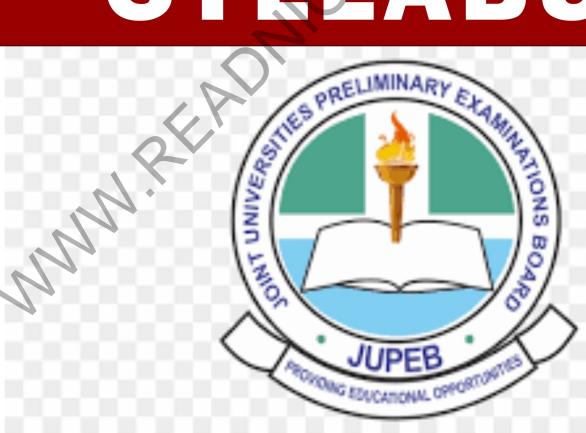
LATEST EDITION

LIT-IN-ENGLISH

JUREB SYLEABUS



SYLLABUS FOR ART - J126

LITERATURE-IN-ENGLISH

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BACKGROUND LADES BY MANURE AND THE TWORK.COM

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;

develop an awareness of the relationship between content and

literary form;

demonstrate the relevance of Drama, Prose Fiction and Poetry to the individual and society;

acquire skills and confidence in reading, speaking, and writing 4.

about literature;

gain knowledge of the major traditions of literatures, and develop an appreciation for the diversity of literary and social norms within each tradition;

apply the acquired skills and knowledge in active reading or close

analysis of texts:

cultivate the capacity to judge the aesthetic and ethical value of literary texts as well as articulate the standards behind their judgments;

cultivate the ability for informed personal response to texts across 8.

different genres, cultures and traditions work.com

develop the critical skills necessary for advanced undergraduate

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

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:

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;

identify and analyze the major elements of drama, including plot, character, setting, dialogue, symbolism, theme, and spectacle;

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 UPLOADED BY WWW.READNIGERIANETWORK.COM

Topic	Sub-topic	Details	Texts
1. The Dramatic	Definition of	Different definitions of	
Literature	Drama and Theat		A CONTROLLED
		various authors.	1
	Origins of	Greek (European),	
	Drama/Theatre	African (Ritual	
		observances)	6
	Drama as	Differences between	10
	Performance;	drama and theatre.	
	Drama as		
A CONTRACTOR	Literature	9 89 840 (100 (100)	
	Types/Forms of	Tragedy, Comedy,	数件(00) 年初
	Drama	Melodrama, Farce,	The second second
	Diama	Satire, etc.	
		Walter Vigorano	aparton
2. The Structure	Plot, Character,	Exposition, conflict,	
of Drama	Language, Themes	1 4h ain	
Of Diama	etc.	meaning, flat and round	10100-111
alamorembalt .	Cic.	characters, style and	MAN THE
		linguistic features, etc.	draina gand
		Imguistic features, etc.	character, 1
3. The Relevance	Social, Political	Drama as satire, social	AR BEAST
of Drama to	Functions of	therapy, entertainment,	demand
the Society	Drama	mirror of society, social	all Postsy
		mobilization,	OSDISSON2
		instrument of change,	Land Land of the
		etc.	Dinagni (1
. The Classical	Introduction to	Major playwrights and	Sophocles'
Tradition	Classical Tradition	theorists of the classical	King
	in Drama	tradition: Sophocles,	Oedipus OR
11/2	The second second	Aeschylus, Euripides,	THE RESERVE OF THE PARTY OF THE
The second light	The May rest to the second		Antigone
The state of the s		Aristophanes, Aristotle.	1. 4
	The state of the s	Personal Statistics (10)	*Candidates
		Illustrations of aspects	should
		and traditions of	engage in a
Constitution of		Classical drama and	in-depth
		theatre	study of one
GENERAL SERVICES			of these texts

5. Shakespearea Drama (The Renaissance Tradition)	Backgoothe Renaissance.	William Shakespoare, READNIGERIANETWORKS PRAIRIE (NETWORKS PRAIRIE	Henry IV OR
	terminal (678) Antina de la compania del compania de la compania del compania de la compania del compania d	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, Betolt Bretch, Samuel Becket etc.	Henrik Ibsen's A Doll's House OR
deism. New K	American Drama	Arthur Miller, Tennessee Williams, August Wilson, Amiri Baraka, etc.	Authur 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 Wole Soyinka, J. P. Clark-Bekederemo, Zulu Sofola, Tess Onwueme, Femi Osofisan, etc. Ngugi Wa Thiongo, Athol Fugard, Tewfik Al-Hakim	Femi Osofisan's Once Upon Four Robbers OR Ngugi Wa Thiongo's

Illustration with works of Wole Soyinka and Ama Ata Aidoo

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2. Collie, J & Slater S. (2000). Literature: An Introduction to Fiction

Poetry and Drama (10th Edition).

Corrigan, Richard (ed.) (2000). Classical Tragedy: Greek and 3. Roman: Eight Plays with Critical Essays, Applause Books.

4. Etherton, M. (1982). The Development of African Drama. London

Hutchinson & Co.

Ezeigbo T.Akachi (1998). A Companion to the Novel. Lagos: Vista

Gill, Richard (2006). Mastering English Literature. New York

Griffith, Kelley (2006). Writing Essays about Literature: A Guide and Style Sheet. (7th Edition) Boston: Thomson Wadsworth.

Lynn, Steven. 1998. Texts and Contexts: Writing about Literature with Critical Theory. Addison-Wesley Educational Publishers. 8.

McRae, J. 1991. Literature with a Small "l". London: Macmillan

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.

(3 Units) LIT 002: Introduction To Prose Fiction

Introduction to prose fiction explores a variety of prose narratives sucl as short stories and novels. The course is intended to develop a critica awareness of literary techniques and contexts in the representation o 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 Role of the	Amenia Pote Alator (Modern Backy) African Modern
2. Development of the Novel Traditions/ Modern Prose Fiction	Origin of the English Novel	journals/newspaper s, 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.	3207

C	ourse Conte	ent		
3.	Types/Forms of Prose Fiction The Structure of Prose	African, Anglophonic and Negritude novels, non-African, Plot, Character, Language, Themes	etc. Exposition,	and an amders that had
5.	The	Functions of Pros	and meaning, narrative techniques, point of view style, etc.	
	Relevance of Prose to the Society	in the Society	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 Hard Times OR George Eliot's The Mill on the Floss 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 Anthills of the Savannah Sembene Ousmane's
		UPLOADED BY WWW.REA	g dela les recourses.	God's Bits of Wood Amma Dakko's Beyond the Horizon Focus on Thematic

1	UPLOADED BY WWW	.READNIGERIANETWOR	K.CON
Lister In to	New Generation of	Helon Habila,	F

African/Nigerian Novelists:

Seffi Atta, Chimamanda Ngozi Adichie, Chris Abani, Uzo Iweala and Segun Afolabi.

preoccupation, setting, characters and characterization, plot structure, etc.

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- 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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- 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	Different definitions of	
	Poetry	poetry	100 HOLLING
2. Traditional and	Oral and	Features of orality:	roto the (7
Modern Poetry	Written	anonymity of composers/	Estatate.
	Poetry	communal ownership of	Publishers!
	A THE MARKET	texts, oral delivery, oral	McRaeut
Q_Y		perception, spontaneity of	Macrossid
		composition/addition,	al Archald II
10		closeness with audience.	7 6 7 16 EC
1	avest on when	Contract Con	NOT SHELL
		Features of written poetry:	
		Individual ownership of	
		text, authorial intention,	
		visual perception,	
(analth)		language perfection,	
Christanos aba	thee students	distance from audience.	
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aracteristics of Poetry Lyric, Ode, Ballad, Dirge, Epic, Sonnet, the Free Verse and Blank Verse etc. 4. The Structure of the Poem Of the Poem 5. The Relevance of Poetry to the Society 6. The Classical Tradition Tradition Introduction to Classical Tradition in Poetry Major poets and the Amples of each sub-genres of poetry. Plot, speaker, tone, mood, rhythm and rhyme, figures of speech, themes, etc. For social therapy, entertainment, mirror of society, social mobilization, instrument of change, etc. Major poets and the Amples of each sub-genres of poetry. Virgil's "Aeneid" to be used in illustrating background to, aspects	1	Types/Forms	Elements & hw	WEATURES and examples of	
Dirge, Epic, Sonnet, the Free Verse and Blank Verse etc. 4. The Structure of the Poem Of the Poem Of the Poem Society Plot, speaker, tone, mood, rhythm and rhyme, figures of speech, themes, etc. For social therapy, entertainment, mirror of society, social mobilization, instrument of change, etc. Major poets and theorists of the classical tradition: Homer, Ovid, Plato, Aeneas etc. Virgil's "Aeneid" to be used in llustrating background to carnets.	3.	of Poetry	of Poetry Lyric, Ode,	each sub-genres of poetry.	
Sonnet, the Free Verse and Blank Verse etc. 4. The Structure of the Poem Society Versification and Stanza Forms, Cantos For social therapy, entertainment, mirror of society, social mobilization, instrument of change, etc. Major poets and theorists of the classical tradition: Homer, Ovid, Plato, Aeneas etc. Versification Plot, speaker, tone, mood, rhythm and rhyme, figures of speech, themes, etc. For social therapy, entertainment, mirror of society, social mobilization, instrument of change, etc. Virgil's "Aeneid" to be used in illustrating background to cornects				al Staste Programme Progra	
Free Verse and Blank Verse etc. 4. The Structure of the Poem Society Versification and Stanza Forms, Cantos For social therapy, entertainment, mirror of society, social mobilization, instrument of change, etc. Introduction to Classical Tradition Tradition Introduction to Classical Tradition: Homer, Ovid, Plato, Aeneas etc. Plot, speaker, tone, mood, rhythm and rhyme, figures of speech, themes, etc. For social therapy, entertainment, mirror of society, social mobilization, instrument of change, etc. Virgil's "Aeneid" to be used in illustrating background to aspects.		MOTOR STATE			
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Tradition Tradition Tradition in Poetry Tradition in Homer, Ovid, Plato, Aeneas etc. "Aeneid" to be used in illustrating background to aspects			and to African		ou traduir.
Tradition to Classical of the classical tradition. Homer, Ovid, Plato, Aeneas etc. Aeneas etc. Aeneas etc.	6	The Classical	Introduction	Major poets and theorists	
Tradition in Poetry Homer, Ovid, Plato, Aeneas etc. to be used in illustrating background to aspects.	0.		to Classical		
Poetry Acheas etc. illustrating background to aspects			Tradition in		
background			Poetry	Aeneas etc.	
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		Earth?	Carriston	ESITIVOS LA INFO	
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Classical		Q_V		Francisco Advisor Advisor	
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7. European The Historical background to	7	Furonean	The	Historical background to	
1 Modieval and Reliaissance	1			Medieval and Renaissance	
Renaissance Poetry: Geofficy Charles, Edmund	111	1 3001	Renaissance	Poetry: Geoffrey Chaucer,	Edmund
Traditions _ 1 Chencer SII			Traditions	Sir Thomas wyatt, Str.	
TV-1tor Raleigh, John		blowed F	MARKETTON POLICE	Walter Raleigh, John	
William 2"				Viltan William	Queen.
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etc.			(No. 1987) 12.32	etc.	
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		The size of English	Vue to
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		Language from vernacular	e
		status to acceptable	Ta
		international level should	T. S. Eliot
		be studied. Chaucer's,	"The
		Wyatt's, Shakespeare's,	Wasteland
		Pope's contributions as	(Burial of
		well as the general	the Dead)
		conditions of poetry in the	
		Medieval, Elizabethan,	An in-
	ing, tong, mod	Jacobean, Caroline,	depth study
	unc sandar ba	Restoration and Augustan	of at least
	a theroes etc.	Ages should be studied.	three major
			poets is
	19 th and 20 th	Historical background to	expected.
	Centuries	The Romantic, Victorian	of Poctey to
	Centuries	Edwardian and Modern	are stoles
	16100	Poetry	
	non, institutes	Pochs	
8. African Poetry	The Modern	Background to African	In-depth
6. Afficall I octiy	Tradition	Poetry: Oral and Written;	study of the
	Tradition	Interface between the Oral	following:
"wienst."		and the Written forms.	Niyi
		Anonymity and	Osundare's
		Authorship; Examples of	"The Eye
		modern poets: Wole	of the
		Soyinka, Christopher	Earth"
			Lunn
		Okigbo, Kofi Awoonor,	Okotp'Bite
		Dennis Brutus, Masizi	
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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.

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

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

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	exts: Wilting at		Bowsia Hilly
Topic	Sub-topics	Detail	Texts
1. Literary	Approaches to	Textual Approach	Mckac Jah
Appreciation	the Appreciation	(Form & Content);	
nt. New York	Action Laborations	Structural Approach	bmill notth
		(narrative technique,	sMeyarals1
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dinowahaani	Harly	characterization,	Military R. (
		diction, figures of	Pengula Boo
		speech, figures of	
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	of self software	images) etc.	
2. Practical	Approaches to	Introduction to	
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3. Unseen Prose and Poetry Practical Practical OPLOADED BY WWW.READNIGERIANETWORK.COM 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)
- Corrigan, Richard (ed.) (2000). Classical Tragedy: Greek and Roman: Eight Plays with Critical Essays, Applause Books.
- Etherton, M. (1982). The Development of African Drama. London: 4. Hutchinson & Co.
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