

**UNIVERSITY OF DAR ES SALAAM
FACULTY OF ARTS AND SOCIAL SCIENCES
DEPARTMENT OF LITERATURE**

FIRST YEAR

Code	Course Title	Status	Semester	Units
LT 110	Introduction to literary theories	Core	1	3
LT 111	African literature	Core	1	3
LT 112	Introduction to literary devices	Core	2	3
LT 113	Tanzanian literature in English	Core	2	3
LT 114	The artistry of story-telling	Optional	1	3
LT 115	Children's literature	Optional	2	3
LT 116	Literature and society	Optional	1	3
LT 117	Introduction to poetry	Optional	2	3
LT 118	Popular literature	Optional	1	3
LT 119	Literature and the art of writing	Optional	2	3
LT 120	Introduction to argumentative writing	Optional	1	3
LT 121	Survey of Francophone African literature	Optional	2	3

LT 110: INTRODUCTION TO LITERARY THEORIES

Course Objectives

The course aims to prepare students to use a variety of perspectives in addressing the vexed but central question: What is Literature?

Course Description

This course introduces students to the different theories of literature. Since in most cases theories of the nature of literature are more or less concealed theories of the nature of the good society, the course focuses on helping students understand the philosophical underpinnings and the different social contexts which gave rise to the different theories of literature. The course takes into account the academic level of undergraduate students and is run at level appropriate to this.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent.

Course Outline

Module 1: What is Literature?

Module 2: The Strengths and Weaknesses of New Criticism

Module 3: Russian Formalism

Module 4: Reception Theory

Module 5: Structuralism and Post-structuralism

Module 6: Feminism

Basic Readings

Brooks, Cleanth and W.K. Wimsatt, Jr. 1957. Literary criticism: a short history. New York.: Alfred A. Knopf.

Culler, Jonathan. 1975. Structuralist poetics: structuralism, linguistics and the study of literature. Ithaca: Cornell University Press.

Eco, Umberto. 1979. The role of the reader. Bloomington: Indiana University Press.

Eagleton, Terry. 1997. Literary theory: an introduction, 2nd ed. Oxford: Blackwell Publishers Ltd.

Eagleton, Mary. ed 1996. Feminist literary theory: a reader, 2nd ed. Oxford: Blackwell Publishers Ltd.

Felman, Shoshana. Ed. 1982. Literature and psychoanalysis. Baltimore: John Hopkins University Press.

Harari, Josue V. ed. 1979. Textual strategies: perspectives in post-structuralist criticism. Ithaca, New York: Cornell University Press.

Iser, Wolfgang. 1978. The act of reading: a theory of aesthetic response. Baltimore: John Hopkins University Press.

Jameson, Fredric. 1982. The Prison-house of language: a critical account of structuralism and Russian formalism. Princeton: Princeton University Press.

LT 111: AFRICAN LITERATURE.

Course Objectives

The aim of this course is to help students critically appreciate African literature.

Course Description

The course traces the evolution of African Literature from the oral tradition to the contemporary written form. Its central focus is the critical and theoretical study of representative literary works from the African continent available in English.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent.

Course Outline

Module 1: What is African Literature?

Module 2: Criteria for defining African Literature

Module 3: What Language Should African Literature use?

Module 4: The historical evolution of African Literature

Module 5: The Place of African Women Writers in African Literature.

Basic Readings

Achebe, Chinua. 1975. Morning yet on creation day. London: Heinemann.

Amuta, Chidi. 1989. Theory of African literature. London & New Jersey: IAA and Zed Books Ltd.

Chinweizu et al.1980. Toward the decolonization of African literature. Enugu: Dimension.

Emenyonu, Ernest.1995. "Goatskin bags and wisdom.": new critical perspectives on African literature. Trenton, New York: Africa World Press.

Irele, Abiola. The African experience in literature and ideology. London: Heinemann Educational, 1981.

Lindfors, Bernth .1997. African textualities: texts, pre-texts and context of African literature. Trenton New York: Africa World Press

Nfah-Abbenyi, Juliana Makuchi. 1996. Gender in African women's writing: identity, sexuality, and difference. Bloomington: Indiana University Press.

Ngugi wa Thiong'o.1986. Decolonising the mind: the politics of language in African literature. Nairobi: Heinemann.

LT 112: INTRODUCTION TO LITERARY DEVICES

Course Objectives

The course introduces the refinements of rhetoric aiming to encourage students to learn how literary devices serve as devices of argument and enhancements of authority.

Course Description

This course trains students to observe how the basic characteristics of discourse which is considered "literary" are manifested in a variety of cultures and periods. The focus of the course is to introduce students to the refinements of rhetoric.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent.

Course Outline

Module 1: Looking at the major types of literary devices

Module 2: Literary devices: Self-expression and the exploration of ideas

Module 3: Literary devices as tools of social criticism

Module 4: The use of stylo-rhetorical devices as enhancements of authority

Module 5: Devices that communicate more than they state

Module 6: Communicating emotions by seeking to evoke them rather than by seeking to describe them

Module 7: Literary devices which use particular cases to illustrate a general thesis.

Basic Readings

Aristotle. 1958. On poetry and style. Trans. G.M.A. Grube. Indianapolis and New York: The Bobbs-Merrill Company, Inc.

Bloom, Harold. 1975. A map of misreading. New York: Oxford University Press.

Empson, William. 1930. Seven types of ambiguity. London: Chatto and Windus.

Genette, Gerard. 1982. Figures of literary discourse: [Selections from *Figures 1966-72*]. Trans. Alan Sheridan. New York: Columbia University Press.

Harris, Robert. 4 January 2002. A handbook of rhetorical devices.

<http://www.virtualsalt.com/rhetoric.htm> 12 Feb 2002, version.

Hutchinson, Peter. Games authors play. London and New York: Methuen.

Lotman, Yury. 1977. The structure of the artistic text. Ann Arbor: Michigan Slavic Contributions 7

Richards, I.A. 1935. Science and Poetry, 3rd ed. Kegan Paul.

Slethaug, Gordon E. 1993. Game theory. Makaryk, Irena R. (ed). *Encyclopedia of contemporary literary theory: approaches, scholars, terms*. Toronto: University of Toronto Press.64-69.

Slethaug, Gordon E. 1993. Theories of play/freeplay. Makaryk, Irena R. (ed). *Encyclopedia of contemporary literary theory: approaches, scholars, terms*. Toronto: University of Toronto Press.145-149.

LT 113: TANZANIAN LITERATURE IN ENGLISH I

Course Objectives

The course aims at encouraging students to critically examine the thinking found in Tanzanian literary works, and to use it as a springboard to survey the reflection of the cultural, social and political heritage of the Tanzanian people. The course also aims at informing and guiding the thinking of the students about the relationship between Tanzania, the Tanzanian people, their immediate neighbours, and the rest of humankind.

Course Description

This course is a core course, compulsory for all students of literature. It surveys literary works in English, written by Tanzanian authors, and introduces students to a variety of selected novels, plays and poems. The Tanzanian indigenous socio-cultural setting, the double colonial experience (with the Germans and that with the British), the independence movement, Ujamaa as a socio-economic and political phenomenon, the country's leadership role in the Pan-African movement and liberation struggles, are some of the topical issues that students will be encouraged to look out for in this literature. While the teaching of the course is based on Tanzanian literary works, it is open to modes of inquiry derived from non-Tanzanian cultural traditions, and thus avails Tanzanian literature for interpretation as part of the Universal human experience.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent.

Course Outline

Module 1: General introduction to Tanzanian Literature in English:

- 1.1 Socio-economic and political context
- 1.2 The Oral Literature of the Tanzanian people
- 1.3 The position of the Kiswahili language viz-a-viz the growth of Tanzanian Literature in English.

Module 2: Early writing in English by Tanzanians

- 2.1 Images of indigenous Tanzanian life in Literature
- 2.2 The colonial Experiences in Literature
- 2.3 The Independence struggle in Tanzanian Literature

Module 3: Social-Cultural life in Contemporary Tanzanian Literature

- 3.1 Religion and Superstition
- 3.2 Crime and Prostitution
- 3.3 Corruption

Module 4: State Ideology and Literature in Tanzania – a general introduction

- 4.1 Ujamaa as an economic and political ideology
- 4.2 Ujamaa as a social ideal.

Module 5: Pan-African movements and liberation struggles in Tanzanian Literature.

Basic Readings

- Blommaert, Jan. 1997. "The Impact of State Ideology on Language: Ujamaa and Swahili Literature in Tanzania." B. Smieja and M. Tasch (eds). *Human Contact Through language and linguistics* (in honour of René Dirven). Frankfurt: Peter Lang . 253-270
- Gurr, Andrew and Angus Calder. eds. 1974. Writers in East Africa: Papers from a colloquium held at the University of Nairobi June, 1971 Nairobi, Kenyan Literature Bureau.
- Harries, L. 1972. "Poetry and Politics in Tanzania". Ba Shiru 52-54.
- Mabala, Richard S. 1995. "Gender Relations in Kiswahili Fiction". Mbilinyi D.A. and C. Omari. eds. Gender Relations and Women's Images in the Media, Dar es Salaam: Dar es Salaam University Press.
- Ricard, Alain. 2000. Ebrahim Hussein: Swahili Theatre and Individualism. Dar es Salaam: Mkuki na Nyota Publications.
- Senkoro, F.E.M.K. 1982. The prostitute in African literature. Dar es Salaam: Dar es Salaam University Press.
- Smith, Angela. East African writing in English. London: Macmillan, 1989.

LT 114: THE ARTISTRY OF STORY-TELLING

Course Objectives

This course aims to introduce students to the technical means and artistic effects of story-telling.

Course Description

Story-telling falls at the conjunction of several disciplines, such as history, law, psychology, and literature. Stories have always been used to provide connections between the present and the past and to interpret the past in the light of the present. In presenting their versions of the story, story-tellers use emotions of fear, delight, joy, irony, anger and hope.

Delivery:30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent.

Course Outline

Module 1: Image as the basic element of story-telling

Module 2: Images and the evocation of emotions

Module 3: Style and composition: on formulas and structure

Module 4: Technical means and artistic effects: repetition and variation

Module 5: The interaction of motifs and themes

Module 6: Beauty and its effect: The illusion between the beautiful and the good.

Basic Readings

Dundes, Alan. 1980. Interpreting Foklore. Bloomington: Indiana University Press.

- Jacobs, Melville. 1959. The Content and Style of an Oral Literature. Chicago: University of Chicago Press.
- Luthi, Max. 1987. The Fairy Tale: As Art Form and Portrait of Man. Bloomington: Indiana University Press.
- Okpewho, Isidore. 1992. African Oral Literature. Bloomington: Indiana University Press.
- Turner, Victor. 1967. The Forest of Symbols. Ithaca: Cornell University Press.

LT 115: CHILDREN'S LITERATURE

Course Objectives

The Objectives of this course are two-fold: (a) to provide an overview of direct and indirect issues affecting children in Africa on the conviction that the better we understand our children the more power we have to improve their future; and (b) to encourage students employ the power and charm of literature to address issues affecting children on the clear perception that Africa's children are Africa's future.

Course Description

Students taking this course are required to participate in programmes of confidence and capacity building for children. The course furnishes a background of juvenile literature through selective reading in various types of materials both classic and modern. The course also looks at the principles of evaluation, selection and presentation of material. It stresses appreciation for good literature.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent.

(The 40% Coursework evaluation for students taking this course shall be based on their creative works for children. They will be required to write either two short stories or a short one-act play).

Course Outline

Module 1: African Children: problems and prospects

Module 2: The mechanics of imaginative writing for children

Module 3: How to capture and sustain the interest of children

Module 4: The power and charm of humour

Module 5: How to kindle the imagination of children through plays and short stories

Module 6: The uses and abuses of illustrations

Module 7: Children's literature as a vehicle of developing self-expression

Module 8: Self-awareness and self-confidence

Module 9: How to cultivate a reading tradition

Basic Readings

Appel, James. 1994. Stories from Uganda. Nairobi: East African Educational Press.

Emenyonu, Ernest N. ed. 1992. Children and Literature in Africa. Ibadan: Heinemann.

- Khorana, Meena. ed. 1998. Critical Perspectives on Postcolonial African Children's and Young Adult Literature. Greenwood Press.
- Odaga, Asenath Bole. 1985. Literature for Children and Young People in Kenya. Nairobi: Kenya Literature Bureau.

LT 116: LITERATURE AND SOCIETY

Course Objectives

The aim of this course is to develop the students an understanding of historical and contemporary issues.

Course Description

Literature and society dialectically reflect and shape one another. In the words of Chinua Achebe "an African creative writer who tries to avoid the big social and political issues of contemporary Africa will end up being completely irrelevant like the absurd man in the proverb who leaves his burning house to pursue a rat fleeing from the flames." Its dual strategy is to combine scholarship with activism. Its focus is to examine how literary artists have addressed burning issues of the day like HIV transmission and control, substance abuse, regional conflicts and the question of good governance, political flash points within and between nations, human rights, etc. The course makes a critical appraisal of the interventionist role of literature in society.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent.

Course Outline

Module 1: The dialectical relationship of literature and society

Module 2: The intervening role of literature

Module 3: Literature and the burning issues of the day in Africa.

- 3.1 The literary presentation of the HIV/AIDS experience in Africa.
- 3.2 The depiction and debate about rural/urban poverty in Africa.
- 3.3 Prison life in Africa
- 3.4 Substance abuse in Africa

Module 4: The dynamics of heroism in Africa

Module 5: Literature and good governance in Africa: Is literature a mirror or a lamp?

Basic Readings

- Meja Mwangi. 1997. The last plague. Nairobi: EAEP
- Adalaca, C. 1998. Confessions of an Aids victim. Nairobi: EAEP.
- Okot, p'Bitek. 1971. Song of Malaya. Nairobi: EAPH
- Soyinka, Wole. 1972. The man died. London: Rex Collins.

Nazareth, Peter. 1972. Literature and society in modern Africa. Nairobi: EALB.
Priebe, Richard K. and Thomas A. Hale. 1979. Artist and audience: African literature as a shared experience.
Mutahi, W. 1992. The jail bugs. Nairobi: Longman.

LT 117: INTRODUCTION TO POETRY

Course Objectives

The course aims at attempting to place all poetic works in their critical, artistic and historical contexts.

Course Description

This introductory course looks at how the basic characteristics of discourse that is considered 'poetic' are manifested in a variety of cultures and periods. The course attempts to place all poetic works in their critical, artistic and historical contexts. There will be no single required text for this course. Students will be supplied with a copy of numerous poems which they are expected to maintain in an orderly file.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent.

Course Outline

Module 1: Origins and Development of Poetry

- 1.1 Defining poetry
- 1.2 Differentiating poetry from other literary genres
- 1.3 Reading poetry

Module 2: Background to European Poetry.

- 2.1 The beginnings (the Epic)
 - Homer. The Iliad
 - Homer. The Odyssey
- 2.2 The Romance
- 2.3 The Sonnet
- 2.4 The period of the Renaissance

Module 3: Metaphysical Poetry

- 3.1 Introduction the Metaphysical Poets
- 3.2 Themes in Metaphysical poetry
- 3.4 The English Background to English Literature. 1603-1660 (Elizabethan and Seventeenth Century)
- 3.5 The Elizabethans and the Jacobean
- 3.6 Baroque in life and letter
- 3.7 Baroque and Metaphysical
- 3.8 The Metaphysical Poets
 - John Donne (1572-1631)
 - George Herbert (1593-1633)

- Richard Crashaw (1613-1649)
- Henry Vaughan (1621-1695)
- Andrew Marvell (1621-1678)

Module 4: Romantic Poetry

4.1 Background of Romantic Poetry

4.2 Themes in Romantic Poetry

4.3 The Romantics

- William Blake (1757-1827)
- William Wordsworth (1770-1850)
- Samuel Coleridge (1772-1834)
- John Keats (1795-1821)

Basic Readings

Attridge, Derek. 1995. Poetic Rhythm: An Introduction. London: University of York.

Diyanni, Robert. 1990. Literature: Reading Fiction, Poetry, Drama and the Essay. San Francisco: MacGraw-Hill Company.

Furniss, Tom and Michael Bath. 1996. Reading Poetry: An Introduction. London: Prentice Hall.

Hunter, P.J. 1991. The Norton Introduction to Poetry. London: W.W. Norton and Company.

Kennedy, X.J. 1991. Literature: An Introduction to Fiction, Poetry and Drama. New York: Harper Collins Publishers.

Kermode, Frank. ed. 1969. The Metaphysical Poets. New York: Fawcett Publications, Inc.

Kermode, Frank and John Hollander. eds. 1973. The Oxford Anthology of English Literature. New York: Oxford University Press.

Marc, Maynard. Ed. 1995. The Norton Anthology of World Masterpieces (Expanded Edition) Vol. 2 London: W.W. Norton and Company.

Monaco, Richard and John Briggs. 1974. The Logic of Poetry, New York: McGraw Hill Company.

Roberts, Adam 1999. Romantic and Victorian Long Poems: A Guide. London: Royal Holloway College.

Satin, Joseph., 1964. Reading Poetry. Boston: Houghton Mifflin Company.

LT 118: POPULAR LITERATURE

Course Objectives

This course is aimed to introduce to students the idea of Popular Literature, as different from literature of commitment.

Course Description

The course looks at popular literature as a forum through which issues of day to day life are played out, but without the thematic and stylistic seriousness of the literature of commitment. It is a literature that stirs passions, sharpens the mind, empowers critical faculties, entertains, and distracts the mind with floating Descriptions of crime, sex, science fiction, fantasy and mystery. All societies of the world, in a way, have their own forms of popular literature. So the course can be approached by looking at popular literature in the different regions of the world such as Europe, the United States, Africa, the Arab World, Latin America, the Indo-Pakistan Sub-continent, the Far East, etc. This course will, in an alternating manner, cover the popular literatures of all these areas. In the first phase of the teaching, the course will cover the popular literature of the Western World i.e. Europe and the United States. The focus will especially be on those writers who have written several works of popular literature, and the citation of one title of an author will mean the student is required to read several other works of the same author, in order to appreciate the working of popular literature.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent.

Course Outline

Module 1: Debate on the definition of terms:

- 1.1 Popular vs committed
- 1.2 Comic vs serious
- 1.3 Popular vs unpopular
- 1.4 Passions vs operatic

Module 2: Theories on popular literature

Module 3: Themes and topical concerns of popular literature

Module 4: Democracy and popular literature

Module 5: Globalization and popular literature

- 5.1 Market oriented
- 5.2 Publishers' concerns

Module 6: Mimetic and lucrative aspects of popular literature

Basic Readings

Bennett, T. Ed. 1990, Popular Fiction. Routledge. London.

Bigsby, C.W. Ed. 1976. Approaches to popular culture. London: Edward Arnold.

Hall, S and P. Whannel. 1964. The popular arts. London: Hutchinson.

Nash, Walter. 1990. Language in popular fiction. London: Routledge.

Obiechina, Emmanuel. An African Popular Literature: A Study of the Onitsha Market Pamphlets
Cambridge: Cambridge University Press, 1973.

Pawling, Christopher. Ed. 1984. Popular fiction and social change. London: Macmillan.
Said, Edward. 1993. Culture and Imperialism, Knopf: New York.
Sutherland, J. 1981. Bestsellers: popular fiction of the 1970s. London: RKP.

LT 119: LITERATURE AND THE ART OF WRITING

Course Objectives

The aim of this course is to encourage students to explore the possibilities of integrating the studies of literature and their own writing.

Course Description

Since great works of literature are always thought of as provoking and captivating, the course seeks to use them as a guide in initiating students to the art of good writing. Its major strategy is to provide students with texts written by literary giants as material for them to read and write about, not as models for them to imitate but as guides in their own processes of critical reading and critical writing.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent.

(The 40% course work evaluation for students taking this course shall be based on their writing projects)

Course Outline

Module 1: Reading and Writing about short fiction

- 1.1 What is structure? How to identify patterns, how to relate details to theme.
- 1.2 What are symbols? Their function and interpretation
- 1.3 What is Point of View? How to identify it and how to relate it to theme.
- 1.4 What are setting and atmosphere?

Module 2: Reading and writing about drama

- 2.1 How to analyse dramatic structure
- 2.2 What is the modern hero?
- 2.3 Looking at the tragic hero

Module 3: Reading and writing about poetry

- 3.1 Writing about persona and tone
- 3.2 Writing about poetic language
- 3.3 What are the forms of poetry

Basic Readings

Achebe, C. 1975. Morning Yet on Creation Day. New York: Doubleday.

Aristotle. 1958. On poetry and style. Trans. G.M.A. Grube. Indianapolis and New York: The Merrill Company, Inc.

Brooks, C. and Warren, R.P. 1971. Understanding Fiction 2rd edition. New York: Prentice-Hall.

Elizabeth McMahn, Susan Day and Robert Funk. 1989. Literature and the Writing Process. New York: Macmillan.

Larson, Charles. 1976. The Novel in the Third World. Washington, D.C.: Inscape.

Mphalele, E. 1980. A Guide to Creative Writing. London: Longman

LT 120: INTRODUCTION TO ARGUMENTATIVE WRITING

Course Objectives

The course aims to sensitize students to the basics of argumentative writing that is to help them learning how to discover the various motives and tactics of argument.

Course Description

The course seeks to sensitize students to the basics of argumentative writing. Among other things the power of literature lies in its role as an agent of social change. Since beliefs are often predispositions to behaviour, literature strives to direct the outcome of specific decisions by influencing the thinking of stake-holders. This course helps students learn how to discover the various motives and tactics of argument. It will also help them discover good and bad arguments in appreciating literary works of art.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent.

(The 40% course-work evaluation for students taking this course shall be based on their writing projects)

Course Outline

Module 1: An introduction to the purpose, task and process of writing

Module 2: Different Ways of generating ideas

Module 3: Addressing your audience: selecting a voice

Module 4: Narrative patterns

4.1 Exposition

4.2 Description

4.3 Dialogue

Module 5: Proof-reading 5.1 Editing

5.2 Writing and rewriting

Module 6: Using critical sources

6.1 Documentation conventions

6.2 Acknowledgements, and plagiarism

Module 7: Looking at critical appreciations of literary works of Art

Basic Readings

Altick, R.D. 1975. The Art of Literary Research. New York: W.W. Norton.

Barnet, Sylvan. 1975. A Short Guide to Writing About Literature. Boston: Little Brown and Company.

- Kinross, Smith, G. 1992. Writer: A Working Guide for New Writers. Melbourne: Oxford University Press.
- Peter, C.B. 1994. A Guide to Academic Writing. Eldoret: Zapf.
- Pirie, D.B. 1985. How to Write Critical Essays: A Guide for Students of Literature. London: Routledge.
- Roberts, Edgar. V. 1977. Writing Themes about Literature. New York: Prentice Hall.
- Watson, George. 1987. The Literary Thesis: A Guide to Research. London: Longman.

LT 121: SURVEY OF FRANCOPHONE AFRICAN LITERATURE

Course Objectives

This course aims to increase the awareness of students about the social and political concerns raised by francophone African writers by surveying a cross-section of their literary works available in English translation.

Course Description

This course explores literary works originally written by African writers in French. The linguistic barrier in Africa has severely limited the interaction between anglophone and francophone Africans. This course seeks to heighten the awareness of students about the social and political concerns raised by francophone African writers by surveying a cross-section of their literary works available in English translation.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent.

Course Outline

Module 1: What is Francophone African Literature?

Module 2: The Emergence of Francophone African Literature

Module 3: The Early French Writings

Module 4: The Negritudists

Module 5: Contemporary African Prose and Poetry in French

Basic Readings

- Dathorne, O.R. 1974. African Literature in the Twentieth Century. London: Heinemann.
- Gerard, Albert. 1980. African Languages Literature: An Introduction to the Literary History of Sub-Saharan Africa. Washington DC: Three Continents Press.
- Jack, Belinda Elizabeth. Francophone literatures : an introductory survey. Oxford ; New York : Oxford University Press, 1996.
- Miller, Christopher L. Theories of Africans : Francophone literature and anthropology in Africa. Theories of Africans : Francophone literature and anthropology in Africa. Chicago : University of Chicago Press, 1990.
- Offord, Malcolm Offord et al. Francophone literatures : a literary and linguistic companion.

- London ; New York : Routledge, 2001
- Oke, Olusola & Sam Ade Ojo. 2000. Introduction to Francophone African Literature: Lagos: Spectrum Books.
- Orlando, Valerie Key. Beyond postcolonial discourse : new problematics of feminine identity in contemporary francophone literature. Unpublished Ph.D. Thesis, Brown University, 1996.

SECOND YEAR

Code	Course Title	Status	Semester	Units
LT 210	Language and Literature	Core	1	3
LT 211	Theories of African oral literature	Core	1	3
LT 212	Drama	Core	1	3
LT 213	Modern literary theories	Core	2	3
LT 214	The rise of the novel	Core	2	3
LT 215	Introduction to creative writing	Core	2	3
LT 216	Studies in Nordic literature	Optional	1	3
LT 217	Editing literary texts	Optional	1	3
LT 218	Caribbean literature	Optional	1	3
LT 219	Ugandan Literature in English	Optional	1	3
LT 220	African drama	Optional	2	3
LT 221	Literature and the negritude movement	Optional	1	3
LT 222	World trends in children's literature	Optional	1	3
LT 223	Basic skills in the translation of literary texts	Optional	2	3
LT 224	Feminism and literature	Optional	2	3
LT 225	Studies in American literature	Optional	2	3
LT 226	Indian literature	Optional	1	3
LT 227	English romanticism	Optional	2	3
LT 228	A survey of South-East Asian literature in English	Optional	2	3

LT 210: LANGUAGE AND LITERATURE

Course Objectives

The objective of the course is to introduce students to the relationship between language and literature, and to guide them to appreciate the extent to which a clear understanding of the nature and working of language assists the literary scholar to decipher the meanings of literary texts. The course begins by introducing students to the basic levels of linguistic Description and social discourse, and then uses selected literary texts to demonstrate the ease with which a scholar understands literary meaning if he/she is equipped with linguistic skills. By the end of the course, the students should be able to independently examine any literary text using the linguistic knowledge acquired in the course.

Course Description

This course sets out to provide students with a firm grounding in the complex relationship between thought and meaning with reference to language and literature. First, the students are introduced to the nature of language and the various levels of its Description, such as lexis, syntax, morphology, semantics, and phonology. They are then shown the importance of this linguistic knowledge in literary discourse at different levels. Meaning is explored at the levels of pure language as well as of literary context. The training offered in this course is geared toward advancing students' comprehension and enhancing their appreciation of literary discourses, through a critical examination of the language they use.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Linguistics and Literary analysis – a general introductory survey

Module 2: Lexis and Literary diction

- Poetry
- Prose
- Drama

Module 3: Phonology and the Literary text.

- Dialogue
- Tone, mood and attitude
- Rhyme, rhythm and rhetoric

Module 4: Syntax, morphology and literary register.

- Language structure and poetic licence
- Syntax and thought pace in creative prose.
- Syntax and dramatic dialogue

Module 5: Semantics, Speech act theory and the meaning of the literary text

Basic Readings

- Carter, Ronald. ed. 1982. Language and Literature. London: Unwin.
- Chapman, R. 1973. Linguistics and Literature: An Introduction to Literary Stylistics. London: Rowman and Littlefield.
- Chomsky, N. 1982. Language and Mind, London & New York: Harcourt Brace Publishers.
- Fromkin, V. and Rodman, R.1998. An Introduction to Language. Orlando, Florida: Holt, Rinehart & Winston.
- Hasan, Ruqaiya. 1985. Linguistics, Language and Verbal Art. Deakin University Press.
- Leech, Geoffrey N. 1969. A Linguistic Guide to English Poetry. London: Longman.
- Leech, Geoffrey N and M.H. Short. 1981. Style in Fiction. London: Longman
- O'Grady, W. and M. Dobrovolsky. 1996. Contemporary Linguistic Analysis: an introduction. 3rd ed. Toronto: Copp Clark Pitman.
- Strunk, W. and White, E.B. 1972. The Elements of Style, New York: Macmillan.
- Traugott, E.C. and Pratt, M.L.1980. Linguistics for Students of Literature. London & New York: Harcourt Brace Jovanovich Publishers.

LT 211: THEORIES OF AFRICAN ORAL LITERATURE

Course Objectives

The objective of this course is to draw the students' attention to the value of African Oral Literature, which has for long been neglected in the Western educational systems which African students have gone through since the introduction of colonialism. The course is intended for those students who speak at least one African language. This will enable them to periodically collect the oral literature of at least one African people in its original language, and share it with other members of the study group, in the context of the various theories of African oral literature, which will guide the course. By the end of the course, the students will be in a position to clearly appreciate the value of African oral literature as *a literature* and to reject any negative theories that attempt to assign it a position of inferiority.

Course Description

The course exposes students to the major approaches used in the study of African Oral Literature. The course looks at how various theories both Western and African help scholars address fundamental questions about the nature of oral literature and its role in society. It examines assumptions of the different literary theories about the nature of African societies and the value of their civilisation. The larger part of the course focuses on the content of a broad variety of oral literature forms, which are organised, for purposes of this study, according to a genre breakdown that groups them as prose narratives, short formulaic forms, and poetic forms. Finally, the course examines the way African oral literature presents the day to day issues in society.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Background to the Study of African Oral Literature : The Social, Economic and Political contexts

Module 2: Western Folklore theories and African Oral Literature: The evolutionists, the Structural-functional and the diffusionist theorists

Module 3: Taxonomy and terminology in the Study of African Oral Literature: Myth, Legend, Folktale, Fable, Proverb, Saying, riddle, tongue twister etc.

Module 4: Audience, Performance and the Oral Artist in African Oral Literature

Module 5: Themes and Style in African Oral Literature

Module 6: Creative writing and Oral Literature

Module 7: Fieldwork and "authenticity" in the study of African Oral Literature

Module 8: Conclusion

Basic Readings

Bukenya, A., Kabira, W. & Okombo, O. Understanding Oral Literature, Nairobi: Nairobi University Press, 1994.

Dundes, A. Interpreting Folklore, Bloomington: Indiana University Press, 1980.

Finnegan, Ruth . Oral Literature in Africa, London: Oxford University Press, 1970.

Nandwa, J. & Bukenya, A. African Oral Literature for Schools, Nairobi: Longman, 1983.

Okpewho, Isidore. African Oral Literature, Bloomington and Indianapolis: Indiana University Press, 1992.

Propp, V. Morphology of the Folktale, Austin: University of Texas Press, 1996.

Thompson, Stith. The Folktale, New York: Dryden Press, 1979.

LT 212: DRAMA

Course Objectives

The objective of this course is to give the students a broad introduction to the art of drama, its origins, elements, and forms, and to describe to the student the relationship between theatre and drama. It is also the aim of the course to introduce the students to the basic principles and techniques of reading plays profitably. By the end of the course, the students should be able to make reviews, dramaturgical analyses and criticisms of plays.

Course Description

The course gives a historical overview of the development of drama, beginning with Greek drama to contemporary European works. It also describes and illustrates the various techniques of dramatic literature through a study of relevant, representative plays from various parts of the world. It also provides the students with training that will enable them to write shorter plays of their own, on problems besetting their respective societies.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline:

Module 1: The Nature of Drama: definition, origins, as literature and theatre, functions and types.

Module 2: Dramatic traditions/movements in its development: Classical Greek drama, Medieval drama, Shakespearean drama, French Neo-classical theatre and Brechtian theatre.

Module 3: The Nature of Modern European and American Drama

Module 4: Studies in selected plays/major playwrights: Sophocles, Euripides, Aeschylus, Shakespeare, Molière, Chekov, Brecht, Ibsen, Miller.

Module 5: New directions in drama.

Basic Readings

Brockett, O.G. History of the Theatre. Boston: Allyn and Bacon, 1991.

Brockett, O.K. and Findlay. Century of Innovation: History of European and American Theatre and Drama. New Jersey: Prentice-Hall Englewood Cliffs, 1973.

Drew, E. Discovering Drama. Port Washington/New York: Kennikat Press, Inc., 1968.

Freytag, G. Technique of Drama: An Exposition of Dramatic Composition and Art. Trans. MacEwan Elias, M.A. Chicago: S.C. Griggs and Company, 1995.

Kitto, H.D.F. Greek Tragedy. London/ New York: Routledge, 1997.

Tennyson, G.B. The Nature of Drama: Theory and Criticism of Drama. Port York: Rinehart and Winston, 1967.

LT 213: MODERN LITERARY THEORIES

Course Objectives

The objective of this course is to introduce students to important thinkers, movements, debates and practices in the 20th century literary and cultural theories. At the end of the course, students will have a clear understanding of most of the 20th century literary and cultural theories.

Course Description

The course reviews the work of some of the most important literary thinkers, and examines movements, issues, debates and practices in the twentieth century literary and cultural theories. Students are exposed to central movements such as Russian Formalism, Structuralism, Deconstruction, Reader - Response criticism, Psychoanalysis, Feminism, Post colonial theory and Marxist Criticism.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final examination 60 percent.

Course Outline

Module 1: Russian Formalism, Structuralism and Deconstruction

Module 2: Reader - Response criticism

Module 3: An introduction to Psychoanalysis

Module 4: Feminist literary theories

Module 5: Aspects and development of Post colonial theory

Module 6: Introduction to Western Marxists: Georg Lukacs, Antonio Gramsci, Walter Benjamin, Louis Althusser, Terry Eagleton.

Module 7: Current Trends in Literary theory

Basic Readings.

- Adams, Hazard and Leroy Searle. eds. Critical theory since 1965. Tallahassee: Florida State University Press, 1986.
- Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. The Empire Writes back: Theory and Practice in Post Colonial Literatures. London: Routledge, 1989.
- Christian, Barbara. Black Feminist Criticism: Perspectives on Black Women Writers. New York: Pergamon, 1985.
- Jefferson, Ann and Robey, David . eds. Modern Literary Theory. London: Batsford, 1986.
- Makaryk, Irena R. ed. Encyclopedia of contemporary literary theory: approaches, scholars, terms. Toronto: University of Toronto Press, 1993.
- Tompkins, Jane P. ed. Reader Response Criticism: From Formalism to Post-Structuralism. Baltimore: John Hopkins UP, 1980.
- Wright, Elizabeth. Psychoanalytic Criticism: Theory in Practice. London: and New York: Methuen, 1984.

LT 214: THE RISE OF THE NOVEL

Course Objectives

The aim of the course is to introduce the students to the novel as a distinct genre, and to examine its relationship with the other literary modes and the history, economics, political ideologies, and philosophical trends of its temporal and physical setting. Secondly, the course aims at developing the students' sensitivity to the kinds of literary and theoretical issues peculiar to fictional narrative. The third objective is to initiate a discussion on the genesis, development and function of the African novel within the context of world fiction. And last, the course aims at encouraging the students to write their own novels

Course Description

The course traces the historical growth, development and modifications of the socio-political ideas in various parts of the world as they are revealed in the novel. The novels studied in the course are selected from around the world, but close attention is paid to their place in the

chronological development of the novel. Authors to be studied on this course will include: Daniel Defoe, Marie de La Fayette, Abdulrazak Gurnah, Jane Austen, Franz Kafka, Miguel de Cervantes, and Henry Stendhal.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Introduction to the Novel

Module 2: The Reading public and the Rise of the Novel

Module 3: Realism and the Novel Form

Module 4: Private experience and the novel

Module 5: Trends in the 20th Century novel

Module 6: Conclusion

Basic Readings

Emenyonu, Ernest. The rise of the Igbo novel. Ibadan: Oxford University Press, 1978.

Forster, E.M. Aspects of the novel. New York : Harcourt, Brace & World, 1954.

Hawthorn, Jeremy. *Studying the novel: an introduction*. London: Edward Arnold, 1985.

Hawthorne, Mark D. John and Michael Banim, the "O'Hara brothers" : a study in the early development of the Anglo-Irish novel, Salzburg : Institut für Englische Sprache und Literatur, Universität Salzburg, 1975.

Omotoso, Kole. *The form of the African novel: a critical essay*. Akure & Ibadan: Fagbamigbe Publishers, 1979.

Schlauch, Margaret. *Antecedents of the English novel*. London: Oxford University Press, 1963.

Watt, Ian. The Rise of the Novel: Studies in Defoe, Richardson and Fielding, Chatto and Windus, 1957.

LT 215: INTRODUCTION TO CREATIVE WRITING

Course Objectives

The objective of this course is threefold. First, to provide the student with an understanding of the theory and basic principles that govern creative writing. This will make it easier for him/her to understand the creative writing of various writers that he/she studies in the other courses of the literature programme. Secondly, the course will encourage students to create literature of their own, with a view to producing novels, plays, poems and other forms of creative literature that can be published. This will help to increase the volume of published literature in the country, and to sharpen the students' capacity to make critical evaluations of the affairs of society. Finally, the course will equip the student with creative skills that he/she can use later in life to earn a living.

Course Description

This is a practical course, mainly conducted through workshops based on the creative work written by the students. Some lectures will be given at the beginning of the course, but the larger bulk of the time will be spent on discussing the students' own work. They will regularly produce creative pieces, which will be discussed by their peers in class, under the guidance of the course instructor. The works created by the students will constitute the larger share of the marks during the assessment.

Delivery: 15 Lectures and 30 Seminars

Assessment: Coursework 60 percent. Final Examination 40 percent

Course Outline

Module 1: Introduction to the creative writing process

Module 2: Theories of creative writing

Module 3: Practical issues in the writing of creative prose, drama and poetry

Module 4: Creative writing and the publishing process

Module 5: The writer and issues from language theory

Module 6: Creative writing, message, characterisation, and the general reader

Module 7: The creative writer and the literary critic

Module 8: Putting final touches on a creative work

Basic Readings

Behn, Robin. ed. The Practice of Poetry Writing Exercises from Poets who Teach. Chase Twichell: Harper Collins, 1992.

Bender, Sheila. Writing Personal Poetry : Creating Poems from Your Life Experiences. Hillsboro: Writer's Digest Books, 1999.

Bender, Sheila & Killien, Christi. Writing in a new Convertible with the Top Down : a Unique Guide for Writers. Hillsboro: Blue Heron Pub., 1997.

Burroway, Janet. Writing Fiction: A Guide to Narrative Craft. Addison, Longley 1999.

Kinzie, Mary. A Poet's Guide to Poetry., Chicago: University of Chicago Press, 1999.

Lodge, David. The Art of Fiction. London: Penguin, 1992.

Smith, Robert. Writing Fiction; Techniques of the Craft. Cleveland: World Pub. Co. 1952

LT 216: STUDIES IN NORDIC LITERATURE

Course Objectives

The Republic of Finland and the Kingdoms of Denmark, Norway and Sweden have produced a good number of internationally renowned writers, four of whom have won the Nobel

Prize for Literature. The aim of this course is to help students appreciate the important contribution made by poets, novelists and playwrights from the Nordic region. The course invites students to study the relationship between the rich diversity of Nordic Literature and the outstanding successes registered by those countries in facing challenges and paradoxes of human existence.

Course Description

The course begins with a general Description of Nordic literature, and then studies in detail, the national literatures of Finland, Norway, Denmark and Sweden. The course also examines Romanticism in Nordic literature, and finally looks at the work of Nobel Prize Winners from this region. Also prominent among the authors examined on the course will be: Henrik Ibsen, August Strindberg, Soren Kierkagaard and E. Lonnrot.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline.

Module 1: An introduction to Nordic Literature

Module 2: The emergence of national literatures in Finland, Norway, Denmark and Sweden

Module 3: The meaning and significance of Romanticism in Nordic literature

Module 4: The varying trends in modern Nordic Literature

Module 5: The Noble Prize Winners: Henrik Pontoppidan, Johnannes Jensen, Harry Martinson, and Eyvind Johnson.

Module 6: Conclusion

Basic Readings

Allwood, Martin ed. Modern Scandinavian Poetry 1900 - 1975. Mulsjo: Anglo-American Centre, 1982.

Karl, Erik Lager Lof, ed. Modern Swedish Prose. Minneapolis University of Minnesota Press, 1979.

Mathias, John and Goran Printz-Pahlson, Contemporary Swedish Poetry. London: Anvil Press Poetry, 1980.

Rossel, Sven H. A History of Scandinavian Literature, 1870 - 1980, Minneapolis: University of Minnesota Press, 1982.

Weaver, Donald K. ed. Strindberg on Stage. Stockholm: The Swedish Institute, 1983.

LT 217: EDITING LITERARY TEXTS

Course Objectives

The objective of this course is to give the students an understanding of the theory and application of literary text editing. At the end of the course, the students should have a proficient

working knowledge of the basic principles of editing and their application in the different genres of literature, and should be equipped to appropriately judge on what elements to replace, modify and delete during the process of recreating the final work of art.

Course Description

The course introduces students to the art and skill of editing literary texts. At a theoretical level the course looks at the problem of authorship in literary texts. Any literary text which reaches the public is written by many invisible editors. Several short texts will be studied to enable the students to appreciate the nature of the changes, small and great, that reviewers and editors of manuscripts recommend or even dictate to authors, without answering for their decisions. At a practical level the course will train students in the basic skills of editing a literary text.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: A literary work of art as a communal artifact and as a social instrument.

Module 2: The role of direct but unnamed co-authors of a published work of art.

Module 3: The publisher's criteria of merit and the rewriting of a literary text.

Module 4: How to edit a literary text

Module 5: Proof-readers' marks: operational, typographical and punctuation

Basic Readings

David Dorsey, "The Clarion Muffled Voices of the Men", in A.G. Okoth and P. Kakwenzire. eds. The Americas before and after Columbus. Kampala: USIS, 1993.

Harris, Nicola. Basic Editing, London: The Publishing Training Centre, 1991

Hohenberg, J. The Professional Journalist: A Guide to the Practice and Principles of the News Media. New Delhi: Mohan Pramlani and Oxford, 1978.

Jerome J. McGann, "The Text, the Poem, and the Problem of Historical Method" in Literary History 12. 1981, 274-285.

Kamath, M.V. Professional Journalism. New Delhi: Vikas Publishing House, 1980.

Shirley F. Staton, ed. Literary Theories in Praxis. Philadelphia: University of Pennsylvania Press, 1987.

LT 218: CARIBBEAN LITERATURE

Course Objectives

The objective of this course is to expose the students to the Anglophone writings of the African people of the diaspora. The students will be introduced to the literature of the Caribbean people, starting with their oral literature, to the written genres which mainly flourished in the 20th

century. At the end of the course, the students should have a deep appreciation of Anglophone literature of the Caribbean Islands.

Course Description

This course features some of the most important Caribbean Writers of the 20th Century, with the aim of making the students better acquainted with as many writers of the African diaspora as possible. It begins by studying The Interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa the African. Other writers included in this course are George Lamming, C.L.R. James, Aime Cesaire, E.R. Braithwaite, V.S. Naipaul, Orlando Patterson and John Hearne. The course will make in-depth analyses of the style, content and social context of the work of these writers.

Delivery: 30 Lecturers and 15 Seminars

Assessment: Coursework 40 percent, Final Examination 60 percent

Course Outline

Module 1: Is there such a thing as Caribbean Literature as opposed to Literature produced in the Caribbean Area?

Module 2: The historical background to the Literature of the Caribbean

Module 3: Caribbean Oral Literature

Module 4: Early Caribbean Writings

Module 4: 20th Century Caribbean Literature

Module 5: Caribbean Women Writers.

Module 6: Current Trends in Caribbean Writing

Basic Readings

Ian McDonald and Stuart Brown (eds). The Heinemann Book of Caribbean Poetry. London: Heinemann, 2001.

James, Louis, Ed. The Island in between. Essays on West Indian Literature. London & Ibadan: Oxford University Press, 1968.

Patterson, Richard F. Caribbean Passages: A Critical Perspective On new fiction from the West Indies. Boulder, Colorado: Lynne Rienner Pub, 1998.

Stewart Brown (Ed). Caribbean New Wave. Contemporary Short Stories. London: Heinemann, 2001.

Torres - Saillant Silvio. Caribbean Poetics: Toward an Aesthetic of West Indian Literature. Cambridge: Cambridge University Press, 1997.

LT 219: UGANDAN LITERATURE IN ENGLISH

Course Objectives

The course introduces students to Ugandan literature in English.

Course Description

Through the works of prose, drama and poetry selected for study on the course, students are generally exposed to the major issues in Ugandan Literature in English, and the literary,

social and political factors that determine the form and direction of literary production in Uganda. These factors include the deeply entrenched pre-colonial hereditary political structures, the inter-ethnic animosities between the diverse people mechanically forced into one country by colonial rule, the militarisation of Ugandan politics, economic mismanagement and social degeneration gender inequalities and injustices, and the debate on the merits of multi-party democracy as a system of political governance. The students will be challenged to critically examine the appropriateness of the literary medium as a forum for the treatment of these issues, with particular reference to the choices of genre, narrative style, dramatic technique, poetic forms and word choice in all three genres of literature.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent.

Course Outline

Module 1: General introduction to Ugandan Literature in English: Socio-political context and competition from the indigenous languages.

Module 2: The beginnings of Ugandan Writings in English

Module 3: Writing and the struggle for independence

Module 4: Post independence writing and the theme of violence

Module 5: Idi Amin as a factor in Uganda writing

Module 6: The impact of internal wars on literature and vice versa

Module 7: Issues in Writings by Ugandan Women

Module 8: New directions for Ugandan writing in English

Basic Readings

Kiyimba, Abasi. 1998. "The Ghost of Idi Amin in Uganda Literature." Research in African Literatures. 29.1.

Kiyimba, Abasi. 1983. "Indigenous African Writers Versus Expatriate Writers on the African Scene: A Clash of Perspective". Mawazo 5. 2 December.

Macpherson, Margaret and Kironde, F.C.N. 1960. Let's Make a Play, Nairobi: East African Literature Bureau.

Mbowa, Rose and Eckhard Breitingner. Eds. Uganda, the cultural landscape. Bayreuth and Kampala: Fountain, 1999.

Mbowa, Rose. Theatre for development: empowering Ugandans to transform their condition. Oxford: Currey, 1998.

LT 220: AFRICAN DRAMA

Course Objectives

The objective of this course is to guide the students to understand the origins, sources, and evolution of drama in Africa, and to appreciate its role in the African social context. The student is guided through a number of plays, with the aim that he/she should formulate his/her own theory of drama and society in Africa. By the end of the course, the students should be able to make independent critical reviews and dramaturgical analyses of African plays, and should be in a position to attempt writing short plays of their own.

Course Description

The course deals with the evolution of drama in the African context. It begins by making technical differentiation between drama, theatre, and plays. It then surveys theories of drama and the emergence of written plays in Africa. Comparisons are also made between African drama and the drama from other parts of the world. The selection of works to be studied will include those from North, West, East and South Africa.

Delivery: 30 Lecturer and 15 Seminars

Assessment: Course-work 40 percent, Final Examination 60 percent

Course Outline

Module 1: What is African drama?

Module 2: The Nature and theories of African drama

Module 3: Sources, emergency and development of African Drama.

Module 4: Features and themes of African drama

Module 5: Modern and later trends of African drama

Module 6: Critical study of selected African dramatists: Wole Soyinka, Ngugi wa Thiong'o, Francis Imbuga, Ama Ato Aidoo, Ebrahim Hussein, John Ruganda, Athol Fugard, Lewis Nkosi etc.

Basic Readings

Biodun, Jeyifo. Modern African Drama, A Norton Critical Edition. New York: W.W. Norton & Company, 2001.

Carlson, Marvin A. Theories of the Theatre: A Historical and Critical Survey From the Greeks to the Present. New York: Ithaca Publishers & Co., 1984.

Dathorne, O.R. African Literature in the Twentieth Century. London/Ibadan/Nairobi: Heinemann. 1970..

Ertherton, Michael. The Development of African Drama. New York: Africana Pub. Co., 1982.

Wilson, E. The Theatre Experience. New York: McGraw-Hill. Inc., 1991

LT 221: LITERATURE AND THE NEGRITUDE MOVEMENT

Course Objectives

The objective of this course is to introduce the students to the historic development of the formulation of the African diasporic identity. The student will be introduced to the founding fathers of the Negritude movement, and exposed to a substantial volume of literature which promoted the heritage of the African people. At the end of the course, the students should be able

to appreciate the contribution of the Negritude movement to the challenging of the Western onslaught on African cultural values.

Course Description

This course will focus on the philosophy of self-affirmations which francophone writers called Negritude. To the French who said "you are different from us until you have fully assimilated our language and culture and then can be accepted, at least in theory as equals," the Negritudists replied. "Yes we are different and vive la difference. Even our French education makes us no less African and our Africanness no less equal." This course will examine the definition of Negritude by studying as many poems and prose works as possible. It will also study the Negritude movement as a challenge to Western cultural arrogance. Emphasis will be put on the wider implications of the Negritude movement to the African people all over the world.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: What is Negritude?

Module 2: Senghor's definition and interpretations of Negritude Versus Wole Soyinka's interpretation of Negritude ideology.

Module 3: The origin and development of Negritude as an African peoples' cultural Movement.

Module 4: Negritude as it pertains to African artistic expression.

Module 5: Negritude as a Poetic theme

Basic Readings

Carroll, Charles The Negro a beast, or, In the image of God. Miami, Florida. Mnemosyne Pub. Co., 1969 (Reprint of the 1900 ed. published by American Book and Bible House, St. Louis).

Irele, Abiola. The African Experience in Literature and Ideology. London ; Exeter, N.H. : Heinemann, 1981.

Kennedy, Ellen Conroy. ed. The Negritude poets : an anthology of translations from the French, with an introduction. New York : Viking Press, 1975.

Lazarus, Neil. Resistance in Post colonial African Fictions. New Haven: Yale University Press, 1990.

Schipper, Mineke. Beyond the Boundaries of African Literature and Literary Theory. London: Allen and Busby, 1989.

Soyinka, Wole. Myth, Literature and the African World. Cambridge: Cambridge University Press, 1990.

LT 222: WORLD TRENDS IN CHILDREN'S LITERATURE

Course Objectives

As art produced and distributed by adults to be consumed by minors, children's literature presents special challenges. The objective of this course is to sensitize students to the intricate balance between the psychological skill of sparking and holding the attention of children by entertaining materials on the one hand, and the cultural sensitivity of imparting useful reading habits and a desire to explore the world responsibly, on the other. At a more practical level, the course aims at equipping the learners with the techniques of writing literature for children, using the examples from various countries as useful guides. Another objective is to encourage students to write quality texts of their own for Tanzanian children, which will communicate in the context of the rapidly changing society.

Course Description

The course examines picture books, board books, counting books and videos for children. It looks at the differences in children's literature by studying children's books from different parts of the world - African, Chinese, Japanese, American and British. The course also looks at a broad range of genres and styles intended for or chosen by children literature writers. Taken together the works studied raise many questions (psychological, social, cultural, and philosophical) for general discussion. The texts to be studied on the course include Lewis Carroll's Alice in Wonderland and In a Looking Glass, R.S Mabila's Mabila the Farmer and Hawa the Bus Driver, G. Mhlope's and David Cobb The Ripe Mangoes. Selections of other texts from various parts of the world will be added.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Techniques of enlivening classrooms by providing interesting books

Module 2: Multiple ways of teaching and learning: role-playing, stories, songs, hide-and-seek and model making.

Module 3: Reviewing and writing children's books

Module 4: Children's literature in US, Canada and Europe

Module 5: Challenges of writing children's books in Tanzania

Basic Readings

Aiken, Joan. The Way to Write for Children: An Introduction to the Craft of Writing Children's Literature, New York : St. Martin's Press, 1982.

Anderson, Nancy A. Elementary Children's Literature: The Basics for Teachers and Parents. Boston: Allyn and Bacon, 2002

Dresang, Eliza T. Radical Change: Books for Youth in a Digital Age. New York: H.W. Wilson Co., 1999.

Fenwick, S.L. ed. A Critical Approach to Children's Literature. Chicago: The University of Chicago Press, 1967.

Freeman, Evelyn B. Global Perspectives in Children's Literature. Boston, MA: Allyn and Bacon,

- 2001.
- McGillis, Roderick. Voices of the other : Children's Literature and the Postcolonial Context. New York: Garland Pub., 2000.
- North, D. Through the Eyes of the Child: An Introduction to Children's Literature. New York: Charters E. Merrill Publishing Co., 1983.

LT 223: BASIC SKILLS IN THE TRANSLATION OF LITERARY TEXTS

Course Objectives

The aims of this course are threefold. First, to introduce the students to the theory of translation, and to impart to them the basic skills of rendering literary meaning from one language into another. Second, to expose the students to the different kinds of translation, such as those which advocate for word-for-word translation, and others that advocate for general-meaning translation. Thirdly, to apply the skills by translating short literary texts, and thereby developing skills that can be used to tackle bigger tasks.

Course Description

The course begins by introducing the students to the various theories and approaches to the translation of literary and non-literary texts, and the different purposes of making translations. It then examines the different problems that translators encounter in the process of translating texts, and how these problems affect their output. The course then analyses and evaluates translations, especially in the light of their effectiveness in rendering meaning and translating rhythm, image, tone and allusion into the target language. It also examines issues of interpretation and inter-textuality as they relate to the work and results of the translator's work. At various stages of the course, the students will be given translation tasks for their practical work. Some of these tasks will be an integral part of the final examination of the course.

Delivery: 20 Lectures and 25 Seminars

Assessment: Coursework 60 percent. Final Examination 40 percent

Course Outline

Module 1: Different approaches to translation

Module 2: Translation problems and the translator's dilemma

Module 3: How to analyse and evaluate translations

Module 4: The challenges of rhythm, image, tone and allusion to the translator of a literary text.

Module 5: Interpretation and intertextuality in translation

Basic Readings

Bassnett-MacGuire, Susan Translation Studies. New York: Methuen & Co. Ltd, 1980.

- Cay, Dollerup, "On the Complexity of Interlingua Transmission and its influence on target languages" *Multilingua* 2-3:133-137, 1983.
- Graham, Joseph F. ed. *Difference in Translation* Ithaca: Cornell University Press, 1985.
- Lacan, Jacques. *The Language of the Self: The Function of Language in Psychoanalysis*. Baltimore: Hopkins University Press, 1991.
- Mwansoko, H.J.M *Kitangulizi cha tafsiri: nadharia na mbinu*. Dar es Esalaam: Taasisi ya Uchunguzi wa Kiswahili, Chuo Kikuu cha Dar es Salaam, 1996.
- Newmark, Peter. *A textbook of translation*. New York: Prentice-Hall, 1988.
- Wollir, Lars and Hons Lindquist, eds. *Translation Studies in Scandinavia* Lund: CWK Gleemp, 1985.

LT 224: FEMINISM AND LITERATURE

Course Objectives

The aim of this course is to guide students to understand the link between literature and the various theories of feminism. The course will begin by identifying theoretical and methodological trends in feminist literary scholarship, and then discuss these trends using selected literary works. At the end of the course, students will be able to appreciate the way different types of feminist theories work to influence literary production and criticism.

Course Description

The course will introduce students to the basic concepts, as well as the prevalent theoretical and methodological trends in feminist literary creativity and research. These issues will be approached through: reviewing of texts written by men, questioning the canon of literary history, study of women's writing and research focusing on texts written by women as well as feminine writing and identity politics. These issues will also be studied in the light of major thinkers such as Lacan, Kristeva and Marx.

Delivery: 30 Lectures, 15 Seminar.

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Theoretical background on feminist literary theory

Module 2: The creation of patriarchy

Module 3: Reading as a woman

Module 4: Women and literary production

Module 5: The contribution of Lacan and Deconstruction, demystification of the "Phallic Word" as a privileged signifier.

Module 6: The contribution of Kristeva, and Karl Marx to Feminist Literary Theory

Module 7: Feminist perspectives on poetry, oral literature and advertisement

Basic Readings

- Brown, L.W. Women Writers in Black Africa. Connecticut: Greenwood Press, 1981.
- Butler, J. and Scott, J. eds. Feminists Theorize the Political. New York: Routledge, 1992
- Davies, Carol Boyce. Black Women Writing and Identity: Migrations of the Subject. New York: Routledge, 1994.
- Eagleton, Mary. ed.. Feminist Literary Theory: A Reader. Oxford: Basil Blackwell, 1986.
- Ecker, Gisela, ed. Feminist Aesthetics. London: Women's Press, 1985.
- Jacobus, Mary. ed.. Women Writing and Writing about Women. London: Croom Helm, 1979.
- Ngaiza, M. & Koda, B. eds. The Unsung Heroines. Dar es Salaam: DUP, 1991.
- Warhol, R. and Herndl D. eds. Feminism: An Anthology of Literary Theory and Criticism, New Brunswick: Rutgers, 1993.

LT 225: STUDIES IN AMERICAN LITERATURE

Course Objectives

The objective of this course is to give students a good understanding of American Literature. The course provides a broad introduction to American literature in general, but will concentrate on the literature of the minorities, such as the Native American, Jewish and African American communities. Students will study this literature in close comparison with what is referred to as "mainstream American Literature." By the end of the course, students will have a clear understanding of how the identities, tribulations, and aspirations of the various American communities are projected in literature.

Course Description

This is an introductory course to American Literature. Students will read some of the major authors and look at the techniques and themes of the novels and stories, with particular emphasis on Native-American, Jewish-American and African American fiction. The course will consider the various influences on this literature, such as the Cold War, the Civil Rights movement, the Vietnam War and other political and historical events, and also take into account literary movements and ideas such as modernism and post modernism, realism, naturalism, and metafiction. The work of writers like Ralph Ellison, Toni Morrison, Zora Neale Hurston and Ernest J. Gaines will be given particular attention.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Introduction to mainstream American fiction since 1945

Module 2: Analysis of the literature of the minorities in the United states (African – American, Jewish American, Native American fiction)

Module 3: Explorations of various aspects of racism, and sexism in various American literature texts.

Module 4: Influence of political and historical events (Cold war, the civil rights Movement,

the Vietnam war) on American fiction.

Basic Readings

- Cohen, Hennig. Landmarks in American Writing. Washington: Voice of America Series, 1982
- James, Henry. The American. New York: Penguin, 1981.
- Long, R.A and Collier, E.W. Afro-American Writing: An Anthology of Prose and Poetry. University Park and London: The University of Pennsylvania State University Press, 1989.
- McMichael, George. Concise Anthology of American Literature. London: Collier Mcmillan Publishers, 1985.
- Sowell, Thomas Ethnic America: A History. New York: Basic Books Inc., 1981.

LT 226: INDIAN LITERATURE

Course Objectives

East Africa has had a long historical connection with the Indian sub-continent. Some of the cultural paths and experiences like extensive use of the English language are shared between them, while others are unique to each. The objective of this course therefore is to introduce the students to the content and style of Indian literature in the context of the general Asian literary scene. Students will be encouraged to identify elements of Indian literature that are shared with other literatures of the world to which they have had access, and thereby assess the nature of Indian literature as a world literature.

Course Description

The course begins by making a historical survey of both the general Indian setting and of Indian literature, and then goes to examine the emergence of Indian literature in English in the light of British colonisation of the Indian sub-continent. The major focus of the course is on the content. Of particular interest is the way the various texts studied on the course deal with issues of ethnic and religious diversity, marriage customs, social roles for men women and children, and the turbulent political history of India. Attention is also paid to the differences between the earlier literature and the modern one. The work of several Indian novelists, poets, and playwrights is selected for study on the course. They will include the following: Arundhat Roy, Anita Desai, R.K. Narayan, and Mulk Raj Anand.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: An Introduction to the history of Indian Literature

Module 2: The emergence of Indian Literature in English

Module 3: Indian Literature in the context of ethnic and religious diversity.

Module 4: Marriage customs, social roles and expectations of children

Module 5: The social political role of Indian literature in Indian society

Module 6: Modern Trends in Indian Literature in English

Basic Readings

Dwivedi, A.N. Papers on Indian Writing in English. New Delhi: Atlantic Publishers and Distributors, 2001.

Iyengar, K.R.J. Indian Writing in English. New Delhi: Mohan, 1986.

Naik, M.J. Perspectives on Indian Fiction. New Delhi: Mohan and Oxford 1992.

LT 227: ENGLISH ROMANTICISM

Course Objectives

The objective of this course is to introduce the students to Romanticism as an important movement in the development of English literature, and to identify its impact upon the literature of other periods in the same tradition and language. By the end of the course, the student should have a clear understanding of the major concerns of Romanticism as a literary movement, and should also be able to trace its impact on the literature of later times, including that which is being created today in the English language.

Course Description

The course is a general survey of English romantic writers. It is roughly divided into theoretical parts that introduce romanticism and those that cover individual writers. The teaching of the course will mainly focus on selected representative works, even though supplementary readings may be recommended from time to time. Among the works to be studied are Emily Brontë's Wuthering Heights, Dracula, Dr. Jekyll, Mr. Hyde, Frankenstein and a few individual selections of Romantic poets.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Introduction to Romanticism.

Module 2: Antecedents to Romanticism.

Module 3: Romanticism as a movement.

Module 4: The rise and fall of Romanticism as a movement.

Module 5: Textual Reading and Analysis. Selected texts from George Crabbe, William Wordsworth, John Keats, B. Houghton, William H. Clawson, William J. Alexander

5.1 Theoretical guidelines

5.2 Criticism on Romanticism

Module 6: General observations on Romanticism and contemporary literature.

Basic Readings

- Abrams, M.H. The Mirror and the Lamp: Romantic Theory and the Critical Tradition. New York: Oxford University Press, 1958.
- Abercrombie, L. Romanticism. London: M. Secker, 1926.
- Bate, W.J From Classic to Romantic: Premises of State in 18th Century England. New York: Harper and Row, 1961.
- Babbith, I Rousseau and Romanticism. New York: Columbia University Press, 1964.
- Frye, N. ed. Romanticism Reconsidered. New York: Columbia University Press, 1964.
- Furst, L. Romanticism. London: Methuen, 1969.
- Gill, F.C. The Romantic Movement and Methodism: A Study of English Romanticism and the Evangelical Revival. London: The Epworth Press, 1964.

LT 228: A SURVEY OF SOUTH-EAST ASIAN LITERATURE IN ENGLISH

Course Objectives

The aim of this course is to introduce the student to the Literature of the Southeast Asian region that is available in the English Language. It surveys the work of major writers in at least seven countries of the South-East Asian region, and explores the major concerns of these writers. By the end of the course, the student should have a general idea of what the literature of the South-East Asian region is about, and should be in a position to use the general knowledge as a starting point for further exploration, if he/she should be interested in extending his/her inquiry into the literature of the region.

Course Description

This course introduces the student to the Literature of the Southeast Asian region. It explores some of the major themes and ideas in the literature from the region by looking briefly at the history and cultural backgrounds of the region, as represented in the works. The course also explores the depiction of colonialism, post-colonialism, identity, hybridity, ethnicity, race and gender. In the process, the course exposes the student to a variety of novels, short stories, poems and plays selected from across the countries of Burma, Cambodia, Indonesia, Malaysia, Philippines, Thailand, Singapore, Vietnam and Japan. Some of the authors to be studied in the course are the following: Kee Thuan Chye, Ma Ma Lay, Frankie Sionil Jose, Maria Dermont, Adibah Amin, Hadijah Hashim, Cecilia M. Brainard, Catherine Lim, Ki Surangkhanang.

Course Outline

- Module 1: Introduction to Southeast Asia: prominent issues in History and Culture.**
- Module 2: Language and Society in Southeast Asia**
- Module 3: Colonialism, English Education and English Language Writing in Southeast Asia**
- Module 4: Presentations of Good and Evil in Southeast Asian Literature**
- Module 5: Class, conflict and cultural and "racial" hybridity**
- Module 6: The state in Southeast Asian Writing**

Module 7: Women's Writing and the Gender debate in Southeast Asian Literature

Basic Readings

Allott, Anna, J. Inked Over, Ripped Out: Burmese Story Tellers and the Censors, 1993.

Brainard, C.B. Fiction by Filipinos in America, 1993.

Gcok, Leong Liew (ed) More Than Half The Sky: Creative Writings by Thirty Singaporean Women, 1984.

Haji, Muhammad. ed. Anthology of Malaysian Literature. 1988a.

Haji, Muhammad. ed. Anthology of Contemporary Malaysian Literature. 1988b.

Kabilsingh, Chutsman. Thai Women in Buddhism, 1991. Woodward, Nancy Hatch. "Fiction in English: Women Writers in Malaysia and Singaporem." Hecate . 20. 1994.

Vien, Nguyen Khac and Ngoc, Huu Vietuamese Literature: Historical Background and Texts. 1982.

THIRD YEAR

Code	Course Title	Status	Semester	Units
LT 310	African women writers	Core	1	3
LT 311	Theory and practice of Publishing	Core	1	3
LT 312	Poetry	Core	1	3
LT 313	Professional communication	Core	2	3
LT 314	South African literature	Core	2	3
LT 315	African American literature	Core	2	3
LT 316	The African novel	Optional	2	3
LT 317	Study of a major author	Optional	1	3
LT 318	Advanced creative writing	Optional	2	3
LT 319	Linguistics and literary theory	Optional	1	3
LT 320	African poetry	Optional	2	3
LT 321	Introduction to Russian literature	Optional	1	3
LT 322	Folklore, culture and literature	Optional	1	3
LT 323	Canadian literature	Optional	1	3
LT 324	Cross-cultural studies	Optional	1	3
LT 325	Speech writing and persuasion	Optional	2	3
LT 326	Methodology and practice in oral literature research	Optional	2	3
LT 327	Advanced Course in Tanzanian Literature in English	Optional	1	3
LT 326	Kenyan Literature in English	Optional	2	3

LT 310: AFRICAN WOMEN WRITERS

Course Objectives

The major objective of this course is to introduce students to the writings of contemporary African women writers, and the issues they deal with in their writings. The writers will be selected broadly from across the continent, with a view to exposing students to women's writing from the different corners of Africa. By the end of the course, the students will be able to appreciate the progress made in the area of African women's writing, and to identify the differences between the way male and female African writers present topical issues in literature.

Course Description

The course studies a selection of the writings of contemporary African women writers. It examines what, why, and how African women writers testify to the concerns, frustrations, joys, experiences and triumphs of African women today. The focus of the course is mainly on the novels but it will also include a few short stories and criticisms. The course discusses the extent to which African women writers represent a community, share similar interests, themes, styles and audiences. The course will address topics such as voice, self identity, spirituality, motherhood and other gender-related issues. The writers to be studied in this course include: Mariama Bâ, Ama Ata Aidoo, Flora Nwapa, Buchi Emecheta, Nawal El Saadawi, Mary Karoolo Okurut, Violet Barungi, Grace Ogot and Tsitsi Dangarembga.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Feminist consciousness and African Literary Criticism

Module 2: The Female writer and her commitment

Module 3: Feminist Issues in the Fiction of African Women writers

Module 4: Towards a critical Self-Definition of the African Woman: Writers and African Women's Reality

Module 5: Social and Political themes: Women Issues in African Literary Criticism.

Basic Readings

Collins, Patricia Hill. Black Feminist Thought, Knowledge, Consciousness and the Politics of Empowerment. New York: Routledge, 1990.

Davies, Carole Boyce. Black Women Writing and Identity. Migrations of the Subject. London: Routledge, 1994.

Davies, Carole B. and Graves, Anne Adams. ed. Ngambika: Studies of Women in African Literature. Trenton, New Jersey: Africa World Press, 1986.

Jones, Eldred D., Palmer, E. and Currey. eds. Women in African Literature Today : A Review, London: Heineman, 1987.

Morris, Pam. Literature and Feminism. Oxford: Blackwell Publishers, 1994.

LT 311: THEORY AND PRACTICE OF PUBLISHING

Course Objectives

The main objective of this course is to familiarise students with various components of the publishing industry, and to expose them to the theory of publishing and the laws governing the industry. At the conclusion of the course, the students are expected to have acquired skills needed to work in and appreciate the operations of this vital industry, in addition to understanding the roles the various departments play in the successful operation of the industry. Students will also have an appreciation of the impact that the publishing industry has on the nature and quality of the literature he reads, since the publisher participates prominently in deciding what eventually gets published.

Course Description

The course introduces students to the theory and practice of publishing. It seeks to provide students with the skills needed in the issuing of printed materials such as books, magazines and periodicals. In addition to learning the legal implications of the technical differentiation of printer, publisher and bookseller, the course teaches students to understand the different but complementary roles of various departments in publishing such as editorial, production, sales, promotion and distribution departments. The course also covers copyright laws and the legal and moral responsibility of the publisher, information technology and the publishing industry. Finally, the course examines the role of the publisher as a co-author to literary texts.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Introduction to the Publishing Process: The Publisher, Publishing terms and the Publishing world.

Module 2: Writers, Translators and Publishable material

Module 3: Language, editing and Proofreading

Module 4: Book format: Illustration, Design, Indexes and Bibliographies

Module 5: Intellectual Property, Copyright laws and Contracts

Module 6: Marketing, Promotions and the Publishers' Agents.

Module 7: An Introduction to Desktop Publishing and the Internet for Publishers.

Module 8: Literary Production and the Publishing Industry

Basic Readings

Altbach, Phillip G. and Teferra, Damtew . eds. Publishing and Development: A Book of Readings No. 9. Oxford: Bellagio Studies in Publishing, 1998

Altbach, Philip G. and Teferra, Damtew eds. Knowledge Dissemination in Africa: the Role of Scholarly Journals. Oxford: Bellagio Publishing Network, 1998

Collin, P.H. Dictionary of Printing and Publishing. London: Peter Collin Publishing Ltd, 1977

Harris, Nicola. Basic Editing. London: The Publishing Training Centre, 1991

- Odejide, Abiola. ed. Women and the Media in Nigeria. Ibadan: Women's Research and Documentation Centre, Institute of African Studies, University of Ibadan, 1996.
- Smith, Datus C. A Guide to Book Publishing. New Delhi: Oxford & IBH Publishing Co. Pvt. Ltd., 1989.
- Zell, Hans M. A Bibliography of Publishing and the Book Chain in Sub-Saharan Africa - 1997, Perspectives on African Book Development, 6. London: Association for the Development of Education in Africa (ADEA), Working Group on Books and Learning Materials, 1998.

LT 312: POETRY

Course Objectives

By the time they come to this course, students will have met the subject of "poetry" in one context or another. The objective of this course is to enhance their understanding of the genre of poetry, expose them to several outstanding and upcoming poets from different parts of the world, and to equip them with additional analytical skills. By the end of the course, students will have a broad understanding of what "poetry" is, will derive pleasure from the reading of poetry, and will have shed the fear that many students at this level have about poetry as a "difficult" subject.

Course Description

For students who did LT 117 {Introduction to Poetry} in the first year, this course will be a continuation course. However, even those students who did not do the first year will be able to cope with ease as the course re-introduces all the major pillars of poetic appreciation. The course examines modern poetry and realism as a literary movement in the modern era. Special categories of poetry: religious, love, social, political, private and public, the role of modern poets in their communities will be selected for study. They will include the following: W.B. Yeats, Bertolt Brecht, T.S. Eliot, Ezra Pound, Wystan Hugh Auden, Gerald Manley Hopkins and Vladimir Mayakovsky. The work of the following will also be given significant attention: Claude Mckay, Georgia Douglas Johnson, Langston Hughes, Countee Cullen, Helene Johnson and Robert Frost.

Delivery: 30 Lectures and 15 Seminars

Assessment: Course work 40 percent, Final Examination 60 percent

Course Outline:

Module 1: The Nature of Modern Poetry

Module 2: The European Origins of twentieth - Century Modernism

Module 3: Modern American Poetry

Module 4: Naturalism and Realism

Module 5: Poetry in the Modern World

Module 6: Themes in the work of Modern Poets

Basic Readings

- Davis, Arthur P. From the Dark Tower: Afro-America Writers. Washington: Howard University Press, 1981.
- Foster, H.L. Contemporary American Poetry. New York: Macmillan, 1963.
- Gates, H.L. and Nellie Y. McKay. The Norton Anthology World Masterpieces. New York/London: W.W. Norton and Company, 1997.
- Hunter, P.J. The Norton Introduction to Poetry. New York/London: W.W. Norton and Company, 1991.
- Mack, Maynard. ed. The Norton Anthology of World Masterpieces. New York /London: W.W. Norton and Company, 1995.
- McQuade. D. et al. American Literature. New York: Longman, 1999.
- Monaco, R. and John Brigg. The Logic of Poetry. San Francisco: McGraw Hill Book Company, 1974.
- Raffel, Burton. How to Read a Poem. New York: Meridian, 1984.
- Wagner, Jean. Black Poets of the United States: From Paul Laurence Dunbar to Langston Hughes. Urbana: University of Illinois Press, 1973.

LT 313: PROFESSIONAL COMMUNICATION

Course Objectives

The objective of this course is to equip students with special skills that will enable them to compose writings for special purposes. The student who registers for this course is expected to have sound competence in the general use of language, as no allowance is made for one that has the slightest grammatical and spelling problems. The course will train students to compose documents such as letters, speeches, and articles for special purposes like business and academic discourse. By the end of the course, the student will be in a position to market his/her skills as a minute-taker, letter composer, journal editor, and conference rapporteur.

Course Description

This is an advanced composition course. It sets out to assist students to develop communication skills beyond grammar, lexis, and phonology. The emphasis is on the process of planning communication in specific areas where high degrees of professionalism are required, such as writing conference paper articles, formal letters, speeches, memos, circulars etc. A variety of sample pieces are selected for students' use in class, and then they are encouraged to compose their own pieces, under the supervision of the course instructor.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Introduction to Professional Communication

Module 2: Advanced Language Skills in Communication beyond grammar, lexis, and phonology.

Module 3: Planning the Communication process

Module 4: Writing to inform and writing for informed audiences

Module 5: Organization and formatting of written material: Conference Papers, Journal Articles, Speeches, Letters etc

Module 6: Initiative, response and follow-up in letter writing

Module 7: The language of minute taking, Memos, Circulars, and announcements

Module 8: Conclusion

Basic Readings

Austin, J.L. How to Do Things With Words. London: Oxford University Press, 1962.

Babb, Howard S. ed. Essays in Stylistic Analysis. New York: Harcourt Brace Jovanovich, 1972.

Bloomfield, M. and Haugen, E. eds. Language as a Human Problem. New York: WW Norton & Co, 1974.

Epstein, E. Language and Style. London: Methuen, 1978

Miller, G.A. and Johnson-Laird P.N. Language and Perception. Cambridge: Cambridge UP, 1976

Strunk, W. and White, E.B. The Elements of Style. New York: Macmillan, 1972.

LT 314: SOUTH AFRICAN LITERATURE

Course Objectives

The objective of this course is to introduce students to the rich and complex literature of South Africa. The student will be exposed to the way writers have written about the challenges of deprivation, injustices, violence and anger suffered by the African majority under the apartheid rule. At the end of the course, the students will have a clear understanding of the importance of the role that literary expression played in the struggle against apartheid, and of the value of the literary images in the understanding of the nature of this system.

Course Description

African South African authors, faced with a different set of political circumstances, have produced a literature bearing little resemblance to East or West African Writing. This course will explore short stories, novels, plays and poetry by South African writers since the 1950's. The exploration will focus on how effectively the South African Writers have portrayed the pressures of life and the lack of opportunities in various aspects of life. It will also question the availability and non-availability of publication opportunities for "Non White" Writers, and how this may or may not influence the rise to prominence of the short story as the major literary outlet. In addition to short stories and plays, poetry written after 1970 will also be given significant attention. The work of Oswald Mtshali, and other prominent poets of the time, will be studied.

Delivery: Lectures 30 and Seminars 15

Assessment: Course-work 40 percent, Final Examination 60 percent

Course Outline

- Module 1: The Nature of South African Literature**
Module 2: Origin, growth and Development of South African Literature
Module 3: The Short Story/Novellette: lessons from Alex La Guma and Eziekel Mphahlele.
Module 4: Drama: The experiments of Athol Fugard, Lewis Nkosi, Shezi, Harry Bloom, Gibson Kente and others.
Module 5: Poetry: Apartheid and poetic innovations in the work of Dennis Brutus, Mazisi Kunene, Oswald Mbuyiseni Mtshali etc.
Module 6: The Novel: The work of Peter Abrahams, Doris Lessings and others
Module 7: New Directions in South African Literature

Basic Readings

- Bausch, Christoph. ed. South African literature, Liberation and the Art of Writing : First Conference on South African English literature (based on conference proceedings of November 7-9, 1986). Bad Boll, Federal Republic of Germany : Evangelische Akademie, 1987.
- Egudu, Romanus. Modern African Poetry and the African Predicament. London: Mcmillan, 1978.
- Godwin, Ken. Understanding African Poetry: A Study of Ten Poets. Ibadan: Heinemann, 1982.
- Kavanagh, Robert. Theatre and Cultural Struggle in South Africa. London: Zed Books, 1985.
- Levine, Laurence. Black Culture and Black Consciousness. New York: Oxford University Press, 1977.
- Pityana, N.B. Bounds of Possibility: The Legacy of Steve Biko and Black Consciousness. London: Zed Books, 1991.
- Reckwitz, E. Reitner and K. Vennarini, L. eds. South African Literary History: Totality and/or Fragment. Essen: Blaue Eule, 1997.
- Soyinka, Wole. Poems of Black Africa. London: Heinemann, 1975.

LT 315: AFRICAN AMERICAN LITERATURE

Course Objectives

The objective of this course is to survey the literature of the African people in the United States. Special attention will be paid to those literatures that reflect African people's interpretations of, and responses to, their status in America. By the end of the course, students will be able to make informed discussions of the various images of the life of the African American people in their literature.

Course Description

The African American voice in literature has achieved distinction as one of the earliest to have explored the themes and the structures which, now, mainly characterize contemporary literatures. These themes (discovering a voice, remembering a past, emancipating the self from distorting influences) and their expression in language continue to highlight the poetry, drama, and prose of African American literary production. This course which is a project in critical

reading and writing, requires the students to assume the wonderful opportunity of learning and teaching which is the responsive act demanded by the African American text. It takes the student through beginnings of African American literature, the literature of struggle for identity, and the more explicit protest and African movement literature. A broad range of texts will be selected to illustrate these themes.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: The “New Negro Movement”: The first flowering of African American Literature as high art.

Module 2: The Literature of the Renaissance and Radicalism from the struggle of identity to affirmations.

Module 3: From protest literature to the “Black Arts” movement

Module 4: The Literature of the present generation.

Module 5: New directions in African American Art.

Basic Readings

Barksdale, Richard Kenneth and Keneth Kinnamon. Black writers of America, A Comprehensive Anthology. New York: Macmillan Publishing Co., 1972.

Cade, Tone. The Black Woman: an anthology. New York: Mentor Book, 1970.

Dubois, W.E.B. The Souls of Black Folk. New York: Signet, 1964.

Flowers, Sandra Holin. African American Nationalist Literature of the 1960s : Pens of Fire New York : Garland Pub., 1996.

LT 316: THE AFRICAN NOVEL

Course Objectives

The objective of this course is to guide the students to appreciate the qualities that distinguish what is called "the African novel" from other types of novels. The course will introduce, for discussion and debate, the concerns of several theorists about what the African novel is and what it is not, especially in the light of the Euro-centric criticism that has dominated the discussion of African literature. By the end of the course, the student should be in a position to hold independent views on important questions such as: the subject matter of the African novel, the writer of the African novel, and the mission of the African novel.

Course Description

This course will revolve around the aesthetic concerns with the aim of deciding and establishing what makes an African novel African: is it the craft, sensibility or subject matter? It will also try to find out the essence of the discussion: why should we talk about the African novel? Are there prescriptive guidelines on what a novel should be? Who made those guidelines? Is the question of 'African novel' necessary? What purpose does it serve? These questions will be addressed through examining selected African novels as well as reviewing existing critical texts on the subject, such as Palmer's Introduction to the African novel, Forster's Introduction to the novel, Hawthorn's Introduction to the novel, Watt's The Rise of the novel, and Amuta's The Theory of African Literature.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Introduction to the African Novel: The introduction will cover issues like the genesis of the African Novel, the notion of "Africanness", and the general distinctions between the African novel and the other novels.

Module 2: Overview of Literature in general and African Literature:

(This section makes a general survey of the historical background of African literature before the coming of foreign art forms, and also deals with the position of the African novel within the general literary spectrum of Africa. For example, it will handle questions of how this form of literature emerged and its relationship with the indigenous forms of literature).

Module 3: Studies in the African Novel:

(This section deals with conceptual matters in relation to the African novel, such as orality and writing vis-à-vis the development of the novel, the novel as a hybrid form, the novel and questions of "authenticity" of African literature written in foreign languages and forms and the African novel and the search for identity by the "new" African).

Module 4: Criticism of African literature:

(This section deals with issues of Eurocentrism and Afrocentrism in the criticism of African literature).

Module 5: The Future of African literature.

Basic Readings

Amuta, Chidi. The Theory of African Literature. London and New Jersey: Zed Books, 1989

Jones, Eldred D. ed. "Critical Theory and African Literature Today: A Review." African Literature Today, 9. London: Heinemann, 1995.

Jones, Eldred D. ed. Orature in African Literature Today. London: Heinemann, 1992

Jones, Eldred, D. "Oral and Written Poetry in African Literature Today" African Literature Today. 16. London: Heinemann, 1989.

Kerr, David I. The African Novel and the Modernist Tradition. New York : Peter Lang, 1997.

Palmer, E. An Introduction to the African Novel: A Critical Study of Twelve Books by Chinua Achebe, James Ngugi, Camara Laye, Elechi Amadi, Ayi Kwei Armah, Mongo Beti and Gabriel Okara. New York: Africana Pub. Corp.,1972

Palmer, Eustace. The Growth of the African Novel. London: Heinemann, 1979.

LT 317: STUDY OF A MAJOR AUTHOR

Course Objectives

The course involves the study of all or several writings of a particular author, from a number of perspectives. The objective is to give the student an in-depth understanding of the style, environment and concerns of at least one author, and use that understanding to develop a general appreciation of the way writers treat issues across several works. By the end of the course, the student will have developed skills that will enable him/her to make an across-the-works examination of any author's work. This will in turn enable him/her to look out for and easily identify regular features of style, subject matter and setting in the work of any author he/she may chose to study.

Course Description

The course begins with a study of the author's personal background and circumstances, in an attempt to establish how this influences his/her writing. It then moves on to the study of several or all works by the author. The writers to be studied may be selected from any region of the world, and may be changed from time to time. Depending on the manpower available, it will also be possible to offer more than one author in one year to different students, but it will not be permissible for a single student to take more than one author at a time.

To begin with, emphasis will be put on African writers, and any authors will be selected on the discretion of the course instructor. Writers such as Achebe, Ngugi, Armah, Abrahams, Ousmane, Amadi, Mwangi, and others, will alternately feature on the course. But depending on the interests of the members of staff at any one particular time, the authors for study may be selected from any part of the world, as said earlier.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Historical background of the author:

- Place of birth and
- current residence (if applicable),
- Childhood to adolescence,
- Education,
- Achievements, etc

Module 2: The author's philosophical standpoint on general issues of life, as reflected in his/her work e.g freedom, sex, marriage, etc

Module 3: The author's theory of art, if any e.g Art as a moral vehicle, Art for Art's sake, etc.

Module 4: General study of the selected works - creative works and critical essays: dominant themes and style.

Module 5: General assessment of the author in relation to his times and contemporaries.

Basic Readings

The reference texts will be determined from time to time depending on the author that has been selected for study. But the following texts will be helpful to the students to make a general assessment of an author's style.

Achebe, Chinua. Morning Yet on Creation Day. London: Heinemann, 1975.

Bergler, Edmund. The writer and psychoanalysis. Garden City, New York: Doubleday, 1950

Gordon, Lyndall. Virginia Woolf, a Writer's Life. New York: Norton, 1984.

Morgan, Charles. The writer and his world; lectures and essays. London: Macmillan, 1960.

LT 318: ADVANCED CREATIVE WRITING

Course Objectives

This course is a follow up of the second year course LT 215 "Introduction to Creative Writing", which introduces students to the theory of creative writing. The objective of this course is to provide the students an opportunity to produce major creative works under limited supervision. By the end of the course, students will be in a position to produce work that can be published, and will use this as a starting point to launch themselves as major creative writers.

Course Description

This course will be taught as a workshop. Students entering this workshop will be expected to have some experience in writing fiction. The principal texts for this course will consist of the student's own writings, but they will also be exposed to the writings of prominent creative writers. The texts created by the students will be regularly discussed in the class workshops, and the authors will be required to explain and justify the decisions to their peers.

Delivery: 5 Lectures and 40 Workshops

Assessment: Coursework 15 percent. Project 85 percent

Course Outline

- Module 1: Deciding to write and choosing a subject**
- Module 2: Making the first draft**
- Module 3: Editing and improving the work**
- Module 4: Giving others access to the work**
- Module 5: Declaring the work ready and "complete"**

Basic Readings

- Behn Robin and Chase Twichell. eds. The Practice of Poetry: Writing Exercises from Poets who teach: New York, NY : HarperPerennial, 1992.
- Burroway, Janet. Writing Fiction: A Guide to Narrative Craft, 3rd ed. New York: HarperCollins 1992.
- Lodge, David. The Art of Fiction. London: Penguin, 1992.
- Singleton, John and Luckhurst, Mary. eds. The Creative Writing Handbook: Techniques for New Writers. Basingstoke, Hampshire: Macmillan, 2000.

LT 319: LINGUISTICS AND LITERARY THEORY

Course Objectives

The aim of this course is to study how insights from linguistics have informed a number of critical theories. The course gives the student a further understanding of linguistic theory, which will enable him/her to understand and appreciate the working of critical theories like structuralism, post-structuralism and Semiotics more clearly. By the end of the course, the student should be in a position to explain major developments in the area of criticism in the light of the aspect of linguistic theory that it relates to.

Course Description

This course looks at the interrelationship between literature and linguistics. It begins by making a general informative overview of language and linguistic theory, and then briefly studies language varieties like English-English, Scottish-English, Pidgin-English, and others. It then examines the relationship between these language varieties and theories to the development of literary theories such as Structuralism, Post-Structuralism, Formalism, Semiotics, etc. The course concludes by guiding the student to use the knowledge gained in the course to identify new dimensions in the relationship between language, literary theory and the study of literature.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Linguistics and Literature: An Overview.

Module 2: Language varieties and Literary Theory: English-English, Scottish-English, Pidgins and creoles, and bilingual situations.

Module 3: Language Theories

Module 4: Linguistics and the development of Literary theory: Structuralism, Post-structuralism, Formalism, Semiotics etc.

Module 5: New dimensions in studies of Language and Literary Theory.

Basic Readings:

Adams, V. An Introduction to Modern English Word-Formation. London: Longman, 1973.

Austin, J.L. How to Do Things with Words. London: Oxford University Press, 1962.

Clark, H.H. and Clarke, E.V. Psychology and Language: An Introduction to Psycholinguistics. New York: Harcourt Brace Jovanovich, 1977.

Dohan, Mary. Our Own Words, London: Penguin, 1974.

Fowler, Roger (ed) Essays on Style and Language: Linguistics and Critical Approaches to Literary Style, London: Routledge, 1966.

Zimmerman, Don H. and West, Candace. "Sex Roles, Interruptions and Silences in Conversation". in Barrie Thorne and Nancy Henley. eds. Language and Sex: Difference and Dominance. Rowley, Mass.: Newbury House, 1975. 105-129.

LT 320:AFRICAN POETRY

Course Objectives

In comparison to fictional narratives and drama, African poetry has not been given its proper place in many literary studies; which is an anomaly since poetry is very prominent in Africa's oral literary genres. The main Objectives of this course are therefore the following. First, to define poetry using an African sensibility, but in the context of the general theory of poetry. Second, to study a selection of the work of African poets in order to appreciate the techniques they employ and the themes they explore. Third, to address the language question in poetry in relation to the audience of that poetry as it impinges on the composition, dissemination and consumption of that poetry. And lastly, to encourage the students to create their own poems.

Course Description

The course attempts a definition of African poetry for the benefit of the student, reviews the various sources and stages in the development of African poetry and examines the various approaches that have been employed by those who have attempted definitive studies of it. It then studies selected poems by poets from different parts of Africa, who have written in the English language or whose work has been translated from other languages into English. The poets studied in the course include: Aime Cesaire, Leopold Sengor, David Diop, Wole Soyinka, Christopher Okigbo, Jared Angira, Taban lo Liyong, Okot p'Bitek, Augustino Neto, Dennis Brutus , Sam Mbure, Tchicaya U. Tam'si, and Armando Guebuza.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Defining African Poetry

Module 2: African Poetry its sources and development

Module 3: Approach to African Poetry

Module 4: Studies of Specific Poems

- 4.1 Poets from West Africa
- 4.2 Poets from East Africa
- 4.3 Poets from Southern Africa
- 4.4 Other African poets

Basic Readings

Angira, Jared. Silent Voices. London: Heinemann, 1972.

Dickinson, Margaret. When bullets begin to flower. Nairobi: East African Publishing House, 1972

Goodwin, Ken L. Understanding African Poetry: a study of ten poets. London: Heinemann, 1982

Leech, Geoffrey. A Linguistic Guide to English Poetry. London: Longman, 1970.

Luvai, Arthur I. Boundless Voices: Poems from Kenya. Nairobi: Heinemann, 1988.

Mabala, Richard. ed. Summons: Poems From Tanzania. Dar es Salaam: Tanzania Publishing House, 1988.

Soyinka, Wole. ed. Poems of Black African. London: Heinemann, 1975.

LT 321: INTRODUCTION TO RUSSIAN LITERATURE

Course Objectives

As one of the most prominent players in contemporary world history, Russia has made a significant contribution to world culture, including literature. The aim of this course is to give the students a general introduction to Russian literature - its nature, concerns, and stylistic appeals. By the end of this course, the students will be in a position to appreciate the contribution of Russian writers to world literature, thought and culture.

Course Description

The course introduces students to the Russian cultural and political scene, which has produced the literature that is studied in the course. It then makes a brief examination of the history of Russian writing, before going on to study specific texts. Emphasis is mainly given to the work of two prominent Russian novelists - Fyodor Dostoyevsky (1821 - 81) and Leo Tolstoy (1828 - 1910), but the work of other writers will also be studied. It focuses on the technical

literary skills used by the Russian writers to produce literary works that continue to stand out as psychological and historical monuments.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Introduction to the life and works of Dostoyevsky and Tolstoy

Module 2: Dostoyevsky's ideas about the good society and the predicament of human existence.

Module 3: Tolstoy and the problem of happiness.

Module 4: Tolstoy and Dostoyevsky as psychological novelists

Module 5: Lessons from and for Russian Literature

Basic Readings

Cornwell, Neil and Christian, Nicole. eds. Reference guide to Russian literature. London/Chicago: Fitzroy Dearborn, 1998.

Ehrhard, Marcelle. Russian literature (Trans. from the French by Philip Minto). New York: Walker 1964.

Kropotkin, Petr A. K. Ideals and realities in Russian. New York: A. A. Knopf, 1916.

Lavrin, Janko. Russian literature. London : E. Benn Limited, 1927.

Marsh, Rosalind. Women and Russian Culture : Projections and Self-perceptions. New York: Berghahn Books, 1998.

LT 322: FOLKLORE, CULTURE AND LITERATURE

Course Objectives

The objective of this course is to train students in the art of analyzing folklore materials with a view to discovering the patterns of culture and their relationship to literature. The course will look at how folklore genres such as folk-beliefs, folk-omens, folk-medicine, and folk-speech shape cultural patterns, and how they influence both written and unwritten literature. By the end of the course, students should have a clear understanding of the function of folklore as a mirror of culture, and as a resource for literature.

Course Description

The course will look at how folklore genres such as folk-beliefs, folk-omens, folk-medicines, and folk-speech shape cultural patterns. It discusses the interrelationships between folklore, culture and literature, and identifies several ways in which they reinforce each other in their attempts to interpret life around them. For example, it looks at folklore and the construction of stereotypes, folklore as an agent of cultural change, and folk-beliefs and their effects on social behaviour, all of which are in turn reflected in both written and unwritten literature.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Folklore Culture and Literature: Their interrelationships

Module 2: The study of folklore in literature: identification and interpretation

Module 3: Folklore and the reinforcement of stereotypes

Module 4: Folklore as an agent of cultural change

Module 5: Folk-beliefs as predispositions to behaviour

Basic Readings

Bottigheimer, Ruth B. ed. Fairy Tales and Society. Philadelphia: The University Pennsylvania Press, 1986.

Dundes, Alan. Interpreting Folklore. Bloomington: Indiana University Press, 1980.

Finnegan, Ruth. Oral Literature in Africa. London: Oxford University Press, 1970.

Mullen, Patrick B. Listening to Old Voices : Folklore, Life Stories, and the Elderly, Urbana : University of Illinois Press, 1992.

Okpewho, Isidore. African Oral Literature. Bloomington: Indiana University Press, 1992.

Scheub, Harold. Story. Madison: The University of Wisconsin Press, 1998.

LT 323: CANADIAN LITERATURE

Course Objectives

The objective of this course is to expose the students to Canadian literature, as part of the Department's attempts to introduce students to various world literatures. Through the process of reading creative works by Canadian authors, they should be able to establish the relationship that exists between the works in Canadian Literature and the life of the ordinary Canadian people, and the literatures of other peoples of the world. By the end of the course, they should have an understanding of Canadian literature as it relates to Canadian society and to the diverse world, of which it is part.

Course Description

The course introduces students to the rich diversity of Canadian Literature. Pluralism in Canada is considered as an act of social justice and the basis of a colourful social and literary mosaic. The course highlights the relationship between literature and reality by examining how human experiences revealed in Canadian Literature capture the particularities of the Canadian socio-political situation. The texts selected for study on the course are chosen in such a way as to reflect the distinctive characteristics of Canadian literature such as the quest for national identity and alienation as a predominant theme.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Introduction to Canadian Literature

Module 2: What are the distinctive characteristics of Canadian Literature?

Module 3: The predominance of alienation as a theme in Canadian literature: It's social-political roots.

Module 4: New trends in Canadian Literature

Module 5: Canadian Literature and the quest for national identity

Basic Readings

Keith, W.J. Canadian literature in English. London and New York : Longman, 1985.

Mandel, Eli, ed. Poets of Contemporary Canada 1960-1970. Toronto: McClelland and Stewart Limited, 1994.

Mickleburgh, Brita. Canadian Literature: Two Centuries in Prose. Toronto: McClelland and Stewart, 1973

Weaver, Robert and Toye, W. eds. The Oxford Anthology of Canadian Literature. Toronto: Oxford University Press, 1973.

LT 324 CROSS-CULTURAL STUDIES

Course Objectives

The objective of this course is to introduce students to themes and issues in a variety of cultural settings in different parts of the world. The students will be exposed to a wide range of creative and analytical artistic works from geographically and culturally disparate parts of the world, and encouraged to identify differences and common grounds in the works. At the end of the course, the students will have a clear understanding of how cultural processes are related to major social divisions and cultural processes.

Course Description

The aim of this course is to cultivate and promote greater cultural awareness of our interdependent world. The course surveys literary masterpieces from different parts of the world as artistic manifestations of cultural, social, political and economic realities of their respective societies. The focus of the course is to promote critical and analytical thinking and to consider how literary artists have illustrated social and political concerns. The selection of literary works on this course gives priority to works by authors from countries whose literature is not covered in the other literature courses programme, such as The Netherlands, Germany, China, Australia, New Zealand, Spain, and the Middle East.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

- Module 1: Introduction to Cross-cultural Studies**
Module 2: Selections from Germany: Thomas Mann and Johann Goethe
Module 3: Selections from Australia: A.B. Facey and Christina Stead
Module 4: Selections from China: Short Stories and Poems
Module 5: Selections from New Zealand: Keri Hulme
Module 6: Selections from Spain: Miguel de Cervantes Saavedra
Module 7: Conclusion

Basic Readings

- Chu Dagao. trans. 101 Chinese Lyrics. Beijing: New World Press, 1987.
 Goethe, Johann Wolfgang. Egmont. Barrett H. Clark ed. World Drama. New York: Dover Publications, 1933.
 Jenner, N.J.F. ed. Modern Chinese Stories. London: Oxford University Press, 1972.
 Mann, Thomas. Disorder and Early Sorrow. Brian Wilkie and James Hurt. eds. Literature of the Western World Vol. 2. New York: Macmillan Publishing Co., 1988.
 Moulton, Richard Green. World Literature and its Place in General Culture. New York: The Macmillan Company, 1911.
 Myrsiades, Kostas and Myrsiades, Linda. eds. Un-disciplining Literature: Literature, Law, and Culture. New York : Peter Lang, 1999.
 Natan, Alex. ed. German men of Letters: Twelve Literary Essays. London: Oswald Wolff, 1969.

LT 325: SPEECH-WRITING AND PERSUASION

Course Objectives

Each nation needs skilled writers, who are able to write persuasive and effective speeches. It was with this in mind that this course was developed. The main objective of the course is to enable students to develop a critical approach to already written speeches, and to equip them with tools which are essential in the art of speech writing. At the end of the course, the students will be expected to have developed the skills necessary for writing speeches that make a difference in society.

Course Description

The course provides a critical appreciation of a wide range of landmark speeches from around the world. The course studies the types, modes and Objectives of speeches, and then highlights the stylistic features of those speeches such as suspense, persuasion, pitch and tone management, etc. It is hoped that the course will provide students with hints that will enable them write effective speeches.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent

Course Outline

Module 1: Introduction to targeted communication: Speech writing, Types of speech, Mode of speech and Objectives of speech.

Module 2: Persuasion: Whom to persuade, Why persuading, Strategies of persuasion, Types of persuasion

Module 3: Supra-segmental features of speech: Pitch, Intonation, Suspense etc

Module 4: Body language in communication

Module 5: Conclusion

Basic Readings

Baldwin, Charles Sears. Writing and Speaking: a Textbook of Rhetoric. New York: Longmans, Green, and Co., 1909.

Scheidel, Thomas M. Persuasive speaking. Glenview, Illinois: Scott, Foresman, 1967

Seely, John. The Oxford Guide to Writing and Speaking. Oxford, New York : Oxford University Press, 1998.

Stuttard, Marie. The Power of Speech. New York: Barron's Educational Series, 1997.

Verderber, Rudolph F. Essentials of Persuasive Speaking : Theory & Contexts. Belmont, California: Wadsworth Pub. Co., 1991.

LT 326: METHODOLOGY AND PRACTICE IN ORAL LITERATURE RESEARCH

Course Objectives

The objective of this course is to extend the understanding of the subject of oral literature for those students who will have taken the second course that deals with theories of African oral literature. They are introduced to research methodology, and they collect data of their own, which they analyse. They thus move away from the theoretical approach of the earlier course, and do more practical work, which culminates into the submission of a dissertation, which is the major basis for the examination of the course. By the end of the course, the student will be equipped with basic research skills and organisational capacity, which is a useful starting point for professional research activity and for higher degree work.

Course Description

The course is preceded by LT 211 offered in the Second year. It is a practical course in which the students collect data from the "field", translate it into English, and analyse it focussing on a specific topic selected in consultation with the course instructor. The course is mainly taught through direct supervision of the individual students by the course instructor, and workshops in which the students discuss progress and developments in their work. But there is also a lecture component in which the course instructor gives general theoretical guidance to the students on basic issues in Oral Literature research such as presentation and organization of research data. The student finally writes a dissertation that includes both his/her data and the analyses. The analysis part is presented in form of chapters that include both a background chapter and those that break down the analysis into clear sections. The data is presented in the

appendices. The dissertation accounts for 85% of the marks of the course, and there is an examination part that accounts for the remaining 15%.

Delivery: 5 Lectures and 40 Workshops

Assessment: Dissertation 85 percent. Examination 15 percent.

Course Outline

Module 1: A Review of the Field Research process

Module 2: Transcription and Translation

Module 3: Data Analysis

Module 4: Scholarly organisation and presentation: Introducing the work, the subdividing of chapters, the contents of the main body, the endnotes and bibliography, appendices

Module 5: Editing and proofreading

Module 6: Hints for Further Research in Oral Literature

Basic Readings

Bukenya, A., Kabira W. and Okoth Okombo. Understanding Oral Literature. Nairobi: Nairobi University Press. 1994.

Finnegan, R. Oral Literature in Africa. London: Oxford University Press, 1970. Okpewho, I. African Oral Literature, Bloomington: Indiana University Press. 1992.

Vansina, Jan. Oral Tradition as History. Madison, Wisconsin: University of Wisconsin Press, 1985.

LT 327: TANZANIAN LITERATURE IN ENGLISH II

Course Objectives

The course is a continuation of the first year course “LT 113: TANZANIAN LITERATURE IN ENGLISH I.” It aims at extending the inquiry into the reflection of the cultural, social and political heritage of the Tanzanian people, as it is reflected in their literature written in English language. It revisits some of the issues tackled in the earlier course, and also surveys other concerns tackled by Tanzanian writers in their works.

Course Description

This is an optional course, available to those students who would like to extend their study of Tanzanian Literature in English. It exposes the students to more novels, plays and poems in English from Tanzania, and takes a deeper look at issues of culture and national ideology, and also examines the impact of the global culture on Tanzanian writers. Finally, the course gives the student an opportunity to bring into existence creative works of his/her own. The coursework component builds in a provision for the students to write short stories, plays, poems or the first five chapters of a novel. It is hoped that the best of these writings will be published in an anthology of creative writing to be produced by the department of Literature.

Delivery: 20 Lectures, 15 workshops (for creative writing) and 10 seminars.

Assessment: Coursework 50% (30% ordinary assignment and 20% creative writing works).
Final Examination 50%.

Course Outline

Module 1: Writing and National Culture

Module 2: Politics and Literature

- 2.1 The colonial legacy in contemporary Tanzanian Literature
- 2.2 The legacy of Ujamaa in contemporary Tanzanian Literature
- 2.3 Tanzanian Literature beyond the shadow of Ujamaa

Module 3: Literature by Tanzanians in the Diaspora

- 3.1 Issues of setting and attitude
- 3.2 Issues of Culture and Nationality
- 3.3 Questions of “accuracy” and mission

Module 4: Attempts at Creative Writing by the Students

- 4.1 Prose
- 4.2 Drama
- 4.3 Poetry
- 4.4 Polemics

Basic Readings

Burroway, Janet, Writing Fiction: A Guide to Narrative Craft - Addison, Longley, 1999.

Lodge, David, The Art of Fiction, London: Penguin, 1992.

Blommaert, Jan. 1997. “The Impact of State Ideology on Language: Ujamaa and Swahili Literature in Tanzania.” B. Smieja and M. Tasch (eds). Human Contact Through language and linguistics (in honour of René Dirven). Frankfurt: Peter Lang . 253-270

Gurr, Andrew and Angus Calder. eds. 1974. Writers in East Africa: Papers from a colloquium held at the University of Nairobi June, 1971 Nairobi, Kenyan Literature Bureau.

Harries, L. 1972. “Poetry and Politics in Tanzania”. Ba Shiru 52-54.

- Mabala, Richard S. 1995. "Gender Relations in Kiswahili Fiction". Mbilinyi D.A. and C. Omari. eds. Gender Relations and Women's Images in the Media, Dar es Salaam: Dar es Salaam University Press.
- Ricard, Alain. 2000. Ebrahim Hussein: Swahili Theatre and Individualism. Dar es Salaam: Mkuki na Nyota Publications.
- Senkoro, F.E.M.K. 1982. The prostitute in African literature. Dar es Salaam: Dar es Salaam University Press.
- Smith, Angela. East African writing in English. London: Macmillan, 1989.

LT 328: KENYAN LITERATURE IN ENGLISH

Course Objectives

The course aims to expose the students to the way writers have used English to portray cultural heritage of the Kenyan people, the confrontation in the struggle for independence, and the neo-colonial exploitation of the Kenyan people through an indigenous elite. The course also aims to enable students to assess Kenyan writers' contribution to the development of the general body of world literature in English, both in terms of subject matter and style.

Course Description

This is an elective course. It broadly introduces students to literary works by Kenyan writers, available in the English language. The texts are selected in such a way as to cover major phases in the socio-historical and political development of the Kenyan nation, and to introduce to the students leading writers in the areas of prose, drama and poetry. The course will expose the students to the way writers have used English to portray the rich pre-colonial cultural heritage of the Kenyan people, the traumatic confrontation between the Kenyan people and the colonial powers in such movements as the MAU MAU, other aspects of the struggle for independence, and the neo-colonial exploitation of the Kenyan people through an indigenous elite. The course also assesses the contribution of Kenyan writers to the development of the general body of world literature in English, both in terms of subject matter and style.

Delivery: 30 Lectures and 15 Seminars

Assessment: Coursework 40 percent. Final Examination 60 percent.

Course Outline

Module 1: General introduction to Kenyan Literature in English

- 1.1 Background
- 1.2 Ethnic composition and political history of Kenya
- 1.3 Emergence of a writing tradition.

Module 2: The beginnings of Kenyan Literature in English: Writings by Colonial settlers about the Kenyan people.

Module 3: Indigenous Kenyan Writers and the colonial experience

Module 4: The MAU MAU revolt in Kenyan Literature in English

Module 5: Independence and its aftermath: Political and economic disillusionment in Kenyan Literature.

Module 6: The common man in the new socio-economic era in Kenyan Literature.

Basic Readings

Duerden, Dennis and Pieterse, Cosmo. eds. African Writers Talking. London: Heinemann, 1972

Ngugi wa Thiong'o. Detained: a writer's prison diary. Nairobi: Heinemann, 1981.

Sicherman, Carol. Ngugi wa Thiong'o, the making of a rebel: a sourcebook in Kenyan literature and resistance. London and New York: H. Zell Publishers, 1990.

Wanjala, Chris L. Standpoints on African Literature.

Wanjala, Chris. Faces at crossroads; a "Currents" anthology. With an introduction by Angus Calder. Nairobi, East African Literature Bureau, 1971.

Zell, Hans and Helene Silver. eds. 1971. Readers Guide to African Literature. New York: Africana

Zettersten, Arne. East African Literature - an Anthology. London: Longman, 1983