

LATEST EDITION

LIT-IN-ENGLISH

**JUPEB
SYLLABUS**



SYLLABUS FOR ART - J126

LITERATURE-IN-ENGLISH

BACKGROUND/JUSTIFICATION

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Literature as a course helps students explore how writers use the creative resources of language (in fiction/non-fiction, poetry, drama) to explore the entire range of human experiences. Studying literary texts exercises the imagination and provides critical insights into all areas of human experiences; thus exposure to the complexities of human experiences through literary texts helps students build skills of analytical and interpretive argument; become active, careful, creative and critical readers; practice writing in a variety of genres and ultimately become effective thinkers and communicators. Beyond this, studying literature at higher education encourages one to view the reading of challenging and imaginative texts as an essential and rewarding part of a life-long commitment to learning and development. By reading literature critically, students gain essential training in how to think clearly and write articulately, which are essential skills for academic and career success.

GENERAL OBJECTIVES

At the end of the series of courses, candidates should be able to:

1. identify the features of Literature and understand a variety of literary-critical terms and concepts;
2. develop an awareness of the relationship between content and literary form;
3. demonstrate the relevance of Drama, Prose Fiction and Poetry to the individual and society;
4. acquire skills and confidence in reading, speaking, and writing about literature;
5. gain knowledge of the major traditions of literatures, and develop an appreciation for the diversity of literary and social norms within each tradition;
6. apply the acquired skills and knowledge in active reading or close analysis of texts;
7. cultivate the capacity to judge the aesthetic and ethical value of literary texts as well as articulate the standards behind their judgments;
8. cultivate the ability for informed personal response to texts across

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- different genres, cultures and traditions;
9. develop the critical skills necessary for advanced undergraduate work in literature;
10. inculcate the culture of extensive reading as precursor to personal development.

FIRST SEMESTER COURSES

- LIT 001: INTRODUCTION TO DRAMA (3 UNITS)
LIT 002: INTRODUCTION TO PROSE FICTION (3 UNITS)

SECOND SEMESTER COURSES

- LIT 003: INTRODUCTION TO POETRY (3 UNITS)
LIT 004: LITERARY APPRECIATION & PRACTICAL CRITICISM (3 UNITS)

COURSE DESCRIPTION

LIT 001: introduction To Drama (3 Units)

This course will introduce students to the fundamentals of drama (author, setting, stage conventions, theme, imagery, language, character, audience, as well as some drama theory and theatre history) via the study texts representing different traditions and cultures in dramatic literature.

Specific Objectives

By the end of the course the candidate should be able to:

1. read actively, discuss thoughtfully, respond personally and write critically about a range of drama texts;
2. compare and contrast major theatrical movements in drama and their historical and cultural contexts;
3. identify and analyze the major elements of drama, including plot, character, setting, dialogue, symbolism, theme, and spectacle;
4. identify and analyze major genres of drama, including tragedy, comedy, and tragicomedy; and
5. understand drama as a cultural construct that produces competing interpretations.

Course Content

Topic	Sub-topic	Details	Texts
1. The Dramatic Literature	Definition of Drama and Theatre	Different definitions of drama and theatre by various authors.	
	Origins of Drama/Theatre	Greek (European), African (Ritual observances)	
	Drama as Performance; Drama as Literature	Differences between drama and theatre.	
	Types/Forms of Drama	Tragedy, Comedy, Melodrama, Farce, Satire, etc.	
2. The Structure of Drama	Plot, Character, Language, Themes, etc.	Exposition, conflict, resolution and their meaning, flat and round characters, style and linguistic features, etc.	
3. The Relevance of Drama to the Society	Social, Political Functions of Drama	Drama as satire, social therapy, entertainment, mirror of society, social mobilization, instrument of change, etc.	
4. The Classical Tradition	Introduction to Classical Tradition in Drama	Major playwrights and theorists of the classical tradition: Sophocles, Aeschylus, Euripides, Aristophanes, Aristotle.	Sophocles' King Oedipus OR Antigone
		Illustrations of aspects and traditions of Classical drama and theatre	<i>*Candidates should engage in an in-depth study of one of these texts</i>

5. Shakespearean Drama (The Renaissance Tradition)	Historical Background to Renaissance.	William Shakespeare, Christopher Marlowe, etc.	Henry IV OR King Lear
		Shakespeare's England, Drama in the Elizabethan and Jacobean Ages, Shakespeare's Contemporaries	A very detailed study of only ONE of these is recommended. Attention should be paid to the structure and elements of drama.
6. Non-African Drama (The modern tradition)	Historical Background to Modern Drama The Modern Tradition/ Playwrights/ Dramatists	Henrik Ibsen, George Bernard Shaw, John Osborne, Anton Chekhov, Bertolt Brecht, Samuel Becket etc.	Henrik Ibsen's A Doll's House OR
		American Drama Arthur Miller, Tennessee Williams, August Wilson, Amiri Baraka, etc.	Arthur Miller's Death of a Salesman
7. African Drama (The Modern Tradition)	Historical Background to African Drama African Playwrights/ Dramatists	Pre-Colonial and Colonial Drama	Femi Osofisan's Once Upon Four Robbers OR
		Wole Soyinka, J. P. Clark-Bekederemo, Zulu Sofola, Tess Onwueme, Femi Osofisan, etc. Ngugi Wa Thiongo, Athol Fugard, Tewfik Al-Hakim	Ngugi Wa Thiongo's

	Drama in the Modern African Society.	Illustration with works of Wole Soyinka and Ama Ata Aidoo	<i>I will Marry when I want</i>
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REFERENCES

1. Carter, R. & McRae, J. (eds.) (1996). Language, Literature and the Learner; Creative Classroom Practice.
2. Collie, J & Slater S. (2000). Literature: An Introduction to Fiction, Poetry and Drama (10th Edition).
3. Corrigan, Richard (ed.) (2000). Classical Tragedy: Greek and Roman: Eight Plays with Critical Essays, Applause Books.
4. Etherton, M. (1982). The Development of African Drama. London Hutchinson & Co.
5. Ezeigbo T. Akachi (1998). A Companion to the Novel. Lagos: Vista Books
6. Gill, Richard (2006). Mastering English Literature. New York Palgrave Macmillan
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8. Lynn, Steven. 1998. Texts and Contexts: Writing about Literature with Critical Theory. Addison-Wesley Educational Publishers.
9. McRae, J. 1991. Literature with a Small „l“. London: Macmillan Publishers
10. Miller, Lindy (2001). Mastering Practical Criticism. New York Palgrave Macmillan.
11. Wallis, M. & Shepherd S. (1998). Studying Plays. Oxford.
12. Williams, R (1952). Drama: from Ibsen to Brecht. Harmondsworth Penguin Books.

LIT 002: Introduction To Prose Fiction (3 Units)

Introduction to prose fiction explores a variety of prose narratives such as short stories and novels. The course is intended to develop a critical awareness of literary techniques and contexts in the representation of experience. The course will introduce students to the practices of reading, analysing and discussing prose fictions. To understand literary works, the class will study the tools of fiction that enable one to

interpret, analyse and appreciate a wide range of prose texts and styles and explore their uses in individual works. Also, the ways in which authors might use psychology, myth, literature, and history shall be explored in understanding texts. Through class discussion, lecture, and writing, students will develop a more sophisticated understanding of prose fiction and how it works, with a view, ultimately, to seeing it as a relevant part of our own lives and of the world in which we live.

Specific Objectives

At the end of the course, the candidate is expected to:

1. read and critically analyze prose fictions written in diverse time periods, styles, and tones;
2. situate writers and narratives within their social, political, and historical moment;
3. display enhanced skills in finding and using direct textual evidence in support of his/her arguments and to integrate that evidence into his/her own writing;
4. read literature as an art form that asks valuable questions rather than provides fixed answers; and
5. construct challenging, useful questions that lead to persuasive critical arguments.

Course Content

Topic	Sub-topic	Details	Texts
1. Prose Fiction	Definition of Prose Fiction	Different definitions of prose fiction	
2. Development of the Novel Traditions/ Modern Prose Fiction	Origin of the English Novel	Role of the journals/newspapers, the women in 18 th C, revolving libraries, The rise of the middle class, Development of the printing press, The Puritan's ban of the theatre.	

Course Content

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3. Types/Forms of Prose Fiction	African, Anglophonic and Negritude novels, non-African,	Short story, Novella, Novel, etc.	
4. The Structure of Prose	Plot, Character, Language, Themes, Setting etc.	Exposition, conflict, resolution and meaning, narrative techniques, point of view, style, etc.	
5. The Relevance of Prose to the Society	Functions of Prose in the Society	For social therapy, entertainment, mirror of society, social mobilization, instrument of change, etc.	
6. The European Prose Tradition	Introduction to European Prose Tradition, Elements of European Prose Tradition	Major prose writers of the European prose tradition: Daniel Defoe, Henry Fielding, George Eliot, Jane Austen, James Joyce, etc.	In-depth textual analysis of Charles Dickens's <i>Hard Times</i> OR George Eliot's <i>The Mill on the Floss</i> to illustrate the background to aspects and tradition of European Prose tradition.
7. African Prose (Modern African Novel)	Historical Background to Modern African novel: Pre-Colonial and Post-Colonial Prose Narratives	Chinua Achebe, Wole Soyinka, Elechi Amadi, Ngugi wa Thiong'O, Ayi Kwei Armah, Sembene Ousmane, etc.	In-depth textual analysis of only TWO of the following: Chinua Achebe's <i>Anthills of the Savannah</i> Sembene Ousmane's <i>God's Bits of Wood</i> Amma Dakko's <i>Beyond the Horizon</i> <i>Focus on Thematic</i>

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	New Generation of African/Nigerian Novelists:	Helon Habila, Seffi Atta, Chimamanda Ngozi Adichie, Chris Abani, Uzo Iweala and Segun Afolabi.	preoccupation, setting, characters and characterization, plot structure, etc.
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REFERENCES

1. Carter, R. & McRae, J. (eds.) (1996). Language, Literature and the Learner; Creative Classroom Practice.
2. Collie, J & Slater S. (2000). Literature: An introduction to Fiction, Poetry and Drama (10th Edition)
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11. Wallis, M. & Shepherd S. (1998). Studying Plays. Oxford.
12. Williams, R. (1952). Drama: from Ibsen to Brecht. Harmondsworth: Penguin Books.

LIT 003: Introduction To Poetry

(3 Units)

The purpose of this course is to introduce students to the complexity

and pleasure of poetry. The class will explore the various techniques and genres open to poets that enable them to produce works of art which speak to us and push us to think.

The course emphasizes close reading of the texts as well as writing about poetry.

Specific Objectives

At the end of this course, the candidate is expected to:

1. develop enhanced ability to discuss themes and styles of a range of poetry;
2. read and discuss sample poems with confidence and in an informed manner;
3. identify the intention and effect of the use of rhyme, rhythm and imagery;
4. appreciate how the formal elements of language and genre shape meaning in poetry; and
5. be aware of a range of poetry across different traditions.

Topic	Sub-topic	Details	Texts
1. The Poem	Definition of Poetry	Different definitions of poetry	
2. Traditional and Modern Poetry	Oral and Written Poetry	Features of orality: anonymity of composers/ communal ownership of texts, oral delivery, oral perception, spontaneity of composition/addition, closeness with audience.	
		Features of written poetry: Individual ownership of text, authorial intention, visual perception, language perfection, distance from audience.	

3. Types/Forms of Poetry	Elements/Characteristics of Poetry Lyric, Ode, Ballad, Dirge, Epic, Sonnet, the Free Verse and Blank Verse etc.	Features and examples of each sub-genres of poetry.	
4. The Structure of the Poem	Versification and Stanza Forms, Cantos	Plot, speaker, tone, mood, rhythm and rhyme, figures of speech, themes, etc.	
5. The Relevance of Poetry to the Society		For social therapy, entertainment, mirror of society, social mobilization, instrument of change, etc.	
6. The Classical Tradition	Introduction to Classical Tradition in Poetry	Major poets and theorists of the classical tradition: Homer, Ovid, Plato, Aeneas etc.	Virgil's " <i>Aeneid</i> " to be used in illustrating background to, aspects and tradition of Classical poetry.
7. European Poetry	The Medieval and Renaissance Traditions	Historical background to Medieval and Renaissance Poetry: Geoffrey Chaucer, Sir Thomas Wyatt, Surrey, Edmund Spenser, Sir Walter Raleigh, John Milton, William Shakespeare, John Donne etc.	Edmund Spenser: <i>The Faerie Queen.</i>

		<p>The rise of English Language from vernacular status to acceptable international level should be studied. Chaucer's, Wyatt's, Shakespeare's, Pope's contributions as well as the general conditions of poetry in the Medieval, Elizabethan, Jacobean, Caroline, Restoration and Augustan Ages should be studied.</p>	<p>John Keats: "Ode to A Nightingale"</p> <p>T. S. Eliot: "The Wasteland" (Burial of the Dead)</p> <p>An in-depth study of at least three major poets is expected.</p>
	<p>19th and 20th Centuries</p>	<p>Historical background to The Romantic, Victorian Edwardian and Modern Poetry</p>	
<p>8. African Poetry</p>	<p>The Modern Tradition</p>	<p>Background to African Poetry: Oral and Written; Interface between the Oral and the Written forms. Anonymity and Authorship; Examples of modern poets: Wole Soyinka, Christopher Okigbo, Kofi Awoonor, Dennis Brutus, Masizi Kunene, etc.</p>	<p>In-depth study of the following: Niyi Osundare's "The Eye of the Earth"</p> <p>Okotp'Bitek's "Songs of Ocol"</p> <p>Gbemisola Adeoti's "Hardlines"</p> <p>Oswald Mtshali's "The Songs of Soweto"</p>

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1. Carter, R. & McRae, J. (eds.) (1996). *Language, Literature and the Learner; Creative Classroom Practice*.
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10. Miller, Lindy (2001). *Mastering Practical Criticism*. New York: Palgrave Macmillan.
11. Wallis, M. & Shepherd S. (1998). *Studying Plays*. Oxford.
12. Williams, R (1952). *Drama: from Ibsen to Brecht*. Harmondsworth: Penguin Books.

LIT 004: Literary Appreciation & Practical Criticism (3 Units)

This section requires students to analyze a poem or prose text that students have (probably) never seen before. As such, students have no prior contextual understanding - historical, cultural, social, and biographical- of the poem/poet or prose/writer. The focus is therefore on identifying and evaluating the formal elements (point of view, language, poetic devices, and form/structure) of the poem or prose, and from the evidence, provide an examination or discussion of the text's main theme. Students are required to read lengthy pieces of poetry and prose, analyse/react/respond to them in writing. It is designed to test whether students can apply the processes of study that they have used in connection with set texts to material which is new to them.

Specific Objectives

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At the end of the course, the candidate should be able to:

1. Compare and contrast two or more unfamiliar extracts of different texts.
2. Differentiate between different genres, and appreciate different purposes of writers of prose and the difference between fact and fiction.
3. Explore literary features of the prose/poetry and most especially enjoy the effect of the passage/poem as a whole.
4. Show an understanding of how each writer has created his/her effects, and how the language, form and structure of the passage have helped in doing this.
5. Develop skills of personal response to text, supported by close and detailed discussion written in coherent and well-constructed essays.

Course Content

Topic	Sub-topics	Detail	Texts
1. Literary Appreciation	Approaches to the Appreciation	Textual Approach (Form & Content); Structural Approach (narrative technique, character/ characterization, diction, figures of speech, figures of sound, genre, versification and stanza forms, visual/oral/tactile/aural images) etc.	
2. Practical Criticism	Approaches to Practical Criticism	Introduction to biographical, philosophical, psychological, and sociological approaches to text analysis. Techniques of criticism	

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3. Unseen Prose and Poetry	Practical sessions in analysis and criticism of unseen poetry and prose, and fictional texts		Unseen prose passages and poems
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RECOMMENDED TEXTS

1. Carter, R. & McRae, J. (eds.) (1996). *Language, Literature and the Learner*; Creative Classroom Practice.
2. Collie, J & Slater S. (2000). *Literature: An introduction to Fiction, Poetry and Drama* (10th Edition)
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