

PART 2: PRESENTATION OF MATERIALS FOR THE VARIOUS UNITS OF THE OUTLINE

Compiled Notes on EBS 308

PART 3: LEARNING GUIDE

WEEK 1: THE NATURE OF ORAL LITERATURE; THEORETICAL CONSIDERATIONS, CULTURE AS MODES OF COMMUNICATION

Course Learning Outcome:

- ❖ To explain the nature of Oral literature
- ❖ To explain three theoretical perspectives on culture and communication
- ❖ To explain culture as modes of communication

TEACHING ACTIVITY

This week, you are to read the assigned materials on the nature of Oral literature. Pay attention to the definition and characteristics of Oral literature. Also pay attention to the implications of the characteristics and the misconceptions about Oral literature. Try to explain each of the characteristic, implications and misconceptions. You must take note of the difference between Oral or unwritten lit and written. Finally take note of the performance devices.

Practice questions.

1. Define Oral literature and outline any four its importance
2. Discuss the features of Oral literature
3. Discuss any four misconceptions about Oral lit
4. Define culture and communication
5. Identify three theoretical perspectives on culture and communication

Read the following:

Lesson Notes, pp. 1-5

Finnegan, Ruth (2012). *Oral Literature in Africa*. Pp. 1-29

Derive, Jean (1995). “The function of oral art in the regulation of social power in Dyula society.” **(Pay attention to the relationship between social power and the practice of orality as presented in this paper. The paper allows to see the complexity of oral practices in Africa)**

Hall, Bradford J. (1992). “Theories of Culture and Communication”

Week 2: PERFORMANCE MODES: NARRATIVE AND DRAMA

Course Learning Outcomes:

- ❖ To explain narrative modes
- ❖ To explain narrative and drama and discuss four features of each
- ❖ To mention four example of oral narrative forms

TEACHING ACTIVITY

In your readings this week, pay attention to the types and features of narrative. Also pay attention to the elements of oral drama.

Practice questions

1. Examine the difference between narrative and drama as performance modes

Read the following:

Lesson Notes, pp. 6-7

Finnegan, pp. 327-378

Agovi, “Of Actors, Performers and Audience in Traditional African Drama”

WEEK 3: PERFORMANCE MODES: SONG AND DRUM LANGUAGE

Content learning outcome:

- ❖ To explain song and drum language as performance modes
- ❖ To explain functions of song and drum language

TEACHING ACTIVITY

This week you are to read the assigned material on Song and Drum language. As you read pay attention the song types, occasions and functions of songs. You will have to explain drum language. You are expected to know the types and principles of drum language, and examples of drum literature.

Practice question

1. Discuss the four types of songs.
2. Explain the principles of drum language.
3. Discuss four uses or relevance of drum language.
4. Explain the two types of drum language.

Read the following:

Lesson Notes pp.7-8

Finnegan, pp. 467-484

WEEK 4: ORAL POETRY: PANEGYRIC POETRY AND POETRY OF PEJORATIVES

Content learning outcome:

- ❖ To explain panegyric poetry and its features
- ❖ To distinguish between panegyric poetry and poetry of pejoratives
- ❖ To explain the importance of panegyric poetry and poetry of pejoratives
- ❖ To discuss some examples of panegyric poetry and poetry of pejoratives
- ❖ To explain the literary qualities of these forms of poetry

TEACHING ACTIVITIES

This week, you will focus on two types of oral poetry: panegyric poetry and poetry of pejoratives. Therefore you will be reading materials on these topics. You will have to pay attention to these two topics because, knowledge of these concepts and forms will help you identify and analyze them as pieces of oral lit.

Practice questions

1. Discuss the difference between panegyric poetry and poetry of pejoratives.
2. Explain the content and themes of these forms of poetry.
3. Discuss four function for the two forms of poetry

Read the following:

Lesson Notes, pp. 9-11

Finnegan, pp. 111-144

Agovi, Kofi (1995). “A king is not above insult: the politics of good governance in Nzema Avudwene festival songs.” (**Note: Although this text is on song, it’s intended to provide a broad framework on oral pejorative forms so that you can easily appreciate the poetry counterpart).**)

WEEK 5: ORAL POETRY: ELEGIAC POETRY, THE DIRGE, AND LIBATION TEXT

Content learning outcome:

- ❖ To define elegiac poetry.
- ❖ To discuss features of elegiac poetry.
- ❖ To discuss the features of the dirge.
- ❖ To discuss the features and structure of the libation text.

TEACHING ACTIVITIES

This week, you will read on Elegiac poetry, the Dirge and the Libation text as forms of oral poetry. You should pay attention to the focus, structure, theme and literary qualities of the Akan dirge as an instance of Elegiac poetry. You will realize that the conventional language and themes makes the Akan dirge a complex poetic form. Finally, in your reading of Nkansah and Tamakloe pay specific attention to the structure and style of the libation text.

Practice question

1. Discuss the literary qualities of the Akan dirge.
2. Examine the structure and style of G libation text.

Read the following:

- ❖ Finnegan, pp. 145-164
- ❖ Nkansah (2009) "Schemes and tropes in Borbor Mfantse funeral libation texts"
- ❖ Tamakloe (2016) "The structure and style of the Ga libation text" (Excerpts 1-11)
- ❖ Nkansah "Metaphor as a Concretising Tool in Borbor Mfantse Funeral Libation Text"

WEEK 6: THE FOLKTALE: TYPES: EPIC AND LEGEND

Course learning outcomes:

- ❖ To explain the folktale and discuss its importance.
- ❖ To discuss the themes of the epic and legend.
- ❖ To discuss the content and form of the epic and legend.

TEACHING ACTIVITIES

In week 6, you are expected to read on the Epic and legend as examples of folktale. The subject of the epic in Africa is quite controversial. Therefore as you read pay attention to especially the African types and features.

Practice question

1. Define the epic and legend
2. What are the features of the epic and legend?

Read the following:

Lesson Notes, pp. 14-15

Finnegan, 327-378

Mireku-Gyimah, “Performance and the Techniques of the Akan Folktale”

WEEK 7: TYPES OF FOLKTALE: PRIMAL MYTH, ETIOLOGY TALES AND TRICKSTER TALES

Content learning outcome:

- ❖ To discover the variety and complexity of the folktale.
- ❖ To discover the differences between primal myths, etiology tales and trickster tale.
- ❖ To discuss their features and importance.
- ❖ To collect samples of primal myths and etiology tales from their community.

TEACHING ACTIVITIES

This week, you will complete your reading on the types of folktales by focusing specifically on primal myths, etiology tales, and the trickster tale. Pay attention to how each one is explained and their features.

Practice questions

1. Define primal myth, etiology tale, and trickster tale.
2. Differentiate between a primal myth and an etiology tale.
3. Discuss their content and themes.
4. Collect two samples on each of the above from your community.

Read the following:

Lesson Notes, p.16

Finnegan, pp. 327-378

Nkansah, Samuel (2012). "The Quest for Climatic Sanity: A Re-reading of Akan Creation Myth."

Vecsey (1981). "The Exception who proves the rules: Ananse the Akan Trickster"

Pelton (1993). "West African Tricksters: Web of purpose of purpose dance of delight."

Yankah, "The Akan Trickster Cycle: Myth Or Folktale?"

WEEK 8: DILEMMA TALE AND PROVERB

Content Learning Outcome: Discover the structure and theme of the dilemma tale and proverb

TEACHING ACTIVITIES

This week, you will learn the dilemma tale and proverb. As you read, pay attention to what these concepts, their structure and theme, and functions in the society.

Practice questions

1. Define the dilemma tale and proverb
2. What are the characteristics of the dilemma tale and the proverb?
3. Discuss four functions of the dilemma tale and the proverb

Read the following:

- 1 Lesson Notes, p.17
- 2 Finnegan, 379 - 412)
- 3 Sunwolf "African Dilemma Tales" (pg. 58-63)
- 4 Yankah (1989) "Proverbs: The aesthetics of traditional communication"

WEEK 9: THE TALE TYPE IN MODERN GHANAIAN THEATRE

Content learning outcome: Discover the uses of oral forms in contemporary Ghanaian literary forms.

TEACHING ACTIVITIES

Having been introduced to the genres or types of oral literature, you will now learn to about how they are appropriated into contemporary Ghanaian theatre with specific reference to Ama Ata Aidoo's *The Dilemma of a Ghost*. This is because some people think that oral literature refers to primitive forms that are no longer relevant to our contemporary world. However as you'll see this is false.

Practice question

- 1 Discuss *The Dilemma of a Ghost* as a dilemma tale?

Read

Lesson Notes, p. 18

The Dilemma of Ghost

WEEK 10: THE TALE TYPE IN MODERN GHANAIAN THEATRE: *THE MARRIAGE OF ANANSEWA*

Content learning outcome: Discover the oral forms in *The Marriage of Anansewa*

TEACHING ACTIVITIES

This week, you learn about Sutherland's incorporation of various oral forms in *The Marriage of Anansewa*. As you read the play identify specific oral forms in the play; find out whether we could say the play is a trickster tale.

Practice questions

1. Discuss *The Marriage of Anansewa* as a trickster tale
2. Identify four oral forms in the play and comment on their significance

Read the following

1. Lesson Notes, p.18
2. *The Marriage of Anansewa*

WEEK 11: THE TALE TYPE IN MODERN GHANAIAN: HIGHLIFE AND MOVIES

Content learning outcome: Discover oral forms in highlife songs and Ghanaian movies

TEACHING ACTIVITIES

This week you will be learning about oral forms in highlife songs and Ghanaian movies.

Practice questions

1. Identify and discuss a specific oral form in any highlife song and movie you know

WEEK 12: REVISION AND EXAMINATION

This week is for revision. Read your notes again and prepare for your examination.