABUS FOR UNDERGRADUATE COURSES
MAJOR, CORE CURRICULUM and ELECTIVES**

A. COURSE INFORMATION

COURSE NUMBER	ENLIT 12	NO. OF UNITS	3
COURSE TITLE	GLOBAL VOICES AND ENCOUNTERS		
PREREQUISITE/S	None		
DEPARTMENT/ PROGRAM	Department of English	SCHOOL	School of Humanities
SCHOOL YEAR	2023 - 2024	SEMESTER	First
INSTRUCTOR	Rita Mae Cruz		
VENUE	B-305	SECTION	D1
		SCHEDULE	MTh 12:30 - 2:00 PM

B. COURSE DESCRIPTION

A prolific body of literature exists depicting the drama of global encounters, where different cultures and perspectives play out the dynamics of conflict and the search for human understanding.

This course surveys representative texts in poetry, fiction, and drama revealing important facets of global society through cultural diversity, conflict resolution, and dialogical interaction. With close attention to genre conventions and various literary modes, students survey a range of global cultural traditions and ideas, in view of honoring cultural diversity, expanding personal horizons, and fostering global citizenship.

WHERE IS THE COURSE SITUATED WITHIN THE FORMATION STAGES IN THE FRAMEWORK OF THE LOYOLA SCHOOLS CURRICULA	
√	FOUNDATIONS: Exploring and Equipping the Self
	ROOTEDNESS: Investigating and Knowing the World
	DEEPENING: Defining the Self in the World
	LEADERSHIP: Engaging and Transforming the World

C. COURSE LEARNING OUTCOMES

By the end of this course, students should be able to:

COMPETENCES	KNOWLEDGE, SKILLS, ATTITUDES
CLO1: To explicate literary texts, guided by the global perspective in enriching one's literary perception.	To trace a discourse of global encounters as it is textualized in poetry, fiction, and drama.
	To recognize and explore issues raised by diverse texts across cultures and timeframes.
CLO2: To formulate critical reactions to literature, expressed effectively in the written and oral modes.	To develop textual interpretations of literary texts that promote a critical grasp of global issues through independent writing, class discussions, small-group work, and creative presentations.
CLO3: To assess and value relevant global principles textualized in imaginative writing as they are enacted in real-life issues, problems, and challenges.	To form convictions through literature about one's place and responsibilities in today's global society.
	To hone the personal skill of dialogical thinking through textual explorations of difference and multicultural realities.

D. COURSE OUTLINE AND LEARNING HOURS

Course Outline	CLOs	Est. contact or learning hours
Module 0: Course Preliminaries	CLO 1, 2	5 hours
Module 1: Reading Literature and the Practice of Close Reading	CLO 1, 2	15 hours
Module 2: The Elements of Literature in Organic Interaction	CLO 1, 2	30 hours
Module 3: Thematic Exploration of Conflict & Resolution	CLO 2, 3	10 hours
Module 4: Thematic Exploration of Conflict & Resolution	CLO 2, 3	10 hours
Module 5: Recognizing Global Roles and Responsibilities through Literature	CLO 3	20 hours
TOTAL		90 hours

Modules	Schedule	Synchronous Classes/Consultations
Module 0-1	August 10 - August 24	Onsite Classes: August 10, 14, 17, 24
Module 2	August 31 - October 2	Onsite Classes: August 31, September 7, 11, 14, 18, 21, 25 Zoom Classes: September 4, 28, October 2
Module 3	October 9 - October 19	Onsite Classes: October 9, 16, 19 Zoom Class: October 12
Module 4	October 23 - November 6	Onsite Classes: October 23, 26, 30, November 6

Module 5	November 9 - November 30	Onsite Classes: November 9 and 20 Zoom Classes: November 13, 16, 23, 30
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***Note: These dates are tentative and subject to change in case of unforeseen events such as class cancellations, etc.**

E. ASSESSMENTS AND RUBRICS

ASSESSMENT	TASK DESCRIPTION	WEIGHT
Module 1-3 Activities	Worksheets, group work, quizzes (objective, short analyses to prepare for essay writing), mini papers, etc.	30%
Midterm Essay Date of Submission: October 11, 2023	A literary analysis essay that exhibits students' ability to close read given texts, with particular focus on the elements of fiction/poetry	20%
Module 4-5 Activities	Worksheets, group work, quizzes (objective, short analyses to prepare for essay writing), mini papers, etc.	20%
Final Essay Date of Submission: December 7, 2023	A literary analysis essay that generates themes pertaining to global voices and encounters, drawn from given text/s and discussions	20%
Class Participation	Activities involving discussion boards, Padlet, Perusall, etc.	10%
TOTAL		100%

RUBRIC FOR ESSAYS (100 pts.)

Criteria	A-B+	B-C+	C	D	F
Content (40) Thematic Analysis of Literature	Author makes connections between textual support and overall main idea/ theme and thesis. Moves beyond WHAT happens and analyzes the WHY. Author has expressed unique insight, depth of thought, resulting in a convincing and enlightening paper.	Author makes connections between textual support and thesis, though some may be more stilted. The WHY is discussed but leads to more obvious conclusions or shows less depth of thought overall, yet essay is still sound and interesting.	Author waivers in connection between textual support and thesis. Some ideas are unoriginal or only skim the surface of the texts' content. The thematic ideas may not be incorporated throughout the essay well, resulting in a weaker argument overall.	Author has little connection between textual support and thesis, or does not explore the WHY, simply identifies elements to outline the plots of the texts. Essay may be unoriginal in thought, leading to a regurgitation of already stated facts and observations.	The essay lacks depth and does not interpret text, simply revisits, and summarizes.
Support (20) adequate support and	Abundant use of textual support adds	Good use of textual support, which is	Textual support is adequate, although not	Textual support is present, but sparse.	Student fails to use textual support.

textual analysis from primary source text, balanced with commentary	to the power of the essay. Support is applicable to author's main ideas and is used to guide the essay.	applicable to the main idea, but perhaps less explicitly at times.	very thorough. Student seems to try to incorporate text, although some are not connected to the overall main idea.		Textual support does not align with the main idea of the essay at all.
Style (20) organization, clarity, and fluency of ideas, focus on main idea	Overall fluent and focused essay. Paragraphs are framed with connections to claim/thesis and are organized by the main idea. Transitions aid in fluency and author's prose incorporates textual support in a sophisticated manner. Introduction & conclusion aid in the development of the essay.	Paper is mostly focused and fluent. Paragraphs contain connections to thesis/claim, though perhaps not as explicitly at times. Transitions are present between paragraphs and leading into textual support. Introduction & conclusion frame the essay.	Paper focus waivers or fluency is interrupted at times. Paragraphs are organized but not in the most logical way. Transitions may be repetitive, and paragraphs may contain more implicit than explicit connections to the thesis/claim. The introduction & conclusion may contain more "fluff" than substance.	Paper is developed in an illogical manner, and connections between paragraphs may be vague. Connections to the main idea seem to be made implicitly all throughout. Lacks some transitions and perhaps quotes are simply "plopped" into prose. Unoriginal introduction and conclusion.	Paper lacks any fluency or organization of ideas. Focus waivers drastically. The main idea gets lost along the way. Lacks transition or explicit connections between ideas. Textual support chops up prose. Introduction or conclusion may be irrelevant or omitted altogether.
Conventions (20) Grammar, spelling, subject/verb agreement, punctuation, language usage	Essay uses 3rd person, active voice, present tense, with strong verbs and a variety of sentence structures. Has clearly been proofread, as errors are sparse and language is, in turn, sophisticated and formal.	Essay contains occasional flaws in grammar and conventions, perhaps with more repetitive sentence structures or more common language. May have missed proofreading some of the more complex sentence structures.	Essay contains inaccurate grammar and conventions throughout although they do not distract from the meaning. Language use in sentence structure is basic but still conveys relevant points.	Essay is peppered with inaccurate grammar & conventions and must be reread to follow the ideas. Language and structure begin to distract from the meaning, lacking the maturity of the better essays.	It seems as though the essay was not proofread before submission. Various inaccuracies in usage, grammar, and conventions distract greatly from the ideas and mar the essay to the point of incoherence.

Adapted from

<https://www.cusd80.com/cms/lib/AZ01001175/Centricity/Domain/309/Major%20Literary%20Analysis%20Grading%20Rubric.pdf>

F. TEACHING AND LEARNING METHODS

TEACHING & LEARNING METHODS & ACTIVITIES	
<ul style="list-style-type: none"> Activities that exhibit knowledge in elements of poetry and fiction (quizzes, assignments, worksheets, collaborative documents, etc.) Short analytical posts (discussions, Perusall, etc.) YouTube Videos and Lectures 	<p>CLO 1: To explicate literary texts, guided by the global perspective in enriching one's literary perception.</p>
<ul style="list-style-type: none"> Essay Writing (Individual or in Groups) Class Discussions Student Presentations Collaborative/Interactive activities (workshops, "gallery" presentations, enrichment talks) Student Consultations 	<p>CLO 2: To formulate critical reactions to literature, expressed effectively in the written and oral modes. To formulate critical reactions to literature, expressed effectively in the written and oral modes.</p>
	<p>CLO 3: To assess and value relevant global principles textualized in imaginative writing as they are enacted in real-life issues, problems, and challenges.</p>

G. REQUIRED READINGS

Adichie, Chimamanda. *A Private Experience*. 2008.
 Barrios, Joi. *Women Talk*. 2000.
 Cisneros, Sandra. *Eleven*. 1991.
 Datta, Sagnik. *A Hunger Strike During Famine*. 2017.
 Diaz, Natalie. *They Don't Love You Like I Love You*. 2020.
 Glück, Louise. *A Work of Fiction*. 2014.
 Lao, Hsiang. *Country Boy Quits School*.
 Lispector, Clarice. *The Smallest Woman in the World*. 1960.
 Mora, Pat. *Prayer to the Saints*. 1999.
 Noonuccal, Oodgeroo. *We Are Going*. 1964.
 Rich, Adrienne. *Power*. 1978.
 Soyinka, Wole. *Telephone Conversation*. 1963.
 Vuong, Ocean. *Kissing in Vietnamese*. 2014.

* Please see our class's Canvas page for instructions on accessing the materials. Readings might change or be added, especially if I find better ones. I will inform you of this change and make sure you will have access to the readings.

H. SUGGESTED READINGS

Abad, Gemino, ed. *The Likhaan Anthology of Philippine Literature in English from 1900 to the Present*. University of the Philippines Press, 1998.

Abrams, M.H. *A Glossary of Literary Terms 10th ed.* Boston, MA: Cengage Learning, 2012.

Lawall, Sarah, ed. *The Norton Anthology of World Literature*. 6 vols. New York: W.W. Norton & Company, Inc., 2004.

I. GRADING SYSTEM

A	92 – 100	C+	79 – 82	F	69 and below
B+	87 – 91	C	75 – 78		
B	83 – 86	D	70 – 74		

J. CLASS POLICIES

We must come to some agreement regarding what we may expect from each other.

1. The course will be conducted onsite and via Zoom, following the schedule indicated in the Course Outline.
2. Course input will be given primarily **via Canvas**. You are responsible for determining and activating your notification settings on this platform.
3. Attendance will be checked. Students are allowed a **maximum of six (6) absences**. If a student exceeds these then they can be marked as “W” or withdrawn without permission.
4. Please continue to practice safety protocols (wearing face masks, social distancing) when attending class. If possible, avoid removing your masks during class time.
5. Should a student contract COVID, or another illness, then he/she must inform the teacher as soon as possible.
6. Discussion, cooperation, and feedback will be the lifeblood of our classes. This course will depend a lot on **collaborative effort**. You are expected to participate and weigh in. Each group has a right to drop an uncooperative or delinquent member. Please tell me about difficulty with a group member, difficulty working with a group, or difficulty with using Canvas and other such things.
7. **Discussions and communications** in the classroom or via email and Canvas Inbox during class, group tasks, and group consultations must always be **done in a respectful, attentive, and appropriate manner**. Any use of profanity or offensive language in any form of communication or in any submitted work will be addressed within the bounds of LS policies.
8. Please be mindful of using **appropriate and respectful email etiquette** when corresponding with me. I always hope to answer your email within 24-48 hours at most. Please email me again should I fail to reply. Communication should be coursed through **official channels** i.e. University-issued email accounts (**@obf.ateneo.edu** accounts for students and **@ateneo.edu** accounts for faculty and professionals) and **Canvas Inbox**.
9. All the course materials here were specially curated for the students of this course. **Do not share materials including videos, slideshows, and pages** (in part or whole) with persons who do not belong to the class. You may download course materials for your own use to fulfill the requirements of the course.
10. To be productive and efficient, you are expected to keep to a reasonable schedule and plan your way accordingly. **All requirements have to be submitted based on the deadline**. Deadlines follow Philippine time (GMT +8). There is an **automatic 2 points deduction per day** (Canvas rounds days to the nearest whole number—e.g. 1.3 days becomes 2 days or a 4-point deduction) applied to **late submissions of major requirements**. I do allow some leeway for acceptable reasons (illness, emergencies,

unexpected bumps on the road). If this adjustment is necessary, please contact me immediately so I can adjust your deadlines. Adjustments to deadlines will only be done for reasonable cause. Do bear in mind that there are times when no more adjustments are possible so do avoid tardy submissions.

11. Non-submissions get a grade of 0. **Plagiarized work will get a 0** as well.
12. All requirements should be submitted in person, via Canvas, or the Class Google Drive. **Submissions** of requirements should **not be done through email**. This is not counted as a submission.
13. I hope to give feedback on submitted **major outputs within a week after submission**. If I am delayed for whatever reason, I will let you know.
14. Grades reflected on Canvas are **NOT necessarily the official and final grades** for the course. Final grades will be posted on AISIS.
15. I am just as anxious as you to make your learning here an enjoyable, relevant, and meaningful experience. **Our class is a safe space for everyone, including myself**. This means (1) keeping things private unless told otherwise (and that includes the course materials), (2) being patient and respectful, (3) keeping lines of communication open, especially if something uncomfortable happens, (4) using fair, reasonable, and respectful means of settling disputes and problems and not ranting on any sort of platform, especially social media, (5) being kind and compassionate to everyone. We will strictly adhere to Code of Conduct in the LS Student Handbook, the Code of Decorum and Administrative Rules on Sexual Harassment, Other Forms of Sexual Misconduct, and Inappropriate Behavior, and the LS Code of Academic Integrity.

SCHOOL POLICIES

We must abide by university standards and codes of behavior.

1. Please read the LS Undergraduate Student Handbook carefully. Rules and regulations stipulated in the handbook will be adhered to strictly. This is especially true for plagiarism and acts of dishonesty. You can access the handbook by clicking this [link](#).
2. This class will adhere to all LS policies on safe spaces and gender and Code of Decorum and Administrative Rules on Sexual Harassment, Other Forms of Sexual Misconduct, and Inappropriate Behavior. Please visit <http://www.ateneo.edu/ls/ls-gender-policy> and <https://www.ateneo.edu/policies/code-decorum-investigation-sexual-harassment> for the university's code of decorum.
3. Only officially enrolled students may participate in classes (i.e., join groups, submit requirements, and take quizzes and examinations, etc.). Officially enrolled students are automatically given access to Canvas.
4. For the protection of both instructors and students, **there should be a third person from the class present during consultations**. The instructor and the student should each give consent for the presence of this third person.

5. A student Beadle will be appointed. The class beadle duties include:
 - Report on AISIS the absence or the tardiness of a faculty member
 - Create and manage alternative platforms for purposes of communication and community
 - Serve as liaison between the class and the instructor
 - Report class concerns to the department chair and School Dean (e.g., deviations from the syllabus, difficulties in contacting the instructor, etc.)

K. CONSULTATION HOURS

NAME OF FACULTY	EMAIL	DAY/S	TIME
Ms. Rita Mae Cruz	rmcruz@ateneo.edu	MTh	12:30 PM - 2:00 PM 3:30 PM - 4:30 PM

** Although I am available for consultations during the specified time, I would appreciate you setting an appointment. Consultation is also possible via email.

May we all have a safe and meaningful semester.

Ms. Cruz

Reference: Core Curriculum Learning Outcomes (CCLOs)

LEGEND:	
CCLO 1	Demonstrate effective communication skills (listening and speaking, reading and writing) in English and Filipino.
CCLO 2	Evaluate information and issues in various spheres of life using mathematical reasoning and statistical tools to process and manage data.
CCLO 3	Propose ways to address pressing social and ecological problems using appropriate critical approaches and scientific thinking
CCLO 4	Develop a creative and moral imagination that is responsive to contemporary global realities and challenges, but also deeply rooted in local histories, conditions, norms, and institutions.
CCLO 5	Internalize the significance and value of her/ his unique existence and purpose in life in light of Christian faith.
CCLO 6	Discern life choices with a keen awareness of ethical dilemmas and considerations.
CCLO 7	Exemplify a commitment to enhancing human life and dignity, especially those who are excluded and in greatest need.
CCLO 8	Practice a vision of leadership and committed citizenship rooted in Christian humanism.