

LITERATURE IN ENGLISH

GENERAL OBJECTIVES

AIM:

The aims of the Unified Tertiary Matriculation Examination (UTME) syllabus in Literature in English is to prepare the candidates for the Board's examination. Which are to generate, deepen and sustain interest in literature in English generally, and create awareness and understanding of the principles and techniques of all the genres of literature from diverse cultures.

OBJECTIVES:

It is designed to test their achievement of the course objectives which are to:

- stimulate and sustain their interest in Literature in English;
- create an awareness of the general principles of Literature and the functions of language;
- appreciate literary works of all genres and across all cultures;
- apply the knowledge of Literature in English to the understanding of cultural literature, political and economic activities in the society.

DETAILED SYLLABUS

TOPICS/CONTENTS/NOTES	OBJECTIVES
<p>1. DRAMA</p> <p>a. Types:</p> <ul style="list-style-type: none">i. Tragedyii. Comedyiii. Tragicomedyiv. Melodramav. Farcevi. Opera etc. <p>b. Dramatic Techniques</p> <ul style="list-style-type: none">i. Characterisationii. Dialogueiii. Flashbackiv. Mimev. Costumevi. Music/Dancevii. Décor/sceneryviii. Acts/Scenesix. Soliloquy/asidex. Figures of Speech.	<p>Candidates should be able to:</p> <p>a.i. identify the various types of drama;</p> <p>a.ii. analyse the contents of the various types of drama;</p> <p>a.iii. compare and contrast the features of different types of drama.</p> <p>b.i. demonstrate adequate knowledge of dramatic techniques and stage directions used in each prescribed text;</p> <p>b.ii. differentiate between styles of selected playwrights;</p>

<p>c. Interpretation of the Prescribed Texts</p> <ul style="list-style-type: none"> i. Theme ii. Plot iii. Socio-political context iv. Setting 	<ul style="list-style-type: none"> c.i determine the theme of any prescribed text; c.ii. identify the plot of the play; c.iii. apply the lessons of the play to social reality. c.iv. identify the spatial setting and temporal period of the play.
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<p>2. PROSE</p> <p>a. Types: Prose fiction</p> <ul style="list-style-type: none"> i. Fiction <ul style="list-style-type: none"> • Novel • Novella/Novelette • Short story ii. Non-fiction <ul style="list-style-type: none"> • Biography • Autobiography • Memoir iii. Fiction: combination of fact and fiction <p>b. Narrative Techniques/Devices:</p> <ul style="list-style-type: none"> i. Point of view <ul style="list-style-type: none"> • Omniscient • First Person • Second person • Third person • Stream of consciousness • Epiphany ii. Characterisation <ul style="list-style-type: none"> • Round, flat, foil, hero, antihero villain, heroine. etc iii. Language 	<p>Candidates should be able to:</p> <ul style="list-style-type: none"> a.i. differentiate between types of novel. a.ii. identify the category that each prescribed text belongs to; a.iii. analyse the components of each type of prose; a.iv. identify the balance of facts and fiction in literary fiction. b.i. identify the narrative techniques used in each of the prescribed texts; b.ii. determine an author's narrative style; b.iii. distinguish between one type of character from another; b.iv. Grammar, diction and clarity of expression.

<p>c. Textual Analysis</p> <ul style="list-style-type: none"> i. Theme ii. Plot iii. Setting (Temporal/Spatial) iv. Socio-political context <p>3. POETRY</p> <p>a. Types:</p> <ul style="list-style-type: none"> i. Sonnet ii. Ode iii. Lyrics iv. Elegy v. Ballad vi. Panegyric vii. Epic viii. Blank Verse, etc. 	<p>c.i. determine the thematic pre-occupation of the prescribed text;</p> <p>c.ii. indicate the plot of the novel;</p> <p>c.iii. identify the setting and period/timing of the novel.</p> <p>c.iv. relate the prescribed text to social reality.</p> <p>Candidates should be able to:</p> <p>a.i. identify different types of poetry;</p> <p>a.ii. identify the distinctive features of the poetic types.</p>
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<p>b. Poetic devices</p> <ul style="list-style-type: none"> i. Imagery ii. Sound (Rhyme/Rhythm, repetition, pun, onomatopoeia, etc.) iii. Diction iv. Persona 	<p>b.i. determine the devices used by various poets;</p> <p>b.ii. show how poetic devices are used for aesthetic effect in each poem;</p> <p>b.iii. identify the figure of speech in the texts.</p> <p>b.iv. Show how poetic devices convey message and meaning.</p>
<p>c. Appreciation</p> <ul style="list-style-type: none"> i. Thematic preoccupation ii. Socio-political relevance iii. Style. 	<p>c.i. Deduce the poet's thematic preoccupation from the poem;</p> <p>c.ii. appraise poetry as an art with moral values;</p> <p>c.iii. apply the lessons from the poem to social reality.</p>

<p>4. GENERAL LITERARY TERMS AND PRINCIPLES</p> <p>a. Literary terms: foreshadowing, suspense, theatre, monologue, dialogue, soliloquy, symbolism, protagonist, antagonist, figures of speech, satire, stream of consciousness, synecdoche, metonymy, etc, in addition to those listed above under the different genres.</p> <p>5. LITERARY APPRECIATION</p> <p>Unseen passages/extracts from Drama, Prose and Poetry.</p>	<p>Candidates should be able to:</p> <p>a.i. identify literary terms that are specific to drama, prose and poetry;</p> <p>a.ii. identify areas of overlap in all the genres e.g. verse in drama and poetry, narration in all the genres.</p> <p>Candidates should be able to:</p> <ul style="list-style-type: none"> i. identify literary devices used in a given passage/extract; ii. provide an interpretation of the given passage/extract; iii. relate the extract to true life experiences.
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A LIST OF SELECTED AFRICAN AND NON-AFRICAN PLAYS, NOVELS AND POEMS

Drama:

African:

- i. Efua Sutherland: *Marriage of Anansewa*

Non-African:

- i. Williams Shakespeare: *Anthony and Cleopatra*

Prose:

African:

- i. Pede Hollist: *So the Path Does not Die*

- ii. Elma Shaw: *Redemption Road*

Non African:

- i. Susanne Bellefeuille: *Path of Lucas: The Journey He Endured*

Poetry:

African:

- i. Gabriel Okara: *Once Upon a Time*

- ii. Elizabeth L.A. Kamara: *New Tongue*

- iii. Wole Soyinka: *Night*

- iv. Niyi Osundare: *Not my Business*

- v. S.O.H. Afriyie-Vidza: *Hearty Garlands*

- vi. Syl Cheney-Coker: *The Breast of the Sea*

Non-African:

- i. Lord Byron: *She Walks in Beauty*

- ii. Geoffery Chaucer: *The Nun's Priest Tale (shortened)*

- iii. Fleur Adcock: *The Telephone Call*

- iv. Wilfred Wilson Gipson: *The Stone*

RECOMMENDED TEXTS

1. ANTHOLOGIES

1. Obafemi, O. and Agoi (eds) Of shadows and Rainbows –Musings in Times of Covid (An Anthology of poems, plays and short stories) PEN Nigeria, Online
2. Hayward, J. (ed.) (1968) The Penguin Book of English Verse, London Penguin
3. Johnson, R., Ker, D, Maduka,C. Obafemi,O (eds.) (1996) New Poetry from Africa, Ibadan: UP Plc
4. Kermode, F. (1964) Oxford Anthology of English Literature, Vol. II, London: OUP
5. Nduke Ofiono and Odoh Diego Okenyodo (eds) Camouflage; Best of contemporary writing from Nigeria, an anthology of new Nigerian writers, mace books association, 2021, New edition.
6. Parker, E.W. (ed.) (1980) A Peagent of Longer Poems London: Longman
7. Senanu, K. E. and Vincent, T. (eds.) (1993) A Selection of African Poetry, Lagos: Longman
8. Soyinka, W. (ed.) (1987) Poems of Black Africa, Ibadan: Heinemann

2. CRITICAL TEXTS

Abrams, M. H. (1981) A Glossary of Literary Terms, (4th Edition) New York, Holt Rinehalt and Winston

Emeaba, O. E. (1982) A Dictionary of Literature, Aba: Inteks Press

Murphy, M. J. (1972) Understanding Unseen, An Introduction to English Poetry and English Novel for Overseas Students, George Allen and Unwin Ltd.