**Bayero University, Kano**

**Faculty of Arts and Islamic Studies**

**Department of English and Literary Studies**

**B.A Literature in English**

**Proposed 30% Addition to the Course Structure/Summary**

**Level 100**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Course Code** | **Course Title** | **Units** | **Status** | **LH** | **PH** |
| BUK-LIT111 | Literature and National Identity | 3 | C | 45 |  |
| BUK-LIT112 | Literary History | 3 | C | 45 |  |
| BUK-LIT113 | Literature and Trauma | 3 | C | 45 |  |
| BUK-LIT114 | Literature in Northern Nigeria | 3 | C | 45 |  |
| BUK-LIT115 | Women Writers | 3 | C | 45 |  |
| BUK-LIT116 | Children’s Literature | 3 | C | 45 |  |
|  | **Sub-Total** | **18** |  |  |  |

**Level 200**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Course Code** | **Course Title** | **Units** | **Status** | **LH** | **PH** |
| BUK-LIT211 | Literature and the Environment | 3 | C | 45 |  |
| BUK-LIT212 | Literature and Islam | 3 | C | 45 |  |
| BUK-LIT213 | Modern Asian Literature in English | 3 | C | 45 |  |
| BUK-LIT214 | North African Literature | 3 | C | 45 |  |
|  | **Sub-Total** | **12** | C | 45 |  |

**Level 300**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Course Code** | **Course Title** | **Units** | **Status** | **LH** | **PH** |
| BUK-LIT311 | American and European Poetry | 3 | C | 45 |  |
| BUK-LIT312 | Life Writing | 3 | C | 45 |  |
| BUK-LIT313 | Postcolonial Literatures | 3 | C | 45 |  |
| BUK-LIT314 | The European Novel | 3 | C | 45 |  |
|  | **Sub-Total** | **12** |  |  |  |

**Level 400**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Course Code** | **Course Title** | **Units** | **Status** | **LH** | **PH** |
| BUK-LIT411 | American Literature (Drama and Prose fiction) | 3 | C | 45 |  |
| BUK-LIT412 | Literature and Biterature | 3 | C | 45 |  |
| BUK-LIT413 | Science and Fantasy Fiction | 3 | C | 45 |  |
| BUK-LIT414 | Shakespearian Studies | 3 | C | 45 |  |
| BUK-LIT415 | Special Topic/Author | 3 | C | 45 |  |
|  | **Sub-Total** | **15** |  |  |  |

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

Department of English and Literary Studies

BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUK-LIT111: LITERATURE AND NATIONAL IDENTITY (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing high quality graduates who would appreciate the importance of having a strong national identity, and would display faithfulness and loyalty to the laws, values, traditions and cultural mores that define Nigeria as a nation

**Overview**

This course addresses some of the ways in which literature has become not only a vehicle for the expression and circulation of nationalist ideas but also a metaphor of the nation and national identity. The course also seeks to illustrate the ways in which the fictionality, the narrativist structure, is at the heart of the self-understanding of national identity.

The course also seeks to show how the nation is an *invention*, a construction, an artifice – indeed a work of art, a narration, just like the novel or story, and, following Aristotle, how narration (storytelling) is the ontological principle of human life human psychology.

**Objectives**

The objectives of the course are to:

1. Explain the links between literary texts and the expression of national identity in both the author and the characters in a literary text.
2. List at least three ways in which fictional works act as a metaphor for the nation and national identity.
3. Analyse the thematic presence of the nation and national identity in the selected texts.
4. Explain the extent to which the nation is a kind narration and the author as the enunciation of personal or self-identity (identity as a literary production).
5. Discuss how the nation is an invention, a construction and artifice.

**Learning Outcomes**

1. Explain the links between literary texts and the expression of national identity in both the author and the characters in a literary text.
2. List at least three ways in which fictional works act as a metaphor for the nation and national identity.
3. Analyse the thematic presence of the nation and national identity in the selected texts.
4. Explain the extent to which the nation is a kind narration and the author as the enunciation of personal or self-identity (identity as a literary production).
5. Discuss how the nation is an invention, a construction and artifice.

**Course Contents**

The course pursues three broad areas of inquiry: the continuities and distinctions between fiction and identity-formation (identity as a position of *enunciation*), the fictional-imaginary character of national identity, and the enunciation of nationality in modern literary texts.

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

Department of English and Literary Studies

BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUKLIT112 LITERARY HISTORY (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing high quality graduates who are well versed in the historical development of literature and literary studies from ancient pre-literate cultures through oral traditions to modern literate societies, and the impact of literature on, and its importance to, humanity

**Overview**

This course introduces the students to four inter-related objectives, namely to trace the historical emergence of the institution of *belles lettres* (fiction), literary (literature), and writing (the extension of the literary, the fictional), and the creative-imaginative writing to writing practices.

The course will then train the students on how literary history plays a role in creative non-fiction, meta-fiction, and grammatology and the impact of printing technology, the ICT and graphic representations to the development of Literature.

**Objectives**

The objectives are to:

1. Explain the history and origins of the modern literary-critical tradition
2. List at least two factors and contexts that defined the modern institution of literature teaching and learning.
3. Explain the ontological boundaries of the literary genre and recent developments that spawned modern literary movements from realism to postmodernism.
4. Analyse the debates around the question of the Literary Canon.
5. Explain the historical emergence of fiction.

**Learning Outcomes**

At the end of the course students should be able to:

1. Explain the history and origins of the modern literary-critical tradition
2. List at least two factors and contexts that defined the modern institution of literature teaching and learning.
3. Explain the ontological boundaries of the literary genre and recent developments that spawned modern literary movements from realism to postmodernism.
4. Analyse the debates around the question of the Literary Canon.
5. Explain the historical emergence of fiction.

**Course Contents**

The course will also introduce the student to debates on the ontological boundaries of the literary genre, and the historical developments within the literary-critical institution, which spawned such things as “concrete poetry”,imagism, realistic, naturalist,modernist, postmodernist fictions (multilayered fictions, in the plural) and other new and emerging (modern) “poematic” formats within literary production and other experiments in writing practices in general. Other aspects of the course will involve a critical study of the rise and politics of the literary Canon and how canonical considerations are still at the centre of literary studies.

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

Department of English and Literary Studies

BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUKLIT113 LITERATURE AND TRAUMA (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing students who understand the multifaceted nature of trauma and the overt and covert ways in which it is represented in literature. This will make them sensitive to many and varied manifestations of trauma in the real world. The idea is to expose students to the effects of trauma and the traumatic, be it in the form of war, violent and non-violent conflict, domestic violence, torture, etc.

**Overview**

This course introduces students to the vast field of literary representations of trauma by reading and analysing the work of a wide range of writers from different countries and different historical periods, who write about different causes of trauma including war, armed and unarmed conflict, domestic violence, public violence, police brutality, disease, disability, death, loss, etc.

The course will enable the students to identify the similarities and differences in the ways that writers have treated the subject of trauma in its physical, emotional and psychological forms.

**Objectives**

The objectives are to:

1. Discuss the formal and thematic features of trauma literature.
2. Explain how trauma literature serves the primary function of testimony or witness.
3. Analyse the language, literary techniques, and rhetorical and linguistic devices employed in trauma literature.
4. Explain the connections between historical events, such as wars.
5. Explain different writers' reactions to, and representations of such historical events in their works.

**Learning Outcomes**

At the end of the course students should be able to:

1. Discuss the formal and thematic features of trauma literature.
2. Explain how trauma literature serves the primary function of testimony or witness.
3. Analyse the language, literary techniques, and rhetorical and linguistic devices employed in trauma literature.
4. Explain the connections between historical events, such as wars.
5. Explain different writers' reactions to, and representations of such historical events in their works.

**Course Contents**

The primary aim of the course is to analyse the multifaceted representations of trauma in literary texts by subjecting a selection of texts to critical theoretical analyses. Course readings will be drawn from both fictional and non-fictional literature and across all three genres of literature (prose, poetry and drama).

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

Department of English and Literary Studies

BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUK-LIT 114: WOMEN WRITERS (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing high caliber students who are conversant with the writings of women from across the world and the major concerns addressed in women’s works of literature.

**Overview**

The course pays special attention to women writers across cultures and historical periods with a view to identifying common concerns, trends and repositioning.

Western women writers from the 19th Century to the present as well as pioneer and contemporary African women writers will be studied, paying attention to the way and manner in which they present polymorphic concerns of women in power structured male supremacist societies.

**Objectives**

The objectives are to:

1. Analyse key concepts such as “women,” “writing,” “women’s writing,” “women writing men,” and demonstrate how these terms are interconnected.
2. Explain the term “woman” as a nonconventional, non-conservative notion, independent of the theoretical and political requirements for femininity.
3. Discuss the concept of sex or the body as a concrete, historical and social phenomenon.
4. Explain at least two ways to contextualise transnational networks and identities by theorising mixed races, identity categories and to question the process of categorisation itself.
5. Explain and evaluate the process of categorisation.

**Learning Outcomes**

At the end of the course students should be able to:

1. Analyse key concepts such as “women,” “writing,” “women’s writing,” “women writing men,” and demonstrate how these terms are interconnected.
2. Explain the term “woman” as a nonconventional, non-conservative notion, independent of the theoretical and political requirements for femininity.
3. Discuss the concept of sex or the body as a concrete, historical and social phenomenon.
4. Explain at least two ways to contextualise transnational networks and identities by theorising mixed races, identity categories and to question the process of categorisation itself.
5. Explain and evaluate the process of categorisation.

**Course Contents**

The course will subject representative texts across cultures and historical periods to close examination. Selections will be made from the works of notable women writers such as Virginia Woolf, Sandra M. Gilbert, Susan Gubar, George Elliot, The Brontes, Simone de Beauvoir, Toril Moi, Judith Butler, Rebecca West, Hilary Mantel, Sylvia Townsend Warner, Radcliffe Hall, Helen Fielding, Sarah Waters, Zadie Smith, Bessie Head, Zainab Alkali, Ama Ata Aidoo, Chika Olugwe, SafiyaYaro, Olisa Kwe and many others. The readings will revolve around domestic fiction, historical novel, comedies of manner, bildungsroman, romance and crime fiction.

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

Department of English and Literary Studies

BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUKLIT115 LITERATURE IN NORTHERN NIGERIA (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing high caliber students who are conversant with the literature of northern Nigeria as well as its history and origins from oral traditions to literate traditions. Students will understand the influence of Arab and Western cultures on the literature of northern Nigeria.

**Overview**

This course seeks to highlight developments, prospects and problems of imaginative composition in English by and about the people of northern Nigeria within the continuum of Nigerian National, and African Literature

**Objectives**

The objectives are to:

1. Trace and explain the origins and development of literature in northern Nigeria;
2. Examine the rise of literature in English in northern Nigeria;
3. Analyse the thematic preoccupation of the major literary artists in northern Nigeria.

**Learning Outcomes**

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

1. Trace and explain the origins and development of literature in northern Nigeria;
2. Examine the rise of literature in English in northern Nigeria;
3. Analyse the thematic preoccupation of the major literary artists in northern Nigeria.

**Course Contents**

Representative texts covering all genres of literature, that is, poetry, drama and prose will be studied.

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

Department of English and Literary Studies

BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUKLIT116 CHILDREN'S LITERATURE (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing students who are sensitive to the ways in which children’s literature impacts on the character formation and behavior of children; and who can subject children’s literature to critical-theoretical analysis.

**Overview**

This course introduces students to the form and content of children’s literature and the thematic range of texts that are identified as belonging to the genre of children’s literature. One of the key concerns of the course is to establish the very identity of children’s literature by introducing students to a range of critical approaches that reveal the complexity and artistry of children’s literature.

The other main aim of the course is to tackle children’s literature as literature that is designed to negotiate the boundaries between instruction and entertainment while also engaging with important social and cultural issues.

**Objectives**

The objectives are to:

1. Analyse assumptions and theories about childhood, cognition, memory, intelligence, and human development that underlie key works of children’s literature.
2. Explain the relationship between word and image in illustrated children’s literature and read and interpret the different dimensions of children’s literature, both textual and pictorial
3. Discuss a range of current critical issues in the study of children’s literature, including attention to gender, race, class, and disability.
4. Explain at least two ways on how to write critically and knowledgeably about the form and content of children’s literature.

**Learning Outcomes**

Upon completion of this course, students should be able to:

1. Analyse assumptions and theories about childhood, cognition, memory, intelligence, and human development that underlie key works of children’s literature.
2. Explain the relationship between word and image in illustrated children’s literature and read and interpret the different dimensions of children’s literature, both textual and pictorial
3. Discuss a range of current critical issues in the study of children’s literature, including attention to gender, race, class, and disability.
4. Explain at least two ways on how to write critically and knowledgeably about the form and content of children’s literature.

**Course Contents**

Course readings will be drawn from traditional African and non-African folktales in translation, and from other contemporary children’s literature texts from within Nigeria and from around the world

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

Department of English and Literary Studies

BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUKLIT211 LITERATURE AND THE ENVIRONMENT (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing students who appreciate the importance of conserving the environment and the dangers of environmental pollution and over exploitation.

**Overview**

This course is about the relationship between Literature and the Environment, especially about the natural-humanized environment in which human activity takes place.

The course will raise issues about the complex ways in which literary representation uses the tropes of metaphors, allusion, and symbolism in presenting narrative reconstructions of the relationship between the human and the natural environments.

**Objectives**

The objectives are to:

1. Explain the links between literature and the environment.
2. Explain how to explore a variety of literary texts such as poems, novels, plays, short stories and creative non-fiction to understand how human activity impacts on the natural environment.
3. Discuss the concept of literatures on climate change and its impact on the human condition.
4. Explain how to offer eco-critical readings of literary and non-literary texts.

**Learning Outcomes**

At the end of the course students should be able to:

1. Explain the links between literature and the environment.
2. Explain how to explore a variety of literary texts such as poems, novels, plays, short stories and creative non-fiction to understand how human activity impacts on the natural environment.
3. Discuss the concept of literatures on climate change and its impact on the human condition.
4. Explain how to offer eco-critical readings of literary and non-literary texts.

**Course Contents**

The primary texts for the course will be African, Asian, and European literary texts with thematic concerns about the human relationship with the natural, humanized nature, and climate change. Other parts of the course will deal with debates about the environment within the eco-critical literary-critical tradition (eco-criticism and environmental writing, for example).

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

Department of English and Literary Studies

BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUKLIT212 LITERATURE AND ISLAM (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing students who are conversant with the place of literature in Islam and who can investigate how Islam is represented or misrepresented in fictional works by Muslims.

**Overview**

The course examines the politics of interpreting Islam. First, it looks at the place of Literature in the Muslims’ holy books (Qur’an and Hadith), it then seeks to investigate how Islam is presented, represented or misrepresented in the fictional works by Muslims. On another level, it explores how texts written by non-Muslim authors are interpreted from the Islamic viewpoint.

This presupposes some specific reading processes/practices applied on the text(s) in question in order to arrive at an interpretation. For example, reading Shakespeare from the Islamic perspective requires the integration of ethics and morals at the ontological, epistemological and axiological levels

**Objectives**

The objectives are to:

1. Explain key ideas, representative works and authors, significant historical and cultural shifts among the writers/writings as well as distinctive attitudes expressed in the works.
2. Discuss how literary works are expressions of individual or communal values within the socio-political and religious contexts.
3. Enumerate and explain five differences between Literature and propaganda/advocacy, as such, rethink the misnomer “Islamic novel,” “Islamic Poem,” or “Islamic Drama,” which are all ontologically vapid.
4. List at least three aesthetic principles that guide the scope and variety of fictional works by Muslim writers.
5. Discuss whether or not Islam has impact on the writers studied in the course.

**Learning Outcomes**

At the end of the course students should be able to:

1. Explain key ideas, representative works and authors, significant historical and cultural shifts among the writers/writings as well as distinctive attitudes expressed in the works.
2. Discuss how literary works are expressions of individual or communal values within the socio-political and religious contexts.
3. Enumerate and explain five differences between Literature and propaganda/advocacy, as such, rethink the misnomer “Islamic novel,” “Islamic Poem,” or “Islamic Drama,” which are all ontologically vapid.
4. List at least three aesthetic principles that guide the scope and variety of fictional works by Muslim writers.
5. Discuss whether or not Islam has impact on the writers studied in the course.

**Course Contents**

Representative texts will be selected, read and interpreted in order to demonstrate how Islam is depicted. Attempt will also be made to see whether or not Islam has impact on the writers/writings. Writers to be studied include Sembene Ousmane, Cheikh Hamidou Kane, Kamila Shamsie, Mohsin Hamid, Khalid Hosseini, Samira Ahmed, Soniah Kamal, Reza Aslan, and Edward Said.

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

Department of English and Literary Studies

BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUKLIT213 MODERN ASIAN LITERATURE IN ENGLISH (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing students who are versed in the literatures of the East as opposed to only being familiar with western literature.

**Overview**

This will be a general survey of major trends in, and authors of, Asian literature in English translation.

The course will help students to have a comparative knowledge of universal elements in Asian literary traditions in relation to African or European ones, as a way of discerning the vitality of the "literary" across the world.

**Objectives**

The objectives are to:

1. Explain the universal elements in Asian literary traditions.
2. Explain comparative knowledge of universal elements in Asian literary traditions in relation to the African literary tradition.
3. List three ways to critique a range of selected texts.
4. Explain five ways to explore, interpret, and critique a range of literary practices and discourses as defined by the Asian context, national history and thematic concerns.
5. Discuss major trends of Asian Literature.

**Learning Outcomes**

At the end of the course students should be able to:

1. Explain the universal elements in Asian literary traditions.
2. Explain comparative knowledge of universal elements in Asian literary traditions in relation to the African literary tradition.
3. List three ways to critique a range of selected texts.
4. Explain five ways to explore, interpret, and critique a range of literary practices and discourses as defined by the Asian context, national history and thematic concerns.
5. Discuss major trends of Asian Literature.

**Course Contents**

Key authors will be drawn from the literary and writing traditions across the continent. Readings will cover prose, poetry and drama from Asia.

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

Department of English and Literary Studies

BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUKLIT214 NORTH AFRICAN LITERATURE (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing high caliber students who are conversant with the literature of northern Africa as well as its history and origins from oral traditions to literate traditions. Students will understand the influence of Arab and Western cultures on the literature of North Africa.

**Overview**

The course will offer a chronological and critical survey of North African literature from the colonial period onwards. The social, historical, and intellectual contexts of this literature will be discussed.

**Objectives**

The objectives are to:

1. List notable or influential North African writers and their important works.
2. Explain the social, historical, and intellectual contexts of the literary and cultural traditions of this region of Africa.
3. Explain the colonial, revolutionary, and early nationalist, romantic, and realistic phases of North African literature.
4. Offer critical analyses of the selected authors and texts.
5. Compare and contrast elements in Asian literary traditions in relation to the African one.

**Learning Outcomes**

At the end of the course students should be able to:

1. List notable or influential North African writers and their important works
2. Explain the social, historical, and intellectual contexts of the literary and cultural traditions of this region of Africa.
3. Explain the colonial, revolutionary, and early nationalist, romantic, and realistic phases of North African literature.
4. Offer critical analyses of the selected authors and texts
5. Compare and contrast elements in Asian literary traditions in relation to the African one.

**Course Contents**

This course is concerned with the corpus of fictional (e.g., novels, poems, plays, short story) and non-fictional (auto/biographical texts, memoirs, literary essays and letters, pamphlets, cultural magazines) writings or texts which are specifically called “North African Literature”. Texts typical of the colonial, revolutionary, and early nationalist, romantic, and realistic phases of North African literature will be selected for critical study. In addition, attention will be paid to the influence of native forms of writing before the colonial period.

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

Department of English and Literary Studies

BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUKLIT311 AMERICAN AND EUROPEAN POETRY (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing students who are well versed in American and European poetry, its roots, underlying ideologies, and its formal features and thematic concerns. Students will be schooled in the art of poetic creation and analysis and will demonstrate refinement when it comes to the appreciation of the sounds and tropes of poetry.

**Overview**

This course offers an advanced discussion of key topics in American and European Poetry.

The course is a critical examination of written American poetry in English and a selection of English poetry, beginning with 17th century metaphysical poetry, and the various experimentations with verse forms from the Augustan through to Romantic and Victorian periods.

**Objectives**

The objectives are to:

1. Discuss the history and development of American and English poetry and their specific use of language and diction.
2. Differentiate between American and English poetic traditions and the intertextual links between the two.
3. Explain how how to do learned, scholarly, and methodologically sophisticated readings or analyses of the relevant poetic texts in the two traditions.
4. List and explain at least three ways on how to explore, interpret, and critique a range of poetic practices and discourses as defined by context, national history and thematic concerns.
5. Analyse at least seven written American poetry in English.

**Learning Outcomes**

At the end of the course students should be able to:

1. Discuss the history and development of American and English poetry and their specific use of language and diction.
2. Differentiate between American and English poetic traditions and the intertextual links between the two.
3. Explain how how to do learned, scholarly, and methodologically sophisticated readings or analyses of the relevant poetic texts in the two traditions.
4. List and explain at least three ways on how to explore, interpret, and critique a range of poetic practices and discourses as defined by context, national history and thematic concerns.
5. Analyse at least seven written American poetry in English.

**Course Contents**

Individual and collective ideological inclinations in the poems will be assessed alongside contemporary global trends in an effort to account for the poets’ chosen style and perspective. Issues on the efficacy of the genre and the degree and impact of linguistic manipulation by the poets will be highlighted in analyzing the selected texts. Analysis will also bear on the extent and significance of aspects of American and European linguistic and cultural elements.

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

Department of English and Literary Studies

BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUKLIT312 LIFE WRITING (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing students who are conversant with the wide field of life writing and who understand its importance as a rich source of history about prominent individuals, peoples and cultures.

**Overview**

This course will examine the traditional concept of "life writing" within the larger context of literary studies.

It will discuss the relationship between the literary and the non-literary, at least from the perspective of the argument that there is an ontological distinction between “fictional” and “non-fictional” kinds of writing.

**Objectives**

The objectives are to:

1. Explain three ways in which life writing is a conceptual practice.
2. Explain three ways in which life writing is a literary practice.
3. Develop a critical and programmatic theoretical project about the debate between the status of fiction and non-fiction.
4. Distinguish between the different sub-genres of life writing.
5. Demonstrate the ability to produce learned, scholarly, and sophisticated readings, analyses or critiques of life writing texts.

**Learning Outcomes**

On completion of the course, students should be able to:

1. Explain three ways in which life writing is a conceptual practice.
2. Explain three ways in which life writing is a literary practice.
3. Develop a critical and programmatic theoretical project about the debate between the status of fiction and non-fiction.
4. Distinguish between the different sub-genres of life writing.
5. Demonstrate the ability to produce learned, scholarly, and sophisticated readings, analyses or critiques of life writing texts.

**Course Contents**

The lectures will address the formal and thematic concerns of the different sub-genres of life writing; and the different ways that a self is inscribed in life writing. Other issues to be explored are the concepts of “identity”, “self” “memory”, “subjectivity”, “authority”, “intention” and the role of narrative and rhetorical devices of textual presentation as these relate to life writing. A select number of prose works, representative of the sub-genres of life writing such as autobiography, biography, memoir, diary, essay, letters, etc. will be used to demonstrate the themes of the course.

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

Department of English and Literary Studies

BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUKLIT313 POSTCOLONIAL LITERATURES (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing students who are well versed in postcolonial literature; the ways in which it challenges, undermines and questions western supremacy, and how it tackles issues of race, nationhood, freedom, and autonomy.

**Overview**

Students will be introduced to the literatures of formerly colonized nations such as Australia, Canada, Asia, Africa and the Caribbean, as well as writings produced by diasporas of commonwealth origin living in the metropolitan nations, Britain, America and France.

**Objectives**

The objectives are to:

1. Explain how to underscore the urgency for postcolonial studies and the problematic surrounding its framing as post/after colonialism.
2. Discuss the concept of postcolonial literature and its key historical, cultural and theoretical developments.
3. Demonstrate critical analysis of the primary texts.
4. Explain postcolonial discourse such as identity, nationalism, neocolonialism, exile and diaspora, cultural hybridity, ambivalence, race, etc.
5. Evaluate varied arguments and assumptions about postcolonial literatures and texts.

**Learning Outcomes**

At the end of the course students should be able to:

1. Explain how to underscore the urgency for postcolonial studies and the problematic surrounding its framing as post/after colonialism.
2. Discuss the concept of postcolonial literature and its key historical, cultural and theoretical developments.
3. Demonstrate critical analysis of the primary texts.
4. Explain postcolonial discourse such as identity, nationalism, neocolonialism, exile and diaspora, cultural hybridity, ambivalence, race, etc.
5. Evaluate varied arguments and assumptions about postcolonial literatures and texts.

**Course Contents**

This course will study a range of literatures produced by formerly colonized nations of the world. These literatures provide the site and context for problematizing the violence and transgressions orchestrated by colonial rule. The course will explore themes such as the problematic of the ‘post’ in postcolonial discourse; range of representations of the metropolitan centre and the periphery; select colonial narratives as location/site for the gestation of postcolonial literature; disillusion with independence and postcolonial arrested development of African states.

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

Department of English and Literary Studies

BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUKLIT314 THE EUROPEAN NOVEL (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing students who are well versed in the European novel, its roots, underlying ideologies, and its formal features and thematic concerns. Students will be schooled in the analysis of the European novel and will demonstrate refinement when it comes to the appreciation of imagery and symbolism

**Overview**

The scope of the course links literary texts with the historical/aesthetic/intellectual contexts relevant to the European novel.

The course focuses on a broad survey of the most influential literature of the nineteenth century continental Europe.

**Objectives**

The objectives are to:

1. Outline at least two problems of definition surrounding the novel, as seen in Forster, Bakhtin, Doody, Hawthorn, Watts, Eagleton, etc.
2. Explain the different novel theories that have been synthesized within the socio-historical and literary contexts of the European novel.
3. Discuss the novel as a genre of literature.
4. Enumerate three procedures on how to analyze, interpret, and critique the European novel as a *specific* practice of writing within the wider and contested role of “Europe” in the fashioning of the so-called “the West”, the “modern world”, or “modernity”.
5. Explain the formal features of the novel.

**Learning Outcomes**

At the end of the course students should be able to:

1. Outline at least two problems of definition surrounding the novel, as seen in Forster, Bakhtin, Doody, Hawthorn, Watts, Eagleton, etc.
2. Explain the different novel theories that have been synthesized within the socio-historical and literary contexts of the European novel.
3. Discuss the novel as a genre of literature.
4. Enumerate three procedures on how to analyze, interpret, and critique the European novel as a *specific* practice of writing within the wider and contested role of “Europe” in the fashioning of the so-called “the West”, the “modern world”, or “modernity”.
5. Explain the formal features of the novel.

**Course Contents**

Students will study the writings and philosophy of the western world, stressing an intensive reading of novels from diverse cultures which include English, French, German, Russian, Spanish, Italian, Ukrainian and other Scandinavian countries. Each work will be placed in the context of its historical period as well as its Literary Conventions. Students are expected to read and interpret representative authors. A selection of authors to be studied include: Ibsen, Camus, Sartre, Kierkegaard, Dostoevsky, Austen, Zola, Conrad, Dickens and Lawrence. Through lectures, assigned supplementary readings and research, students are expected to introduce these concepts as aspects of their interpretations.

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

Department of English and Literary Studies

BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUKLIT411 AMERICAN LITERATURE (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing students who are well versed in American literature, its roots, underlying ideologies, and its formal features and thematic concerns. Students will be schooled in the analysis of American literature and will demonstrate refinement when it comes to the appreciation of imagery and symbolism

**Overview**

This course focuses on the corpus and the authors of fictional (e.g. novels, poems, plays) and non-fictional (auto/biographical texts, memoirs, literary essays and letters, pamphlets, cultural magazines) texts which are specifically called “North American Literature”.

**Objectives**

The objectives are to:

1. Analyse and discuss representative works of American literature, from fictional to non-fictional works
2. Explain the relationship between events in American history and their fictional representation in canonical American literature
3. Trace and discuss the origin and growth of American literature
4. Explain at least three ways in which American Literature reflects the complex historical and cultural experiences of the American people.
5. Discuss the similarities or differences between American literature and other kinds of literature.

**Learning Outcomes**

At the end of the course students should be able to:

1. Analyse and discuss representative works of American literature, from fictional to non-fictional works
2. Explain the relationship between events in American history and their fictional representation in canonical American literature
3. Trace and discuss the origin and growth of American literature
4. Explain at least three ways in which American Literature reflects the complex historical and cultural experiences of the American people.
5. Discuss the similarities or differences between American literature and other kinds of literature.

**Course Contents**

The course will also offer a chronological and critical survey of North American literature from the colonial to the Romantic period onwards. The social, historical, and intellectual contexts of this literature will be discussed. Texts typical of the colonial, revolutionary, and early nationalist, romantic, realistic, modernist and postmodernist phases of American literature will be selected for critical study.

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

Department of English and Literary Studies

BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUKLIT412 LITERATURE AND BITERATURE (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing students who are up to date on current trends in literature especially with regards to the emerging genre of “Biterature” i.e. literature that is authored by computers, not by human beings. Students will understand literature as technology rather than as mere human writing. This will open up their understanding about “consciousness”, “the self”, and what “creativity” means in a world that is increasingly being governed by technology.

**Overview**

This course will examine the developing field of "biterature" given the growing interface between ICT and literary studies, especially the emerging re-conceptualization of key literary-critical concepts such as "author", "text”, "context", and "reader".

The course will raise questions about the development of "literature" as a "cultural and linguistic technology" and for which even the conventional "literary text" is now a form of "hypertext" under the impact of ICT and Cybernetics, etc.

**Objectives**

The objectives are to:

1. Discuss the difference and relationship between literature and Biterature
2. Explain the complex links between the traditional concept of Literature and the new concept of Biterature.
3. Discuss the conditions for the development or extension of Literature from a cultural and linguistic category to the new hypertext and strings of computer-generated binary digits.
4. Explain the impact of the new Biterature on the traditional conception of author and reader.
5. Debate the full implications of the shift from “Author” to “Computhor” and from “text” to “hypertext”.

**Learning Outcomes**

At the end of the course students should be able to:

1. Discuss the difference and relationship between literature and Biterature
2. Explain the complex links between the traditional concept of Literature and the new concept of Biterature.
3. Discuss the conditions for the development or extension of Literature from a cultural and linguistic category to the new hypertext and strings of computer-generated binary digits.
4. Explain the impact of the new Biterature on the traditional conception of author and reader.
5. Debate the full implications of the shift from “Author” to “Computhor” and from “text” to “hypertext”.

**Course Contents**

The key problematic of the new conception of "literature" as “biterature” (bitic literature; texts based on strings of binary digits, or bits that form a computer’s chain of instructions) is the condition of possibility for computers (or machines) to become capable of "fictional" and "non-fictional" (creative, dramatic, novelistic, poetic, autobiographical, or intentionalist) writing, and the extent to which computers can be authors (“computhors”), or are capable of authorship and intentionality (“computhorship”), and the question of authorial extension as it pertains to computers and other machines.

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

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BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUKLIT413 SCIENCE AND FANTASY FICTION (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing students who are well versed in the genre of science fiction and how the world is represented in fantasy and science fiction. Students will appreciate the distinctions between realism and fantasy and develop a refined appreciation for the human imagination.

**Overview**

This course studies the new and rapidly growing literary genre of science fiction and fantasy literature, namely fictional works (novels, short stories, and works of [flash fiction](https://www.dictionary.com/browse/flash-fiction), sub-genres that sometimes combine sci-fi and fantasy such as  [steampunk](https://www.dictionary.com/browse/steampunk) and sci-fi horror) that creatively represent, in words and images, real or imaginary science and technology as part of its narrative identity, characterization, plot, setting, and theme.

Sci-fi stories to be taught to the students also include elements from other genres, such as mystery, romance, comedy, and fantasy. The genre encompasses a huge range of stories with many different themes and topics.

**Objectives**

The objectives are to:

1. Discuss the formal and thematic features of science fiction and fantasy literature.
2. Explain the relationship between science and technology and their imaginative representation in fictional works
3. Review and critique the formal features of sci-fi and meta-fiction
4. Illustrate at least four complex uses of metaphor and fictionalization in sci-fi and fantasy texts.
5. List the different sub-genres of sci-fi and Fantasy and examine the distinguishing features of each.

**Learning Outcomes**

At the end of the course students should be able to:

1. Discuss the formal and thematic features of science fiction and fantasy literature.
2. Explain the relationship between science and technology and their imaginative representation in fictional works
3. Review and critique the formal features of sci-fi and meta-fiction
4. Illustrate at least four complex uses of metaphor and fictionalization in sci-fi and fantasy texts.
5. List the different sub-genres of sci-fi and Fantasy and examine the distinguishing features of each.

**Course Contents**

Sci-fi often uses metaphor to describe or narrate about the effects of science and technology on, or consequences for, the “reality” of the world being described. In addition to science fiction stories, fantasy literature, or literary texts with themes as time travel, teleportation, interstellar spaceships, space travel, robots, artificial intelligence, [virtual reality](https://www.dictionary.com/browse/virtual-reality), extraterrestrial life, genetic experimentation, cloning, [transhumanism](https://www.dictionary.com/browse/transhumanism) will be used to illustrate the themes of the course. The illustrative primary texts will be drawn from well-known authors of the genre such as Isaac Asimov, Jules Verne, H.G. Wells, Willam Gibson, and others.

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

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BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUKLIT414 SHAKESPEAREAN STUDIES (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

Producing students with a sophisticated and comprehensive knowledge of Shakespeare due to his enormous significance in the field of English literature.

**Overview**

The course explains Shakespeare’s works in relation to his own time and his continuing influence and relevance in the field of literary scholarship.

The course is equally concerned with the cultural, historical, and other contextual issues which are possibly imbedded in the play-texts and the uniqueness of Shakespeare’s work as literary form.

**Objectives**

The objectives are to:

1. Explain the basic elements of Shakespearean play as a play-text
2. Discuss the relationship between a play-text and literary history, traditions, trends, conventions and styles
3. Analyse Shakespeare’s language, imagery, symbolism and other figurative styles
4. Discuss the conventions of the Shakespearian Sonnet
5. Interpret Shakespeare’s works in relation to their historical, social, cultural and philosophical contexts

**Learning Outcomes**

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

1. Explain the basic elements of Shakespearean play as a play-text
2. Discuss the relationship between a play-text and literary history, traditions, trends, conventions and styles
3. Analyse Shakespeare’s language, imagery, symbolism and other figurative styles
4. Discuss the conventions of the Shakespearian Sonnet
5. Interpret Shakespeare’s works in relation to their historical, social, cultural and philosophical contexts

**Course Contents**

An important area that the course covers is the examination of the conventions of Shakespearean sonnets, tragedies, comedies, histories, romances and problem plays and the deeper appreciation of the language of Shakespeare’s use of language. The course would also engage the students in the critical appreciation of the contemporary literary debates on the place of William Shakespeare in the development of canonical literature.

Bayero University, Kano (BUK)

Faculty of Arts and Islamic Studies

Department of English and Literary Studies

BA Literature in English

Proposed 30% Addition to the Course Structure/Summary

**BUKLIT415 SPECIAL AUTHOR/TOPIC (3 Units; Core; LH = 45)**

**Senate Approved Relevance**

This course provides a space for specific authors or topics that would be relevant to an all-round degree in English Literature. New and emerging fields, concerns or authors could be dealt with on this course. The course will allow for an in-depth study of a special topic or author, preparing students for the more rigorous demands of postgraduate studies.

**Overview**

This course will focus on a selected author who will be studied in the context of a literary topic, theme, movement, period, or genre. The discussion will emphasize on the contemporary critical approaches to the author, and the topics that s/he has engendered, so that the course discusses not just topics as such but also important authors behind such topics.

The idea is to emphasize instruction that proceeds by concepts, contexts, and theme within a literary-critical paradigm.

**Objectives**

The objectives are to:

1. Furnish students with a detailed understanding of the selected author’s corpus or of the chosen topic
2. Show the link between authorial identity and the literary presence of the selected works of the special author
3. Critique the key themes in the selected author or the topic
4. Show students theoretical discussions around the argued invisibility or "non-presence" of the author in his or her works the author as anonymous ghost haunting the boundaries of his or her text.
5. Examine the theoretical debates around authorship

**Learning Outcomes**

At the end of the course students should be able to:

1. Analyse the selected author’s corpus or of the chosen topic
2. Explain the link between authorial identity and the literary presence of the selected works of the special author
3. Write a critical interpretation of the key themes in the selected author or topic
4. Debate the theoretical discussions around the argued invisibility or "non-presence" of the author in his or her works
5. Demonstrate knowledge of theoretical debates about authorship or about the chosen topic

**Course Contents**

A specific author or a special topic.