



ENG 823 POPULAR LITERATURE AND THE MASS MEDIA

Course Developer/Writer: Dr Reuben Kehinde Akano

Course Editor: Professor Nester Alu

Course Co-ordinator: Dr. Bridget Yakubu

Department of Languages

National Open University of Nigeria

SAMPLE COURSE GUIDE

ENG82 COURSE GUIDE

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Introduction

ENG823 is a three-credit course taken in a semester of a postgraduate programme. The course has a total number of twenty-one units in all. The units address basic rudiments and fundamental issues/knowledge about popular culture, mass media and Literature. It exposes students to the interface or interrelationships between Literature and Popular Culture. On the one hand, and the modes of communication which obtain in the mass media. ENG823 builds on nature and characteristics of Literature, Music and Mass Communication in the way of shared aesthetics, aesthetic transfer, adaptation or borrowing and transposition. The course has popular culture as its focus; it invariably dwells on or encompasses creativity, criticism and communication as abounding in Literature, Music and Mass media. Thus the course introduces students to and deepens their knowledge in arts, cultural festivals, music, aesthetics and different modes of disseminating information. The course covers both the theoretical and practical knowledge, but it must be registered that it tilts towards application, participation, observation and exploration. Is to say it is more of practical understanding or extrapolation/analysis than mere theoretical absorption.

By its nature and scope, the course has a broad range and multi-various aspects. It is specifically designed for the students of postgraduate students of the Department of English, National Open University of Nigeria. It is also viable as a course of study for students of other departments especially in the Social sciences and Humanities within and outside NOUN seeking to understand the interface of literature, popular culture, and the mass media. NOUN like any other university in Nigeria and the world over trains students to be good citizens and to be able to function effectively in various positions as builders of the nation. For excellent leadership and citizenship, students need to have in-depth knowledge of their cultural heritage (as may abound in songs, folktales, festivals, etc.) and indigenous and modern ways of communicating with the mass of people.

More so that Nigeria is a multi-ethnic entity with a conservative estimate of over two hundred and fifty languages being spoken by her nationals, the study of popular culture and the mass media will expose students to the heterogeneous cultural milieu, traditional music, oral art forms(as obtained in folktales, folklore) and quasi-literary modes etc. as well as avail them

the different media with which such practices could be disseminated or encountered or understand. The course will equip you to observe, participate in festival event, and explore their form and content for a scholarship. The guide is systematic and detailed. It is designed to equally arouse interest in acquiring knowledge about pop music, festivals, traditional and modern media about their artistic modes. For you to master the course, you need to have background knowledge in its constituent parts. Culture, whether popular or folk defines a man while Literature depicts man and his environment. Common to both are values and aesthetics, which is, in turn, disseminated via the media. The computer is as well useful in the mastery and dissemination of culture and ethics. In this regard, you need to have basic assumptions and realities of societies and their cultural practices about the dawn of civilisation and modernity to help you equip yourself as a cultural or literary scholar.

In this course guide, you have the course outline, course description, course materials, recommended textbooks, and tutor-marked assignments. You are also guided on topics to read in sequences as contained in units and the duration. Your tutor-marked assignment if conscientiously worked on, you will be able to master the course in no time.

Course Aims

This course is designed to help you understand the interplay of literature, popular culture, and the mass media. Among other things, the course aim will:

Give you an understanding of the nature and functions of Literature

Equip you with the concept of culture with a specific focus on popular and folk culture

Acquaint you with the knowledge of mass media and its various types and relevance

Expose you to the practical idea and experience of festival events, music, folktales, and oral art forms

Help you acquire basic knowledge in computer

Course Objectives

This course has a total of twenty-one units with specific objectives for each. You are advised to read and digest the objectives to enable you to focus on the course content for mastery and understanding.

Upon your perusal and completion of the course, you should be able to:

Highlight definitions and functions of Literature

Explain such concepts as culture, mass media, music, and their various types in an in-depth manner

Narrate and analyse folktales

Identify or name festivals and explore their aesthetics

Grasp the use of computer concerning the above

Working through this Course

There are altogether twenty-one units in this course, and you need to study all thoroughly. You are advised to research and digest the course contents as obtainable in each unit before you attempt answering questions. The objectives of the study units should be properly read to guide through the units. You are expected to get involved in rigorous analyses of songs, folktales, movies, festival events, and comment on the relevant media. The course has been designed to encourage you to acquire both theory and practical knowledge through reading, participation, observation, and exploration. You will be assessed through tutor-marked assignments as you are expected to turn in to your tutor in due course. You are also expected to write an examination at the end of the course. The time of the examination will be communicated to you at the appropriate time.

What You Will Learn in the Course

ENG823 focuses on quasi literary aesthetics and the art forms which are also inherent in popular culture, songs, folktales, and festivals, and orality, the binding chord is the aesthetics, values, ethics, entertainment, ideals, and attitudes. The course is broad, rich, and all-encompassing, which may not be available in most books as a singular approach or subject. You will come across a harvest of approaches to studying traditional practices as well and their absorption or adaptation into the modern trends in music, media, and movies. The course is capable of training you in cultural studies and oral tradition. It is also capable of helping you acquire knowledge about mass media in different forms. The interface of Literature and popular culture will sharpen your horizon in terms of observation and analysis of traditional values and how best to propagate or reinvigorate them via the mass media.

Course Materials

The major components of the course are

1. Course guide
2. Study units
3. Textbooks
4. Assignment files
5. Presentation

Study Units

Each study unit is a week work preceded by the objectives which you need to go through before studying the unit. Each study unit contains reading materials and self-assessment exercises. The tutor-marked assignments, the study units, the tutorials will help you to achieve the stated objectives of the course.

There are twenty-one units in the course, and they are as follows:

Module

1..... 1

- Unit 1 Definition and Nature of Literature
- Unit 2 Functions of Literature/ Why We Study Literature
- Unit 3 Genres of Literature
- Unit 4 Formal and Moral Characteristics of Literature
- Unit 5 Orality, Literature and Society

Module

2.....

- Unit 1 Culture: Definition and Origin
- Unit 2 Benefits of Culture
- Unit 3 Popular Culture
- Unit 4 Folk Culture
- Unit 5 Culture, Literature and Ideology

Module

3.....
.....

- Unit 1 The Mass Media: types and Functions.....
- Unit 2 Movies, Films, and Videos.....

Unit 3	Music: Typology and Functions.....
Unit 4	Festival: Meaning and Types
Unit 5	Computer Appreciation/ICT

Module 4

Unit 1	Approaches to Data/Textual Sampling and Analysis.....
Unit 2	Folktale.....
Unit 3	Festivals.....
Unit 4	Songs.....
Units 5	Films/Movies.....

Set Textbooks/References

For each unit, there is a list of recommended textbooks and materials. Try to lay your hands on the recommended texts. You should read them very well to enable you to have a good grasp of the course.

REFERENCES/FURTHER READING

Abrams, M.H. (1988) *A Glossary of Literary Terms*. New York: Dryden Press.

Adewoye, S.A (1994) "*Rudiments of Literary Appreciation*" Obafemi .O.ed New Introduction to Literature Ibadan: Y – books,pp.27-42

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- Ogunjimi, B. (1994) “*What is literature*” in Obafemi, O. et al. ed. *New Introduction to Literature*. Ibadan: Y-Books, pp.5-26
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- Sartre, J.P. (1950) *What is Literature?* Bristol: Methuen & Co. Ltd.
- Tomlinson, J. (1991) *Cultural Imperialism: A Critical introduction*. London: Pinter
- Thompson, L. et al. (1991) *Culture and Civilization*. Ibadan: Afrika-Link Books

Assignment File

This file contains the details of the work which you must submit to your tutor for marking and grading. It is also an assessment file which includes both the written examination and the tutor marked assignments for the overall assessment of your performance in the course. Marks obtained in the two evaluations will be added to work out your final scores. Note that your submission of your assignments must be made within the stipulated time as contained in the presentation schedule and assignment file.

Presentation Schedule

This supplies the dates for your tutorials attendance and completion of your Tutor-Marked Assignments. You will also be informed of dates for completing your study units and examination. You must not fail in adhering to all the essential activities at the stipulated times.

Course Marking Scheme

The table below contains the breakdown of the allocation of the Course Mark:

Assessment	Marks
Assignment	Two best assignments to count for 40% of course marks
Final examination	The final examination attracts 60% of the overall marks
Total	100% of course marks

Table 1: Course Marking Scheme

Course Overview

This table contains all the units and workload you are expected to complete.

Unit	Title of work	Week's Activity	Assessment (end of unit)
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	Course Guide	1	Assignment 1
Module 1			
1.	Definition and Nature of Literature	2	Assignment 2
2.	Functions of Literature/ Why We Study Literature		Assignment 3
3.	Genres of Literature		Assignment 4
4.	Formal and Moral Characteristics of Literature		Assignment 5
5.	Orality, Literature, and Society		Assignment 6
Module 2			
1.	Culture: Definition and Origin		Assignment 7
2.	Benefits of Culture		Assignment 8
3.	Popular Culture		Assignment 9
4.	Folk Culture		Assignment 10
5.	Folk Culture		Assignment 10
6.	Culture, Literature, and Ideology		Assignment 11
Module 3			
1.	The Mass Media: types and Function.		Assignment 12
2.	Movies, Films, and Videos		Assignment 13
3.	Music: Typology and Functions		Assignment 14

4.	Festival: Meaning, Form, and Types		Assignment 15
5	Computer Appreciation		Assignment 16
Module 4			
1.	Approaches to Data/Textual Sampling and Analysis		Assignment 17
2.	Samples of Folktales		Assignment 18
3.	Festivals Events		Assignment 19
4.	Clips/extracts of Songs		Assignment 20
5.	Clips of Films/Movies		Assignment 21

Review
Review
Review

Table 2: Course Overview

How to Get the Best from this Course

The design of the study units in this course has been done to help your digestion and understanding without the physical presence of the lecturer. This is in a real sense is in line with the Distance Learning Programme. The course contains study units designed to last you a week as you are introduced to a topic per week. There are also the stated objectives detailing what is expected of you as you complete each unit. You are expected to read and understand the underlying or background knowledge of concepts and terms and be able to understand their interrelationships. Once you adhere to the guide carefully, your sense of analysis will be adequately enhanced as you tackle the prescribed exercises.

Assessment

There will be two types of evaluation in this course. These are tutor-marked assignment and a written examination. The assignment should be submitted to the tutor or tutorial facilitator as stipulated in the presentation schedule. This is for formal

assessment which must be within the deadline. Your tutor-marked assignment will account for 40% of the total course mark.

Tutor-Marked Assignment (TMA'S)

ENG823 is a postgraduate course that deals with the shared aesthetics of Literature, popular culture, and the mass media. It is both theoretical and practical- you are expected to have background knowledge of Literature, folktales, festivals, music, and the mass media. There should be sampled data from pop culture, movies, songs, festival events, etc. for analyses to show an understanding of the concepts and the shared or corresponding features. Your assignments must reflect these samples which you must have extracted from recorded/live events. For the theoretical aspect, you should engage your references/textbooks actively and adequately.

Final Examination and Grading

ENG823 final examination will be a three-hour paper for you to attempt three questions out of a total of five questions. Each question carries 20marks and 60marks as total. Your assignment score of 40marks will be added to give you a total of 100marks(100%). As for the nature of your examination questions, your tutor-marked assignment questions should be a good sample. You are advised to study your units of Literature, culture, and mass media very well in preparation for the examination.

Tutors and tutorials

A maximum number of 12 to 15 hours tutorials should be enough for this course. There will be arrangements about time, date, location, and facilitator, including their phone number as well as your tutorial group which will be communicated to you. You should take advantage of the interaction and feel free to ask questions and for clarifications as well. You can phone and send messages to him/her via e-mail address.

SUMMARY

In summary, ENG823 is designed to help you understand the interplay of literature, popular culture, and the mass media. The course has been broken down into units and chronologically to

enable you to study and grasp the concepts, theories, and terms where applicable. Cultural events, songs, films, or movies, and folktales are also suggested for your data gathering and analyses. All of these should equip you with robust knowledge about culture, music, art, and mass communication. I wish you the best of luck as you study your course guide and prepare to take examinations.

In the like manner, at the end of the course, you should be able to answer questions as:

1. What is Literature?
2. What do you understand by the term pop culture?
3. Explain the interplay of literature and popular culture and the mass media.
4. Narrate three folktales and comment on the lessons inherent in them.
5. What is music, and how does music affect consumers?
6. Select two movies of your choice and analyse their form and content.

SAMPLE COURSE UNIT

ENG823: POPULAR CULTURE AND THE MASS MEDIA

CONTENTS

Module 1

- Unit 1 Definition and Nature of Literature
- Unit 2 Functions of Literature/ Why We Study Literature
- Unit 3 Genres of Literature
- Unit 4 Formal and Moral Characteristics of Literature
- Unit 5 Orality, Literature and Society

Module 2

- Unit 1 Culture: Definition and Origin
- Unit 2 Benefits of Culture
- Unit 3 Popular Culture
- Unit 4 Folk Culture
- Unit 5 Culture, Literature and Ideology

Module 3

- Unit 1 The Mass Media: types and Functions
- Unit 2 Movies, Films, and Videos
- Unit 3 Music: typology and Functions

Unit 4 Festival: Meaning and Types Events

Module 4

Unit 1 Approaches to Data/Textual Sampling and Analysis

Unit 2 Samples of Folktales

Unit 3 Festivals Events

Unit 4 Clips/extracts of Songs

Units5 Clipsof\Films/Movies

MODULE 1

Unit 1 Definition and Nature of Literature

- Unit 2 Functions of Literature/ Why We Study Literature
- Unit 3 Genres of Literature
- Unit 4 Formal and Moral Characteristics of Literature
- Unit 5 Orality, Literature and Ideology

UNIT 1 Definition and Nature of Literature

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.1 Definition and Nature of Literature

3.1.1 An imaginative work imbued with permanent artistic value

3.1.2 A body of written work of culture, ethics, values, and ideals

3.1.3 The employment of complex forms of languages and manipulation of words to convey feeling and idea

3.1.4 A creative and universal means of communicating spirituality and intellect

3.1.5 An imitation and reconstruction of experiences to provide an alternative reality

4.0 Conclusion

5.0 Summary

6.0 Tutor-Marked Assignment

7.0 References/Further Reading

1.0 INTRODUCTION

This unit is designed to equip you with the meaning of Literature. You must know that there is a difference between Literature as a discipline and other literature. We are concerned here with Literature as obtained in creativity, imagination, and artistry. You need to know that ordinarily writing has to do with the arrangement of alphabets to form words or put down thoughts in black and white. But the literary mode of communication is artistic and imaginative, and this goes beyond the common form of writing, which gives only a surface meaning to what is written. This unit will help you master and understand the literary language and nature of literary communication. As a Literature student, you should know that Literature can be critical of human affairs and interpersonal relationship. It does not only reflect but represents experiences through critical modes. A writer or an artist employs words in a unique form to convey messages and as such a student of Literature should be familiar with this. You should also know that Literature is a discipline, and that is why it should always begin with an upper case letter 'L|.' (l) Literature as a written, but non-artistic work takes a small letter 'l.' The former is creative, metaphorical, and artistic while the latter is ordinary, grammatical, and non-referential. Literature is from the Latin word called 'litera' which means a letter of the alphabet(encyclopedia

Britannica, 1973). It means an arrangement or a reduction of the words of mouth to written using alphabets. Thus it means the art of writing, reading, or organising alphabets to produce scribal or written words. Literature too organises words to instruct or entertain or doing both. Literature as a discipline is in the same rank with other subjects or courses, and it is mostly concerned with the study of arts and creativity, culture and sociology as well as nature and society. It is a field that encompasses everything about man, nature, living and non-living things especially in terms of their real identity, life or being, spirituality, essence, and natural fulfilment or leaning and meaning that make up for socio-political and spiritual wholeness. So Literature as a discipline is what this course is interested in by relating it or its study to popular culture. Literature is cultural and societal functioning on the altar of aesthetics. Its aesthetics is determined or encoded by form and content called its literariness.

You must be able to define Literature and explain its nature. Below are some of the objectives of this unit.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- define Literature
- distinguish between Literature and literatures
- explain the nature of Literature
- have a better understanding of the literary mode of communication

3.0 MAIN CONTENT

3.1 Definition and Nature of Literature

Literature is a discipline which is distinct from a common form of writing. It refers to a written work of art. As a body of work, Literature encompasses culture, language, people, place and period. As an art, it uses complex forms of words such as imagery, symbolism, metaphors, etc. to convey ideas or messages. It employs words connotatively and referentially times using a part to represent a whole or the content by the container. This means Literature may represent a personal experience for the collective or the other way round. In other words, Literature presents words in a new mode to make a particular usage of expression or word memorable. Its method of communication helps to turn fictional materials into real and vice-versa. Words are selected, organised and presented through artistic ingenuity to entertain and teach lessons. It is partly linguistic, but its tool of communication is artistic language, its narrative mode and dramatic technique. All this constitutes its unique style and mode of communication.

One must enter into the literary world in totality(mind, mentality, concentration) to understand and savour its rhythm, and such experience can be sensuous and epicurean.

Let us consider the following:

Literature is a body of written work which entails culture and language

Literature is imbued with values and criticism

Literature is an imaginative art(creativity)

Literature has permanent artistic value

Literature is either written, performed or spoken

Literature is laced with artistic ingenuity

Literature has a universal means of communication

Literature communicates both local and distant audience

Literature appeals to six senses(visual, feeling, taste, smell, auditory and movement)

Literature conveys emotion and spirituality

Literature fosters language development

Literature is therapeutic

Literature entertains

Literature is educative

Literature is didactic

Literature reconstructs and refracts

Literature is a discipline

Literature employs symbols and images

Literature connects peoples and cultures

SELF ASSESSMENT EXERCISE 1

(a) What is Literature?

(b) In what way is Literature different from other literatures?

(c) Discuss the nature of literary communication

1.0 CONCLUSION

In this unit, we have discussed the unique nature of Literature as a discipline. We have also discussed the literary mode of communication. The unique nature of Literature entails its definitions, functions, genres and interrelationship. The unit hints at the literary or artistic writing as distinct from the literal, ordinary or grammatical uses of words either in the written or oral mode. The unit affirms that what is literary in written work is obtainable in the oral rendition. Ultimately, the units distinguished between the connotative and the denotative, the metaphorical and the surface among other artistic modes as against the ordinary usage of words or mode of communication.

5.0 SUMMARY

In this unit, you have learnt that:

- Literature is a discipline

- It is imperative for you to know the difference between Literature and other literatures
- In the next Unit, you will learn about why we study literature

6.0 TUTOR-MARKED ASSIGNMENT

1. In a broad term, define Literature.
2. How would you justify Literature as a unique discipline?

7.0 REFERENCES/FURTHER READING

Abrams, M.H. (1988) *A Glossary of Literary Terms*. New York: Dryden Press.

Adewoye, S.A (1994) "*Rudiments of Literary Appreciation*" Obafemi .O.ed New

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Sartre, J.P. (1950) *What is Literature?* Bristol: Methuen & Co. Ltd.

Module 1

Unit 2

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content

3.1. Functions of Literature/Why We Study Literature

3.1.1 Literature helps to train and develop in students the qualities of observation, insight and Creativity

3.1.2 Literature helps meet the social, economic, moral, cultural, political, scientific and other needs of the society

3.1.3 Literature inspires genuine and firsthand literary study

3.1.4 Literature imbues in students a sense of criticism by turning them away from being yes-men or robots

3.1.5 Literature communicates ideas and feelings as well as entertaining

4.0 Conclusion

5.0 Summary

6.0 Tutor-marked Assignment

7.0 References/Further Reading

1.0 INTRODUCTION

This unit helps students to understand the functions of Literature. Students ought to know that literature performs tasks which of course justifies its study in the first place. These functions are the ‘whys’ or imperatives of literature. You should know that either as a critical enterprise or as a creative art, literature exerts direct impacts on society. Such effects are achieved through critical engagement or critical analysis of the polity or human experiences and creative production in those experiences in virtually all aspects of life. Both the critic and the writer are involved in the criticism and reflection that literature provides. The statement that literature is second to none is realised in its all-encompassing functions. The totality of the ultimate function of literature is its depiction of man and his environment. This function of Literature is all-encompassing in the sense that it touches all that is in the creation and defining such in a universal and imperishable language. Literature is humanistic in all sensibilities, but this does not mean the discipline deals with man and animals only. By studying nature and man, Literature explores their spiritual depth by transposing their material and social relevance. It can also be in the other way round because the discipline moves from the spiritual to the social and the economic; it may also glide through politics and then explain the wedge between man and man or between man and his environment. Literature, as an artistic, is also entertaining and creative. Thus you read, feel and consume literature in films, movies, performances, painting, sculptor, drawing among other artistic enterprising. Literature studies man and his behaviour towards his fellow being, be it man or animals. Literature also studies man about his environment: his manipulation, sanitation or degradation of the environment and the specific or common effects, debilitating or innovative. In the real sense, Literature attempts to situate or read man in all senses- his movement, his taste, his reasoning, his feeling, attitude or reaction, his intelligence and how he manifests it, his total being as a human being. It depicts man in terms of what he is capable of- action, inaction, positive, negative and reactions or allergies, among other things. Literature tends to make a man

relax, examine himself about his fellow man, his gender, his locality, his conscience that pushes or restrains him in his daily confrontation with the reality of his existence and the unknown fate. That is why we often conclude that literature mirrors life or that it mirrors man himself so that he can acquire more knowledge and understanding about many things that his being is made up and that of his environment too. But Literature does not do a rubber-stamp study of man and his environment; it is always critical of the scope and area. That is the activities of man and the state of the environment.

2.0 Objectives

At the end of this unit, you should be able to:

- Mention the functions of literature
- Understand the functions of literature
- Explain the functions of literature
- Summarise the functions of literature

3.0 MAIN CONTENT

Literature serves as a tool for communicating human experiences across borders. In other words, literature is a universal means of communication by linking people of different races and nations via the creative platform. Thus literature is trans-temporal and trans-spatial. It transports us in the fastest and most comprehensive mode to places and times without physical movement. Literature reflects the socio-political and economic trends prevalent in a particular setting and on a global and comparative basis. The reflective role of literature in this way is to disseminate ideas, spread experiences and commentaries. The literary critic comments on the influences of the trends and the implication for co-existence, interaction and growth of the people. The tool of literary communication is artistic language or language as its poetics. The preponderance of literary works, theoretical postulations and analyses foster language development. This is the imaginative description, labelling and identification of fresh episodes, epochal events, new socio-political circumstances and behavioural tendencies. This way, literature can be said to be partly linguistic as it creates new words which become part and parcel of the daily conversation or clichés. By providing entertainment and fun, literature is therapeutic while its didactic functions abound in the many and rare lessons drawn or reflected in narratives, folktales, proverbial saying, anecdotal accounts, etc. Literature engages students in the rigorous exercise of the mind, body and sight. This function is realised in the affective domain, cognitive domain and psychomotor domain (ability to feel, identify, recognise, analyse, apply, transfer, exercise or display). Through literary study, students acquire certain practical, technical, sporting and dramatic training. Above all, literature is an educational field where students are trained in all spheres of human life.

Literature humanises the society by imbuing in man (the homo sapiens) a sense of awareness, self apprehension and actualisation. Its method is to reconstruct or retell the story of a particular

people, race or nation through the creative mode. On the one hand, literature provides the nexus between man and his environment; while on the other hand, it equips man not just with the understanding of his situation but the knowledge to control and enhance his living. Literature does this in different ways: it is trans-cultural and trans-experiential. The artist immerses himself in the historical experience or the socio-of a people or nation. In a nutshell, Literature performs the following functions:

Students of literature are equipped with insight and creativity

Students of literature would develop a genuine sense of criticism

Students of literature would develop cognitive ability

Students would be inundated with a sense of moral judgment

Student of literature no longer be robots

Students of literature become acquainted with histories and events

Students of literature would develop a sense of leadership

Students of literature would get a better idea of places and peoples without physical contact

Students of literature would be equipped with genuine literary studies.

Tools/materials

SELF ASSESSMENT EXERCISE 1

- (a) why do we study Literature?
- (b) Highlight the functions of Literature?
- (c) In what way does Literature impact on society?
- (d) Discuss the scope of the functions of Literature?

4.0 CONCLUSION

In this unit, we have discussed the scope of the functions of Literature as a discipline. We have also highlighted the encompassing impacts of Literature.

5.0 SUMMARY

In this unit, you have learnt that:

- Literature performs functions
- You need to be armed with the scope and unique features of Literature
- In the next Unit, you will learn about the genres of literature

6.1 TUTOR-MARKED ASSIGNMENT

1. Literature operates in critical mode. Explain
2. Discuss the scope of the functions of Literature?

7.0 REFERENCES/FURTHER READING

- Abrams, M.H. (1988) *A Glossary of Literary Terms*. New York: Dryden Press.
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Module 1

Unit 3

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.1 Genres of Literature

3.1.1 Literature has three basic genres, namely; prose, drama and poetry

3.1.2 The continuous piece of writing in prose form

- 3.1.3 The song or chant usually rendered in codified words
- 3.1.4 The creation of action physically on stage or as play text
- 3.1.5 Each of the genres of literature has its subgenres
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor- marked Assignment
- 7.0 References/ Further Reading

0.0 INTRODUCTION

This unit will acquaint students with the three primary genres of Literature. These are prose, drama and poetry. Interestingly, these genres have their subgenres, which further expand the scope and richness of the discipline. It is either an artist narrates a story, writes a play or composes/writes a poem. The writers of the novel, for example, is a novelist; the one who writes a play is a playwright; while a poet writes or composes poems. In other words, prose has to do with narratives of all kinds; drama is performance-oriented as the play is primarily meant to be staged before an audience, and poetry lends itself to the structural arrangement of words or composition/chanting of the written poems. You should know that what is common to the genres of literature is the specialised use of language and creative or imaginative production. Literature engages the mind, the tongue, the ear and the eyes as may be artistically presented in novels, plays and poems. Style or form is the difference, but creativity remains the common ground. The different functions of literature are captured in the scope and typology of its genres. Contrasting experiences of life are sourced by the artists who are in turn transposed into narratives, plays and poems for the consumption of the reader or audience.

3.0 MAIN CONTENT

Prose can be defined as a fictional narrative which is not in verse form. It is a continuous piece of writing that is imaginative but not investigatable. In other words, unlike Chemistry, Physics, Biology, etc., prose writing cannot be subjected to scientific proof. The piece must have a story which bears a specific relationship with reality. The story must be plausible or credible, built on cause-relationship. It is also called prose fiction, and it comprises all forms of imaginative narration such as novels, short stories, novella, detective fiction, fantasy, travelogue etc. prose has its elements or narrative techniques with which it functions. These are plot, characterisation, style, setting. Diction, and theme. Plot refers to sequential arrangement of events in a story leading to a unified book. Plot emphasises order, cause and purpose. As its types, the plot can be linear(organic, logical, chronological order of events); episodic(narration of events based on episodes); convoluted(backward and forward /cyclic narration). The narration is done by the narrator, which may be from 1st, 2nd and 3rd person point of view. All of these can also produce main and subplots. Characterisation deals with the creation of/assigning of roles to characters by giving them action, thoughts, speech etc. character can be round/major/developed, flat, fixed/stock/stereotyped, dynamic etc. we can also have plot-centred characterisation, theme-

centred characterisation and character-centred- narratives. In prose, style refers to a skilful combination of all narrative techniques, figures of speech, among others. Themes are the central ideas, identified problems, insights, a vision that the author wants to explore or present. The messages and motifs that the author generates through the story are meant to enrich the reader and society. Diction refers to the choice of words with which the author narrates the story. The author may choose complex or simple words to tell the story. The use of figurative expressions is also embedded in it.

Drama refers to the creation of action physically and immediately before an audience. Drama can also be defined as a willing suspension of disbelief. Drama encompasses text or play texts, actors, performance, audience. Drama has its types such as tragedy, comedy, tragi-comedy, farce, ritual, historical, satiric. In drama, the audience is the narrator as he watches and makes up his mind on it or passes comments. Characters in drama are of two types apart from the general classification. There are usually the protagonist and antagonist. In orality or spoken art, what usually obtains is theatricality or dramaturgy. This refers to total performance, which incorporates music, dance, songs, dialogue, costuming, among others. Most dramatic plays explore or adapt rituals, festivals, historical experiences, for dramatic purposes.

Poetry is realised in chants, songs, incantation and invocation. It is the oldest form of the three genres; poetry gives pleasure and satisfaction to man. Poetry is rendered in codified words or sublime language. Poetry is not only connected to the nervous system; it helps man's emotional balance or state of mind.

SELF ASSESSMENT EXERCISE 1

Mention the three genres of literature.

4.0 CONCLUSION

In this unit, we have discussed the three primary genres of Literature. We have also highlighted the meaning and scope of drama, poetry and prose even in their oral or spoken form.

5.0 SUMMARY

In this unit, you have learnt that:

- There are three genres of Literature
- The meaning and features of these genres of Literature
- The functions of the genres of literature

6.0 TUTOR-MARKED ASSIGNMENT

1. Highlight the characteristics of the genres of literature in details
2. Explain the imperatives of the genres of literature

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Module 1

Unit 4 Formal and Moral Characteristics of Literature

0.0 Introduction

1.0 Objectives

2.0 Main Content

3.1 Formal and Moral Characteristics of Literature

3.1.1 The main thrust of literary history is based on WHAT and HOW or nature of Literature

3.1.2 Literature has its formal and practical features

3.1.3 Aesthetic appreciation and satisfaction of a work of art is central to literary criticism

3.1.4 Literary works treat different ideas or themes

3.1.5 A work of art is distinguished by the embellishment of figurative devices and didacticism

2.0 INTRODUCTION

This unit will help you acquire knowledge about the nature of literature. Since you are already familiar with the meaning, genres and functions of literature, it is pertinent for you to deepen your understanding of the form and utility of literature. Literary appreciation entails both the formal and functional dissection of a work of art. This can be formal or moral. As a scholar, you should be able to answer the question of the characteristics of literature as related to its formal and practical nature. It is not just about what literature does, but how it does it, and what parameters or tools are involved in it.

Here are the objectives of the unit:

2.0 OBJECTIVES

At the end of the unit, you should be able to:

1. Explain the nature of literature
2. Differentiate between moral and formal features of literature
3. Relate the characteristics to the functionalism of literature

3.0 MAIN CONTENT

Formal and Moral Characteristics of Literature

Literature is a discipline which operates on the pedestal of aesthetics. The word aesthetics as it is used here connotes both the formal elements and moral output of a work of art. There always has been controversy about which feature of a work of art takes precedence over the other. Some literary critics have argued that literature should be assessed or judged based on its functions or moral lessons embedded in a story. Others have argued that a work of art should be assessed based on the figurative expressions or devices employed in the narrative or poem. The resolution of the controversy is that a work of art must operate on both sides. In other words, the distinct nature of any story is its literariness as constituted by the figurative devices with which the story has been woven. But a story must be imbued with lessons or moral output that readers or consumers of the story should understand and imbibe. Even poems have their references. Thus the nature of literature is that a work of art should perform both delight and edification functions. Notable literary scholars or critics involved in this exercise of defining the nature and form of literature include Plato, Aristotle, Horace, Oscar Wilde, Alexander Pope, among others. Critics of African literature are of the opinion that while figurative devices are markers of a work of art, the stories being narrated or the poems being written must make a statement on the socio-political experience of the continent. From whichever angle we tend to view the nature of literature (formal or moral), the literariness of a work of art subsumes in both the formal elements and practical value embedded in a work of art.

SELF-ASSESSMENT EXERCISE 1

What is the oral tradition?

4.0 CONCLUSION

In this unit, we have explained the nature and form of literature. We have also resolved the argument surrounding the formal and functional nature of literature.

5.0 SUMMARY

At the end of the unit, you have learnt that:

- Literature has a specialised form and nature
- The literariness of a work of art entails both form and content
- Literature perform delight and edification function

6.0 TUTOR-MARKED ASSIGNMENT

1. How does literature operate?
2. Explain the nature of literature

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Module 1

Unit 5

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.1 Orality

3.1.1 Orality is the cultural cum artistic enterprise of the pre-literate and pre-industrial society

3.1.2 Orality is often used interchangeably as other terms as Orature, oral tradition, spoken art, verbal art, oral aesthetic or/and oral literature

3.1.3 An aggregate of the ideals and existential philosophy of an ethnic group

3.1.4 Orality thrives in the traditional genres of literature such as prose, poetry and drama

3.1.5 Orality is the fountain of the written art, but its oral form does not make it inferior

1.0 INTRODUCTION

This unit is designed to introduce you to what constitutes orality. You should bear in mind that the artistic resources of the folks reside in or is codenamed orality or Orature. The fountain, source or background of popular culture is traditional performance. This is usually realised in different genres. Africa's socio-cultural milieu is performed or performance-oriented since inception. The performance mode had continued until written tradition was introduced by the colonial masters. The basic distinguishing feature of oral tradition regardless of its genre type is its performative nature. Oral performance is enhanced by rhythm, chant or song. There are spontaneity and expressiveness, which ultimately characterise every performance. Oral performance has no independence outside the performance context. That is an unperformed oral substance or material is adjudged not in existence or is extinct.

As a scholar, you should know that the coinage of oral literature is borne out of the co-habitation of orality and literature(spoken and written forms). Nowadays, in scholarship, oral art is reduced to writing through transcription, translation and transliteration. You must be able to answer question on the imperatives of oral tradition.

Below are the objectives of the unit:

OBJECTIVES

At the end of this unit, you should be able to:

- Define orality
- Outline the various characteristics of Orature
- Highlight its genres and subgenres
- Explain the imperatives of oral tradition

3.0 MAIN CONTENT

3.1Orality

Oral traditions and ethnic history often serve as sources from which creative artists draw materials for imaginative reinvention. This cultural milieu was embedded in the oral, artistic traditions of the African people. Oral medium has its pre-eminence in Africa before the

introduction of the written medium by her colonisers. The adoption of oral art forms is not unconnected with the fact that these creative works by Africans are by-products of the cultural matrix which gave birth to and nourished the maturation of these artists. It shapes and sharpens their creative imagination. Even the influence of oral tradition has not been lost on works written by modern African writers.

Art consists of what people have as their cultural heritage and orientation. It reflects people's peculiar way of doing things, especially in the area of value and ethic. Chants, celebration, songs, music and dance, are put together by every society for entertainment, education and reflection. These cultural activities are practised to make comments on their existence and survival as a people. In Orature and written literature, it is the techniques that are different. Put in a broader sense, the basic distinguishing feature of a work of art or performance is the aesthetics. That is the ornamental or embellishing artistic techniques built into or embedded in a performance or a work of art. It is the aesthetics that differentiates artistic enterprise or literary creations from other forms of writing or literature. Aesthetics is the total of values, characters, themes or meanings embedded in artistic displays.

Aesthetic appreciation at both formal and functional level of art must either satisfy or fulfil a consumer's expectation. However, Orature is a complex field requiring the ingenuity of the oral artist. The oral artist makes use of various verbal techniques which are in turn put down in writing by the literary artist. For instance, oral art forms, such as noted in verbal rendering, can only be represented in written poetry using rhyme. If oral performance is reduced to writing, a line may not be important on its own. Apt translation and copious instances of borrowing and transposition must be employed.

Oral traditions or oral art forms would include or denote verbal art and Orature etc. These terms have been coined to redefine and codename the aesthetic that is akin to an essentially oral society. Oral tradition or verbal art is both functional and formal, which characteristics, in turn, define a broad spectrum of social interactions of its user. As cultural aesthetics, oral tradition aggregates the common ideals and existence of respective ethnic groups. All these terms (oral tradition, verbal art, etc.) thrive in one context which is variously defined in one word as pre-literate, primitive or pre-industrial. Literary scholars have equally attempted redefining these terms based on what they termed" derogatory or otherwise in associating oral aesthetics to Africa. They viewed the term 'primitive' as untenable and inapplicable since no culture is primitive. Every culture is useful based on the purpose of its users or custodians. But a society may be pre-literate or pre-industrial since written tradition and industrialisation were introduced to major parts of Africa at the advent of colonialism. African societies are historically oral whose socio-cultural activities thrived on oral performance before they encountered colonialism.

Virtually all the characteristics of literary aesthetics are inherent in oral tradition except that the latter presupposes the former. The three primary literary genres are to be found in oral literature. Fables, folktales, wits, Trickster stories constitute the prose genre. Traditional Africans make use of poetry and poetic language. These are in different forms or categories which include panegyric (heroic) poetry, incantatory poetry, oracular poetry, satiric poetry, hunters chant (Ijala), comic songs, ballads (festival songs) sad songs, hymns etc.

Performance refers to physical or stage realisation of oral traditions. It is the concrete demonstration or expression of traditional arts within a social context and about human attitudes or behavioural tendencies. Performance is a kind of cultural reality from which texts or theories are extracted or the performative realisation of the text. Performance can be viewed from various

perspectives ranging from linguistic explanation or expression to phenomena investigation as may arise from social events and context.

SELF-ASSESSMENT EXERCISE 1

What is oral tradition?

Orality defines the artistic enterprise of people. Discuss

4.0 CONCLUSION

In this unit, we have discussed the scope and functions of orality. We have also mentioned other terms that mean the same or that can be used interchangeably. We have also explained the all-encompassing features and relevance orality.

5.0 SUMMARY

In this unit, you have learnt that:

- Orality is the spoken form of art
- It is vital for you to understand the nature and functions of Orature or orality
- The three genres of literature are present in orality
- The spoken art performance-driven
- Orality is primary while the written medium is secondary

6.0 TUTOR-MARKED ASSIGNMENT

1. Orality is all about people's heritage. Discuss
2. What reasons account for the originality of Orature in comparison with the literature?
3. Why do we study orality?
4. What relationship is shared between orality and pop culture?

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Module 2

Unit 1	Culture: Definition and Origin
Unit 2	Benefits of Culture
Unit 3	Popular Culture
Unit 4	Folk Culture
Unit 5	Culture, Literature and Ideology

Unit 1 Culture: Definition and Origin

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.1 Culture: Definition and Origin

- 1.1.1 Culture is an invention, creation and manipulation by man which scope encompasses all forms of aesthetics and interaction
- 1.1.2 Culture is a value system which reflects a conscious and collective resolve of a group of people
- 1.1.3 Culture radiates behavioural pattern and existential creeds that define a particular race or people
- 1.1.4 Culture resonates a manner of thinking or living, attitudes, intellect and morality
- 1.1.5 Culture is the aggregate of customs, beliefs, traits, arts, religions, sentiments, and practices transmitted from one generation to another

4.0 Conclusion

5.0 Summary

6.0 Tutor- marked Assignment

7.0 References/ Further Reading

1.0 INTRODUCTION

This unit is designed to introduce you to the meaning of culture. The word culture, you should bear in mind is a concept that explains the identity of a people, a race, or a group living in a particular geographical location at a specific point in time. You may be familiar with culture but not it's intellectual in-depth. This unit will avail you the conceptual meaning of culture. It will also provide you with various definitions to capture the diverse aspects of the term. The unit will also intimate you with the origin of culture and the evolutionary trends of culture.

As a literary scholar, your knowledge of the concept of culture will help you understand the social milieu of society. Literature requires interdisciplinary knowledge for its scholar to be able to navigate other areas of human endeavour. The origin and development of culture must be understood to help you come to terms with the existential creeds of people and race. In other words, for you to be an all-round scholar and understand the literary output from different climes and regions, you must be able to answer questions on meaning and origin of culture. As such, the objectives of the unit are spelt out below.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- Define culture
- Outline the various definitions of culture
- Trace the origin of culture
- Explain the various aspects of culture

1.0 MAIN CONTENT

1.1 Definition and Origin of Culture

Culture is often considered a common word to mean ceremonial activities of a people. Even when culture is seen as a way of life in the ordinary sense, the triviality is coming from a layman's angle. On the contrary, scholars of the arts would not view culture as a common term because of its all-encompassing characteristics. Culture defines people and society. It could be an intellectually engaging concept which requires a more in-depth knowledge and theorisation. That culture is defined as a way of life is total and profound coming from an intellectual perspective. Culture connotes a people's identity, survival and traits. It is the cultural pedestal which enlists customary beliefs, ethical codes, social interaction, religious practices, values among other behavioural tendencies. It consists of the physical or material and the artistic. Culture begins with language or vocal sounds that are spoken by people and that which defines them as a community. Then comes the dress pattern, eating habit, and another mode of interaction, which include respect for elders, obedience to constituted authority, greetings, reward and punishment system, etc. Culture also subsumes in all kinds of rites such as marriage rites, naming rites, coronation, installation, burial and mourning rites, celebration, and so on. What of the entertaining modes: dancing, dramatic mode, musical mode, chanting mode (praise, satiric, comic) songs. Even architectural designs of all kinds reflect cultural milieu.

As an English term or coinage-the word culture was borrowed from Greek called 'cultus' from where the Romans had expressed it in Latin and there and then it spread to other parts of the world. Thus the term is adopted in French as 'culture', 'kultur' in German, 'cultura' in Italy and 'culture' in English as well as America. But the real origin of culture (Asa in Yoruba) is the artistic, religious and value preferences of a people as conscious and collective conventions and resolutions. It must be said that no culture is primitive or be seen as so as people tend to portray one when they come in contact with a foreign culture. What people experience is culture shock and the spread of civilisation. Every culture is useful to its custodians, designers or originators based on the purpose and goal for which it has been created.

SELF-ASSESSMENT EXERCISE 1

What do you understand by the term culture?

SELF-ASSESSMENT EXERCISE 2

1. Give three definitions of culture.
2. Explain the origin of culture.
3. How does culture reflect people's way of life?

4.0 CONCLUSION

In this unit, we have discussed the meaning of culture by outlining its definitions. We have also traced the origin of culture as an English word and its real source. We have also given comprehensive aspects or characteristics of culture.

5.0 SUMMARY

In this unit, you have learnt that:

- Culture is a way of life
- Culture is a creation of man
- Culture originates from tradition, practices and performances
- The word culture is traceable to Greek and Romans
- Culture is the peoples' heritage that is passed down from generation to generation
- Language is the primary ingredient of culture

6.0 TUTOR-MARKED ASSIGNMENT

1. Culture defines people. Discuss
2. When do people experience culture shock, and why?
3. Highlight the components of culture

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Module 2

Unit 2

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.1 Main Content

3.1 Benefits of Culture

3.1.1 Culture confers identity on a people or race

3.1.2 Culture rescues man from animalistic tendencies, guiding the mode of behaviour

3.1.3 Culture fosters interaction and socialisation

3.1.4 Culture provides the basics of civilisation and growth

Culture

3.1.5 the entertaining essence of culture as obtainable in performance rescues man from boredom

4.0 Conclusion

5.0 Summary

6.0 Tutor- marked Assignment

7.0 References/ Further Reading

1.0 INTRODUCTION

This unit helps you to know and understand the benefits of culture. Culture, as you are already familiar with, is a set of practices. In this context, culture should be seen both as a concept and performance. The unit focuses on the gains of culture to humanity. As culture obtains in human traits and the attitudes a man puts up, it regulates mode and process of interaction. You cannot discuss culture in terms of meaning without thinking of its why. This unit spells out the many benefits of culture. Culture connotes different things, and so are its uses or benefits. And so our definition of culture may be suggestive or incorporate its functions. Many a custodian of culture derive one benefit or the other, and it is the reason for the sustenance of their cultural endowment.

As a scholar, you should know that culture is a creation and for purposes. You should be able to explore the different benefits and uses of culture. In other words, you must be able to answer question on the ‘why’ of culture and essence of cultural heritage. Below are the objectives of the unit.

2.0 OBJECTIVES

At the end of the unit, you should be able to:

- Mention the benefits or uses of culture
- Relate the meanings of culture to its applications
- Justify the popularity of cultural practices
- Identify the different aspects of culture and the abiding essence
- The goals of cultural creation and endowment

SELF-ASSESSMENT 1

What are the likely benefits of culture?

SELF-ASSESSMENT EXERCISE 2

1. What do you understand by the word benefit?
2. Outline five benefits of culture
3. What do you understand by the word cultural endowment?
4. Highlight the complements of cultural endowment?

4.0 CONCLUSION

In this unit, we have discussed the benefits of culture and the reasons for the sustenance of culture. We have equally explained the meaning of culture as a set of practices and its functions.

5.0 SUMMARY

In this unit, you have learnt that:

- Culture fosters interaction and socialisation among people
- Culture is sustained based on its many benefits to humanity
- Culture distinguishes man from animals by conferring ethics and values on man
- Culture is beneficial to its custodians
- Culture is people's identity symbol

6.0 TUTOR-MARKED ASSIGNMENT

1. Cultural practise is sustained because of its benefits. Discuss
2. Highlight the imperatives of culture to humanity

7.0 REFERENCES/FURTHER READING

Module2

Unit 3 Popular Culture

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.0 MAIN CONTENT

3.1 Popular Culture

- 3.1.1 Popular Culture is a subgenre of literature, and it can be shortened to pop culture

- 3.1.2 Popular Culture is cheap and accessible
- 3.1.3 Popular Culture is neither inferior nor primitive
- 3.1.4 Popular culture commands mass appeal, and it is of broader reach
- 3.1.5 Popular culture is traditional, popular and acceptable as it elicits interest, pleasure and inspiration

1.0 INTRODUCTION

This unit is designed to introduce you to what is meant by popular culture. The unit will provide you with the meaning and scope and content of popular culture. You should be aware of the fact that pop culture is all-encompassing as it combines different aspects of cultural practices. The content includes but not limited to: music, festivals, songs, religion, politics, folklore, performances, arts, creativity, aesthetics, etc. however, it emphasizes artistic values. What should interest you as a scholar is the literary and interdisciplinary nature of popular culture and its treatment from broad perspectives? You must be able to answer the question on the meaning and significance of pop culture as well as its literary form.

The following are the objectives of the unit:

2.0 OBJECTIVES

At the end of the unit, you should be able to:

- Explain what is meant by popular culture
- Mention the features of pop culture
- Respond to other questions on popular culture

3.0 MAIN CONTENT

3.1 Popular Culture

Popular Culture falls into literary repertoire in its encompassing characteristics. It can be treated as both a social and artistic product which impacts on both the consumer and the producer and by implication on society. As a subgenre of literature, pop culture extrapolates on artistic and social milieu of the folks. The artistic aspect dwells on the literary or aesthetics while the social aspect covers the tradition and civilisation of a people.

On the other hand, just as in literature, pop culture manifests in music with heavy borrowings from folk's renditions such as ballad etc. and values such as aphorism, proverbs, wits, and folklore. The reach of popular culture is broad and familiar, as evident in its accessibility and cheapness. Its products are affordable. The distinguishing feature and significance of pop culture is its mass appeal, large audience or consumers, popularity and broader reference. In studying pop culture, you will encounter multi-genre products which subsume under the banner of popular culture.

SELF-ASSESSMENT EXERCISE 1

What is pop culture?

4.0 CONCLUSION

In this unit, we have discussed popular culture and its feature. We have also highlighted the contents and types of pop culture. We have also explained pop culture as folks and popular products.

5.0 SUMMARY

In this unit, you have learnt that:

- Popular culture is cheap, accessible and enjoyable by many people
- Popular culture encompasses music, films, culture and tradition as practised by folks
- Pop culture could pass for a subgenre of literature or orality
- Pop culture is artistic and didactic in form and content

6.0 TUTOR-MARKED ASSIGNMENT

1. What factors would you give for the widespread of pop culture?
2. Why do we study pop culture?
3. Explain the scope and functionalism of popular culture

7.0 REFERENCE/FURTHER READING

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Module 2

Unit 4 Folk Culture

CONTENTS

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.1 Folk Culture

3.1.1 Folk culture is a subset/an example of popular culture

3.1.2 It is akin to the cultural milieu of a society of the pre-industrial and primitive era

3.1.3 Folk culture expresses the craft, superstition, civilisation and customs of a people

3.1.4 Folk reflects the background, evolution and identity of a people especially their arts and

mythic beliefs

3.1.5 It encompasses the old or traditional way of doing things as may relate to the cultural trait of country folks.

4.0 Conclusion

5.0 Summary

6.0 Tutor- marked Assignment

7.0 References/ Further Reading

1.0 INTRODUCTION

This unit equips you with knowledge of folk culture. The understanding should start with the meaning of the word 'folk'. You have already gone through the discussion of culture. You are also aware of the fact that folk culture is a form of pop culture. This unit will acquaint you with the terminology of folks and the relatedness of cultural practices. Folkism defines a people, a community or a race whereas the natives are usually regarded as folks. What qualifies the citizenry as folks are their identity viewed from the perspectives of their cultural milieu. As a scholar, you ought to bear in mind that literature relates folks or Folkism from customs and beliefs as practised in the past and still exerting influence on their behavioural tendencies. You must be able to explain the term folk and Folkism as a reflection of pop culture.

Below are the objectives of the unit:

2.0 OBJECTIVES

At the end of the unit, you should be able to:

- define folk culture
- explain the meaning of Folkism
- comment on the usage or adoption of folk as related to natives
- relate Folkism to popular culture
- assess the interconnectedness of folk culture and literature

3.0 MAIN CONTENT

Our understanding of folk culture ought to stem from the meaning of folk. The word folk refers to country people who are regarded as common, friendly and traditional in outlook and behaviours. Folk refers to people who share tribal or ethnic values, beliefs and sentiments. Folk culture entails customs, tradition and lifestyle of a people. Folk culture is the broadest form of folklore in its multifarious aspects-myths, legends, folktales, proverbs, aphorisms, anecdotes, mannerisms, etc. it includes language and idiosyncrasies, style of dressing, eating habit and all other traditional forms of socialization peculiar to a people or community. The study of folk culture becomes imperative to the understanding of a people's way of life. The study enriches our knowledge of popular culture and the practice or consumption of such by the folks. Whereas pop culture encompasses folk culture, it bears artistic relation to society. Folk culture or popular

culture cannot be separated from oral tradition. It all helps in the study and understanding of people's attitudes in the attempts to recreate and transpose experiences.

4.0 CONCLUSION

In this unit, we have discussed folk culture with an emphasis on it as a form of pop culture. We have also discussed the artistic aspect or relevance of folk culture.

5.0 SUMMARY

In this unit, you have learnt that:

- Folk refers to country people who share same ethnic values
- Folk culture is folklore in the broadest form
- Folk culture is a form of popular culture
- Folk culture entails people's way of life

6.0 TUTOR- Marked ASSIGNMENT

1. Folk culture tells more about people's tradition and practices. Discuss
2. In what way(s) does folk culture provide a basis for understanding a people's civilisation?
3. What relationship exists between folk culture and pop culture?

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Module 2

Unit 5 Culture, Literature and Ideology

CONTENTS

1.0 Introduction

2.0 Objectives

3.0 Main Contents

3.1 Culture, Literature and Ideology

3.1.1 culture is a way of life of a people

- 3.1.2 literature is an artistic expression through which societal experiences are transposed for didactic lessons
- 3.1.3 ideology is a well-held idea by a person or group, writer or an author, which is capable of influencing thoughts and actions culture and literature are symmetrical in nature
- 3.1.4 ideology remains the intellectual tool by which cultural practices are interpreted and redefined

1.0 Introduction

This unit helps have a better study of the interrelationship of culture, literature and ideology. The unit digs deeper into the significance of culture as well as the relevance of literature as a discipline. Both culture and literature define man and his environment. It discusses the behaviour of man about his fellow and the impact of such on the wellbeing of society.

Since you are familiar with the rudiments of literature and the meaning of culture, you must be able to answer the question on the ideological imperative of literature and the influence of culture on literary output. And be informed of the hobnob between culture and literature as a reflection of people's attitudinal tendencies.

Below are the objectives of the unit:

2.0 OBJECTIVES

At the end of the unit, you should be able to:

- Define culture
- Define literature
- Define ideology
- Explain the interrelationship among the three terms

3.0 MAIN CONTENT

The interplay of culture, literature and ideology cannot be separated from the study of popular culture if we must understand the nature and benefits of the latter. Invariably, for us to have a grasp of the mechanisms of society, we need to understand its people. This goes to show that we can only understand people if we can study their way of life. Culture encompasses a people's way of doing things; their attitudes and actions as embedded in their ethics, values and customs. Literature helps our understanding of the dynamics, growth and development of society as palpable in the manner of politics, socio-economic developments and people's daily interactional modes. Literature redefines society for critical assessment and adjustment. But literature, being artistic needs to transpose cultural milieu and people's experiences which may be personal or communal. This is where ideology comes as obtainable in creative works and cultural practices. The society is regulated by its customs and traditions in defining or spelling out disciplinary measures and reward system for the folks. It is the ideological standpoint that explains the nature and quality of literary products just as didactic or moral lessons embedded in cultural performances or works of art. Culture is symbolic of the attitude and image of a people; literature

is critical in its reflection of cultural practices. Popular culture invariably is propagated by artistes and artists or writers.

SELF-ASSESSMENT EXERCISE 1

1. Define ideology and relate it to the functions of literature?
2. Define literature; Define culture

4.0 CONCLUSION

In this unit, we have discussed the interplay of culture, literature and ideology. We have also addressed the functionalism of the value system and artistic criticism about the study of society. We have also explained how literature can preserve and promote cultural practices.

5.0 SUMMARY

In this unit, you have learnt that:

- There is an interrelationship among culture, ideology and literature
- The cultural practices have an inherent value system which regulates interaction among community folks
- Both literature and cultural performances are borne out of the experiences of people.
- Literature helps in spreading and preserving culture, thereby popularising culture

6.0 TUTOR-MARKED ASSIGNMENT

1. Explain the relevance of literature to the invigoration of cultural practices.
2. What is ideology and does popular culture convey values and attitudes?
3. Explain the interrelation that exists among culture, literature and ideology.

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Nigeria Literature 2

Module 3

Unit 1	The Mass Media: types and Functions...
Unit 2	Movies, Films and Videos
Unit 3	Music: typology and Functions
Unit 4	Festival: Meaning and Types Events
Unit 5	Computer Appreciation/ICT

Unit 1 Mass Media: Types and Functions

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.1. Mass Media: Types and Functions

3.1.1 Channels of making and sharing or transferring news, information, ideas or messages

3.1.2 Mass media as mass communication/ multiple means of spreading news/information

3.1.3 It has the advantage of reaching a large number of people and simultaneously

3.1.4 It is technologically based and global

3.1.5 Its types include print and electronic media, social media, ICT, etc.

4.0 Conclusion

5.0 Summary

6.0 Tutor- marked Assignment

7.0 References/ Further Reading

1.0 INTRODUCTION

This unit is designed to equip you with the idea about mass media. You will be taken through the meaning, types and functions of mass media. You should bear in mind that the ultimate of the unit is to help you acquire useful hints about mass media. Mass Media has to do with the channels of transferring information/news to several locations and persons at the same time. Mass media should be seen as broad and desirous in terms of communicating with the mass of people. The unit will avail you with the many channels and their peculiar merits for the dissemination of information/news. Of course, Mass media is about the conveyance of information through different media or Medias.

You, as a scholar of culture and literature, should be able to link mass media to the spread and propagation of cultures. The reach of mass media is its advantage as enhanced by its mass channels and mass target in different modes. You must be able to identify the suitability of a type of mass media for the spread of information about particular cultural products/news. You must be able to answer the question on the imperative of Mass media to popular culture. The following are the objectives of the unit.

2.0 OBJECTIVES

At the end of the unit, you should be able to:

- Define Mass Media

- Outline types of Mass Media
- Mention the functions of Mass Media
- Explain the link between culture and mass media

3.0 MAIN CONTENT

3.1 Mass Media: Types and Functions

Mass Media serves as a means of generating and sharing information through many channels. It is called mass media because of its wider reach and many modes of transferring data. The word ‘mass’ denotes great, bulk, or many while ‘media’ refers to conveyor or channel of conveying information from one entity, medium or person to another. The various modes/types of Mass Media underlines not just its multiple nature but its functions. Apart from the primary function of spreading information, mass media helps in the preservation and accessibility of information; it is also a means of propagation, showcasing and invigoration. Its modes are diverse, being visual, audio, audio-visual, graphic, print, electronic, digital, among others. The link between culture gospel and the Mass media cannot be over-emphasised. Cultural practices or performances can only be felt or consumed by and shared or dispersed to a broader audience and in different places, if there is effective transmission through different channels called the mass media. Thus the propagation, reinvigoration and accessibility of culture depend to a large extent on the mode and effectiveness of the media or distribution channels. People all over the world are sensitised or mobilised, informed and educated about a particular by virtue of its accessibility. Mass Media becomes relevant and significant in this aspect. The Mass Media links peoples and places as they share cultural practices and performances. The popular culture takes off from the deployment of Mass media for broader sharing and distribution. Culture communicates, but it does so through a channel, especially in the era of literacy and technology. The wider reach of culture and its consumption by the global audience is made possible through the mass media. These include ICT, print and electronic media as well as social media and films. Some cultural performances are so labelled and designated because of their mass distribution to mass audience and consumers and through the mass media. The Mass Media links the national and global audience with a particular culture for consumption.

SELF-ASSESSMENT EXERCISE 1

How and why would you see the Mass Media as a vehicle for cultural propagation?

SELF-ASSESSMENT EXERCISE

1. What do you understand by the term Mass Media?
2. Mention the various types of mass media
3. What are the functions of Mass Media?

4.0 Conclusion

In this unit, we have discussed the meaning, types and functions of Mass Media. We have also discussed the relevance of Mass Media to cultural propagation and explained how culture could be made popular.

5.0 SUMMARY

In this unit, you have learnt that:

Mass Media refers to multiple channels of sharing information

Examples of types of Mass Media include print and electronic media, film/video, social media, ICT, etc.

Mass Media helps the spread of information/news, messages to different locations and persons

Mass Media remains a veritable means of propagating cultural practices, hence the popularity of culture

6.0 Tutor-Marked Assignment

1. Mass Media is a plural means of sharing information. Discuss
2. What relationship do you think exists between Mass Media and popular culture?

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Module 3

Unit 2 Film, Movie and Video

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.1 Movie, Film And Video

3.1.1 The term film, movie and video also include motion pictures/cinema as they can be used interchangeably as they bear semblances

- 3.1.2 the act/art of telling stories through recorded moving images which are made available for people to watch in a television
- 3.1.3 all manners of audio-visual images that illustrate a particular story and presented on television or screen
- 3.1.4 records of events or performances meant for people's viewing on-screen or celluloid
- 3.1.5 video-taped or televised performances or stories/recorded theatrical activities put on screen or cinema for people's consumption/such technology that aids audio-visual viewing of performances or motion pictures

4.0 Conclusion

4.0 Summary

6.0 Tutor- marked Assignment

7.0 References/Further Reading

1.0 INTRODUCTION

This unit helps you acquire knowledge about film, movie and video. The terms or names are used interchangeably with a slight difference or minimal dissimilarities. The content is usually the same, but the medium of transmission, i.e. the technology involved in terms of gadgets may be different, hence the use of different names or terms. The unit will acquaint you with the functions of motion pictures as a form of popular culture and a form of mass media. In whatever name it is called, film, movie and video are forms of recorded performances or theatrical events viewable or watchable on-screen (television, computer, etc.)

Your concern here as a scholar is mainly to understand the relevance of these forms of technology in terms of mass appeal, attractiveness, cheapness, the characteristics which are based on the content and mode of distribution. You must be able to explain the imperative of medium of motion pictures to the dissemination of cultural practices.

Below are the objectives of the unit:

2.0 OBJECTIVES

At the end of the unit, you should be able to:

- Know the meaning of film, video and movie and their uses
- The interchangeable use of the terms or names and combined one as motion pictures
- Film, video and movie are cheap or affordable and accessible for the folks
- The motion pictures is a form of pop culture and an effective means of spreading cultural practices
- The popularity of cultural practices can be linked to the mass appeal of motion pictures

4.0 Conclusion

5.0 Summary

6.0 Tutor- marked Assignment

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Module 3

Unit 3

1.0 Introduction

1.0 Objectives

3.0 Main Content

3.0 MAIN CONTENT

Film, Movie and Video

The relevance of film, video and movie to the spread and popularity of cultural practices cannot be over-emphasised. Film video and movie form part of the media through which events in drama or documentary are recorded and spread to a large number of people or consumers. A culture becomes popular not because it was created by the people of the world at the same time but because of its spread from one locality to another. The technological breakthrough in films, celluloid or video has gone a long to aid importation and exportation of cultural events among the global consumers.

About popular culture, specific practices, style, music etc. have become so popular and common by their accessibility and affordability. The film or cinema has greatly helped in bringing diverse cultures to the doorstep of the world consuming audience. This is made possible through technological transfer which process includes recording of events, dramatisation and uploading or taping.

SELF-ASSESSMENT EXERCISE 1

1. What is your notion of film, movie and video?
- 2 (a) How correct is the employment of the term Motion Pictures for all others?
(b) How effective is the use of films or video for the spread of culture?

4.0 CONCLUSION

In this unit, we have explained terms such as film, movie, video and cinema. We have also demonstrated the uses and relevance to cultural propagation and why they qualify as popular culture.

5.0 SUMMARY

In this unit, you have learnt that:

- Film, movie and video are terms which can be used interchangeably
- The term motion pictures can serve as an umbrella term for all kinds of movies
- The technology is a means of popularising cultural practices by reaching a wider audience
- It is recorded performances/theatrical events for people to watch on screen or via celluloid

6.0 TUTOR-MARKED ASSIGNMENT

1. What is Motion Pictures, and how popular is it?
2. Why would you consider film, video or movie as forms of pop culture?
3. Highlight the uses or functions of film, movie and video

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MODULE 3

Unit 4 Music: Typology and Function

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.1 Music: Typology and Function

3.1.1 Music refers to the production of sonorous or melodious sounds that are either vocalized or produced with the aid of musical instrument

3.1.2 Music refers to performance of songs through the ordering of tones as a

multi-media art

3.1.3 Any form of imaginative or rhythmic rendition with musical accompaniment

3.1.4 Music communicates different experiences to both local and universal audience

3.1.5 Music is a form of entertainment which ministers to its consumers in body and soul

1.0 INTRODUCTION

This unit will assist you to know more about music and its functions. You should not forget that we are considering music as a form of popular culture. The unit equips you with the reasons for the popularity of music. Music is a vehicle for the conveyance of cultural values. The unit will take you through the relevance of music to the invigoration of culture and how it also makes it popular. Since music is universal and appealing in flavour, it draws into its mode a large number of audience as it is deployable in different types or brands in different contexts. Music is broad and appealing as a performance-oriented art.

As a scholar of popular culture, you should be able to relate music to culture and people. You must be able to explain the accessibility of music by folks as conditional for the spread of cultural practices.

Below are the objectives of the unit:

2.0 OBJECTIVES

At the end of the unit, you should be to:

- Define music in different ways
- Outline the functions of music
- Explain music as a form of popular culture

3.0 MAIN CONTENT

3.1 Music: Typology and Function

Music, no doubt, is a form of popular culture and at best a vehicle for the spread and popularity of cultural values. Music is produced and consumed based on the cultural taste of the target audience and in brands or types. Language and mode are crucial to the production of music, hence its accessibility by the consumers. Generally speaking, music has to do with the production or vocalisation of sounds in the rhythmic or lyric pattern. It is usually with the accompaniment of musical instruments. No music can be divorced from its cultural context, hence the reflection of cultural values in lyrics. Thus the choice of medium for the composition and production of music will go a long way to influence the reach of a particular music brand. The content of the musical output defines the cultural background of an artist. That the taste, value system, beliefs and tradition of a people will always colour the production of an artist as he/she targets a particular audience. But music is a universal phenomenon loved and enjoyed by a large number of the world population depending on taste, brand, instrumentality, and message.

Popular culture and music are inseparable as they are interwoven. Their common characteristics are cheapness and accessibility, as every consumer has a specific taste. Like culture, music is produced to create effects. Such function that music may perform include but not limited to moral appeal, recreational purpose, as memories or recalling past events, for political awareness, projecting into the future, for education, for praises(hero-worship, panegyric) and condemnation, for spiritual uplift, among other.

Music is of different types(traditional or modern forms), or brands such as hip pop, reggae, fuji, juju apala, gospel, waka, senwele, afro-beat. Others are rara, dadakuada, etc.

Music is also produced for pecuniary gains or as freelance as the sonority or melody of the songs is usually enhanced by instrumentals. The tradition and customs often influence the brand of music, but the choice of language or instrumental can help its spread and popularity beyond the local environment. And as such music is exported to other parts of the world and it enjoys patronage among country folks who usually listen and savour the lyrics, rhythm and beat.

SELF-ASSESSMENT EXERCISE 1

1. What is music?
2. Outline the benefits/functions of music
3. Mention types or brands of music

4.0 CONCLUSION

In this unit, we have defined music and highlighted their types and brands. We have also mentioned and discussed the functions of music. We have also explained music as a form of popular culture. We have also identified music as a form of popular culture.

5.0 SUMMARY

In this unit, you have learnt that:

Music is melodious sounds produced by words of mouth and musical instrument

Music communicates in different tones and tunes to a wide range of audience

Music appeals to people via message and rhythm

Music is a form of popular culture with mass appeal

Music can be used to spread political awareness and moral lessons

6.0 TUTOR-MARKED ASSIGNMENT

1. Music is a form of popular culture. How?
2. Define music and outline its types
3. highlight the functions of music

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Module 3

Unit 4 - Festival: Meaning and Types

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.1 Festival: Meaning and Types

3.1.1 A festival is a form of celebration or an event often put in place periodically by a community in celebratory mode

3.1.2 Festival celebrates the achievement of heroes as founding father or heroic warriors of a community

- 3.1.3 An annual mode of celebration devoted to the celebration of a particular god or goddess
- 3.1.4 A fiesta or feast taking place at a special time that brings people together in celebration
- 3.1.5 Festival is of different types.

4.0 Conclusion

5.0 Summary

6.0 Tutor- marked Assignment

7.0 References/ Further Reading

1.0 INTRODUCTION

This unit is designed to help you know the meaning of festival and its various types. The unit will avail you the various definitions of festival. Festival is of various types, and these are reflected in its definitions. There are common as well as differing features of festival as a universal performance mode. Festival is festival regardless of its typology, and so its definitions give it away as a form of celebration organised for a specific purpose at a point in time. The celebration may be once in a year or two, three of seven years.

As a scholar, your knowledge of festival in its various modes will assist your understanding of and exposition to popular culture. You must be able to answer question on the meaning, typology and functions of festival. Festival expresses a people's moment of joy in a communal sense, hence its usefulness to its custodians.

Here are the objectives of the unit:

2.0 OBJECTIVES

At the end of the unit, you should be able to:

- Define festival
- Outline its types
- Mention its functions
- Explain its forms

3.0 CONTENT

Festival as a periodic or annual event is usually organised or staged for a purpose or reason. It must be pointed out that celebration is central to festival as a series of events that are put together and executed in the celebratory mood by the folks. Festival may be in various forms and for different motives, it is meant to excite, entertain and inform the people. It gathers people who wear jubilant mood and clad themselves in special attire on occasion. Festivals are defined by the content and mode of celebrations. It can be a form of worship or devotion to gods, goddesses or God; or as a mark of honour/hero-worship of superhumans who have contributed in a larger-

than-life measure to the cause of humanity(founder of the community, champions of freedom, great warriors, monarchs). Festival maybe a stage to commemorate rare but communal events or a memorable day in the life of a people or community.

As such, festival can be informed of religious mode(egungun, eyo, igunu, oro, olojo, gelede, ikosinetc.) as obtained in the southwest, Nigeria and other Yoruba speaking areas; cultural events and carnivals(Calabar carnival, Abuja carnival, argungu fishing fiesta, Awon Mass Marriage, Durbar, Ojude oba) in the south, east and north of Nigeria. We have Christmas, Sallah all over the world; music festivals(concerts, drum festivals) among others.

Festival is staged for different purposes and benefits. As a form of popular culture, festivals are first and foremost entertaining. The community folks come together in an ecstatic and joyous mood. The tourist flavour of festivals can be instrumental to its spread and popularity beyond its local context. Embedded in festivals are cultural values which are promoted as popular tradition. Festival reminds folks of their ancestral background, their present and hopes for future, the benevolence of nature and the avenue for supplication.

SELF-ASSESSMENT EXERCISE 1

How would you define festival?

4.0 SELF-ASSESSMENT EXERCISE 2

1. What is a festival
2. Mention different types of festivals
3. Is festival a form of pop culture? Why?
4. Give the various functions of festivals

5.0 CONCLUSION

In this unit, we have treated festival in terms of meaning by suggesting different definitions. We have discussed the features of a festival as a form of pop culture. We have also identified the types and functions of festival.

6.0 SUMMARY

In this unit, you have learnt that:

- Festivals are staged for a different purpose but chiefly among them is a celebration of one achievement or the other
- Festivals are a series of events organised by folks
- Festival is held to entertain, honour persons or worship a god or goddess, recall past events
- Festival is a form of popular culture and a universal event

7.0 TUTOR-MARKED ASSIGNMENT

1. Festival is a celebration of life. explain

2. in what way does a festival reflect the aspirations of a people?
3. How does festival expose the worth of a community?
4. festival is of various types. Identify them in details

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Module 3

Unit 5

1.0 Introduction

2.0 Objectives

3.0 Main Content

1.0 Computer Appreciation/ICT

1.1 .1 ICT is an acronym that stands for information communication technology

3.1.2 ICT is still evolving hence its many concepts, methods and applications

3.1.3 The computer is an electronic programmable automatic machine that accepts, stores and processes data through input and output devices

3.1.4 The acquisition of knowledge about the functions of computer and its programmes/the application of information technology

3.1.5 ICT is of two broad types: computer technologies and digital communication software

1.0 INTRODUCTION

This unit equips you with information on Computer Appreciation/ Information Communication Technology (ICT). The unit will help you improve your knowledge of the uses of computer and ICT. Note that ICT is of two types: the traditional computer-based technology and the fast-growing digital communication technologies. The essence of the unit is to help you know how ICT can be deployed or used to popularise cultural events by uploading, screening, sharing, sourcing and viewing. ICT is a form of media that helps in sharing information via technology. It is fast, sporadic and accessible.

Being a scholar, you should be good at using a computer and ICT. It is about the most effective means of sharing information and propagating events. You must be able to answer the question on ICT and apply its various software where applicable. The following are the objectives of the unit.

2.0 OBJECTIVES

At the end of the unit, you should be able to :

- Define computer appreciation/ICT
- Mention the components of ICT
- Highlight the uses of ICT
- Explain the relevance of ICT to popular culture

2.0 MAIN CONTENT

2.1 Computer Appreciation/ICT

ICT is an acronym for information communication technology, and it is very crucial in communication. For scholars, regardless of field, the knowledge of the use or application of ICT is a compelling one. The technology has integrated the world as a global image where information is easily among the populace. A computer is now more of home appliances than a luxury just as every household own television set and radio. Also, even to maximize the use of mobile phones requires knowledge of ICT no matter how little. ICT consists of three words: information, communication, technology. Information: accurate, verified and timely and organised data to serve a purpose in a given context. On the other hand, communication is the act of transferring information from one entity or person to another. Technology refers to devices, objects, equipment; process, system and methods. Above all, technology refers to knowledge, innovation or skills.

ICT is of two broad types: traditional- based technologies (PC, desktop); and Digital Communication Technology(software). Under computer appreciation, we have Computer-Based Technologies, CBT. It includes the following: word processing(mainly for typing), Microsoft word(reports and letters), spreadsheets(Microsoft excel: for financial analysis, calculations, tables, graphs etc.); Database software such as Oracle, Microsoft SQL server, Access etc. for the management of contacts and catalogues.

Digital Communication Technologies: communication of data via the electronic covering some distance or networks. Such as wires, satellite and other equipment . networks here can be a local area network (LAN) as a linking device that functions within an office or a building. It involves printers, scanners, data and software applications. There is also the Wide Area Network(WAN). The internet is involved, and it is the ultimate. WAN is used to facilitate communication with someone outside one's internal network area. WAN is vast, faster and the ultimate in networks. The ultimate benefit of ICT is the sharing of information with more people in the most effective way possible. This can be done via email, extranet, chat, instant messenger, websites, Blogs, wikis, groups, database, screencasts, Browse, photos, video, Tele-conferencing, internet telephony, broadband phone, among other evolving channels. Based on its functions, ICT as a form of mass media is quite useful in the propagation of cultural events and aesthetics, as the fastest way of sharing music, dance, and performances, modes of interaction, ethics and values among other socio-cultural practices. These events can be easily uploaded, transferred and shared among country folks and globally too in a faster mode. ICT is at the centre of mass media, especially in the era of technology.

3. 0 SELF-ASSESSMENT EXERCISE

1. What do you understand by ICT?
2. What is the full meaning of ICT?
3. Outline the various components of ICT and their uses.
4. Explain the benefits of ICT.

4.0 CONCLUSION

In this unit, we have given the various definitions of computer appreciation. We have also captured the full meaning of ICT and its components. We have also explained the uses or functions of ICT and its relevance to pop culture as a form of technology of mass media.

5.0 SUMMARY

In this unit, you have learnt that:

- ICT refers to information communication technologies
- Computer appreciation is the programmable automatic machine that accepts, stores, organises and processes data
- ICT is the fastest growing and most effective means of communication
- ICT can be further divided into traditional-based technologies and the fast-growing digital communication technologies

6.0 TUTOR-MARKED ASSIGNMENT

- ICT is a means of transferring information. Explain
- Is ICT a type of mass media? How?

- Pop culture is enhanced by the functionalism of ICT. Explain

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Module 4

- Unit 1 - Approaches to Data/Textual Sampling and Analysis
- Unit 2 - Appreciating artistic work/performance
- Unit 3 - Samples of Folktales
- Unit 4 - Samples of Songs
- Units 5- Excerpts of Festival Chants/Songs

Unit1 - Approaches to Data/Textual Sampling and Analysis

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content

3.1 Approaches to Data/Textual Sampling and Analysis

- 3.1.1 approach refers to a method, a passage, a way, a route, an avenue of dealing with or doing something for a purpose
- 3.1.2 taking steps or a means of access to coming nearer or dealing with something
- 3.1.3 analysis refers to an explanation made about something/concept or phenomenon. It also means a careful study/separation of facts
- 3.1.4 technique is a way of doing things with the application of skills or knowledge
- 3.1.5 sampling means selecting a sample/small number or quantity as representative of a whole for analysis or explanation or as an approach to understanding the whole or group

4.0 Conclusion

5.0 Summary

6.0 Tutor-Marked Assignment

7.0 References/Further Reading

1.0 INTRODUCTION

This unit equips you with the methods/technique or approaches to sampling and analysis of clips/tapes of popular culture or performances. As a form of performance, be it music, film, folktale, etc. there is always the need to break them down into different aspects for easy understanding and consumption. This unit is designed to help you acquire knowledge about those features or issues to look out for in films, songs or tales. So also are approaches or methods to be employed in analyzing such.

As a scholar, you must be able to practically discuss or analyse popular culture/clips of video, music, tales among others, with a view to bringing out their meanings and purposes.

Below are the objectives of the unit:

2.0 OBJECTIVES

At the end of the unit, you should be able to:

- Give the meaning of words such as sampling, analysis and approach
- Explain what exercise is involved in sampling and analysis
- Identify and select what to sample and analyse in popular culture
- Enumerate and discuss relevant issues in sampled pop culture
- Draw themes, techniques, style and devices in films, music, tales and performances

3.0 MAIN CONTENT

3.1 Approaches to Data/Textual Sampling and Analysis

As a subgenre of literature, popular culture such as films, music, folktales and any other form of performances are deployable in the analysis of national issues for the purpose of deeper reflection and more importantly proffering solutions to besetting socio-political malaise plaguing the nation. The popularity of these brands in terms of acceptability and audience guarantees the pungent effect or impact on the psyche of the people. Neither the ruler nor the ruled are immune to songs of exorcism as they are found culpable in the seemingly irredeemable ethical and moral degeneration that the nation may be grappling with.

In terms of approach(es) to sampling/data gathering and analysis, the following steps are recommended:

- a. Gather your data by identifying which genre of pop culture you want. For instance, music, film, folktale and their various types(engaging in practical exercise)
- b. Sample the types in practical terms
- c. Make use of tapes, recordings, observation, videos etc.
- d. Listen/watch and digest them
- e. Conduct interviews specifically on the song, movie or performances

The second part of the sampling/analysis approaches is the objectives or target. This section answers what to analyse in the actual sense. Here are the tips:

- The type of genre into which your sampled pop culture falls
- The brand or subgenre of your sampling
- The style/approach of the artist/artiste/narrator
- Themes/motifs/lessons/ideas
- Authorial vision/ideology/overall impact on society
- The entertainment flavour of the sample

SELF-ASSESSMENT EXERCISE

1. What do you understand by the word sampling?
2. What do I sample in pop culture for analysis?

4.0 CONCLUSION

In this unit, we have defined terms such as approach, sampling and analysis. We have also explained what and how to sample popular culture. We have also mentioned issues to analyse in popular culture. We have explained what sampling and analysis entail and the relevance to the practical and intellectual experience of popular culture. We have also identified the various headings and subheadings necessary for the analysis of sampled data.

5.0 SUMMARY

At the end of this unit, you have learnt that:

- Sampling or data analysis is a sine qua non in the study of popular culture
- Popular culture could be sampled in terms of genres and subgenres
- Themes and style are parts of the parameters useful for analysis
- The artist/artiste's ideology and vision should be explored in relation to his/her album/film/performance
- The entertainment thrust of the performance is important

6.0 TUTOR-MARKED ASSIGNMENT

1. Spell out steps imperative for data gathering in pop culture
2. Explain the various approaches to data analysis in popular culture
3. List some titles of films and songs which you would like to analyse
4. What folktale(s) fascinate(s) you and why?
5. Do an overall review of the methodology relevant for the analysis of any sampled pop culture?
6. Why would you consider entertainment as the first priority of pop culture?

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Unit 2 Appreciating Artistic work/performance

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.1 Appreciating Artistic work/performance

- 3.1.1 An exercise-related to criticism or critiquing a work of art or artistic performance
- 3.1.2 A critical appraisal or evaluation of a work of art/performance
- 3.1.3 Passing judgment on artistic work/performance
- 3.1.4 Identifying merits and demerits or artistic strength or weakness of a work of art or performance
- 3.1.5 Exploring the relevance, effectiveness, potency or sanctity of performance or work of art

4.0 Conclusion

5.0 Summary

6.0 Tutor-Marked Assignment

7.0 Reference/Further Reading

1.0 INTRODUCTION

This unit is designed to equip you with approaches to data gathering and methods of analysis. Since popular culture is felt, seen, heard or read, its study entails data gathering which can be archived through various means. The purpose of the unit is to present to you the several ways by which you can gather data and as well analyse such. Data gathering is an important aspect of intellectual exercise either through reading or observation.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- Understand what data gathering and data analysis are all about
- Identify what data to gather in pop culture
- Understand the approaches/methods of data gathering and data analysis
- Sample relevant data for the study

3.0 MAIN CONTENT

3.1 Appreciating Artistic work/performance

Appreciating a work of art either in written form or in performance mode requires some study ingenuity, especially when it comes to intellectual or scholastic activities. The student of literature, art or Orality must keep himself abreast of certain rules which will help him explore the work and succeed in bringing critical attention to it. The activity here involves criticism which literature is known for, and the task is usually performed by the students. Thus, a student in this field should perform the task of aesthetic judgment like an initiate, someone who is knowledgeable in the art of literary criticism. It is the same attitude and finesse, which are expected of a student of literature participating in cultural activities such as festivals, pop music, pop display, listening to or watching adapted folktales. He must deploy the artistic tools at his disposal in the analysis or criticism of the cultural performance. The expected result is for him to be able to understand, explain, analyse and criticize the performance. He is expected to identify

literary or artistic nuances employed by the artist or inherent in the performance or work of art. He should also be able to explore the thematic thrust of the work or performance. Such themes may be moral, political, spiritual, environmental, gender-related, racial, among other issues. In arriving at a potent criticism of artistic performance or work, the following hints are given:

Participate in performance or digest a work of art

Read, understand and reflect on the work

Do a personal analysis of the performance through evaluation and reasoning

Learn to break down the barrier of fear, hatred, and sentiment

Break down the story, song, performance or work

Explore to arrive at the artist's intention

You must come up with a perceived hidden message(s), ideas and motifs

How entertaining is a performance?

How successful is the performance?

What is your own artistic judgment is the quality of the work?

What is the style of presentation and how dexterous is the artist?

What artistic or linguistic error, inexactitude, or failure?

The statements above should guide your approach to analysis.

Furthermore, note that performance is a unity of style, dexterity and language.

You should respond to the performance as an organic complex and not a fractionalized enterprise. Therefore, your critical evaluation, too, should be holistic.

4.0 SELF-ASSESSMENT

- (a) What do you understand by the word data?
- (b) In your opinion, what are data gathering and data analysis?
- (c) What methods are useful for data sampling or data gathering?
- (d) What are the pitfalls of literary appreciation/effective data gathering?

5.0 CONCLUSION

In this unit, we have discussed the reason for and relevance of data gathering. We have as well discussed why data must be analysed as far as popular culture is concerned. To this end, we have identified the various approaches to data gathering and data analysis. We also touched on hints on the appreciation of creative works as well and in particular popular culture samples. The unit also dwelt on tips on what makes a successful data analysis.

6.0 SUMMARY

In this unit, you have learnt that:

- There are approaches to the study of popular culture
- The study of popular culture entails data gathering
- Sampled data/events/performances ought to be analysed
- There are pitfalls that may hinder effective data analysis

7.0 TUTOR-MARKED ASSIGNMENT

1. Highlight different approaches to data gathering.
2. What would you consider as factors that can enhance effective data analysis?

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Unit 3 Sample of Folk tales and Festival Events

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.0 Sample of Folk tales and Festival Events

- 3.1.1 These are sampled folktales
- 3.1.2 The tales centres on tortoise
- 3.1.3 There are lessons inherent in the tales which should interest students of literature
- 3.1.4 The tales are not ordinary but narratives akin to cultural features of the folks
- 3.1.5 Such tales are told or adapted for performance to teach moral and political lessons.

4.0 Conclusion

5.0 Summary

6.0 Tutor-Marked Assignment

7.0 Reference/Further Reading

1.0 INTRODUCTION

This unit is designed to help. Further, you have a full grasp of the texture of pop culture. The unit dwells on practical examples of tales with which folks entertain and educate themselves, especially the younger ones. The tales have been written for your practical reading and necessary action as a student of literature who is interested in the study of popular culture. The unit calls for your digestion, understanding and interpretation of the sample tales. Ultimately, the unit expects you to approach these tales by practically demonstrating your understanding. This you can only put up through in-depth and insightful analysis using literary methodology.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- Read, digest and understand the folktales sampled for your practical exercise
- Identify the style and narrative techniques inherent in the tales
- Draw up the themes, motifs and vision with which the tales are imbued
- Do a critical analysis of the folktales

3.0 MAIN CONTENT

3.1 Sample Folk Tales

Two tales have been selected for the study. These tales were orally sourced from Pa Maliki Pajepolobi. On my part, the tales are being narrated in English to cater for translation. Since the tales have been handed down in oral form, the main job here is to translate and transcribe by narrating them in English. The other major assignment here is to explore didactic lessons perceived to be inherent in the tales.

1st Tale: *Mr All of You*

Once upon a time, Mr Tortoise and his friends, who were mainly birds, travelled to the heavenly Kingdom. They include the who is who among the tribes of birds such as eagle, parrot, and dove. Others were Aiyekoto, Agbe, Aluko, Kolikoli among others. They were about twenty in number that travelled with Mr Tortoise as the only strange species and the leader of the delegation. On their way to heaven, Tortoise had requested that the birds borrow his feathers so that he could fly like them. This request was granted, and Tortoise was not only able to fly along with his bird friends he also became the most decorated and most beautiful person among the delegation.

As they reached heaven, Mr Tortoise came up with a shocker in a rare show of his another moment of treachery and cunning. He told his friends that he would like to be given the title “**Mr All of You**”. The unsuspecting team agreed to grant him the title without question. And so they reached their place of destination and were warmly welcomed by their hosts. No sooner they got there than Mr Tortoise is treachery began to unfold. The first time they were served food, it was served under the title “All of You”.

Steward: I have been directed to serve this food to All of You.

Delegates: Thank you. As soon as the steward disappeared, Tortoise turned to his friends and addressing the delegates,

Tortoise: Friends, this food is meant for me alone as it to steward had said that the food was meant for All of You, and you know that is my name. Don't worry; yours will soon come.

The tortoise had put up the same attitude and antics throughout their seven-day stay in heaven. The birds had to go out looking for what to eat in the neighbourhood throughout their stay. Mr Tortoise, in his greed and selfishness, was fed beyond measure as he treacherously cornered all manners of food served the delegates. He became too greedy that he had a lot to waste even to the disappointment and amazement of his friends and benefactor.

However, nemesis caught up with him when it became difficult for Mr Tortoise to return home at the end of the visitation. Guess what could have happened! His friends and now victims requested that Tortoise return their feathers that he borrowed from them.

Birds: Mr All of You, could you please return our feathers?

Tortoise: Friends, why? How? You won't do this to me, your bosom friend?

Birds: You are All of you and not all of us. So return our feathers, please.

Mr Tortoise was forcefully stripped of the feathers which he had borrowed from them. It was a disgraceful moment for Mr All of You as the once most beautiful leader of delegation became naked, revealing his ugly torso. The travail of Mr Tortoise assumed a tragic dimension when he had no option than to jump down from heaven. Unfortunately for him, he did not only crash land, but he also smashed himself against a palm tree stump injuring himself in the process. It is no wonder that Tortoise goes about in such a dilapidated torso owing to the injury he sustained in the incident.

2nd Tale: *Mr Wise*

It happened that Mr Tortoise, not done with Mr All of You incident decided to prove to the whole world that he was the wisest person on earth. In his self-styled wisdom, he decided to pack the available pieces of wisdom into a gourd to keep. He was giving to hang the gourd on the

treetop so that no man would be able to have access to wisdom without taking permission from Mr Tortoise.

Unfortunately for him, he had hung the gourd around his neck with the big guard resting on his belly which prevented him from climbing the tree. For several hours spreading into days and days spreading into months, Mr Wise could not climb the tree, let alone hang the gourd on a treetop.

One day when it was apparent that Mr Tortoise had become helpless when the snail came to his rescue.

The Snail: Tortoise, what are you doing under the tree? I have observed you for quite some days, but I could not figure out your mission there.

Tortoise: Don't mind me; I have caged 'all wisdom' in this gourd hoping to hang it on the treetop for my keep, but for almost three months now, I could not climb the tree with the gourd. How do you mean? Cage 'all wisdom' for your keep? You must be crazy! How come that you couldn't climb the tree?

Tortoise: I don't know! Can't really understand.

It was at that point that the snail instructed him to swap the gourd to his back for him to be able to climb the tree. The snail scolded him for ignorance, pointing out to him that there was no way he could place the gourd in front that he would not have the gourd between him and the tree stem.

Mr Tortoise became disappointed in himself. He headed the snail's instruction and climbed up as directed. Bout of annoyance, it was when he got to the treetop that he violently threw away the gourd instead of hanging it as planned letting out the 'guarded' wisdom escape to the surface of the world. This was how wisdom became spread with no man to lay claim to its ownership.

Lessons

A folktale is a form of education borrowed from the traditional or pre-colonial or pre-literate society into modern time. Though largely taken to be false, it is adaptable for moral lessons. As remarked by Joy Bell(2013:v) "Fiction is written with reality, and reality is written with fiction. We can write fiction because there is reality and we can write reality because there is fiction; everything we consider today to be myth and legend, our ancestors believed to be history and everything in history includes myths and legends... ."

Everything about us is a story – our politics, our religious practices, our interpersonal relationship – all will later become a story in another moment to come. The utility of the tales narrated above resides in their formal and functional values. There are pieces of fiction with realistic flavour if explored. They have been narrated just as Aleksandra Wootton(2013:v) remarked that:

The more stories I study, the more I begin to suspect that there is only one story and that we are, all of us, engaged in telling it.

In terms of form, the tales have given the study present four different characters whose roles are interwoven Mr Tortoise towers above them, and he is at the centre of the tales. Instead of us to refer to Tortoise as the hero, he ends up as the villain and the antagonist. Many of our political leaders – village head, Obis, Obas, Emirs etc. fall into these clans of the tortoise. In the modern era of democratic governance, the governors, legislators presidents etc. are not better at all. Individually they assume the position of "MR. ALL OF YOU" even in a democracy. Our

traditional rulers and democratic or elected leaders are antagonists and greedy fellows who superintend over communal largesse and nation's wealth, appropriating such for their household. Just like Mr Tortoise, these leaders feed fat on the commonwealth and at the expense of the citizenry; they covet and gluttonously devour what should have gone round the citizens on an equity basis. Their language and antics resemble that of the tortoise. **Mr. All of You.** These are despicable characters who push themselves to the corridor of power and headship, but they are morally bankrupt and unfit to be leaders men.

In the second tale, it is no relief as well as the tale alludes to some individuals and a few of us who assume the superiority of knowledge. Some persons delude themselves by arrogating authority and wisdom to themselves (the nobody-else can do it passion). And this syndrome abounds everywhere – governance, teaching, administration, legislation, name it. They are as ignorant as Mr Tortoise because no one owns the universe and let no man delude himself that he has the sole control of the instrument of power, talisman or the control of violence.

The tales about Mr All of You and the Wise man illustrate that the tales might be lies, they allude to the truth. Nobody, no nation, no habitation is an island unto itself, and it needs others. Solutions to problems confronted by humanity are unending and cannot all be supplied by a single person, or a single race. The story goes on as life is on the continuum.

In conclusion, we have succeeded in the above sample tales in exploring the value of the tales in relation to man. It has afforded us anecdotal narratives pointing towards the value of our corporate existence as a human being. The interdependence codes are real for man to interact with his fellow human being and control his environment for the benefit of all.

The heterogeneous nature of Nigeria remains the strength of Africa's most populous nation. Our leader should strive to harness the diverse cultural resources, religious dimensions and human capacities with which Nigeria is endowed. There should be neither 'Mr. All of You' or 'The Wisest Man' among our leaders, followers and the ethnic groups except God, the Most High.

SELF-ASSESSMENT

- a) .What are these tales all?
- b.) In your opinion, what other titles (s) can I give to these tales?
- c.) How can I explain or summarise the main lessons of the folktales?
- d.)What other lessons aside from the ones highlighted in the narratives can I come up with

4.0 CONCLUSION

In this unit, we have given two narratives of two examples of folktales. We gave one concerning the selfish attitude of Mr Tortoise. The other one was on the proud, godlike opinion of Tortoise about himself and view of himself as the most intelligent fellow. It is about his feeling of being supreme. We also highlighted the lessons inherent in the folktales. The folktales have been narrated for your practical exercise on folktales as types of popular culture. In other words, we have discussed the reason for and relevance of the sampled folktales for your study. We have made it clear that you need to study these tales and approach their critique or criticism as students of literature. These tales have been given to help you and test your understanding of the folktales or similar ones in your study.

5.0 SUMMARY

In this unit, you have learnt that:

- two sample folktales are given for your practical study
- folktales are good examples of pop culture
- the sample folktales are imbued with moral and political themes
- folktales are modes of education and entertainment for the folks
- folktales are tales with credible references
- folktales are good literary products

6.0 TUTOR-MARKED ASSIGNMENT

1. Highlight different approaches to analyzing folktales.
2. Do a critical analysis of the sample folktales
3. Come up with more folktales and analyse them

7.0 References/Further Reading

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Unit 4 ERE OLOMOBA AND YUNGBA CHANT

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.0 ERE OLOMOBA AND YUNGBA CHANT

3.1.1 These are sampled traditional dance events

3.1.2 The performances are dance cum songs

3.1.3 These are performances reserved exclusively for royal family members

3.1.4 It is the royal wives that carry out the performances

3.1.5 The songs are usually in praises of the monarchs but not without occasional satiric refrains.

4.0 Conclusion

5.0 Summary

6.0 Tutor-Marked Assignment

3.0 Reference/Further Reading

1.0 INTRODUCTION

This unit makes available to you another sample of popular culture featuring traditional dance forms and songs. The unit furthers you have a full grasp of the texture of pop culture. The unit showcases Ereolomoba and Yungba chant with which royal folks entertain and educate themselves especially the monarchs, princes and princesses. The dance performances have been written for your practical reading and necessary action as obtainable in pop culture.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- Go through the dance literature for consumption and understanding
- Study the narrative style and techniques inherent in the dance forms
- Draw up the themes, motifs and morals embedded in the performances
- Do a critical analysis of the performance forms

3.0 MAIN CONTENT

3.1 ERE OLOMOBA AND YUNGBA CHANT

Historically, the activities that precipitated the coming into being of Yungba Chant are not known. But it originated out of the desire by royal performance enacted by the wives of reigning or ancestral kings Alaafin and the wives of the princes. Ere Olomoba was said to have originated in Oyo Alaafin. As obtainable in other popular cultural displays, Ereolomoba and Yungba Chant too are good examples of cultural activities or traditional dance forms or singing modes which are imbued with aesthetics of cultural practices as resplendent of the artistic heritage of the African ethnic groups. We should note that traditional dance forms and songs are an integral part of the culture. aesthetically, dance and any other expressive art as performative constitute modes with which people interact and entertain themselves.

Singing mode and dance forms may as well be satiric, comic, heroic, abusive and a mixture of all. Being involved in dance as an artist or a performer or watching dance performance as a spectator or an audience on the one hand, and as singing or listening to songs, on the other hand, may also be a form of therapy. Aside from entertainment, dance and songs are performed to pass instructions and messages to members of society which may be political, moral or social. Ere

Olomoba and Yungba Chant encapsulate both dance and song as traditional performance. Inherent in the two performances modes are theatrical performance combining singing and dancing. During the performance, the audience or spectators often naturally enter into the rhythm to edify their mood, burn away their emotional calories, deflate their worries and relax their nerves, delight their souls and task their brains. While dance has to do with the movement or swaying of the body to the rhythm of songs or beats of music, song constitutes a series of sounds that are musically produced as a melody. Song could also be chanted or rendered as a poetic refrain. Like any other pop cultural mode, dance and song could pass for media by which people express their attitude and accomplish their social life on a daily basis or seasonally. dance and song are behavioural elements composed to or put up from a dancer's or singer's perspective and showed by the audience. The effects of songs and dance are felt usually savoured once the dancer's or singer's audience share or are custodians of a similar culture. Thus student's of literature should also be curious for the purpose of choice, scholarship, role-playing or social learning. We must note that such factors as context, interest, culture and aesthetic play significant roles in our understanding of the performances and instructively for intellectual purposes. Songs and dance are inherently laced with aesthetic value and symbolism. Ere Olomoba and Yungba Chant are two of a kind as royal dance forms being performed in Ilorin and Oyo of the Emir and Alaafin palaces. They are traditional dances cum musical entertainment enacted by princesses and royal wives. Although, the primary aim of the performance is to praise and entertain the royal audience, inherent in the performative mode are songs and genuflection deployed for moral and didactic purposes.

The Ere Olomoba was said to have been borrowed from Oyo Alaafin through a woman who was married to one of the Obas or Emirs of Ilorin. The dance which is today associated with Sheik Alimi's ruling house began with one of the wives from Oyo who used to sing Yungba Chant songs during her culinary activities. For a number of reasons, he would be singing while cooking or doing some other house cores in the palace of the Oba or Emir of Ilorin, her husband. On some occasion, she was performing in the midst of her co-wives in the palace who having been fascinated by the performance now went into the bush to pronounce drumming objects in order to provide a rhythm and beats to the songs. She had equally instructed them too of the nature of instruments required to provide beats to the songs after teaching them of the mode of the performance.

As it were in Yungba Chant, they came up with a stick, calabash among other objects as drumming instruments. Both Yungba Chant and Ere Olomoba are restricted to the palace and for the exclusive entertainment of monarchs, royal children and the royal household. It should be noted that songs chanted at both dance forms are rendered in the Yoruba language regardless of the Fulani ethnic colouration of Ere Olomoba.

Yungba Chants and Ere Olomoba are cultural materials confined to the palaces of both the Alaafin and the Emir. The performances are put up during royal wedding ceremonies, installation or coronation of a new monarch, the celebration of the departure or burial ceremony of a king. Other rare occasions when the chanters perform (as for Alaafin of Oyo) include special traditional Festivals such as Oduduwa, Oranmiyan and Ifa Festivals. But the royal dance is not meant for the public entertainment; the performance is hinted to the palace, and it is performed by a group drawn from the palace.

As cultural materials inherent in the chant or dance are aesthetics adaptable for communal values and education. The royal dance regardless of the origin evolves from the culture of the Yoruba people a and Adimula royalty of Oyo Alaafin and of the Oyo, Europe on the other. Yoruba

cultural repertoire owes it to dance performance enacted for aesthetic and functional values. There are various dance forms associated with people, deity or gods and goddesses and for specific purposes. For instance, there are dance forms and singing associated with different gods and goddesses. For instance, Ijala (hunter's chant as often put up by Ogun worshippers. Ogun is a Yoruba god of iron. Ijala, is a form of poetry chanted by Hunters during the celebration of Ogun festival, the celebration of the demise of a fellow hunter, king coronation and any other special function being performed by hunters. Other forms of traditional dance include Enle dance, Sango dance (energetic dance amidst drumming of bata). Sango is the Yoruba god of thunder and retributive justice, Obatala or Orisa Nla Dance, Osun dance, Gelede dance, masquerade dance among others. Awon dance also has its steps, and it is normally performed by old women during the Annual Celebration of Awon Festival. These examples of dance forms are obtainable in Yoruba cultural practices. People of different cultures dance in different ways and for different purposes. Dance is a universal practice which began with man, and it has equally evolved with a man. It is a cultural practice regardless of its mythical or modern interpretation.

The didactic nature of a number of songs chanted during the performance of Ere Olomoba and Yungba chant present them as cultural materials deployable for communal values and consumption. And as such, locate them within the tenet of cultural materialism. The word culture is defined by the beliefs, customs, arts of a particular society, group, place, or time.

The theory of cultural materialism leads itself to a didactic analysis of traditional dance forms and song modes as they reside in aesthetic imperatives. The theory could be taken from two perspectives – literary and anthropological. Cultural materialism explains the people's way of life as undergirded by the material content of a people's culture. The relevance or applicability of the theoretical premise of cultural materialism to the analysis of excerpts of songs in Ere-Olomooba and Yungba chant is contained in aesthetic values of the traditional performances. Their core content resides in panegyric and satire, and There are occasional and deliberate references to morality or social vices, retribution or justice, benevolent reign or rulership noticeable in the royal setting as well as the outside world. These performances could be aesthetically and culturally constructed as relevant beyond mere entertaining mode. They are lent to cultural imperatives which have a recourse to interaction among members of society based on certain moral or social standards for royal figures and as members of society at large.

Excerpts and Analysis of Songs

Linguistically, songs in Ere Olomoba and Yungba chants are rendered in Yoruba. The performance encompasses beauty and rhythm as well as emotion through which societal harmony is achieved. The chanters employ figurative terms and language in addition to repetition, parallelism and tone as prevalent in the linguistic and artistic repertoire of the Yoruba ethnic group. They are both subgenres of oral aesthetics, which predated colonial adventure in Africa.

Entertainment is key to Yungba chant, and Ere-Olomoba as the chiefs are praised through the songs. Thus, Oriki is central to the chants in both performative forms of Yungba chant.

Yungba chant celebrates “the great achievements of their monarch- husband”. The audience is strictly selective, and the performance is meant to entertain the monarch, his chiefs and few invited guests. Similarly, Ere Olomoba (an offshoot of Yungba chant) is a traditional

performance which celebrates the achievement of Ilorin monarchs. It is an embodiment of royal praise poetry rendered in songs as an artistic performance. Ere Olomoba (a traditional royal family dance), is a cultural dance among the Fulani royal elite in Kwara State, Nigeria. It constitutes one of the strong components of culture and unstable carrier of its values. It is rewarding intellectually to observe Ere Olomoba as the first-hand experience in order not to lose sight of some of the dance aspects can be written and analysed.

The Oriki content of the performance of both Ere olomoba and Yungba chants is all-encompassing hence the didactic nature of the songs or chant. Oriki is a prominent feature of heroic poetry. Didactic tunes of Ere olomoba and Yungba chant abound in Oriki or praise songs from which heroic references can be made. The songs are coded in figurative style using proverbs, metaphors, personification, hyperbole and so on. The didacticism hints at historical excursion, moral values, symbolic representation, honour or homage, satiric comic comment, exaggeration, proverbial saying etc.

Let us consider the following excerpts: as chanters (Mopelola and Adetoun) praise sing their client:

Mopelola – Arabata omi tin pana pii mighty water that puts out fire suddenly

Adetoun – Oosa, okoo Moyiola deity, husband of Moyiola

Mopelola - Iku ti pa kuru wole Akikanju Death that intrudes into a brave man's
house suddenly

Adetoun – Oba Lomo Adeyemi, Child of Adeyemi is a king

Mopelola – Oloruno lofi omo Ikolaba joba it is God who enthroned the offspring
of Ikolaba as king

The above excerpts are resplendent of the symbolic representation of the monarch in whose honour the song has been composed.

The following excerpts are multi-functional in themes

Mopelola: Kabiyesi! Your royal Majesty!

Adetoun: Alase, Ekeji Orisa Your lordship, next in rank to the gods

Mopelola: Oosa Baba Akee The god, father of Akee

Adetoun: Oosa, oko Mojisola The god, husband of Mojisola

Mopelola: Layemi nlowo bi eni lomi Layemi uses money as if it's ordinary

	water
Adetoun: A – nawo – bi – eleda	one who spends lavishly- as – if he mints- Money privately
Mopelola: okoo mi ode da ri omo e lo ya	My lord has never been involved in illegal minting of money, he is only generous
Adetoun: Atanda, Babaa Kudi	Atanda, father of Kudi
Mopelola: Oba lomo Lawoyin	Child of Lawoyin is the King
Adetoun: Oro te e so leyin	Issues that you discussed in his absence
Mopelola: Te o gbodo so loju re	Which you must not repeat in his presence
Adetoun: Bawo le so roju oloro	how do you see his terrifying face?
Mopelola: O o ba ti senu wi	What would you say?
Adetoun: Irin esin ojoin eeyan	Human walk is unlike that of the horse
Mopelola: Layiwola le o ma dobale fun	You will prostrate for Layiwola
Adetoun: Patapata, yanyan, Layioye	Everybody, all of you, Layioye
Mopelola: Oba lomo Adeyemi	Child of Adeyemi is a King

Regarding the content and target of the songs, the reflection of the chanters is on the splendour and royalty of their clients. Highly instructive is the generous spirit of the monarch. The chanters sing of how wealthy and generous the Kabiyesi (monarch) must have been or what he is as a monarch, especially a monarch's spendthrift habit. He was rich, and he was generous. *But the chanters exonerate the monarch from any form of unlawful acquisition of money.*

One who spends lavishly- as – if he
mints- Money privately
My lord has never been involved in
illegal minting of money, he is only generous

This is instructive that no matter how highly placed in society, one should not be involved in social vices or corrupt enrichment. The Alaafin is so powerful that he is called the second-in-command to the god. In fact, he is called god, father of Akee and god, husband of Mojisola. The song further attests to the awesomeness of the monarch's authority. This is evident in the

chanters' songs that issues that many people (his subjects) who talk evil of him or gang-up behind him in the monarch's absence often find it very difficult to repeat such in his presence. If you see the person (monarch) concerned:

What would you say?

Human walk is unlike that of the horse

You will prostrate for Layiwola

Everybody, all of you, Layioye

Child of Adeyemi is the King

The moral lesson for the audience and members of the public and the citizenry is that any constituted authority as resplendent of traditional rulership should be respected. Monarchs are not just ordinary persons that anybody or their subjects can disrespect or look in the eye anyhow.

The chanters also reflect the genealogical background of the monarch. The praise song is about Oba Layemi, son of Lawoyin and descendants of Layioye and Adeyemi. We are told of his harem- Mopelola and Adetoun, the chanters, as well as Mojisola.

In *Ere Olomooba*, the songs are performed by a group of women who chorus to the hearing of the audience who are usually in circular form with the rest of the performers circling or forming a ring pattern. The calabash beaters are usually in the ring while others dance around them. The dancers move in a clockwise position at a slow pace with graceful movement. The graceful and slow pace symbolizes royalty and noble birth.

The performance is in honour of a new king who has just ascended the throne of his ancestors. His name is Alabi Opo whose kingship appellation is Aiyelabowo. The singers liken him to an elephant and the new moon to underscore his authority and splendour. He is presented as the father of all to whom the subjects can run to in terms of needs. This is heroic and praiseworthy. In what sounds proverbial, the chanters' advocate that citizens should be their brother's keepers. The excerpts below illustrate this:

Excerpts: as it abounds in Ere Olomoba

Beri b'epo oluwa mi	the supreme one my lord
Ajanaku oluwa mi	Mighty elephant, my lord
Osupa Alimi to le	The new moon that has just one risen
Eje a koba	Let's greet the king
Awa n rele baba wa	We are going to our father's house
Osupa n rele gabasi	The new moon is set for the east

Alabi opo, Aiyelabowo

Aisi nile, ebi npa ore mi (my absence makes my friend go hungry)

Bi a woman ba roju (When one person feels disgusted or frowns his face

Ki alabaja famora (let the other person be affectionate)

4.0 CONCLUSION

In this unit, we have given two examples of dance forms as types of popular culture. These are Ereolomoba and Yungba chant. Ereolomoba is a royal performance from the royal palace of the emir of Ilorin while Yungba chant is sourced from Oyo Alaafin. We also highlighted the performance modes inherent in the performance forms. These dance cum songs are given to help you with a practical exercise and to exemplify pop culture in terms of dance performances. In other words, we have discussed the reason for and relevance of the sampled dance forms for your study. We have made it clear that you need to study these forms and approach their critique or criticism as students of literature. These dance forms have been given to broaden your knowledge and test your understanding of the traditional dance form or performances in your study.

5.0 SUMMARY

In this unit, you have learnt that:

- two samples of traditional dance forms are given for your practical study
- royal dance is a good example of pop culture
- Ereolomoba and Yungba chant are imbued with panegyric and heroic epithets as well as moral and political themes
- Ereolomoba and Yungba chant are modes of education and entertainment for the folks
- Ereolomoba and Yungba chant are performances with credible references
- Ereolomoba and Yungba chant are good literary products

6.0 TUTOR-MARKED ASSIGNMENT

1. How would you analyse Ereolomoba as a traditional dance form?
2. Do a critique of Yungba chant as a royal performance.
3. Why would you regard both Ereolomoba and Yungba chant as examples of pop culture?

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Unit 3 Ekun Iyawo

Unit 4 Sample of Pop Songs/Chants and Festival Events

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.0 Sample of Songs/Chants and Festival Events

3.1.1 These are sampled chants or songs

3.1.2 Ekun iyawo is known as a bridal chant

3.1.3 There are lessons inherent messages in the chant

3.1.4 The chant is richer than ordinary songs

3.1.5 A bridal chant is a performance mode meant to praise the recipient or clients who are also custodians

4.0 Conclusion

5.0 Summary

6.0 Tutor-Marked Assignment

7.0 Reference/Further Reading

1.0 INTRODUCTION

This unit is designed to help you to have a full grasp of the texture of pop culture. The unit presents ekun iyawo as another performance genre of pop culture. A bridal chant is a form of entertainment performed during traditional wedding festival. Festival songs in form of poetry, ballads and lyrics constitute the aspects of culture. Culture manifests in various forms as may be peculiar to a people or an ethnic group. In its rich forms it encompasses the genres of the art which are drama, prose and poetry. All these the texture or material essence of orality or what is called oral literature in the modern sense. The cultural repertoire includes myths, legends, folktales, folklore, folksongs or folk opera. Awon festival equally passes for a cultural tourist fiesta. It is pertinent here too to adopt a definition of culture from the perspective of tourism. Monuments and sites also constitute attractions. Their typology includes cultural festivals and events as can be of benefits to both the arts world and the tourist destination. Of particular interest in this study is the oral poetry of which ekun iyawo is an integral part. It belongs to the performance modes as a Yoruba oral poetry. Similar to ekun iyawo are examples of performance modes as hunters chants, wedding songs and farmers' chants. The main ingredient of interest here is that the poetry are embedded within the people's pop culture. The chant cum songs have been written for your practical reading and necessary criticism.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- Read, digest and understand Awon festival songs as sampled for your practical exercise
- Identify the performance mode of the artist/brides
- Draw up the themes, motifs and vision inherent in the chant/performance
- Do a critical analysis of the chant

3.0 MAIN CONTENT

3.1 Ekun Iyawo

Ekun Iyawo commonly known as Ekun Iyawo (bridal chant) is one of the performative aspects of the Awon Mass Wedding Festival. It reflects the feature of the folklore. It should be clarified from the onset that generally speaking, Ekun Iyawo is a major feature/event of the traditional wedding in Africa and particularly in Yoruba land. But in this paper, Ekun Iyawo is being particularized as a distinctive feature of Awon Mass Wedding festival for the following reasons: Awon mass marriage is the only traditional festival which has Ekun Iyawo not only as a major performative aspect but that has retained the performance until the present; It is the only Mass Wedding that is being celebrated traditionally and annually as a cultural fiesta which has survived onslaught of western and Islamic wedding alternatives and dominant attractive mode. Awon Festival incorporates Ekun Iyawo not just as an integral part of the traditional wedding but the rendition often climaxes the celebration. These chant/songs were orally sourced from the custodians of Awon festival. These chant and songs are called ekun iyawo and Awon festival songs. In a nutshell, Ekun iyawo is a traditional song often chanted by brides who are engaged in

a traditional wedding. It is usually an emotional rendition which calls to open the grandeur of a cultural mass marriage. It is also peculiar to the people of southwest Nigeria and the Yoruba of Kwara state. Here we examine Ekun Iyawo as a feature of Awon Festival. The inherent artistic form or its literariness is analyzed as aesthetic imperatives of the performative genre within the sociological context of its production. From the evidence of empirical data and analysis, it is submitted that ekun iyawo is a distinctive and superlative feature of a mass wedding fiesta. The performance is not only unique to the festival, and it is a desirable prerequisite which often climaxes the six-day eventful mass marriage fiesta. Ekun Iyawo is one of the superlative events of Awon mass wedding. The festival emanates from the faithful or religious implementation and practical demonstration of the instruction of a fairy woman by the community folk who had visited them in the time past. Awon mass wedding is a traditional marriage institution celebrated annually by the people of Shao in Moro Local Government Area of Kwara State, Nigeria, a sub-West Africa State. As a cultural event, the institution encapsulates the historical as well as the artistic. But to a great extent, the festival derives its grandeur from its annual staging which is traditionally performative in nature. The performance is a blend of music, dance and chant or rendition of all kinds. These could equally pass for a kinesthetic that incorporates the energetic performance by the participatory audience, spectators and the community folks. The most distinguishing and entertaining aspect of Awon Festival is the Ekun Iyawo. It is called Ekun Iyawo in most Yoruba communities and Erin Iyawo among the Okun Yoruba. The English translation will be wedding song or bridal chant, bridal wail or nuptial wail etc. Some scholars refer to Ekun Iyawo as bridal refrain or ballads. But this is what makes the difference in the Mass Marriage is an encompassing event. Thus the Mass Wedding Festival has its wedding songs which pass for ballad refrains as well as comic songs as distinct from Ekun Iyawo.

Ekun Iyawo as a poetic genre and quotable texts

Ekun Iyawo belongs to the poetic genre, whether in the oral or written literature. The bridal wail is a blend of chant, praise song, and poetic rendition. Its artistry and functionality or purpose are located within the poetic acoustic. Poetry is a genre of literature recited or chanted or written which thrives in rhythm, rhyme, sound, imagery or symbolism. As conceived or conceptualized, poetry in literature evokes a concentrated imaginative awareness of experience or a specific emotional response through language chosen and arranged for its meaning, sound, and rhythm. It exudes a wide range of themes ranging from love to elegy, and its rendition is usually in a tone which may be romantic, harsh, solemn, emotional, sorrowful, lamenting, happy or celebratory. We have epic, lyric, ode and so on. Poetry makes use of formula (oral) or versification composed of metrical lines of formulaic expressions.

Ekun Iyawo has been a surviving corpus of verbal art of Awon Mass Wedding Festival rendered by brides during the annual celebration. It is chanted in praise of families of the brides and the bridegroom; it may also be to extol the virtues of the monarch of the community in relation to the exploits of his forebears. As poetry, when reduced to writing, it is in verse form giving prominence to repetition and metrical embroidery. The word poetry is from the Greek word,

poesies meaning ‘making’ or ‘creating’. The word poetics covers the literary or philosophical study of the basic principles, form and techniques of poetry, or of imaginative writing in general. Ekun Iyawo or bridal wail entails a grandeur rendition as the bride sobs emotionally chanting. The rendition normally begins with euphoria laden with solemn voice; rising in pitch as the bride gets embroiled in or betrays emotion. This is usually so because Ekun Iyawo is a nostalgic rendition which registers the stark or instantaneous reality of a departure or separation of the erstwhile young lady from her parents’ house as her sojourn of about two decades is to help further to an abrupt end. She now journeys from her parents’ comfort haven to her husband’s house, her expected permanent place of abode on earth. The rendition registers the bride’s psychological state of mind; the inevitability of a journey from the familiar to the unfamiliar. It reminds the bride that her journey is/may be irreversible as it dawns on her that she is leaving her parent with mixed feelings, and she is alone in her journey. Conversely, for the parent of the bride, it is usually a time of joy that their daughter is being married off to her husband. It becomes a taboo if a nubile lady finds it difficult to find a husband at the expected time in any Yoruba or African community. Besides, their daughter is one of the several brides partaking in the annual mass wedding celebration that particular year. The chanting by the bride in honour of her parent reinforces in her mind the nostalgic feeling arising from a painful but necessary or compulsory departure. Ekun Iyawo conveys the emotional agony of a bride and her parent especially the mother and very occasionally the father as they part ways perhaps eternally, for never would they be together as parent and child under the same roof as before the marriage except there is an ugly development. This is a highly poetic rendition expressed emotionally amidst tears flowing down the cheeks of the bride while the tone conveys it all- usually hush and emotional. The rhythm of Ekun Iyawo is steady, balanced, sonorous and regular.

Here is an excerpt of bridal chant resplendent of Awon Mass wedding contextual performance. These excerpts of bridal chant as obtainable in Awon festival bridal chant and songs have been presented for the study:

B ‘eemerin o, egboun erin
 B’ eemosa , ejiyo lobe
 Bofe b’ eo mo mi, egboun enu mi
 Emi lomo oluwojobi o
 Awa lomo oja meta la na nile oluwojobi
 Ajumo na won a na ‘ja kola
 To ba di lale won a na tatare
 Tatare su mi loni kola lowu emi
 Emi lomo oluwojobi o.

*If you don’t know me, you hear the voice
 of elephant
 If you don’t know me, you taste salt in
 the soup
 Even if you don’t know me, you hear my
 voice, I am the daughter of Oluwojobi.
 We patronize three markets in the
 compound of Oluwojobi*

*These are: bitter kola as a joint market;
the nocturnal alligator pepper market; I
am tired of alligator pepper market
today, I prefer bitter kola, the
descendant of Oluwojobi.*

The praise poetry cum bridal chant above alludes to people from Ifa descent as they migrated from Sobi of Oluwo's family. The content, icons and images mentioned in the chant reflect the activities of Ifa priest and objects of divination. Ifa is the god of divination. These iconic materials chanted above actually expose or explain the lineage or compound the bride is coming from and the type of occupation the parents do ancestrally. The mention of the market is metaphorical and symbolic. Even looking at the physical market, the import of the message is given away by the kind of materials of merchandise sold and bought at the market. –kola- bitter kola, atare – alligator pepper. These are divinatory items often made up by Ifa priests. Of course, the third market elliptical can be inferred to become the usual market where all kinds of edible materials are sold and bought. But the other two metaphorically refer to mystic objects for spiritual purposes. The bridal chant is endless but rich poetry in the traditional repertoire of the family as quotable oral texts. The ingenuity of the bride in terms of memorization, resourcefulness and recall will depend on how much of the chants she can render at such occasions. It encompasses a lot about the historical background, occupation, and ancestral accomplishments of the Oluwo family, their emigration to and from and their primogeniture and present state in terms of abode and prosperity etc.

Awon Bride and Her Audience

Ekun Iyawo is an emotional bond between the brides (wailing bride) and her audience/spectators. Rather than contravening or rebelling against the outlook of his society of which the audience is a random sample, the bride mirrors with her rendition the mood, outlook and expectations of her audience and the community at large. The bride-audience relationship within the performance mode of Ekun Iyawo is participatory, sympathetic and inquisitive. The audience by convention and spontaneity may be eager to judge the competence, retention vastness of the bride at reciting or rendering her ancestral praise, including the sonority of her voice.

Part of the audience role is to participate in the performance with the eagerness to listen and savour the rhythmic rendition by the Awon Mass Festival bride. This participation extends to assessing the bride's competence, quality of retention (retentive memory) and vastness of the bride at reciting or rendering her ancestral praise poetry in the mode of Ekun Iyawo. The critical one of the audience/spectators also increase commenting on or responding to the sonority of the bride's voice or tone all bordering on the overall performance of the bride.

But no matter the level of competence of the bride, the Awon Festival Audience do not in spite of it all, judge the bride harshly. This means, by convention, tradition or spontaneity, they do not register their disappointment should the bride perform below expectation. Rather they will encourage her by urging her to carry on. So while what obtains between a performer and audience in a typical performance context is either commendation or rejection, between Awon bride and her audience, there is no apathy but what we called 'harmony of equivalence'. There is no judgmental probation or confrontation but rather sympathetic encouragement. This may partly mean because the Awon Festival audience is communal whose feeling could be empathetic. A

few members of the audience often break into tears along with the wailing bride as they are so moved. They become 'entangled' in the nostalgic bridal rendition occasioned by the stark reality of her irreversible departure from her parent's house. The audience cannot afford not to be encouraging, sympathetic or concerned because a number of them usually share a blood relationship with the wailing bride.

There are other reasons for the audience empathetic response: One, the bride in performance may choose to praise her friends with a nostalgic hint that her new engagement may naturally inhibit their free-flow friendship enjoyed up till the moment of departure.

Let us consider this excerpt:

Eeya go lona, eebila o,
eebila lona, eeya go oo
eje ki n wehin wo, ejen wo bi ore mi sinmide
ki nwo bi abaniku sin ni mo
Ore mi Asunke, Omo Bisi Olu o
eyin lomo ere tapa mo le se lalebu oya
aweri tapa mo le we lalebu oya
toba doku tapa mi oni si nile
won ani ki n ma wa owu tutu
ki n a wa afara oyin
owu tutu le sopo, afara oyin lole sowon nile Bisi lolu o.

Clear from the path 2x
let me look back and see how friends have led me
let me see how far bosom friends often remain loyal to someone
My friend, Asunke descendant of Bisi lolu

you are the Nupe, and so I revel in swimming in the deep of river Niger, the Awreri of Nupe, I can swim in the deep of river Niger
But when it comes to burying a Nupe corpse, I will not be at home because they will ask me to look for owu tutu (local cotton) and bees hive these materials are plenty and scarce to find at Bisi lolu's compound

Now the opening line talks about the bride asking the audience to pave the way for her to see her friends. She alludes to the departure between friends where one is being snatched away by the cold hand of death and the other threatening to follow suit until he faces the stark reality of death and withdraws. So the bride wives the new dimension than friendship would now take to such a scenario with the nostalgic. Then she goes on to chant the ancestral praise of the friend. All in an emotionally-laden voice. It is such by instructing that the friends and others will break into tears having been moved as the emotional rendition of the bride. At the other reason, while Awon Festival audience may break down in tears empathetic with the bride is the parental background or situation of the bride. If the bride is an orphan or someone who has lost one of the parents or the parents have suffered certain losses agonizing proportion. Or the bride is the holy child of the parent. For the audience who know the bride background or even share in the deprivation, it is

natural for them to break down in tears along with the wailing bride. This is often gingered by the bride's rendition on the subject matter.

Another excerpt:

Bi ee merin o, egboun eerin
Bi e mosa, ejiyo lobe o
Bo fe bi eo momi egboun enu mi
Iya mi Alake omo Ajigbounde o
Ajiboro mo gbogbo
Ki se pe le momo mi okun o
Ki se pe le momo mi opo o

*If you don't know me, you hear the voice of
elephant*

*If you don't know me, you taste salt in the soup
Even if you don't know me, you hear my voice, I
am the daughter of Alake Ajigbounde*

Ajiboro (one who inherits wealth)

It is not that my mother's compound was not
peopled 2x

But for death which depleted the compound

My mother, daughter of Ajigbounde

The rendition above is elegiac in nature. The bride though praises her mother, it is a lamentation of the depletion of her paternal mother's compound, which is as a result of many deaths recorded in the family. The ekun iyawo chant is evidence that the rendition is not just nostalgic, but it could be to mourn the passage of certain members of the family. By this rendition, the bride has succeeded in reminding her audience of the calamity, which has been the lot of her people, especially her mother in their compound. And this could be the other way round, for friends and relations.

Historically, Awon marriage is as old as Shao community as an ancient settlement. Awon Deity was first encountered by one of the founding fathers of Shao. He was Omolarele, a hunter who would later assume the title of **Iboo** of Shao as third in command to the monarch of the community in the row of High Chiefs. Significantly, the marriage custom in Shao which distinguishes it from other communities is the actual marriage ceremony under the town's cultural Awon Mass Wedding Festival as enjoined by Awon, the mysterious woman. The Festival usually comes up either in late October or early November of each year.

Awon goddess was presiding over a stream where Iboo used to drink to assuage his thirst with water during his numerous hunting expeditions. The woman later visited the community during the reign of Ohoro Olanibo, the first monarch. She was mode to stay with a man for nine days before her departure. The man, the goddess, had stayed with is today known as 'Baba Alawon' Awon Priest. The Baba Alawon is the custodian of the Awon shrine. And in matters of fixing the day for the annual fiesta, the exercise The dreadful nature of the woman and her miraculous or mysterious departure gave her away as a deity or river goddess. She was the one breasted woman

who had vanished into thin air when departing from the town. The place where she had vanished was said to have developed into a pool of water which mass had flowed to join the ancient stream earlier discovered by Iboo Omolarele to become a big river. The river has since been called river Awon, and it is still there till today. It was in her farewell speech that the deity, Awon had instructed her hosts to always commemorate her visit by organizing a mass marriage during which all nubile maidens be given in marriage in one day amidst pump and funfair.

Above all, the Mass Wedding Festival celebrates womanhood, procreation and togetherness of the community folks. It reinforces the oneness and unity of the people, brings their sons and daughters from far and near home for the celebration. Of the significance and procedural ordinance that the festival demands is sanctity or sacredness of the cultural fiesta. The Festival if properly packaged, will not only meet tourist taste, but it is capable of generating financial returns for the government of Nigeria and the community, which could be expended on developmental projects.

4.0 SELF-ASSESSMENT

- (a) Think of similar performance as ekun iyawo and study it using guides provided above
- (b) What would you recommend for the sustenance of the festival
- (c) Think of what makes a difference in the traditional wedding as against a modern form of marriage

5.0 CONCLUSION

In this unit, we have discussed a traditional festival called Awon festival. As is the practice, we have also discussed ekun iyawo as a performative genre of the festival. We also concluded that ekun iyawo is solely rendered by the bride, and it is meant to enrich the festival. The bride's parent, relatives and audience are praised and entertained. So, ekun iyawo is unique to a traditional wedding in Yoruba land, but it is much more alive in Awon festival. We touched both the context and audience of ekun iyawo as well as the purpose and significance of the festival. We also discussed the historical background of Awon festival, which takes place annually in Shao.

6.0 SUMMARY

In this unit, you have learnt that:

- Awon festival is a good example of pop culture
- Ekun iyawo is an integral part of the festival
- Awon festival is observed in mass in Shao, Moro LGA of Kwara State
- Ekun iyawo is a chant
- rendered by brides during their wedding celebration
- Ekun iyawo is well alive and rendered or chanted at every Awon festival

7.0 TUTOR-MARKED ASSIGNMENT

1. What do you understand by the word ekun iyawo
2. How would you approach the analysis of ekun iyawo
3. What does Awon festival mean
4. Where and when is ekun iyawo performed

7.0 References/ Further Reading

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