

LITERATURE IN ENGLISH — SYLLABUS



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INTERIM JOINT MATRICULATION BOARD EXAMINATION (IJMBE)

LITERATURE-IN-ENGLISH SYLLABUS (REVISED 2012)

General Introduction

1.0 Essence of the Course and a Description of Its Content:

This course is intended to deepen the understanding and appreciation of Literature-in-English for students who have successfully attended a six-year secondary education or post-primary education in Nigeria. The course hopes to, among other things, inculcate a sense of literary appreciation, composition, essay writing and criticism.

Similarly, this course is meant to prepare students for university education in literature or related fields of study. As always, literature is taught with the objective of the improvement of competence in the use of English Language by subscribers.

1.1 Definition of Literature:

There are several definitions of literature. Even though it is sufficient to consider literature as an art, which uses language as its medium, it is necessary to cite one or two.

The word literature comes from the Greek word "Literati". It means a study that concerns itself with the representation of the whole range of human life and activities in prose, poetry or dramatic form. By this we mean that literature reproduces in artistic form, actual events, the doings and sayings of actual persons. It is the record of the condition of man as the writer views it.

The Standard Dictionary defines literature as follows:

1. The written or printed production of the human mind collectively.
2. Written works, which deal with themes of permanent and universal interest, characterised by creativeness and grace of expression, as poetry, fiction essays, etc. distinguished from works of scientific, technical or journalistic nature, belles-lettres.
3. The writings that pertain to a particular epoch, country, language, subject or branch of learning: ancient literature, the literature of chemistry.

Literature could be oral or written, however, either ways, literature as a course is associated with human imagination, creativity and the art of creation and make-belief arts.

1.1.1 Characteristics of Literature:

Literature is characterised by certain qualities, namely:

- (a) Experience
- (b) Imagination
- (c) Truth
- (d) Setting and Background
- (e) Characters and Action
- (f) Conflict and Resolution
- (g) Style or Technique
- (h) Language

All literary works, be they poetry, drama or prose-fiction, use language. Thus, we have literatures attached to our languages, namely Russian Literature, Hausa Literature, French Literature and Yoruba Literature. This confirms that literature affects that literature could be in two forms: written and oral. Either way, literature is conveyed via a language, so much so that we could say literature is a figure of speech that derives its inspiration from language.

The second most essential quality of literature is that it is imaginative, its mere creation or representation is a testimony of man's inherent intellect and ingenuity. For literary works are not necessary true but merely and deliberately constructed to excite, thrill, create suspense and entertain. It therefore shows man's intellect and control of special communication skills.

Literature always depends on human reality, thus, all literary works depict human second situation. Thus, literature is like a mirror, which reflects our actual lives. Literature, for instance, borrows also from history; and relies on every day events. The creators of literature (poets, authors, playwrights) are engaged in the process of adapting, inventing and recreating certain life situations to sustain the make-belief, the suspense that is one of the key ingredients of literature.

Finally, literature is also characterised by the aesthetics or pleasure and edification. The essence of all literature is to entertain, to please the audience or reader, and through the special literary communication, convey views on life, and thereby educate the reader.

1.1.2 Genres of Literature:

An inspired writer who wants to put down the pressures of his feelings must commit himself to a definite form. The forms of literature can be summarised under three bold groups or classes. These are called genres, and are conventionally:

- i. Prose-fiction
- ii. Poetry
- iii. Drama

So, conventionally literature exists in three genres as stated above. A genre is therefore any of the several types or groups of literary writings; it is a practical means of classifying literature into different entities.

(a) **Prose-Fiction:** Prose fiction is any type of writing which is in prose and which borders between fantasy and reality or history. The language of prose fiction is the closest to the ordinary language of every day communication. We have three sub-genres (minor branches) of prose fiction, which are The Short Story, Novella and Novel.

Prose fiction as a phrase explains the nature of writing as full expressions in continuous prose of an untrue story. Fiction is the art of creation and imagination, which invents stories. Fiction therefore means an untrue story told in prose. The word fiction is derived from Latin verb meaning "to invent" or "to pretend". It means literary speaking, any made up prose story, long or short. Fiction tells an untrue story in prose. Fiction is "untrue" in the sense that it is dependant on imaginative people and imaginary events.

When a story is told in lines of verse, it becomes narrative poetry. When it is intended to be acted out on the stage, it is drama. When it is intended to be factually true – that is, openly and consistently based on actual characters and events – we call it non-fiction and classify it under headings like biography, autobiography and historical analysis.

(b) **Drama:** The word drama comes from the act of performance. Drama is one of the three genres of literature. One feature, which distinguishes it from the other genres, in its exploration of human experience, is in doing of such, by way of dramatization or acting. In prose, demonstrated already, stories are told by the use of narration. While it is correct to say that a work of prose is deemed to have achieved its purpose once it is published and read, this cannot be said about a play

text or a piece of drama that is published. A drama is it is acted on stage. It is worthy however, that both drama and prose, are united in their portrayal of human issues and concern with a view to entertaining and educating their audience and readers alike.

Drama is story telling through action, through enactment, recreation and imitation. Drama almost always means imitation. Drama is that form of literary writing intended primarily for presentation by performers speaking and acting on stage. Drama is characterised by the following: it is a "dramatic act" in the sense that it has role playing and imitation; it has a strong visual component; it is an auditory art; it could be physically produced on a stage.

A play comes closest to real life in literary manifestations because its characters live and move as real people do. The characters have feelings and face problems, just as people in real life do. A play entertains because we enjoy the sights, sounds and action of the play. Most good plays are instructive, that is, they teach some lessons, at least, they make us see everyday problems in a new light by showing how characters deal with such problems.

There are three forms of drama, namely tragedy, tragic-comedy and comedy.

(c) **Poetry:**

There are many definitions of poetry. A poem has been defined as a "highly ordered artistic creation, a cumulative verbal entity" through which a poet express a vision of life, hidden to the less imaginative. Poetry deals with the experiences of man, his yearnings, his passions, his dreams, etc. However, poetry expresses our experiences both imaginative and physical in a peculiar way than prose. In poetry our emotional faculties are brought powerfully into action. The poet seeks to communicate that vision and its full impact is realised in our experiences of the poem as a whole, and through understanding of the techniques, which the poet uses to create his sense of identification and universality.

A poem is characterised by lines, great concern for rhymes, rhythm, contrite symbols and images and a highly imaginative and economic use of words/languages. Thus, it is through the examination of a poet's use of language, which amplifies meaning, that we realise its whole meaning.

Our study will strive toward identifying the general description of what the poem may be said 'to be about' and also provide a basic context for the poem:

1. Stanza arrangement
2. Tone

3. Images

4. Profound ideas (themes) highlighted

1.2 Relevance of the Study of Literature:

Literature could not have existed in society if it serves no purpose. Literature has a role to play both in the personal lives of individuals and in the society as a whole. Here are a few highlights:

(a) Educational Value:

Literature is a useful instrument of education. It has served as a means of education right from the earliest time (in the oral form) and has continued to do so even today in its written form. However, literature as a medium of education teaches in a subtle way; literature teaches in an indirect manner.

(b) Psychological Vent as Escape Route:

Life is complicated and literature provides the escape we seek by taking us away from the reality of our experience and mentally transporting us to another form of reality.

(c) Entertainment Through the Indulgence of Our Sense of Humour:

We all love to laugh: some forms of literature are consciously designed to entertain us by indulging our sense of humour.

(d) Entertainment through the Indulgence of Our Sense of Beauty:

Beauty is perhaps the most thoroughly entertaining thing in a man's life. Beauty is associated to many things. It could be in the physical shape like the beauty of a well-proportioned car, flowers, house of a female body. It could also be in the tone of a beautiful voice, the colour of an object, etc.

(e) Literature as a Repository of Language and Propaganda of Culture:

The relationship between language and literature is reciprocal one. Literature used language as its medium of expression. By expressing itself in language written or spoken, it becomes a data or storehouse or the preservation of language. Literature also performs the function of preserving and propagation of culture as the cultural values of a people are always encoded in their literature. Literature has also been employed to propagate the values of our people in other countries of the world.

(f) Therapeutic Function of Literature:

While literature provides for the reader a psychological route of escape from the hardships of daily existence, it serves a different purpose for the writer. Writers write to excise certain unpleasant experiences that had exerted undue influence over their lives.

(g) Literature as a Conscious Instrument of Government Propaganda:

Certain national governments (e.g. China, Russia and Cuba) often resort to using literature as a propaganda machine to popularise their ideas.

Conclusion

The prime function of literature is to provide aesthetic pleasure and entertainment. But that is not all. Literature is of immense educational benefit since exposure to it enhances enlightenment in the reader; enriches vocabulary and enlarges general knowledge of its history.

Literature contributes to the upholding of the social norms of the society and impact on the course of correct events in the society. Literature serves as a means of political conscientization; it equips writers with language competence and sustains their craftsmanship. Literature serves as means of securing social cohesion in any given society.

FIRST SEMESTER SYLLABUS

DRAMATIC HISTORY AND SOCIAL POLITICAL BACKGROUND			
S/NO:	TOPICS AND CONTENTS	ACTIVITIES	DURATION
1.	<p>GENERAL INTRODUCTION</p> <p>(a) What is drama/theatre? (b) The origins of drama and theatre in the human society (c) The non-literary and literary concepts of drama (d) The relationship between drama and society</p>	<p>Explanation Discussion Group work Questions Answers</p>	1week/6 hrs
2.	<p>THE GRECO-ROMAN TRADITIONS OF DRAMA/ THEATRE</p> <p>(a) The ritual/political origins of drama/ theatre in the Greco-roman era (b) Philosophy and major playwrights during the Greco-roman era</p> <ul style="list-style-type: none"> - Aeschylus - Sophocles - Euripides - Menander - Plautus - Terence <p>[<i>King Oedipus</i> (Sophocles) and <i>The Pot of Gold</i> (Plautus) will be used to illustrate aspects of the background and tradition of the Greco-Roman drama and theatre: <i>King Oedipus</i> (Sophocles) and <i>The Pot of Gold</i> (Plautus)]</p>	<ul style="list-style-type: none"> • Explanation • Discussion • Group work • Illustration • Identification of major playwrights 	1week/6 hrs
3.	<p>DRAMA AND THEATRE IN THE MEDIEVAL AGE</p> <p>(a) The church and the development of drama and theatre under a Theocratic age (b) Philosophy and the tradition of playwriting in the medieval era</p> <ul style="list-style-type: none"> - Liturgical drama - The mystery plays - The morality plays <p>[<i>Everyman</i>(anon.) will be used to illustrate aspects of the medieval drama.]</p>	<ul style="list-style-type: none"> • Explanation • Group • Discussion • Illustration • Identification of tradition play writing 	1week/6 hrs
4.	<p>THE DEVELOPMENT OF AFRICAN DRAMA/THEATRE</p> <p>(a) The ritual, ceremonial, festive, storytelling, mythical, legendary and historical origins of drama in Africa (b) Colonialism and the influence of western type of education in the development of modern literary African drama.</p>	<ul style="list-style-type: none"> • Discussion • Explanation • Demonstration • Group task explanation 	1week/6 hrs

5.	INTRODUCTION - Text as socio-political reality/phenomenon - The socio-political background - Symbolic relationship between text and society - Text as the expression of the society		1week/6 hrs
6.	DRAMA: TYPES (FORMS) AND CHARACTERISTICS (a) Tragedy (b) Comedy (c) Tragicomedy (d) Melodrama (e) Farce (f) Satire		2weeks/12hrs
7.	The Study Of Drama Texts I Ahmed Yerima: <i>Hard Ground</i> 11 William Shakespeare: <i>The Merchant Of Venice</i>		2weeks/12hrs

LITERATURE-IN-ENGLISH, PAPER II: PROSE

FIRST SEMESTER SYLLABUS

8.	INTRODUCTION TO PROSE-FICTION African and Non-African prose-fiction; types of prose-fiction and the yardstick for study of prose		
9.	HISTORY OF THE ENGLISH NOVEL (a) Types of novels (b) Characteristics of a novel		1week/6 hrs
10.	EUROPEAN NOVEL Jane Austen's Emma (a) Biosketch of Jane Austen and her times (b) An overview on the novel Emma i. Plot summary ii. Themes iii. Characters and characterization iv. Setting / Background v. Techniques used in the novel vi. An appraisal of the text, e.g. its relevance to Africans, to mankind, etc., e.g. contemporary readers		
11.	AFRICAN NOVEL Abubakar Gimba's The Foot Prints (a) Biosketch on the Abubakar Gimba (b) An overview on The Foot Prints i. Plot summary ii. Key issues raised in the novel iii. Characters and characterization iv. Setting / Background v. Techniques / Stylistics vi. Comments / Comparison between African and	Trace the location of author Discussion on the course taught and a survey of past IJMB question papers: Unseen Prose and Essay	2weeks/12hrs

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Non-African novels		Writing	
12.	GEORGE ORWELL, 1984 (a) Biosketch on author (b) An overview on 1984 i. Plot summary ii. Characters and characterization iii. Themes iv. Stylistics / Techniques used v. Setting vi. Comments		2weeks/ 12hrs
13.	LEX LA GUMA A Walk In The Night (a) Biosketch on author and his times (b) An overview on A Walk... i. Plot summary ii. Major characters iii. Setting iv. Themes v. Techniques used in the text	* Unseen Prose * Essay question Discuss differences between a novel and novella Assign students to identify and discuss these elements	1week/6 hrs

LITERATURE-IN-ENGLISH, PAPER III: POETRY

FIRST SEMESTER SYLLABUS

S/NO:	TOPICS AND CONTENTS	ACTIVITIES	DURATION
14.	<p>HISTORY OF ENGLISH POETRY</p> <p>Poems and Poets</p> <p>(a) The colonial connection to Written Poetry in English in Africa</p> <p>(b) Africans in Diaspora</p>	<p>Ask students to distinguish between Poetry and Prose</p> <p>Cite examples of periods and phases in the history of Poetry</p>	1week/6 hrs
15.	<p>ALEXANDER POPE: COLLECTED POEMS</p> <p>(a) Biosketch: birth, death and times</p> <p>(b) Style and tones</p> <p>(c) Overview of his poems</p> <p>(d) Structure of the poems</p> <p>1. "The Rape of the Lock" CANTO I – V</p> <p>(a) Summary of poem</p> <p>(b) Themes</p> <p>(c) Style</p> <p>(d) Tone</p> <p>2. "Dunciad" BOOK I – IV</p> <p>(a) Summary</p> <p>(b) Themes</p> <p>(c) Style</p> <p>(d) Tone</p> <p>3. "Essay on Criticism"</p> <p>(a) Summary</p> <p>(b) Themes</p> <p>(c) Style</p> <p>(d) Tone</p> <p>4. "An Epistle To Dr. Arbuthnot" OR "PROLOGUE TO THE SATIRES"</p> <p>(a) Summary</p> <p>(b) Themes</p> <p>(c) Style</p> <p>(d) Tone</p>		1week/6 hrs
			1week/6 hrs

	<p>5. "Epigram: Bishop Houli" (a) Summary (b) Themes (c) Style (d) Tone</p>		
<p>16.</p>	<p>CHRISTOPHER OKIGBO: "PATH OF THUNDER" 1. Biosketch on poet 2. His times and works 3. An overview of the poem (a) Description of poem (b) Themes (c) Stylistics (d) Tone</p>		<p>2weeks/ 12hrs</p>
<p>17.</p>	<p>WILLIAM WORDSWORTH (1770 – 1850) SELECTED POEMS (a) Biosketch His Life and Times (b) Romanticism Vs Naturalism and Realism in Literary Development Analysis of set poems</p>	<p>Use multi-media teaching method Relay History of England at that time</p>	<p>1weeks/ 6hrs</p>
<p>18.</p>	<p>1. "Michael" 2. "Revolution and Independence" 3. "The World Is Too Much With Us" 4. "My Heart Leaps Up" 5. "The Daffodils"</p>	<p>Describe the debate among poets at that era and their attitude to Technology, Science and Urbanisation Encourage comparison between Pope and Wordsworth</p>	<p>2weeks/ 12hrs</p>
<p>19.</p>	<p>"SUNDIATA: EPIC OF MALI" History of Epic: * Meaning * Features * Types AN OVERVIEW OF SUNDIATA EPIC</p>		<p>1week/ 6 hrs</p>

(a) Theme (b) Tone (c) Narrative Techniques COMMENTARY ON THE DISCOURSE – ORAL Poetry Vs Printed / Written Traditions of Poetry	UPLOADED BY WWW.READNIGERIANETWORK.COM		
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Total 144hrs

PAPER I: SECOND SEMESTER SYLLABUS

S/NO:	TOPICS AND CONTENTS	ACTIVITIES	DURATION
1.	<p>TEXTUAL ANALYSIS</p> <p>Steps and strategies</p> <p>(a) Background</p> <ul style="list-style-type: none"> - Text and society - Text, play the author and the work <p>(b) Analysis of Actual text</p> <ul style="list-style-type: none"> - plot - character - thought: ideas and theme - Diction/language 	<ul style="list-style-type: none"> - obtain/source films - watch films of selected Shakespeare on play - critique the films watched - questions - answers 	1week/6 hrs
2.	<p>TEXTUAL ANALYSIS OF SELECTED EUROPEAN DRAMA:</p> <p>(1) Background Analysis of text</p> <p>(a) The selected text ad society</p> <p>(b) Selected text, audition</p> <p>(2)The Dramatic Structure</p> <p>(a) Plot</p> <p>(b) Character</p> <p>(c) Thought: ideas and themes</p> <p>(d) Diction/Language: Verbal and Non-Verbal</p> <p>(e) Conflict and the resolution of meaning in drama</p> <p>(2) <i>Doctor Faustus</i>(Christopher Marlowe)</p> <ul style="list-style-type: none"> • Marlowe- his times and works • Plot summary of <i>Doctor Faustus</i> • Character and characterization in <i>Doctor Faustus</i> • Theme and ideas in <i>Doctor Faustus</i> • Language in <i>Doctor Faustus</i> 	<ul style="list-style-type: none"> - obtain films - watching of films of selected shakespearean play - Group critique of the films played - Apply background information and dramatic structure to analyze selected text 	2weeks/12hrs 2weeks/12hrs

	<ul style="list-style-type: none"> Conflict and the resolution of meaning in Doctor Faustus. 		
3.	<p>Steps and Strategies</p> <p>a) Background analysis of selected text</p> <ul style="list-style-type: none"> - Selected text and society - Selected text, play, the author and workshop <p>(b) Analysis of Actual Text</p> <ul style="list-style-type: none"> - Plot - character - thought: idea and theme - diction/language 	<p><i>As part of the activities required of the students under this section, arrangements should be made for them to benefit from</i></p> <ul style="list-style-type: none"> - watching live performances of selected text - Dramatizing scenes - Demonstration - Discussion - Questions and Answers of the relevant African texts, where this possible. 	1 week/6 hrs
4.	<p>THE DRAMATIC SCRIPT</p> <p>(a) Elements of the script</p> <p>(b) The dramatic space</p> <p>(c) Play reading and visualization</p> <p>(d) The reader as audience</p> <p>Athol Fugard <i>The Island</i></p> <p>(a) Athol Fugard- His times and works</p> <p>(b) Plot summary of <i>The Island</i></p> <p>(c) Character and characterization in <i>The Island</i></p> <p>(d) Theme and ideas in <i>The Island</i></p> <p>(e) Language in <i>The Island</i></p> <p>(f) Conflict and the resolution of meaning in <i>The Island</i></p>		1½ weeks/8hrs

PAPER II: SECOND SEMESTER SYLLABUS

S/NO:	TOPICS AND CONTENTS	ACTIVITIES	DURATION
5.	INTRODUCTION TO CARIBBEAN LITERATURE (a) Its origin (b) Features (c) Types (d) Phases and growth	Refer to other genres of literature Compare this literary expression to Africans	4hours
6.	GEORGE LAMMING'S IN THE CASTLE OF MY SKIN (a) Biosketch of author (b) His background and approaches to Prose (c) His other literary works		
7.	ASSESSMENT OF IN THE CASTLE OF MY SKIN i. Plot summary ii. Themes iii. Characters and characterization iv. Setting v. Techniques deployed Comments and criticisms on In The Castle Of My Skin	Quiz students to note similar approaches, etc.	1½weeks /8hrs
8.	WEST AFRICAN NOVELS AND NIGERIAN NOVELS A survey on Regional and National Literature	Expose them to Francophone Vs Anglophone literary experiences	2weeks/1 2hrs
9.	CHINUA ACHEBE'S THINGS FALL APART (a) Biodata of author (b) His other literary works (c) Relevance of the novel ASSESSMENT OF THINGS FALL APART (a) Themes (b) Setting (c) Characters and characterization (d) Techniques (e) Plot summary General comments and criticism on the novel	Emphasise the importance of the novel to the growth of literature in Africa	
10.	MODERN ENGLISH FICTION A general background (a) Features (b) Types		2 hours
11.	WILLIAM GOLDING: LORD OF THE FLIES (a) Biosketch		1week/6hrs

	(b) His time and philosophy (c) Assessment of the text i. Plot summary ii. Setting iii. Techniques iv. Characters and characterization v. Themes General overview on the text	
12.	Introduction to Francophone Literature (a) Features (b) Essence (c) (History, Phases and Growth)	2hrs
13.	MUNGO BETT'S THE POOR CHRIST OF BOMBA (a) Biosketch of author (b) His other literary works	10hrs
14.	CRITICAL ASSESSMENT OF THE POORCHRIST OF BOMBA (a) Setting (b) Themes (c) Techniques (d) Characters and characterization (e) Plot summary	

PAPER III: SECOND SEMESTER SYLLABUS

S/N O:	TOPICS AND CONTENTS	ACTIVITIES	DURATION
15.	COMPLETE ALEXANDER POPES SELECTED POEMS 6. "Ode On Silence" 7. "To Belinda" 8. "Epigrams: Upon A Girl Of Seven Years Old" 9. "Pastorals: Spring To Winter" 10. "The Dying Christian To His Soul"		1½weeks/8hrs
16.	CONTINUE PATH OF THUNDER OF CHRISTOPHER OKIGBO		2weeks/12hrs
17.	OKIGBO'S POEMS, STYLE AND THEMES		2hrs
18.	CARIBBEAN LITERATURE General Introduction * Prose-fiction * Drama	Compare Africa Vs Caribbean in Qualities and Features Geographical identification of the area, e.g. use mapscompare	2hrs

<p>19.</p>	<p>* Poetry in Diaspora</p> <p>DEREK WALCOTT'S SELECTED POEMS</p> <p>(a) Biosketch of poet and his times (b) Brief on his past literary works (c) An overview of his style; approach and philosophy</p>	<p>him with other Poems studied in the course – phase and times and techniques Encourage students to appraise these poems independently and grade them to compare them accordingly</p>	
<p>20.</p>	<p>ANALYSIS OF SELECTED POEMS</p> <p>1. "The Walk" 2. "Metamorphoses" I – III 3. "Elegy" 4. "Che" 5. "Goodnight Ladies Goodnight Sweat Ladies..."</p>		<p>2hrs 1½week s/8hrs</p>
<p>21.</p>	<p>SOUTH AFRICAN LITERATURE</p> <p>The growth of novels, poems and plays: a general survey</p> <p>OSWALD MTSHALI'S SOUNDS OF A COWHIDE DRUM</p> <p>(a) Biosketch of poet (b) His period (c) His other works</p>		<p>1½week s/8hrs</p>
<p>22.</p>	<p>ASSESSMENT OF ALL THE POEMS</p> <p>1. Themes 2. Techniques 3. Tone 4. Images used in the poems</p>	<p>The collection should be assigned to students for independent and interactive discussions</p>	<p>2weeks/ 12hrs</p>

Total 142hrs

Recommended Texts / Reference Materials

Paper I:

- A.M. Kinghorn: Medieval Drama
- Anthony Graham-White: The Drama of Black Africa
- Augusto Boal: Theatre of the Oppressed
- Brian Crow: Studying Drama
- Colin Counsell and Laurie Wolf: Performance Analysis
- Ebun Clark: Hubert Ogunde: The Making of Nigerian Theatre
- Eldred D Jones (ed.) African Literature Today, vol. 8
- Eric Bentley: The Life of the Drama

James Redmond: Drama and Society
 John Gassner: Masters of the World Drama
 John O'toole: The Process of Drama: Negotiating Art and Meaning
 John Willet (ed.) Brecht on Theatre
 Kenneth McLeish: The Theatre of Aristophanes
 Lewis Nkosi: Tasks and Masks
 McGraw-Hill: Encyclopaedia of World Drama
 M.H Abrams: A Glossary of Literary Terms
 Michael Etherton: The Development of African Drama
 Oscar Brockett: Introduction to Theatre
 Peter D Arnott: Public and Performance in the Greek Theatre
 Raymond Williams: Culture and Society
 Raymond Williams: Marxism and Literature
 _____ The Sociology of Culture
 ----- Drama in Performance
 Richard Courtney: Play, Drama and Thought: the intellectual background to drama in education
 Stephen Minot: Three Genres- the Writing of Poetry, Fiction and Drama
 Tom F. Driver: The Sense of History in Greek and Shakespearean Drama
 Wole Soyinka: Myth, Literature and the African World
 Yemi Ogunbiyi: Drama and Theatre in Nigeria – A Critical Source Book

Paper II:

Methuen Study-Aid Series. Notes on Jane Austen's Emma 1965, England.
 Jane Austen, Emma

The Penguin English Library 1966. Edward Bough (ed) Critics On Caribbean Literature George Allen & Unwin Ltd, (1978). Ngugi Wa Thongo, Home Coming

Paper III:

Eighteenth Century English Literature: Modern Essays in Criticism (ed.) J.L. Clifford.

Critical Essays of the 17th Century (ed.) Spingarn.

Lives of the Poets (ed.) Birkbeck Hill.

On the Poetry of Pope, G. Tillotson.

Ancients and Moderns, R.F. Jones.
The Correspondence of Alexander Pope (ed.) G. Sherburn.
G. Durrant (1969): William Wordsworth. New Delhi: Vikas.
L. Furst: Romanticism.
R. Taylor (1977): Background Lectures in English Literature. Benin: Ethiope.
World Literature Today, Spring, 1993.
Bruce King (ed.) 1979. West Indian Literature. London: Macmillan.
Edward Baugh (ed.) 1978. Critics on Caribbean Literature. London: George
Allen and Unwin.
I. Okpewho (1979): The Epic in Africa. New York: Columbia University Press.
Christopher Okigbo: Creative Rhetoric by Sunday O. Anozie.
Three Nigerian Poets: A Critical Study of the Poetry of Soyinka, Clark and
Okigbo by N.J. Udoeyob.
Nationalism in Okigbo's Poetry, D. Okafor.
Introduction to Poetry, O. Maduakor.
African Literature Today, No. 6.
Makhudu Rammapo (1981): Mtshali's Sounds of A Cowhide Drum. Institute
Occasional Papers, Vol. 2 No. 1.
O.M. Mtshali: "Introduction", Sounds of A Cowhide Drum.
Lewis Nkosi: Tasks and Masks.