


## COMPARATIVE LITERATURE (CL) 151

### THE LITERATURE OF THE PHILIPPINES IN ENGLISH II

**Prof. Antonino Salvador S. de Veyra**  
Department of Humanities  
College of Humanities and Social Sciences  
2/F CHSS Wing, Administration Building  
University of the Philippines in Mindanao  
Mintal, Tugbok District  
8022 Davao City, Philippines

For consultations call/text at

 0928 350 3148 and/or email me at

 [mail@ninosoriadeveyra.com](mailto:mail@ninosoriadeveyra.com)

or post a comment at <http://www.ninosoriadeveyra.com/cl-151.html>  
or see me at the office during consultation hours  
(schedule is posted at the Department of Humanities Faculty Office)

**Description:** Comparative Literature 151 or “The Literature of the Philippines in English II” is a three-unit course that involves the study of selected works in the literature of the Philippines, written in or translated into English, from the 1940s to the present.

**Objectives:** By the end of the semester students should have a comprehensive knowledge of Philippine literary history from the 1940s to the present. Specifically, students must be able to:

- Trace the developments in Philippine literature in English from the 1940s to the present
- Identify distinctive literary styles of writers during this period
- Extract underlying themes and issues from the selected literary texts
- Analyze the selected literary texts produced during this period
- Apply critical principles, techniques, and methods in the analysis of literary texts

**References:** To help students achieve these objectives, they will be assigned readings for every session (see “Topics” below). Other readings may be assigned in the course of the semester. Students may also read other sources found in the CHSS Library or the University Library and online on the Internet.

**Topics:** After an orientation to the course, students will read the following assigned materials in preparation for class discussions and application activities on the following:

#### **Introduction**

**Day 1:** Orientation to the course

**Day 2:** Review of Philippine literature in English from the late 19<sup>th</sup> century to 1940

**Day 3:** Overview of Philippine poetry from the 1940s to the present: Gémino H. Abad’s “Mapping Our Poetic Terrain: Filipino Poetry in English from 1905 to the Present” (*The Likhaan Anthology of Philippine Literature in English from 1900 to*

*the Present*, Gémino H. Abad, ed.; Quezon City: University of the Philippines Press, 1998; pp. 3-21)

**Day 4:** Overview of Philippine fiction from the 1940s to the present: Jose Y. Dalisay, Jr.'s "The Filipino Short Story in English: An Update for the '90s" (*The Likhaan Anthology*; pp. 139-146)

**Day 5:** Overview of Philippine creative nonfiction from the 1940s to the present: Cristina Pantoja Hidalgo's "Breaking Barriers: The Essay and the Non-Fiction Narrative" (*The Likhaan Anthology*; pp. 353-367)

**Day 6:** Overview of Philippine drama (and theater) from the 1940s to the present: Doreen G. Fernandez's "Contemporary Drama to the Early Eighties" (*Palabas: Essays on Philippine Theater History*; Quezon City: Ateneo de Manila University Press, 1996; pp. 104-125)

### The Forties

**Day 7:** Nick Joaquin's "Six P.M.," "Song between Wars," "Landscape without Figures" (*Prose and Poems*; Makati: Bookmark, 1991; pp. 244, 265-266, 271-272)

**Day 8:** Carmen Guerrero Nakpil's "The Extra Bed" and "The War" (*The Likhaan Anthology*; pp. 404-406, 443-448)

**Day 9:** Estrella Alfon's "Magnificence" (*The Likhaan Anthology*; pp. 193-197)

**Day 10:** Wilfredo Ma. Guerrero's "Wanted: A Chaperon" (*Philippine Literature: A History and Anthology*, rev. ed.; Bienvenido Lumbera and Cynthia Nograles Lumbera, eds.; Pasig: Anvil Publishing, 1997; pp. 124-137)

### The Fifties

**Day 11:** Edith L. Tiempo's "The Return," "Serpent from the Charmer's Box," "Tom-Lin Smiles" (*An Edith Tiempo Reader*; Gémino H. Abad et al., eds.; Quezon City: University of the Philippines Press, 1999; pp. 190, 193-194, 222-223), and "Marginal Annotations" (*Marginal Annotations and Other Poems*; Quezon City: Giraffe Books, 2001; p. 8)

**Day 12:** Gregorio Brillantes's "Winter Afternoon in El Dorado" (*Looking for Jose Rizal in Madrid: Journeys, Latitudes, Perspectives, Destinations*; Quezon City: University of the Philippines Press, 2004; pp. 65-69)

**Day 13:** Gilda Cordero Fernando's "The Visitation of the Gods" (*Story Collection*; Quezon City: Anvil Publishing, 1994; pp. 23-35)

**Day 14:** Alberto S. Florentino's "Cadaver" (*Philippine Literature: A History and Anthology*; pp. 214-219)

### The Sixties

**Day 15:** Carlos Angeles's "Landscape II," "Gabu," and "Manhattan Rain" (*A Native Clearing: Filipino Poetry and Verse from English Since the '50s to the Present: From Edith L. Tiempo to Cirilo F. Bautista*; Gémino H. Abad, ed.; Quezon City: University of the Philippines Press, 1993; pp. 117, 119, 121-122)

**Day 16:** Kerima Polotan's "Small Town Filipinos" (*The Likhaan Anthology*; pp. 449-454)

**Day 17:** Wilfredo Nollado's "Cadena de Amor" (*Upon Our Own Ground: Filipino Short Stories in English 1956 to 1972, Volume 1 1956 to 1964*; Gémino H. Abad, ed.; Quezon City: University of the Philippines Press, 2008; pp. 308-325)

**Day 18:** Rolando Tinio's "Claudia and Her Mother" (*An Anthology of Winning Works: The 1980s One-Act Play*; Makati: Carlos Palanca Foundation, 2000; pp. 302-331)

### The Seventies

**Day 19:** Emmanuel Lacaba's "The Gospel According to Pontius Pilate," "The People's Warrior," and "Open Letters to Filipino Artists" (*Salvaged Poems*; Quezon City: Salinlahi Publishing House, 1986; pp. 51, 219, 220-221)

**Day 20:** Jose F. Lacaba's "The January 26 Confrontation: A Highly Personal Account" (*Days of Disquiet, Nights of Rage: The First Quarter Storm & Related Events*; Pasig: Anvil Publishing, 2003; pp. 40-61)

**Day 21:** Cesar Ruiz Aquino's "Stories" (*Tribute: An Anthology of Contemporary Philippine Fiction*; Timothy R. Montes and César Ruiz Aquino, eds.; Pasig: Anvil Publishing, 2001; pp. 18-31)

**Day 22:** Tony Perez's "The Wayside Café" (*An Anthology of Winning Works: The 1980s One-Act Play*; pp. 144-159)

### The Eighties

**Day 23:** Alfredo Navarro Salanga's "For Edwin Thumboo and All of Us Who Suffer through English in Asia," "Birds," and "They Don't Think Much about Us in America" (*Turtle Voices in Uncertain Weather: Poems 1980-1988*; Virgilio S. Almario, ed.; Manila: Cultural Center of the Philippines, 1989; pp. 54-55, 88, 180-181)

**Day 24:** Sylvia Mayuga's "Dear Tetchie Agbayani" and "Coming Home" (*The Likhaan Anthology*; pp. 436-437, 455-458)

**Day 25:** Jose Y. Dalisay, Jr.'s "Merlie" (*An Anthology of Winning Works: The 1980s Short Story*; pp. 326-340)

**Day 26:** Bobby Flores Villasis's "Fiesta" (*An Anthology of Winning Works: The 1980s One-Act Play*; pp. 504-525)

### The Nineties

**Day 27:** Luisa Igloria "Thinking in Sepia" (*High Chair 10*, Jan. 2009; <http://www.highchair.com.ph/issue10/sepia.htm>), "Fear Factor," and "Email to the Tender Committee of the Nigerian National Petroleum Corporation" (*Umbrella Journal 8*, Winter 2008; <http://www.umbrellajournal.com/winter2008/pop/LuisaA.Igloria.html>)

**Day 28:** Jessica Zafra's "A History of Geek Civilization" (*The Likhaan Anthology*; pp. 407-410)

**Day 29:** Charlson Ong's "Bearer of Swords" (*The Likhaan Anthology*; pp. 335-346)

**Day 30:** Chris B. Millado's "PeregriNasyon" (*Savage Stage: Plays by Ma-Yi Theater Company*; Joi Barrios-Leblanc, ed.; New York: Ma-Yi Theater Company, 2006; pp. 273-304)

### The Aughties and into the Future

**Day 31:** Andrew Drilon's "Manila 2004" (*Siglo: Freedom*; Dean Francis Alfar and Vin Simbulan, eds.; Metro Manila: Mango Books, 2003)

**Day 32:** Indira Endaya and Adam David's *Crumbs* (2001; <http://projectcrumbs.tripod.com/>)

### Final Examination Period

**Instructional Format:** While the course is a lecture class, students will contribute to the discussion of literary texts. On several occasions, discussions will give way to class/group activities, writing exercises, and/or quizzes or examinations.

**Attendance:** Students may refer to the university's Student Manual regarding policies on absences and their corresponding penalties. However, attendance also means active participation in classroom discussions, activities, writing exercises, quizzes, and examinations. As such, students are expected to take responsibility in examining, exploring, critiquing literary texts up for discussion. They are also expected to have completed reading assignments before the scheduled discussion.

**Requirements:** Students will be assigned to report on a set of readings. They will lead the discussion on the writer's work/s, as scheduled in the course outline. They will also write a critical paper on the writer's work/s, and submit it as their midterm requirement.

Students will also write for their final requirement individual critical comparative analyses of writers listed in the course outline with other writers from the 1940s to the present. This project will allow them to further explore the literary landscape of the period.

Students will also take the occasional quiz, the midterm and final exams, and participate in class/group activities and exercises.

**Plagiarism:** Students commit plagiarism when they present as their own someone else's work or ideas. Work that may be suspected of plagiarism will be returned to the student for corrections, and will earn the student a warning. Such work will only be evaluated once the necessary corrections have been made. Repeated submission of plagiarized material by a student will result in, depending on the offense, a failing mark for the work or failing mark for the course or possible expulsion from the university.

**Late Submissions:** Grades of papers submitted beyond the deadline may be deducted points for each calendar day the paper is late. No make-up test will be given for short quizzes since topics covered will be discussed during class sessions.

**Grading:** Grades for discussions, quizzes, class/group activities, exercises, examinations, and term papers (individual analyses) will be computed using the following formula:

$$\text{Student's score (50) / highest possible score} + 50 = \text{Grade}$$

To arrive at a particular rating, students may get their individual raw score and multiply it by 50 (the transmutation base). They then divide the product by the highest possible score, and add 50 to the quotient. The grade arrived at is equivalent to the University's rating scale as shown below.

98-100	→	1.0
95-97	→	1.25
92-94	→	1.50
89-91	→	1.75
86-88	→	2.0
83-85	→	2.25
80-82	→	2.50
77-79	→	2.75
74-76	→	3.0
71-73	→	4.0
00-70	→	5.0

A student's rating will then be computed according to its corresponding percentage of the final grade: class participation (discussions, quizzes, activities, exercises) (30%); midterm and final exams (30%), and the individual analysis/alternative assignment (40%).

Students' output in essay form will be evaluated using the following criteria<sup>1</sup> below:

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<sup>1</sup> Evaluation criteria are adapted from Geraldine McBroom's *Instructor's Resource Manual* (Boston: Houghton Mifflin, 1992) to Lynn Beene and William Vande Kopple's *The Riverside Handbook*.

- *Content and development.* This criterion involves a student’s ability to present and support an original and incisive thesis about the literary text under study, as well as the ability to apply literary and critical concepts or theories in their interpretation, analysis, or evaluation. (70%)
- *Organization.* This criterion involves the student’s ability to creatively organize the paper around a thesis, provide transitions, and achieve unity and coherence in the paper. (15%)
- *Language use, grammar, and mechanics.* This criterion involves the student’s use of conventional critical discourse and vocabulary, language, correct punctuation and spelling, as well as printing or publication format. (10%)
- *Documentation.* This criterion involves the student’s ability to properly acknowledge the sources of ideas used in the term paper. (5%)

The following rubric will be used in evaluating the output in essay form:

Lacks (0 pt.)	Poor (1 pt.)	Satisfactory (2 pts.)	Good (3 pts.)	Very Good (4 pts.)	Excellent (5 pts.)	
						Thesis or controlling idea in terms of originality and incisiveness
						Understanding of literary text as object of analysis
						Understanding of concept or theory <i>chosen</i> to analyze literary text
						Understanding <i>in the use</i> of concept or theory chosen to analyze literary text
						Example/s or illustration/s used to demonstrate thesis
<b><i>Subtotal x 2 = Score (50) / 50 + 50 = Grade = Rating x 70 %</i></b>						
						Coherence and unity of sentences
						Coherence and unity of sentences in paragraphs
						Coherence and unity of paragraphs in sections
						Coherence and unity of sections to overall thesis
						Creative presentation of ideas
						Use of language appropriate to the discipline

Lacks (0 pt.)	Poor (1 pt.)	Satisfactor y (2 pts.)	Good (3 pts.)	Very Good (4 pts.)	Excellent (5 pts.)	
						Grammatical use of language and in the clarity, balance, and variety of sentence construction
						Use of conventions in punctuation, spelling, etc.
						Documentation of sources cited in text
						Use of appropriate documentation format

*Subtotal (50) / 50 + 50 = Grade = Rating x 30%*

**TOTAL**

