

**People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Amar Telidji- Laghouat University
Faculty of Letters and Languages
Department of English**



Course title

Introduction to Literature

First Year License Degree

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Academic Year: 2022-2023

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Introduction

The courses of literature for first year students are considered rudimentary and critical for the process of learning English. The programme of this year is considered critical considering that students are exposed to English literature for the first time. Accordingly, the programme offers critical insights through series of lectures in which students are expected to develop their reading and writings skills, and most importantly, it offers a postern through which they can access other people's cultures, history, and perceptions.

General Course Information

Course Title: Introduction to Literature

Target Audience: 1st Year LMD students of English

Coefficient: 01

Credits: 02

Average Teaching hours: 45 hours (15 weeks)

Number of sessions per week: 1 session per week.

Course Delivery Modality: Tutorials

Evaluation Criteria:

- ✓ Preparation of the weekly assigned texts to read.
- ✓ Active and lucid discussions of the selected texts to make sense of the texts studied.
- ✓ Implementing activities and assignments by the end of each course to assess the knowledge attained. Individual assignments are suggested to help students develop their autonomy. In this context, direct and indirect questions will be probed by the end of each course to check students' understanding.
- ✓ In addition to individual assignments, collective projects will be implemented to aid students in developing their communicative skills and their intellectual

capacities. Via collective projects, students will be able to carry on interlacing discussions, respecting their peers' views, exchanging experiences, and most importantly, developing the collaborative skills that will help them in their professional lives.

- ✓ Written tests will be scheduled by the end of the semester. It entails all the points covered along the course.
- ✓ Final Exam

Course Description

Literature helps students discover and make sense of the world around them through stories, poems, novels, and other literary genres. Learning English literature will assist students to improve their abilities in writing, reading, analysis and interpretation of literary texts. Accordingly, the implementation of literature in the curriculum as a rudimentary module is essential not only for linguistic purposes, but also for raising the cultural awareness and familiarizing students with the target culture. Differently put, literary texts can offer genuine archetypes and an affluent source for language improvement instead of exposing students to the linguistic components. Literature, however, can offer advisable opportunities to improve the basic skills.

Taking into account the students' restricted exposure to literature as it was mostly aimed to teach the linguistic components, releasing literature from this nit-picking view to include the cultural components seems challenging and daunting. Accordingly, the question of how to expand students' linguistic and cultural knowledge through literature depends on raising the students' awareness towards discovering the target culture and familiarizing them with the key elements that enable them to analyse and interpret the literary text, be it poetry, drama, or prose. As far as the programme for this year is concerned, the tutorial sessions are made up of different sessions in which students will be informed about the basics of literature and introduced to the different literary genres. Students, as well, will be introduced to the different literary movements

in English literature to have a holistic vision of the different transformative changes that affected both language and culture.

Course objectives

By the end of the course, students will be able to:

- Cover the key concepts that will help them defining what literature is.
- Comprehend the different and chief historical movements that English literature has witnessed.
- Differentiate between the different literary genres.
- Understand all that has a connection to literary terms and movements.
- Students will be introduced to certain literary productions and will be able, afterwards, to analyze literary works in light of the principles and knowledge they have attained.

Lecture One: An Introduction to Literature: Definition of the Concept

Time Frame: One session

Course Outline:

- Course Objectives
- The Definition of the Concept Literature
- The Origin of the Concept
- The Different Overarching Views of the Concept
- Task

Course Objectives

- ✓ Introduce the students to the concept of literature.
- ✓ Enable students to have insights vis-à-vis the origin of the concept and the overarching views and tenets regarding the conceptual definition of literature.
- ✓ To make students able to arrive at a satisfactory definition of the concept.

I. The Definition of Literature (The different conceptual views)

Understanding exactly what literature is has always been a thought-provoking task. In other words, pinning down a definition for literature has proven to be quite demanding, if not to say impossible, since nearly everyone will define or value it based exclusively on whatever he/she chooses. Etymologically speaking, literature is a Latin coming from the word “literature”, which initially refers to all that is written and formed with the letters of the alphabet. Following this line of thought, literature includes the accounts that are written down. This definition, however, can be plausible if one attempts to trace the origin of the concept, or define it etymologically. Yet, literature cannot be defined that way on the account that we will exclude the other literary texts that were shared orally, which are believed to be the basis of the literatures of the world’s cultures. By this description, western literature came into existence not with the Greek epics of Homer , the stories of Gilgamesh, or the earliest versions of the Bible that were communicated via word of mouth.

At the other extreme, literature has been demarcated as “a body of creative art” or “an imaginative work that is not literally true. According to Thomas De Quincey, literature is the work that makes its readers “feel vividly, and with a consciousness, emotions which ordinary life rarely or never supplies occasions or exciting, and which had previously lain un[a]wakened, and hardly within the dawn of consciousness” (De Quincey qtd by Robert Lance Snyder, 1986, p.692). Following this strain of thought,

seventeenth-century English literature includes Shakespeare's, Webster's, Marvell's and Milton's productions, but does not stretch the essays of Francis Bacon, the sermons of John Donne, or whatever Sir Thomas Brown wrote. Hence, De Quincey's demarcation seems plausible, yet unlikely to get us very far inasmuch as the distinction between what is 'imaginative' and 'real' is a disputed one. For instance, the word novel is used to describe both true and fictional events; in addition to that, it is scarcely possible to consider the news reports as totally true.

For that reason, arriving at a satisfactory definition of literature remains tricky, as put in the following words: "The word literature is a perpetual source of confusion, because it is used in two senses, and those senses liable to be confounded with each other. In a philosophical use of the word, literature is the direct and adequate antithesis of Books of Knowledge. But, in a popular use, it is a mere term of convenience for expressing inclusively the total books of a language" ('Letters to a Young Man whose Education had been Neglected', London Magazine, 1823). In brief, literature is the work of art that communicates thought, feelings, human experiences, and attitudes be it imaginative or real, be it communicated orally or written in letters.

Focused Question:

- Defining literature has never been forthright. Why?

Lecture Two: Literary Texts vs. Non-literary Texts

Time Frame: Two sessions

Course Outline:

- **Course Objectives**
- **An introduction**
- **The differences between literary and non-literary texts.**
- **The criteria used to differentiate literary from non-literary texts.**

Course Objectives

- ✓ Introduce the students to literary texts and non-literary texts.
- ✓ Enable students to compare and contrast literary and non-literary texts.
- ✓ Explore the different characterizing criteria based on which texts are categorized.

I. Introduction

Literature has been commonly used to describe the collection of books that are written with amazing tricks. A term that is parallel to the acts of the spectacle people who wrote their texts with admirable style. Yet, judging writings on the basis of style

can be subjective on the basis that there are some writings such as theological and political tracts, newspaper articles, or dairies that can be read with immense pleasure though the language could be direct. Hence, literature is definable not according to the language it employs or based on whether it is ‘fictional’ or ‘imaginative’. It embraces works of philosophy, history, geography, and personal or moral writings. Following this strain of thought, literature encompasses literary and non-literary texts.

Literary texts are imaginative works based on the artist’s drive, experience, imagination and world’s view and are, thus, subjective such as poetry, fiction, and drama. On the other hand, non-literary compositions are factual and informative writings that figure to deliver and prove a point. The following table debriefs the major differences between literary and non-literary compositions:

Literary Texts	Non-literary texts
<ul style="list-style-type: none"> ✓ Literary texts are the products of the author’s imagination; therefore, offering a ground for vague meaning and a multiplicity of readings. ✓ Literary texts do not have a specific objective; they are written to inspire, criticize, or offer advice, 	<ul style="list-style-type: none"> ✓ Non-literary texts are based on real facts and precision; thus, offering logical and reasonable accounts. ✓ Non-literary texts are designed to fulfill a certain pragmatic function. ✓ Non-literary texts are written in a simple language that does not require multiple readings.

<p>to mention a few.</p> <ul style="list-style-type: none"> ✓ Literary texts are written in a certain language that makes them truly special as they thrive in metaphors , similes and other rhetorical and poetic techniques. ✓ In literary texts, the writer's personality, attitudes, and perceptions are copiously revealed on the account that he intends to communicate his/her views and convictions. 	<ul style="list-style-type: none"> ✓ In non-literary texts, the writer's personality is rendered absent to say the least, invisible, as the writer is endowed with logical reasoning for the tackled matter.
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II. The Criteria used to make a distinction between literary and non-literary writings

Scholars, however, have applied certain criteria that might be used to distinguish 'literary texts' from 'non-literary texts'. These criteria include: fictionality, specialized language, the lack of pragmatic function, and ambiguity.

1. Fictionality

It is unanimously believed that one of the basic characteristics of literary texts is fictionality. People tend to believe that literary compositions, even if they seek to represent reality in one way or another are to a certain extent self-reflexive and born out of the writer's imagination. This aligns with Herman's view of literary texts as "aesthetic objects and intertextual or self-reflexive constructs" (2007, p.79). Hence, these texts make no direct or blatantly reference to reality, nor do they make any truthful statements about the real world. Characters in Sir Walter Scott's historical novels, for example, are the products of his imagination, even if they are positioned in an accurate historical context. On the contrary, compositions that are factual or informative as such reportages may never reflect the author's intention or the world's views as they represent reality. In this sense, people take it for granted that reportages are true, but if it is a novel, it is fictitious and imaginative. Yet, the boundaries between fact and fiction are unidentifiable and the distinction is not a simple one, so it has become likely impossible to consider a novel, for instance, as a pure product of the imagination, and thus a story is completely a creation for the novelist.

By the same token, it has been suggested that the function of non-literary texts is to communicate truth and knowledge. By contrast, literary texts' immediate function, to be exact poetry, is to communicate pleasure in the sense that it aims to create vivid images. This reminds us of Aristotle's distinction between the poet and the historian.

But even this point can be questionable, as some literary works can be bound to the particles of reality and may speak ‘truth’. In this context, Henry James discusses this predicament, wondering “ if we write novels so, how shall we write history? ‘ once we have put fiction at the center of literature it is difficult not to find ourselves putting realistic prose fiction at the center of that . But then the edge of the distinction we wanted to draw has been taken off”.

2. Specialized language

Lots of work has been done to differentiate literary and non-literary texts. As an initial step to demarcate language, critics point out that literary or poetic language is ‘different’ from normal language. The linguist Roman Jakobson is one of the leading figures to point to this issue, arguing that writers of literary compositions make use of language in such typical ways that it has become “an organized violence committed on ordinary speech”. As maintained by the Russian formalists in the early twentieth century, literary texts use language in such a way that it becomes unfamiliar in a given context. This process is referred to as ‘defamiliarization”. Regardless of the attempts to separate the poetic and aesthetic use of language from the ordinary use, yet there are numerous literary products that do not differ in diction, word choice, or sentence structures from ordinary uses. Seen from this perspective, one can easily come to the conclusion that specialized language can be doubted or whether this criterion can be utilized and adopted to extricate literary and nonliterary texts.

Though people in general tend to value a piece of writing not based on the subject it tackles, but based on the way it is pictured and delivered, yet it is not in the least feasible for scientific papers, law reports, and reportages to be written with an admirable poetic style. Uttered differently, literary writers do take into consideration to the word choice, syntax, and the trickery expressions to trigger the reader's interest to open them to assorted readings and interpretations.

3. Ambiguity

There is a strong belief that literary texts are more ambiguous and complicated than literary texts, considering that readers cannot guess the exact meaning as there is always an extra meaning that goes beyond the literal one.

4. Lack of Pragmatic Function

Critics have pointed out that one possible feature that can help distinguish literary texts from non-literary texts is the function they employ. One can easily notice that informative and scientific texts have a definite pragmatic function in the sense they are written for a specific objective and to a certain targeted audience. By contrast, literary texts have not been intended for any specific purposes. It is the kind of writing that is not written for a specific time and space or to nobody in particular. This claim, however, cannot be taken uncritically, as the true objective of some literary writings is

not to communicate pleasure and amuse the reader, but rather to criticize, educate, and report history, to say the very least.

To conclude, literary texts are not perceptible and traceable through fictionality, considering it the most useful evaluative paradigm, or the peculiar language they employ, which is in most cases poetic and different from the ordinary uses. Probably, it is the integration of the above-discussed criterion that makes the difference, as there is no way in which one can consider one criterion only.

Lecture Three: A Brief Overview of English Literary Periods and Movements

Time Frame: Three sessions

Course Outline:

- **Course Objectives**
- **An Introduction**
- **Tracing the Different Period and Movements**
- **Task**

Course Objectives

- ✓ This course will be delivered through a series of lectures to achieve the following objectives:
- ✓ The course aims, first and foremost, to provide students with insights into the origins of English literature.
- ✓ Offer a concise introduction to the major literary periods and movements.
- ✓ Outlining the chief events and major figures of English literature.
- ✓ Detail the most important ideas that structure the most rudimentary foundations that shape the English literature of today.

I. Introduction

The first signs of literature in all cultures used to be oral. The Greek epics of Homer, the Odyssey, and the primary versions of the Bible and Koran were all shared verbally with certain variations. In English, the first forms of oral literature tend to have three kinds of subject matters, namely religion, war, and everyday trails that dominated literature for a great deal of time. To comprehend the evolution of a nation and understand its people, one is supposed to trace its literature and the way it developed. Put differently, literature is analogous to the culture it came from. In this regard, Hippolyte Traine , in his oeuvre *Histoire de la littérature anglaise*, claims:

A literary work is not a mere play of the imagination, the isolated caprice of an excited brain, but a transcript of contemporary manners and customs and the sign of a particular state of intellect. The conclusion derived from this is that, through literary monuments, we can retrace the way in which men and women felt and thought many centuries ago. (1864)

Traine's view structures the history of English literature and the way it evolves. The symbiosis between literature and history can be sensed and is strongly reflected through literary productions. The shift of interest and power from religious to political and then social topics in English literary productions strongly exposes the change of mentalities and the decisive transformations that the English society has witnessed. The periodization and essential literary movements are summarized as follows:

1. **Old English or Anglo-Saxon Period:** the most basic forms of English literature started in the fifth century where Anglo-Saxon (Germanic groups namely the Lutes, Angles, and Saxons) invaded Britain to lay the foundation of the English culture and identity. The Anglo-Saxon literature is commonly a verse literature in oral form whose authors remain unknown. Most of the productions of this period tackled the existing clash between pagans, the early settlers of the region, and the church. This gave birth to two groups, the one that is represented by pagan writing, of which *Beowulf* can be taken as an example; the second kind can be exemplified by the works of Caedmon. *Beowulf*, however, is considered one of the most important and forceful productions of the era. The poem revolves around a champion who made reconciliation with his Anglo-Saxon masters. The poem is symbolic and has been translated many times into modern English due to its secular and poetic language.

2. **Middle English or Norman Period (1100 to 1500):** This period started with the Normans, who invaded England after defeating the Anglo Saxon king at the Battle of Hastings in 1066. It is an era that marked the notable shift from old English to modern English. Before the Norman Conquest, the language was primarily old Germanic in its nature. This, however, started to change when the Normans made French the language of the ruling class and administration. It is worth noting that every aspect of life started to change, yet the continuity of the old era seems to loiter in the sense that religious and political concerns remained the subject matter of most literary productions. The impact of French culture can be seen in all aspects, including law,

architecture, politics, and art. According to the Oxford English Dictionary, by the end of the Middle English Period 30 percent of English vocabulary is of French origin. For this reason, one can come to the conclusion that the era can be characterized by its linguistic openness, as English people were opened to different languages and introduced to new concepts. At one extreme, there was the language of the educated and ruling class, which is French (of French lexicon and of Latin origin) and there was the casual and popular language that was predominantly of Germanic roots. Prior to the second half of the fourteenth century, vernacular literature consisted primarily of religious writings. The second half of the fourteenth century, however, produced the first great age of secular literature. The most widely known of these writings are Geoffrey Chaucer's *The Canterbury Tales*, the anonymous *Sir Gawain and the Green Knight*, and Thomas Malory's *Morte d'Arthur*. Chaucer or the founder of English poetry, as generally people fondly call him the "Father of English Poetry", made a huge transformation in English literature as he marginalized the old traditions and opened up English literature to other literatures such as French and Italian. Among his iconic productions is *The Canterbury Tales*, which is a collection of interconnected stories whose characters are related by the pilgrims at Canterbury.

3. Renaissance Period: it is the era that witnessed new light and revival after a long period of cultural darkness, political and religious unrest in the Middle Ages. During the fifteenth and sixteenth centuries, one of the chief fluctuating movements in the history of Europe took place, Renaissance, or rebirth. This transformation put an end

to the mediaeval feudalism and chivalry, marking a shift to the modern age. It is necessary to note that the Renaissance reached England by the fifteenth century, starting in Italy and then France. The Renaissance reached England at a time when the nation was overpoweringly enthused by rebirth and revival and literature was basically the center. The golden age started when Henry VII and his son Henry VIII took the crown, adopting a new policy that put an end to the feudal and chivalric systems of the middle ages. Under the new nobility, the severity of the system was unconfined in favor of somehow making life easier for all classes.

The literature of the sixteenth century and later was intensely impacted by the religious unrest that led to the English Reformation. In 1517, Martin Luther, protesting against the corrupt and facetious practices that were staining religion, began the break between Catholicism and Protestantism, calling for the independence of individual judgment. The peace and tranquility that began to prevail after long periods of turmoil and anarchy paved the way for the extraordinary development of literary activity. Under Elizabeth's wise guidance, the opulence and fervor of the nation reached their highest pitch, and London in particular was overflowing with energetic life. Probably, poetry is the genre that mirrors the spirit of this age. It reflects the spirits of discovery and self-praise, vivid imagination, depth, and avid strength. Spencer, Shakespeare, and Marlowe had the immense power to raise and transfer the love of poetry and most subgenres including lyric, elegy, ode, and sonnet, to name a few, were successfully presented and introduced to the world. On the other hand, the era marked the real birth of drama in

which drama, in which its humor, the use of ballads, dance and music, and its historical identifications marked a rapid change in the period. The English Renaissance consists of four main subsets that are mentioned as the follows:

- ✓ **Early Tudor Period (1485-1558):** the period started with Henry Tudor, who put an end to the War of the Roses and structured the Tudor line. The era marked the emergence of Protestantism with Martin Luther.
- ✓ **Elizabethan Period (1558-1603):** an era of political and religious stability that started with Queen Elizabeth I, whose wise guidance led the nation to prosperity. The works of Shakespeare, Marlowe, and Sidney mark Elizabeth's sovereignty.
- ✓ **Jacobean Period (1603-1625):** an era that started when James VI took the crown. Though the king was ardent for peace, yet his reign ended with severe economic depression and turmoil. Shakespeare (his latest work) and John Donne are the main writers of the era.
- ✓ **Carline Period (1625-1649):** It started with the sovereignty of Charles I, an era wherein the spirit of the Renaissance and the Golden Age stated to decline. Yet, it is characterized by the productivity and ingenuity of the writings of John Milton, George Herbert, and Robert Herrick.
- ✓ **The Commonwealth Period (1649-1660)** a period that is featured with governing England and Wales and sideways with Ireland and Scotland later under one republic, after the end of the Second Civil War. This era is characterized by its political disorder as there was no stable government to rule. Adding to John

Milton, who continues to write, other writers namely Andrew Marvel and Sir Thomas Browne, continue to mirror the transformative changes that prevailed in the era.

4. The Neoclassical Period (1660-1785): literature of this era was deeply and robustly affected by French literature, which was in its greatest age. The literature of this time is known for its focus on philosophy, reason, skepticism and refinement. In other words, it marked the birth of English literary criticism. Similar to the English Renaissance, this period can be divided into three subsets, namely: the Restoration (1660-1700), the Augustan Age (1700-1745), and the Age of Sensibility (1745-1785). The Restoration era is marked by the restoration of the monarchy and tolerance over religious and political craving. This period has witnessed the expansion of genres like comedy, known as restoration comedy (comedy of manners). As well, satire became relatively prevalent and widespread as evinced by the works of Samuel Butler. On the other hand, the Augustan era is chiefly featured with the imitation of classics as writers were administered by principals and rules. The last subdivision of the era is the Age of Sensibility, often referred to as the Age of Johnson after Samuel Johnson (an English writer). There is a strong claim that this era set the stage or marked the transition to a new period, which is Romanticism. Literature of the era was valued for its aesthetic trace as viewed by Northrop Frye, who claims, “there is a strong sense of literature as aesthetic product, there is also a sense of its detachment from the spectator” (1956, p. 149)

5. The Romantic period (1798-1832): a period that is characterized by its personal nature, strong use of feelings, copious use of symbolism, and exploration of nature. Writers of the era strongly believed in the power of literature, considering it to be spontaneous, imaginative, personal and completely free. This movement coincided with social and economic revolutions, making the era considered the ‘Age of Revolutions’. Among the celebrated English Romantic writers are Samuel Taylor Coleridge, William Wordsworth, Jane Austen, Lord Byron, and John Keats, who acclaimed imagination and celebrated the intuition as the utmost faculties.

6. The Victorian Period (the Age of Realism and Naturalism): an era that stretches from 1837-1901. It is the period in which writers tried to truthfully describe ‘**reality**’ through language. Naturalism, on the other hand, concentrates on the truthful portrayal of the determining effects of social and environmental influences on characters. While in the US these trends manifest themselves mostly in fiction, England is also famous for its dramas of this period, including the works of George Bernard Shaw. American novelists such as Mark Twain, Henry James (1843–1916), and Kate Chopin (1851–1904) and English authors such as Charles Dickens, William M. Thackeray, Leo Tolstoy, Charlotte and Emily Bronte, and George Eliot are among the outstanding representatives of this era, who tried break away from the nepotism, predisposition and self-produced narratives of the Romantic era.

7. The Modern Period (1901-1945): it can be seen as a reaction to the realistic movements of the late nineteenth century. It is a period that called for the total

and radical break from the conventional modes of art, religion, social values, morality and beliefs. At a time realism and naturalism focused on the ingenuous and truthful projection of reality, modernism, on the contrary, focused on the depiction of objective reality insofar as the existence of reality and knowledge is doubted. To this aim, new groundbreaking narrative techniques such as stream of consciousness, structural forms such as collage and cubism were introduced and extolled. In brief, 'Modernism' is a canopy that encompasses the novelties of the first decades of the twentieth century that manifested the influence of psychoanalysis and other cultural, social and historical marvels. The main works include James Joyce's *Ulysses* (1922), Virginia Woolf's *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927), Ezra Pound's *The Cantos* (1915–70), T.S. Eliot's *The Wasteland* (1922), and William Faulkner's *The Sound and the Fury* (1929).

8. Postmodern Period (1945-to the present day): a period that started in the aftermath of the Second World War. Though it is hard to define the term postmodern, yet it is believed to be seen as a response to modernism and the disillusionments and cynicism that prevailed after the horrors of the World War II. Accordingly, writings of the second half of the twentieth century incidentally deal with the Nazi crimes and the destructions of World War II. With the aim of breaking away from modern period, postmodern authors attempted to blend genres and styles, used narrative techniques with multiple perspectives, entwined plots, and dealt with experiments in formatting so as to reflect the creeds and dogmas of the era. Many

genres such as drama of the absurd, including works of Samuel Beckett's *Waiting for Godot* (1952) and Tom Stoppard's *Travesties* (1974), films, postmodern poetry and fiction represented the disenchantment and disillusionment of the postmodern epoch. Considering that postmodern authors took on themselves to question the world around and existing truth, new narratives, many of which seem inflated at first, overshadow the inconsistencies around reality as, representing reality and truth appears to be subjective and deflated. Accordingly, new literatures such as literatures of the minorities that are written by marginalized groups including women, black, guys or ethnic minorities came into existence with the purpose of pointing to the existing cracks in the great narratives. Adding to that, post-colonial literature, which is generally put under the labeling of Commonwealth or Anglophone literature, has currently come to the center owing to its contribution to contemporary literatures in English.

Task: *Choose the correct option(s)*

- ✓ William Shakespeare is linked with:
 - a. Old English Period
 - b. Norman Period
 - c. Anglo-Saxon Period
 - d. Renaissance Period
 - e. None of them

- ✓ Which of these put the literary periods /movements in the exact order?
 - a- The Renaissance, Middle Ages, Old English
 - b- Romanticism, Modernism, Post-modernism
 - c- Neoclassicism, Romanticism, Realism
 - d- Middle English, Romanticism, Renaissance

- ✓ Which of these marked the transition from the medieval to the modern world?
 - a- Romantic Period
 - b- Neoclassical Period.
 - c- Renaissance Period

- ✓ What topics do romantic writers focus on?
 - a- The bible
 - b- Mythical stories
 - c- Connection to nature
 - d- The beauty of the world

- ✓ Which of the following ages of English literature came last?
 - a- The Middle Ages
 - b- The Elizabethan Age
 - c- The Restoration Age
 - d- The Romantic Age

Lecture Four: Genres of Literature

Time Frame: One session

Course Content:

- ✓ **Course objectives**
- ✓ **Understanding the notion of genre**
- ✓ **Exploring the Different Genres of Literature**

Course Objectives

- ✓ The course aims to clarify the notion of genre.
- ✓ Students will explore the different genres of literature.
- ✓ By the end of the course, students will be able to allocate literary texts according to the genre they belong to.

I. Genre: A Definition of the Concept

Etymologically speaking, the word genre is a French word that refers to the classes of literature. It refers to the traditional divisions of literature of different kinds according to a particular criterion of writing. Critics have constantly been concerned with classifying texts according to the common charactering features. It is worth noting that the categorization of literature has been subject to the historical changes and certain

categories have proliferated throughout the years. Plato held that there were three genres namely: lyric, epic and drama that mostly resemble the modern categories: poetry, fiction and drama. Later, Aristotle stretched this grouping to distinguish between epic, tragedy, and comedy. It should be noted at this level that this categorization has evolved throughout the time and the prospect for new sub-genres to emerge rests possible. Knowing the genre under which a piece of work falls into is critical because readers generally have certain expectations and assumptions in mind before they start reading. (M.H. Abrams, *A Glossary of Literary Terms*, 1999, p.108)

II. Genres of Literature

Literature is categorized into four main genres and several subgenres have been identified for each main category. What one has to keep in mind is that, although genres are defined according to the shared distinguishing features, the allocation of texts to certain genres is still eventually our decision.

II.1. Drama: a Greek word that stands for acting. It is a classical literary form that has progressively kept evolving over the years. It generally comprises the works that is meant to be **performed** on stage and it is made up of dialogue between characters. Although plays were mainly written for a reading audience, dramatic texts were generally meant to be transformed via another mode of presentation or medium, which is the theatre. Put differently, drama portrays life of characters or tells a story usually involving conflicts and emotions. (Webster's English Dictionary)

II.2. Poetry: It is a term that can be taken to cover any kind of metrical composition. It is characterized by the abundant use of figurative language. Poems rely heavily on imagery, precise word choice, and metaphors to create vivid pictures in the reader's mind.

II.3. Narrative Non-fiction: It is a genre that encompasses the writings that are said to be based on real-life experiences. In other words, it is the kind of writing that seeks to present topics accurately based on historical, scientific or experimental accounts.

II.4. Narrative Fiction: A genre of literature that includes the kind of stories that are fabricated or based on the author's imagination.

Lecture Five: Subgenres of Literature (The Subgenres of Poetry)

Time Frame: One session

Course outline

1. Course objectives
2. On Poetry
3. The structure of Poetry
4. Sub-genres of Poetry

Course Objectives

By the end of the course, students will be able to:

- ✓ Understand the genre of poetry and its sub-divisions.
- ✓ Students will be introduced to the different divisions of poetry. Thus, they will be able to comprehend how to differentiate between a poem and another.

I. Insights about Poetry

Poetry is one of the branches of literature that is written in verse. For Samuel Johnson, poetry is “the art of uniting pleasure with truth, by calling imagination to the help of reason” . In other words, poetry is the art of using imagination and passion to

interpret life through intriguing and colourful language. It is in the words of Macaulay “the art of doing by means of words that the painter does by means of colours”.

II. The Structure of Poetry

Broadly speaking, poetry has different elements of writing considering that it is a metrical composition that is written in lines and stanzas and not sentences and paragraphs. The basic elements that make up poetry are meter, rhyme, rhyme scheme, and stanza.

➤ **Stanza:** is a group of lines in a poem that form a unit and are presented by free lines above and below. Stanza is displayed with typical structure or rhyme-scheme and it assists to give the poem its unique structure. Stanzas are generally categorised based on the number of lines they hold. In this regards, there are types of stanzas that can be summarized as below:

1. **Monostich:** one –line stanza
2. **Couplet:** a stanza or a unit of two lines that are usually rhymed.
3. **Tercet:** a stanza or a unit of three lines.
4. **Quatrain:** a stanza of four lines that is often used for narrative.
5. **Quintain:** a stanza of five lines.
6. **Sestet:** a stanza or unit of six lines.
7. **Septet:** a stanza of seven lines.
8. **Octave:** a stanza of eight lines.

III. Subgenres of Poetry

Poetry is divided into two main subgenres: narrative and lyric poetry. Narrative poetry is comparatively a long poem that narrates and tells a story, whose structure and organization bears a resemblance to the plot of a story in which there is an introduction, conflict and climax, and the resolution. Put differently, narrative poem gives a verbal representation in verse of a sequence of connected events that are generally told by a narrator. This category of poetry may include other sub-categories, viz., **ballad** and **epic**.

III.1. Types of Narrative Poetry

III.1.1. Ballad: a narrative poem that is typically and conventionally presented in quatrains. It is a poem or a song that tells a story with a sparkling and elastic rhyme and meter. Ballads are believed to be among the oldest forms of literary productions.

III.1.2. Epic: traditionally speaking, epics are long narrative poems that characteristically deal with the heroic achievements of a person, tribe, community, or nation. Epic poems may deal with a wide range of topics that may include myths, heroic folklores, religious tales, and exploits of warriors, moral codes, and traditions to reflect the culture they are originated from.

On the other hand, lyric poetry is generally a short, non-narrative poem in which a single speaker presents a state of mind or an emotional state. Lyric, however, is a Greek term coming from the word 'lyre' that has the meaning of a song considering that it retains

some of the elements of the song that is believed to be its origin. Subcategories of the lyric are, for example, **elegy**, **ode**, **sonnet** and **dramatic monologue**.

III.2. Types of Lyric Poetry

III.2.1. Elegy: Elegy is a word that comes from the Greek word 'elegus' which has the meaning of mourning or lamenting. It is a lyric poem that is written in melancholic and mournful couplets to express pain, sorrow, and lamentation.

III.2.2. Ode: a formal poem with a decorous dignified and elaborated style and structures that praises and glorifies an individual, an event, or describes nature.

III.2.3 Sonnet: a short lyric poem that is conventionally composed of 14 lines. Traditionally speaking, the sonnet talks about religious and spiritual topics, but since the seventeenth century the sonnet has started to tackle many other topics, such as love and courtship, in many elegiac modes. Sonnet may have different rhyming patterns. For instance, the Italian sonnet, generally referred to as the Petrarchan sonnet, has an octave and a sestet. The English sonnets of William Shakespeare, on the other hand, are made of three quatrains and a couplet with an iambic pentameter (ababdcdefefgg)

III.2.4. Dramatic monologue: a poet presented as a speech by a historical or fabricated speaker. The speech is generally performed and rehearsed onstage during a climatic and perilous instant in a work to reveal hidden truths about characters and events per se.

Lecture Five: The Genre and Subgenres of Drama

Time frame: one session

Course outline

- Course objectives
- What is Drama or Play
- The Elements of Drama
- Sub-genres or the Sub-categories of Drama

Course Objective

By the end of the course, students will be able to:

- ✓ Get insights that will familiarize them with certain notions related to the genre of drama in order to identify the genre of drama.
- ✓ Students will be introduced to the different classes of drama.
- ✓ Recognize the basic elements of the structure of the dramatic text.

I. The Genre of Drama: Drama, or play, is the genre that is written to be acted on the stage. The dramatic text is made up of dialogues to express the characters' emotions and thoughts, in addition to the stage directions to drive the story onward. Drama, for Aristotle, is made of six elements to be exact plot, characters, thought, diction, music and spectacle.

II. The Aristotelian Elements of Drama: Aristotle has admitted that the dramatic text or play is composed of six elements. These elements are briefly summarized as follows:

II.1. Thought: it refers to the main idea that acts as the moral message or the base around which the story revolves. The message of the play may be openly indicated or could be personified and understood by the end of the performance.

II.2. Plot: it refers to the structure, arrangement, and design of the events. According to Aristotle, plot is the most important constituent element, as it is the 'soul' of dramatic work. A plot in a work of drama is structured following six stages that can be listed below:

- a- Initial incident:** the events that start the story.
- b- Preliminary events:** It encompasses the events that take place before the main event within the play.
- c- Rising action:** a group of events following the initial incident and prepare for the dramatic climax.
- d- Climax:** the highest point of a story that marks a turning point.
- e- Falling action:** it refers to the events that follow the climax and lead up to the resolution.
- f- Denouement:** an event that concludes or suggests a closure to the story.

II.3. Characters: refer to people within the text; they are part of ordinary life, whose feelings and experiences give birth to the dramatic event within the play. Aristotle envisions that the tragic hero as a man of glory and opulence, whose calamity or disgrace is his fault and a result of his choice. For Aristotle, a character is not significant, just as the plot in a tragedy is, owing to the fact that there are plays without characters.

II.4. Spectacle: is the mode of imitation; the spectacle embraces all visual elements of the play, including customs, sound effects, décor, gestures , physical and vocal facets, and whatever the audience can see on stage.

II.5. Diction: refers to the expression and transmission of thoughts through language. It consists of word choice, sentence structures, and the playfulness of language, which could be figurative or literal, as it could include vague or exact expressions. Playwrights may use the kind of language that is ordinary and clear, yet the use of sporadic and rare expressions or the elevated diction may transfer a different meaning, as it helps to produce and generate a meaning that goes beyond the customary and ordinary.

II.6. Music: For Aristotle, music accompanied by diction is used to achieve an imitation of action.

III. Subgenres of Drama

The genre of drama evolved during the course of history and several genres emerged. One might distinguish the following sub-genres of drama: **tragedy, comedy, tragicomedy, and melodrama.**

III.1. Tragedy: is a play that traces and recounts the struggle and collapse of individuals, as it shows the limitations of human beings. In doing so, tragedy tries to raise the audience's concern and attention and presents serious themes most of the time.

III.2. Comedy: is a play that aims at entertaining and amusing the audience and making them laugh by reassuring them that no catastrophe will take place and the outcome of probable conflicts will be positive for the characters involved. Commonly, comedies, unlike tragedies that focus on glorious and privileged characters, deal with modest people and low life. Accordingly, the plot progresses from the likelihood of a great threat or cataclysm to a happy ending.

III.3. Tragi-comedy: is a play that combines both the standard characters/subject matter of tragedy and comedy. Moreover, tragicomedy represents a serious action that threatened a tragic disaster for the main character, yet a sudden reversal of events turned out happily.

III.4. Melodrama: is a Greek term for a song, and the word melodrama was originally applied to all musical plays, including opera. By definition, melodrama is a play that is accompanied by music as a background to the dialogue. It is worth pointing out that by the early 19th century London, many plays were produced with a musical attachment.

Lecture Six: Narrative Fiction VS. Narrative non-fiction (the genre and sub-genres)

Time Frame: Two sessions

Course outline

- **Course objectives**
- **Introduction**
- **Discovering the Genre of Narrative Fiction and its sub-categories**
- **Narrative Fiction: the Genre of its sub-genres (classes or types of fiction)**
- **Activity (comprehension questions)**

Course Objectives

By the end of the course, students will be able to:

- ✓ Distinguish between the genres of fiction and non-fiction
- ✓ Identify and distinguish the main variances and the differentiating features of each genre.
- ✓ Recognize the different classes of each genre in order to be able to allocate texts based on the genre they are likely connected to.

I. Introduction

As previously stated, the distinction between genres of literature is not straightforward, as the process of allocating texts and the criteria used are ambiguous and misleading. Nonetheless, the nature of texts, the way they are structured and arranged, in addition the language employed may make the difference between one text and another. Though fiction and non-fiction are narrative texts that are differentiated from poetry and drama, yet they are of different categories.

II. Narrative non-fiction: it refers to the narratives that represent the real world. Due to the nature of this corpus, writers of this genre use the language that is ordinary. Though non-fiction can use figurative language, it is not as abundant as in poetry and even fiction. This category of art may include philosophical products that have a rational viewpoint or personal products like biographies, diaries and travelogues, history, philosophy, medical and religious documents, or any piece of writing that has a utilitarian purpose. This genre may include the following sub-divisions:

a- Journalism: a kind of writing that records data/information or communicates important events in a specific community.

b- Travel writings: often referred to as travel memoirs in which the writer discusses travel experiences. In addition, writers may offer guidelines and provide some information about travel destinations.

- c- Biography:** is a non-fiction writing that chronicles a person's life story and is written by another person. Accordingly, biographies are third-person narratives that recount people's stories accurately and objectively.
- d- Auto-biography:** is non-fiction writing of a person's life written by that person. It might include one important event or his entire life. (i.e., *The Story of My Life* by Hellen Keller).
- e- Memoirs:** is non-fiction account that recounts noteworthy and momentous moments in the life of the writer. Memoirs are often confounded with autobiographies owing to the fact that they are written from the same standpoint. Yet, memoirs may be written about a petite period of time such as an event or an incident that is of a great importance in the author's life.

III. Narrative Fiction

Perhaps the most popular genre of literature that is commonly read nowadays is narrative prose, a genre that is non-metrical and written in the customary and normal language. The popularity of this genre increased owing to the growing fame of the novel in the eighteenth and nineteenth centuries. Hence, this category of literature focuses on stories that are fabricated and coming from a fallacious or unreal world. Like other genres, prose fiction kept evolving, and some categories disappeared and other new types appeared with little variations from previous texts, violating the boundaries of existing classes as such blending 'fact' with 'fiction' (for example, science fiction).

Accordingly, one has to keep in mind that genres of literature may emerge at some point in history and will last and gain fame in the case that people are interested in writing and reading this category. Narrative fiction may take different forms, as Roland Barthes puts in:

The narratives of the world are numberless. Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the orders mixtures of all these substances; narrative is present in myth legend, fable, tale novella, epic, history, tragedy, drama, comedy, mine painting...stained glass windows, cinema, comics, new item, conversation. Moreover under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society...all classes, all human groups, have their narratives ...caring nothing for the division between good and bad literature, narrative is international, trans-historical, transcultural: it is simply there like life itself (Barthes, 1977, p. 79)

Following this strain of thought, this narrative may take different forms and can be present in myth, legend, fables, fairytales, short stories, novels and novellas

III.1. Folktales: This category may include the stories that are passed down over the years by the word of mouth. These stories generally reflect the culture in which they are originated. Considering the fact that folktales are transmitted from one generation to

another, many cultures have tales with similar themes, motifs and character types with minor variations. Fairytales, fables, and myths are different types of folktales.

III.1.1. Fables: short stories, usually with animal characters. Some fables teach a lesson about what is important in life, such as fairness, kindness, or cleverness. Broadly speaking, fables are bounded by moral conflict and contrast between villain and victim where the good ends happily and thankfully and the bad miserably.

III.1.2. Fairytales: fairy tales are folktales that contain elements such as a happy ending, magic, and a wicked witch. Based on the Oxford English Dictionary, fairy-tales are defined as “often stylized in form and having a structure following certain general conventions; they are sometimes associated with idealized happy endings or viewed as stories for children”.

III.1.3. Myth/Legend: myths are old stories handed down by word of mouth generally, explaining something about nature or answering questions about the meaning of life or what is good and evil. The one who is recounting and telling the story usually does not claim to be an eyewitness, but rather heard it from someone who heard it from someone else. Myth, put differently, may involve supernatural forces to provide an explanation or reveal a phenomenon, traditions and rituals of a given community. Likewise, legends are stories that have been handed down by tradition to show and expose human principles and tenets. Though myth and legend may have common ground; nonetheless, the legend may include possible happenings, including miracles and marvels that are

unrealistic and made them doubted in most cases. Legends often contain a moral or a lesson and are told to uphold the values of the community.

III.2. Fantasy: a literary sub-genre that is an imaginative or fanciful work dealing with supernatural or unnatural events or characters. This kind of story might include magical characters (like Harry Potter) or magical beings (like unicorns).

III.3. Mystery: is a subgenre of fiction whose stories focus on a mystifying crime, situation, or circumstance that needs to be solved.

III.4. Historical Fiction: Stories with fictional characters and events in a historical setting. The story takes the reader back to a particular period where they learn about the everyday life of a person. The character may interact with actual historical characters (like Ben Franklin, Abraham Lincoln, Martin Luther King for example), but, usually, the main character is not based on a real person (he is made up).

III.5. Realistic Fiction: Stories that could actually “happen” in real life. The setting is realistic. The characters speak and act like real people. The story most of the time describes real-life problems and events.

III.6. Science Fiction: a literary genre in which a background of science is an integrated part of the story. Many of the events recounted in science fiction are within the realm of future possibilities like robots, space travel, interplanetary war, or invasions from outer space.

One should bear in mind that length plays a crucial role in labeling works of prose fiction. Although limits remain arbitrary, modern publishing conventions say the following:

- ✓ **Mini Saga:** is a short story of exactly 50 words.
- ✓ **Flash fiction:** is generally a work of prose under a thousand words.
- ✓ **Short story:** it comprises prose writing of less than 10,000 to 20,000 words, but typically more than 500 words.
- ✓ **Novella:** A story holding between 20,000 and 50,000 words falls into the novella category.
- ✓ **Novel:** A work of fiction containing more than 50,000 words falls into the category of a novel.

Undoubtedly, the most widespread genres of prose fiction are novels and short stories. Though the distinction between the two categories is straightforward as it is based on the length of each production, both texts are comparatively modern narratives. Adding to length, short stories and novels may differ in a number of aspects. Short stories tend to be focused as the narrative is generally intent to a few characters with a limited number of events. Accordingly, the plot is concentrated and unconfined from unnecessary complications of events. On the contrary, novels are characterized by their focus on manifold characters and events. The story and events, hence, can be augmented with subplots and complications that will add to the story.

In conclusion, one can say that there are certain criteria and ways to classify and categorize the genres and sub-genres of literature. The classification of literature into different classes can be based on the truthfulness and accuracy of the events, which makes the difference between fiction and non-fiction. Yet, one has to keep in mind that the length of the narrative can make a difference too (this is the reason why there exists variances between novels, novellas and short stories). What is even more interesting is that the content of a story can be one of the criteria based on which we measure and classify texts into different categories like exploit, romance, fantasy...etc.

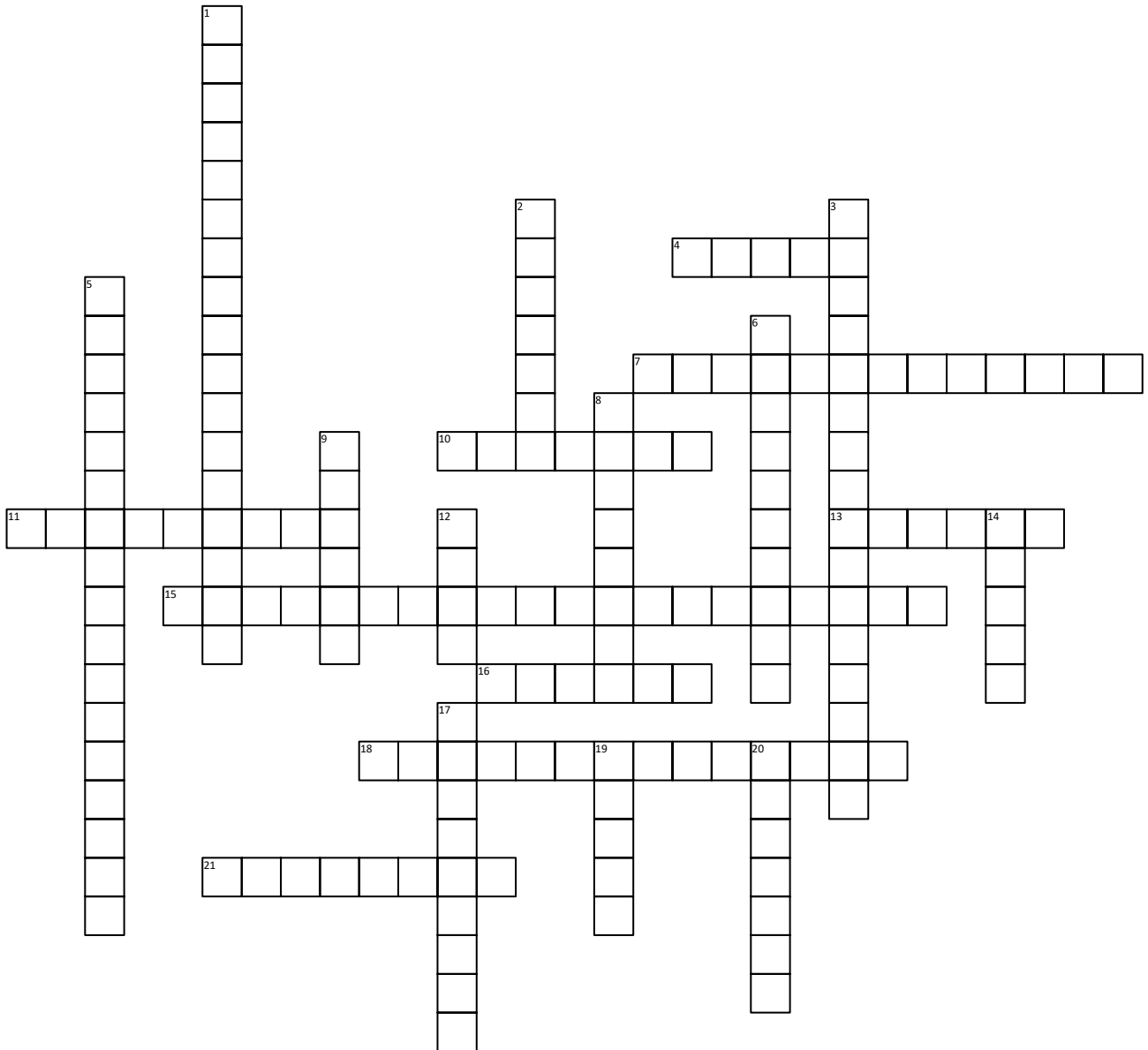
Activity One

Comprehension questions

1. Why might one want to read fiction instead of non-fiction?
2. Which genre do you prefer and why?

Activity Two: Guess the right genre to finish the following crossword puzzle

(retrieved from https://wordmint.com/puzzles/239521/pdf?answer_key=true)



Across

4. A subgenre that often uses animals that talk to express a lesson
7. A subgenre of true stories written about someone's life by that person
10. A subgenre that uses magic and supernatural events. Usually set in a different universe.
11. A subgenre of stories that use magical creatures and are intended to teach a lesson.
13. A subgenre that I supposed to be amusing and cause laughter.
15. A genre that includes biographies, autobiographies, and persuasive writings.
16. A subgenre of stories passed down that are possibly true.
18. A subgenre of fake stories about the future outer space, and time travel.
21. Genre that includes myths, fairytales, tale tales, fable, and legends.

Down

1. A subgenre that is used to make you see something in a certain way.
2. A genre of stories that are fake about possible events.
5. A subgenre of fake stories about the past.
6. A genre of stories about real events.
8. A subgenre that has exaggerated events and characters.
9. A genre of stories that express emotion and use a lot of figurative language.
12. A subgenre of stories that are passed down and have supernatural events.
14. A genre that is read out in play form.
17. A subgenre of true stories about a person's life not written by that person.
19. A subgenre of writing that gives the authors arguments.
20. A subgenre that Romeo and Juliet falls under.

Lecture Seven: Figurative and Literal language

Time Frame: One session

Course outline

- **Course objectives**
- **Introduction.**
- **Understanding Literal and Figurative Languages.**
- **Discovering the main differences between figurative and literal meaning.**

Course Objectives

By the end of the course, students will be able to:

- ✓ Distinguish between the figurative and literal meanings.
- ✓ Recognize the different uses of language.
- ✓ Discover how to use figurative language.
- ✓ Students will arrive at a more comprehensive understanding of language use.

I. Introduction

The growing interest in understating literature and the nature of literary genres has ignited the interest in posing the question whether the language employed by writers can make the difference between one category and the other. It is generally claimed that the way writers use language to report truth helps with discerning fiction from non-fiction in the sense that writers in the fiction category do not use language in its customary usage, but rather in a metaphorical and poetic manner to create certain effects. In this context, one might come to the realization that there are two different uses of language viz. literal and figurative.

II. Literal Language: a language used wherein words and expressions are used in their customary and ordinary use to convey the exact meaning. According to the Russian formalist Viktor Shklovsky (1929), this use of language makes our perception of issues automatic and expected. On the contrary, figurative language challenges our automatized and ordinary perception of the world around us by portraying issues from a new perspective, a perspective that may appear strange and unfamiliar. Accordingly, the literal language is an ordinary or standard language that people use in their daily life conversation. It describes the world's phenomena objectively, as the intention is to project reality as it is. Accordingly, the meaning in this language is always denotative. That is to say, the word used has a strong relationship with the world of facts.

III. Figurative Language: the language of literature is generally believed to be ‘peculiar’ in the sense that it makes use of some expressions and structures that violate the ordinary use of language. Figurative language is commonly used in poetry and fiction since the ultimate objective of these genres is to intuit and guess what the author wants to deliver. This category of language is evocative and colorful because of the images employed with the intention of helping the reader imagine an abstract and unfamiliar world. Due to the use of certain expressions and images called ‘figures of speech’ the meaning, in this language, is always connotative, a meaning that always conveys an extra connotation. The difference between the ordinary language use and figurative use can be summed up in Bally’s following words:

The difference lies in the motive and in the intention. The result is different because the intended effect is not the same. That which is an end for the poet is, linguistic processes only serve to exteriorize his impressions, his desires, his impulses. Once this is accomplished, he has achieved his goal. But the poet aspires to transform the ordinary into the beautiful (Bally quoted by Taylor, p.40)

Based on the idea hitherto mentioned, we can come to the realization that figurative language is used for aesthetic and poetic effects to give colors to what is said and to appeal to the reader’s interest. This metaphorical use of language is what differentiates literary and forthright uses of language. This aligns with Erlich’s idea, who suggests:

If in informative prose, a metaphor aims to bring the subject closer to the audience or drive a point home, in ‘poetry’ it serves as a means of intensifying the intended aesthetic effect. Rather than translating the unfamiliar into the terms of the familiar, the poetic image ‘makes strange’ the habitual by presenting it in a novel light, by placing it in an unexpected context. (1955, p 176)

In brief and based on what has been mentioned earlier, figurative language tends to present the work from a novel perspective and in a surprising and shocking context due to the use of certain devices, or the so called ‘figures of speech’ such as simile, metaphor, metonymy and hyperbole. The following table summarizes the main differences between figurative and literal languages:

Literal Language	Figurative Language
<ul style="list-style-type: none"> - It uses language in its customary and ordinary usage. - It exposes the truthful world. - Language is used for communication purposes. This makes of the language ‘non-literary’ - The meaning is subjective and 	<ul style="list-style-type: none"> - It makes use of words in an unfamiliar and uncustomary manner. - Language is used for aesthetic effects. Therefore, it is a literary language. - The meaning is connotative i.e. there is always an extra connotation to be

connotative.

- It speaks truth and the writer's desires and impulses are not reflected.

conveyed.

- It communicates the speaker's or writer's intentions, desires, and impulses.

Lecture Eight: Figures of Speech

Time Frame: Three sessions

Course outline

- **Course objectives**
- **An introduction to Figurative language.**
- **Listing the Different Figures of Speech with examples.**
- **Activity**

Course Objectives

By the end of the course, student will be able to:

- ✓ Recognize and comprehend the difference between figurative and literal languages.
- ✓ Identify and sort out the different figures of speech.
- ✓ By the end of the lecture, students will be able to use and form sentences using figures of speech to make a point.

I. Introduction

One of the characterizing features of the literary texts is the language they employ. The latter is characterized by the abundant use of the figures of speech. Accordingly, Figures of speech (also called stylistic devices or rhetorical devices) are certain words and expressions used to give an extra meaning, idea, or feeling.

II. Listing the Different Figures of Speech

- ✓ **Simile:** is an explicit or a plain comparison between two objects using the words 'like', 'as', 'seems' or 'appears'.

Examples: They fought **like** cats and dogs.

Her eyes are **as** shining **as** the stars in the night sky.

- ✓ **Metaphor:** is a comparison between two objects without using the words listed above. Metaphor is usually used when an object is described in terms of another.

Ex: Her voice is music to his ears.

- ✓ **Personification:** A figure used when non-human objects are given the characteristics of human beings.

Ex: The book appeared to leap off of her hands while she was reading.

- ✓ **Hyperbole:** a figure where there is an extreme exaggeration or overstatement.

Using this speech makes things seem much bigger than they really were.

Ex: I had a ton of homework.

- ✓ **Apostrophe:** a literary device in which an abstract quality, an idea, a dead or absent person is addressed as if it was present and able of understanding. It is sometimes represented by an exclamation "O"!

Example: O happy dagger! This is thy sheath; there rust, and let me die. (William Shakespeare)

- ✓ **Irony:** is using words in such a way that their intended meaning is the opposite of their actual meaning.

Example: she is tolerable n but not handsome enough to tempt me.

- ✓ **Paradox:** a figure of speech which contradicts an accepted opinion.

Example: I have to be cruel only to be kind.

- ✓ **Oxymoron:** is putting two words together that seem to contradict each other.

Example: leaving you is such a **sweet sorrow**.

- ✓ **Alliteration:** a figure that involves using words that begin with the same sound.

Example: Once upon a midnight dreary **while** I pondered **weak** and **weary**.

- ✓ **Anaphora:** a literary device that involves the repetition of specific words at the beginning of each sentence or point to make a statement.

Example:

From the memories of the bird that chanted to me,

From your memories sad brother, from the fitful risings and fallings I heard,

From under that yellow half-moon late-risen and swollen as if with tears,

From those beginning notes of yearning and love there in the mist,

- ✓ **Metonymy:** A figure when a thing or a concept is not called by its name, but the attributes of something associated with it. (It is a word that stands for another).

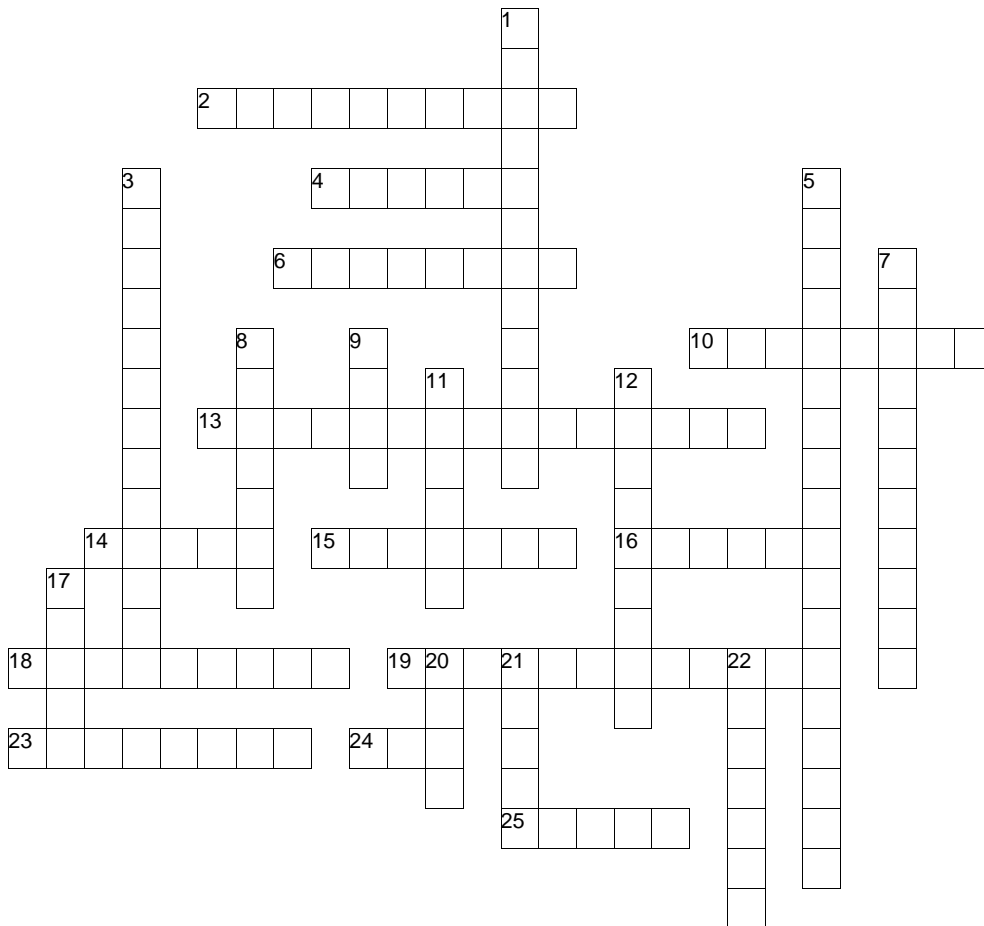
Example: Give me a hand (the word hand stands or it associated with help).

The pen is mightier than the sword. (The word pen stands for writing and the sword is associated with fighting.)

- ✓ **Allusion:** is a figure of speech employed to make a reference to a place, person, or something that happened. This can be real or imaginary and may refer to anything, including paintings, opera, folk lore, mythical figures, or religious manuscripts. An allusion may enrich the work and gives its depth (it adds a magical touch to the work of art).

Example: This place seems the Garden of Eden.

Activity: Do the following crossword puzzle to check your understanding to figures of speech (Source: https://wordmint.com/puzzles/612647/pdf?answer_key=true)



Across

2. repeating of words, phrases or lines in a poem
4. a group of lines in a poem
6. Reference to another person, place, event, literary work, etc.
10. use of rhymes at the end of the lines
13. describes an animal or object with human qualities
14. poets use this to reinforce a poem's meaning and mood
15. A comparison between two things, typically on the basis of their structure and for the purpose of explanation or clarification
16. A phrase or expression that is overused
18. Exaggeration
19. Repetition of consonant sounds at the beginning of words
23. comparison that does not use like or as
24. A play on words, double meaning, or pronunciation
25. use of rhyming words within a single line of poetry

Down

1. the use of words whose sounds suggest their meaning
3. The pattern created by stressed and unstressed syllables in a line of poetry
5. poets use these to convey a meaning beyond the ordinary meaning
7. The pattern the end rhyme creates
8. the narrator of the poem
9. How the writing makes the reader feel
11. comparison using like or as
12. Arrangement and relationship of the parts of a piece of writing
17. Repetition of sounds at the end of the words
20. the way poems are written and may or may not be sentences
21. A word or phrase that means something other than what is actually being said
22. words or phrases that appeal to the five senses

**Lecture Nine: Sorting out Figures of Speech: A Case Study of
William Shakespeare's *Sonnet 18***

Time Frame: 2 sessions

Course outline

- Objectives
- A Note about William Shakespeare's biography and literary profile
- Sonnet 18
- Analysis of the Sonnet : Form and Content

Course Objectives

By the end of the course, students will be able to:

- ✓ Read and understand Shakespeare's sonnet.
- ✓ Students will be able to deal with a poem.
- ✓ Sort out the different poetic and aesthetic techniques used in Shakespeare's sonnet.

I. A Note about William Shakespeare's Biography and Literary

Profile

William Shakespeare, or the Bard as people fondly call him, is an English writer who continued to influence the English language, its drama, and its poetry for more than three hundred years. Surprisingly, no one knows the exact date of his birth. His baptism occurred on Wednesday, April 26, 1564. His father was John Shakespeare, a town official of Stratford; his mother, Mary, was the daughter of Robert Arden, a prosperous gentleman farmer. When Shakespeare was 18, he married Anne Hathaway, 26. Their first child, Susanna, was born the following May; twins, Hamnet and Judith, followed in 1585. Little information is available regarding Shakespeare's life from the time of the twins' birth until 1592. All we know for sure is that by 1592, he had arrived in London, leaving his family behind, and had begun what is perhaps the most successful literary career the world has ever known.

It seemed Shakespeare did not mind being absent from his family; he only returned home during Lent when all the theatres were closed. It is thought that during the 1590s, he wrote the majority of his sonnets. This was a time of prolific writing and his plays developed a good deal of interest and controversy. His early plays were mainly comedies (e.g. *Much Ado About Nothing*, *A Midsummer's Night Dream*) and histories (e.g. *Henry V*)

Between the years 1588 and 1613, Shakespeare wrote 38 plays. His dramatic work is commonly studied in four categories: comedies, histories, tragedies, and romances. He is also well known for his sonnet sequence, written in the early 1590's, which is comprised of 154 interconnected sonnets dealing with issues such as love, fidelity, mortality, and the artist's power and voice.

II. Reading *Sonnet 18 (Shall I Compare Thee to a Summer's Day?)*

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimmed;
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st;
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

William Shakespeare

Glossary Terms

Sonnet: A lyric poem consisting of a single stanza of fourteen lines linked by an elaborated rhyme scheme.

Thee/thou= you

Dimmed= not bright

Hath = third person singular present of have

Bud= Blossom, flower

Thy = your

Thine= Yours

Ye= The plural form of 'you'

III. Analysis of the Sonnet: Form and Content

III.1. Form, Structure and Rhyme

William Shakespeare's poem is a sonnet that is composed of 14 lines, consisting of three quatrains and a closing couplet. The sonnet talks about immortality, beauty, and enduring love. The first line established the speaker's doubt and uncertainty to draw a comparison between the lover and a summer's day. The second line, however, confirms the poet's resolution that nothing in the world can exceed or even equal the beloved's beauty, owing to the fact that even a summer's day could have startling winds and clouds and may fade away. The poem proceeds by describing the eternity of his beloved, which is revealed through basically limited summer terms like eternal summer and eternal lines (duration). Additionally, the closing couplet of the sonnet (So long as men can breathe or eyes can see/So long lives this, and this gives life to thee) carries an explanatory sense of achievement as the poet expresses how the beloved's beauty lasts so long as the lines exist.

III.2. Rhyme scheme in Sonnet 18

✓ **Rhyme scheme:** it refers the pattern of sounds that are repeated at the end of line or stanza. It is called 'letter variable' and is generally described or identified with the alphabet letters to label each end sound.

In sonnet 18, William Shakespeare follows the rhyme scheme ABABCDCDEFEGG, a rhyme scheme that is unique and peculiar the Shakespearean sonnets.

III.3. Poetic Devices in *Sonnet 18*

William Shakespeare employed certain devices to personify the beauty of the beloved.

In the first line (Shall I compare thee to a summer's day?), he used aporia, which is a technique employed to assert doubt and uncertainty. This question does not reflect the writer's inaptitude to draw a comparison between the beloved and a summer's day, but rather it reflects the unfeasibility and impracticality of the metaphor he wants to establish. The imperfection of nature can be easily sensed through the contrast he made to the conventional picture of summer that people generally tend to epitomize. This idea can be better exemplified through the line "Rough winds do shake the darling buds of May" that shows the poet's vision of the summer climate that may blow spring flowers. Likewise, the lines "Sometimes too hot the eye of heaven shines/And often is his gold complexion dimmed" suggest that the sun burns too hot and may dim in some cases when hidden by clouds to reveal the fluctuating climate of the summer. Accordingly, the poet tries to rip down all positive images one might have regarding summer to recognize and arrive at the impossibility of such a comparison. This can be seen through his description of the changing climate of summer when saying: "And often is his gold complexion dimmed/And every fair from fair sometime declines/By chance, or nature's

changing course, untrimmed". These lines allegorize the impropriety of comparison between the beloved's beauty and nature.

Hence, the poet attempts to exemplify the eternal beauty of the beloved through the use of personifications in line 11, saying (Nor shall Death brag thou wander'st in his shades" claiming that death meanders around in the face of the beauty of the beloved, whose beauty transcends all living creatures, and to surmount death per se. After that, the poet tends to eternalize the beloved's beauty through the poem when he says, "So long as men can breathe, or eyes can see/ so long lives this, and this gives life to thee". The poet attempts to glorify the poem that will give the lady perpetuity. Accordingly, the beloved's beauty exceeds that of a summer's day, transcends death, and crosses the boundaries of time.

III.4. Themes in Sonnet 18

III.4.1. Love: The sonnet opens with a rhetorical question in which the poet asks his beloved whether he should compare her with a summer's day. Then the speaker talks about the limitations of summer when compared to the beloved and the impossibility of establishing such a metaphor. The speaker extends his admiration to the beauty with that of the beloved by juxtaposing his beloved's beauty to the mortal objects, such as summer days, arriving at the point that all that is beautiful in the world will lose its charm.

III.4.2. Malevolence of Nature: the sonnet is an illustration of the austerity and brutality of nature. This brutality is exemplified by the rough winds that disturb the flowers of May. Adding to the extravagances of sunshine might deprive humans of tranquility and the pleasant climate of summer. What's more, death is portrayed as a conceited rival that puts an end to all that is beautiful in life.

III.4.3. Art as a source of eternity: in the last couplet of the poem, the poet is telling his beloved that she will reach immortality thanks to these lines that will immortalize her. Thus, the poem will grant her immortality insofar as there are people who will read it even after their departure from the world.

Lecture Ten: Elements of Fiction

Time Frame: 2 sessions

Course outline

- Course Objectives
- An introduction
- Presenting the Basic Elements of Fiction Writing
- Activity

Course Objectives

By the end of the course, students will be able to:

- ✓ Identify the basic elements of fiction.
- ✓ Coming to terms with the initial elements writers need.
- ✓ Recognize how the plot is structured.
- ✓ Know the different types of narrators.

I. Introduction

Aspects of the Novel is the publication of a series of lectures on the English language novel, delivered by E. M. Forster at Trinity College, Cambridge, in 1927 using examples of classic works by many of the world's greatest writers. He discusses seven

universal aspects of the novel: story, plot, setting, characters, point of view, theme and style. E .M Forster was the first one to use the term ‘aspects’ claiming that “it is unscientific and vague, because it leaves us the maximum of freedom, because it means both the different ways we can look at a novel and the different ways a novelist can look at his work” (1956, p.20)

II. The Basic Elements of Fiction

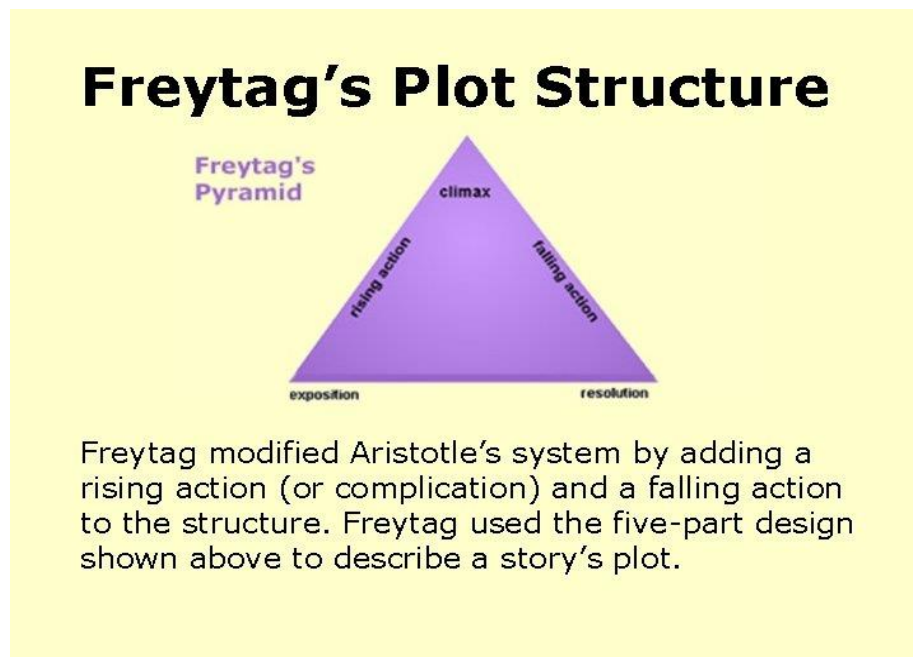
II.1. Story: is a narrative of events arranged in their time sequence.

II.2. Plot: is a narrative of events where the emphasis falls on causality. All fiction is based on conflict and this conflict is presented in a structured format called PLOT. There are a number of different elements of the plot. Conventionally speaking, plot in literature involves the following steps:

- a. **Exposition:** The introductory material which gives the setting, creates the tone, presents the characters, and presents other facts necessary to understanding the story.
- b. **Rising Action:** A series of events that build or form the conflict. It begins with the inciting force and ends with the climax. At this point, the opposing forces in the story meet, and the conflict becomes more rigorous.
- c. **Climax:** it is the result of the crisis. It is the moment of greatest tension in the story. Frequently, it is the moment of the highest interest and greatest emotion.
The point at which the outcome of the conflict can be predicted. (This is the

turning point of the story. Usually, the main character comes face-to-face with a conflict. The main character will change in some way or another)

- d. **Falling Action:** The events after the climax that close the story.
- e. **Resolution:** (Denouement) rounds out and concludes the action.



Source: <https://www.google.dz/search?dcr=0&q=freytag+pyramid&spell=1&sa=X&ved=0ahUKEwjxiuLp-8XXAhXHlcAKHekQAikQvwUIISgA&biw=1440&bih=809>

Though the aforementioned model is commonly used in most literary works, not all literary productions follow it to design the structure of events. Some may break the logical order of events using the technique of flashback. The latter, or what is generally referred to as 'analepsis', is used when the writer interrupts the arrangement of events by taking the narrative to the past. By contrast, writers may offer some clues or insights

about some forthcoming actions to create suspense and excitement through the technique of prolepsis or foreshadowing.

II.3. Setting: refers to the time and place at which the events in the story take place.

The setting is one of the most important elements in fiction writing since it contributes to the realm of the work. The setting can:

- Create an atmosphere for fiction, helping the reader imagine the scene.
- Convey information about the characters.
- Provide plot opportunities.
- Affect the mood of the story (cheerful, gloomy, romantic, dreamy etc.)

II.4. Characters: refer to any person, animal, or figure represented in a literary work.

They are classified into:

a- Major characters: characters that are very essential and have the greatest effect on the plot. They are almost round or three-dimensional characters. They have good and bad qualities. Their goals, ambitions, and values change.

b. Minor characters: almost always flat or two-dimensional characters. They have only one or two striking qualities. Such characters can be interesting or amusing in their own right, but they lack depth.

➤ **The Protagonist vs. the Antagonist:** the protagonist is the main character in the story. Meanwhile, the antagonist is the character or force that opposes the protagonist.

II.5. Narrative point of view: refers to the perspective from which the narrator conveys the story to the reader. The narrator speaks in a particular voice. That voice speaks to the reader and tells the story. First person and third person are the most common narrative points of view. Although the second person can be used, it is very rare in fiction.

II.5.1. First-Person Narrative (homodiegetic)

In the first-person narrative, the narrator is a major participant in the story and speaks using the pronouns I, me, we and us. The narrator is often the major observer in the story, and the reader can see only what the narrator sees and chooses to share. The narrator cannot comment on anything he does not personally witness unless another character tells him about it. The narrator is frequently the protagonist, which means he is the main character in the story and the reader is supposed to identify with him.

II.5.2. Second-Person Narrator

The second-person point of view belongs to the person (or people) being addressed. The narrator has to make the reader feel that he/she has become the story's main character. To achieve this target, the narrator is supposed to show deep psychological visions with regard to the character and must anticipate the reader's reactions, perceptions, and thoughts, considering that he is supposed to make the reader read the story as if he/she were part of it.

II.5.3. Third-Person Objective (heterodiegetic)

The third-person objective narrative point of view abides by the same rules as the first-person narrative. The narrator operates like a camera and reports only things that the camera can see and hear. The difference is that the third-person narrator reports events using the third-person pronouns he, she, it and they rather than first-person pronouns. The narrator cannot interpret events; he can only report them.

a) Third-Person Omniscient

When an author uses the third-person omniscient narrative point of view, the narrator plays God. He is all-knowing and can comment on the thoughts and feelings of any of the characters. He can comment on any of the story's events and make judgments about them. With an omniscient point of view, it is possible to get into the head of more than one character rather than being limited to one.

b) Third-Person Limited Omniscient

The third-person limited omniscient narrative point of view is like the third-person omniscient. The only difference is that the limited omniscient point of view limits its knowledge to the thoughts, feelings, and actions of just one character. The narrator can still comment on and judge the story's events. This narrative point of view allows identification with a particular character while being all-knowing in all other aspects.

II.6. Theme: The chief and foremost task of the analysis and interpretation of literature is to find out, in some way or other, what the text is about. In other words, to discover

its theme, the abstract concept a literary text presents or deals with. Thus, a theme is the central idea or ideas explored in a literary work. John Gardner puts it this fashion: "By theme here we mean not a message -- a word no good writer likes to apply to his work - - but the general subject". Therefore, the theme refers to the pivotal idea around which the author is writing. A work of literature may have more than one theme. Hamlet, for instance, deals with the themes of death, revenge, and action, to name a few.

II.7. Style: it refers to the kind of language a writer uses to tell his or her story. It encompasses word choice, sentence structure, figurative language, images, and meaning in the text.

Activity: Identify the point of view used in the passages further down and mention the main differences between the two

Passage 1

“Nothing can describe the confusion of thought which I felt when I sank into the water; for though I swam very well, yet I could not deliver myself from the waves so as to draw breath, till that wave having driven me, or rather carried me, a vast way on towards the shore, and having spent itself, went back, and left me upon the land almost dry, but half dead with the water I took in. I had so much presence of mind, as well as breath left, that seeing myself nearer the mainland than I expected, I got upon my feet,

and endeavored to make on towards the land as fast as I could before another wave should return and take me up again. (*Robinson Crusoe* by Daniel Defoe)

Passage 2

“You thought everybody in America had a car and a gun; your uncles and aunts and cousins thought so, too. Right after you won the American visa lottery, they told you: In a month, you will have a big car. Soon, a big house. But don’t buy a gun like those Americans.

They trooped into the room in Lagos where you lived with your father and mother and three siblings, leaning against the unpainted walls because there weren’t enough chairs to go round, to say goodbye in loud voices and tell you with lowered voices what they wanted you to send them. In comparison to the big car and house (and possibly gun), the things they wanted were minor-handbags and shoes and perfumes and clothes. You said okay, no problem.” (*The Thing Around Your Neck* by Chimamanda Nguzi Adichie.

Lecture Eleven: Practice on Elements of Fiction (sample analysis of a short story)

Time Frame: One session

Course Content:

- **Course objective**
- **Steps to Reading and Making a Critique of a Work of Fiction**
- **Focused Questions**

Course Objectives

To fully understand the lecture on elements of fiction writing, students will be given a short story as a case study to understand how a literary work is structured, how the setting may create the mood of the work, and what kind of narrator is used. By the end of the session, students will be able to:

- ✓ Determine the story line.
- ✓ Explore different types of characters and build up impressions and judgments vis-à-vis the characters based on their deeds, development, and progress.
- ✓ Identify the general idea being tackled.
- ✓ Make some conclusions, check how language contributed to the theme of the story, and consider the efficiency of the language employed in delivering the main message(s) of the text.

To meet the objective listed beforehand, students will be asked to read the short story of Edgar Allan Poe titled “*The Fall of the House of Usher*”. Students will be given some insights regarding the author and his writing style. After reading the work, students will be asked to answer some questions.

How to read and make a critique of a work of fiction:

Students are asked to follow these steps to read a work of fiction critically:

Step 1: Read the text thoughtfully and watchfully to understand the general meaning of the text.

Step 2: Determine the plot of the story line that the writer followed to structure and design his story.

Step 3: Identify the main idea of the text and link events and issues to the central idea.

Step 4: Build up some conclusions regarding the characters.

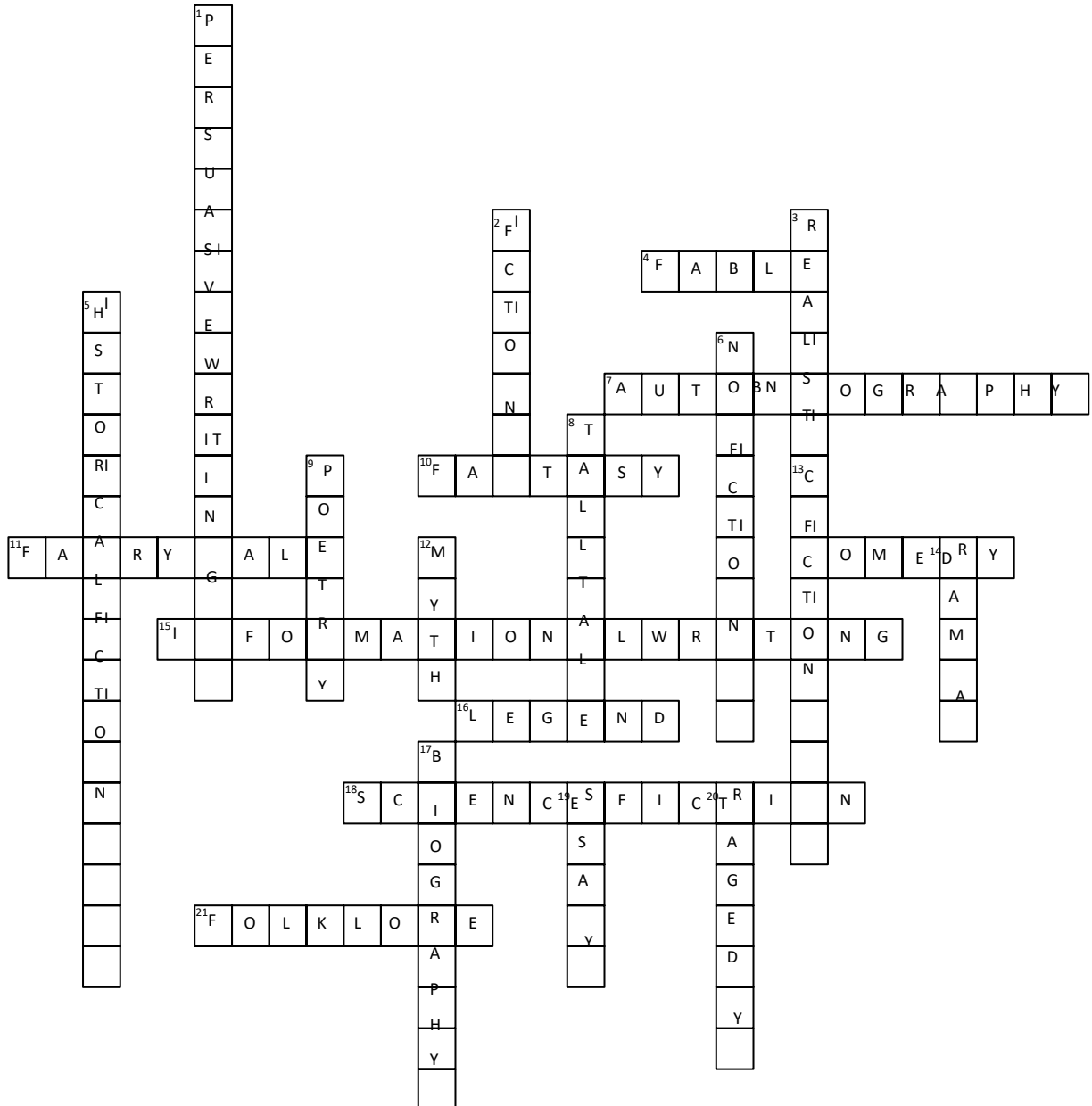
Step: Tell how the language and narrative techniques used can contribute to the central idea and message of the text.

Focused Questions: Based on your reading of Edgar Allan Poe’s story, answer the following questions:

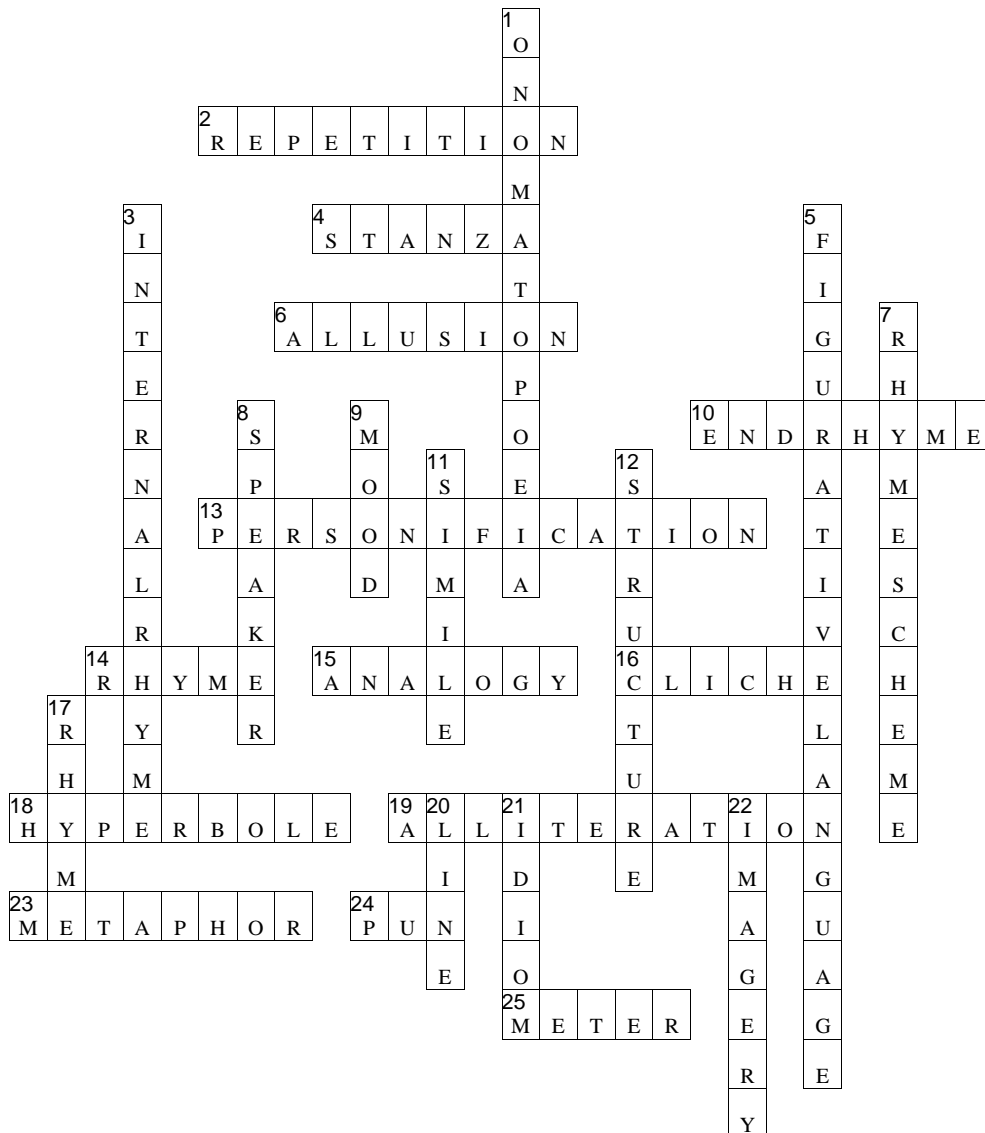
1. What is the story is talking about?
2. Identify the characters and classify them.
3. Where/when does the story take place?

4. Do you think that the description of the place contributed to creating the general mood of the story, and how?
5. What words and expressions used by Poe help inform us about the setting?
6. Identify the point of view, and what can you say about the use of this type?

Annex I : Correction Sample of Literary Genres/Subgenres Crossword Puzzle



Annex II. Cross word puzzle solution (Figurative language and terms)



Annex III: Sample Exam of the First Semester**Section One (12pts)**

Q1: Choose the correct option(s)

1. The Formalist critic who talked about the importance of using language in an unfamiliar way to make things look different.
 - a. William Shakespeare
 - b. Roman Jakobson

2. Which of the following was written first?
 - a- The Seafarer
 - b- The Canterbury Tales
 - c- Hamlet
 - d- Beowulf
 - e- The Bleak House

3. Which of the following writers would be appropriately associated with the Renaissance?
 - a- Geoffrey Chaucer
 - b- Daniel Defoe
 - c- Charles Dickens
 - d- None of these

4. Which of these puts the literary periods /movements in the wrong order?
 - a- Romanticism, Modernism, Post-modernism
 - b- The Renaissance, Middle Ages, Old English
 - c- Middle English, Romanticism, Renaissance
 - d- Neoclassicism, Realism, Modernism
 - e- All of them

5. What topic(s) did realism address?
 - a- Representation of life as it is.
 - b- Affection for nature
 - c- Empathy for ordinary people

6. The literary subsets that do not fall under the Renaissance:
 - a- Jacobean Ages
 - b- The Restoration
 - c- The Augustan Age
 - d- The Commonwealth period

7. Which of the following is incorrect?
 - a. Poetry is a metrical writing that often uses rhyme and rhythm.
 - b. Folktale is a genre that encompasses myths, legends, and fables that people shared over the years.
 - c. Historical fiction includes the stories that blend fact and fiction with futuristic events.
 - d. Newspapers, booklets and encyclopedias are illustrations of informational writings.

8. A literary work that tells stories through verse, using poetic methods like rhythm, meter and rhyme.
 - a. Lyric
 - b. Narrative poetry
 - c. Ballad
 - d. Ode

9. A literary production that provides facts about various topics to enlighten the reader.
 - a. Autobiography
 - b. Persuasive texts
 - c. Informative writings

Q2: Fill in the gap with the most appropriate word(s)

1. : Works that are often celebrated for picturing fictitious world.
2. : A writing that appears as a script.
3. : A narrative story that revolves around fictional events or characters and holds 20,000 to 50,000 words.

Section Two (08 pts): Write a **short paragraph** on the following

“Literature cannot be subjected to the test of truth; it is neither true nor false”
(Todorov, 1981)

Consider the above saying to write a short paragraph in which you define literature aptly. (Support your answer with examples)

Annex IV. Correction Sample of Literature Exam**Section One (12pts)**

Q1: Choose the correct option(s) (1 for each correct answer)

1. The Formalist critic who talked about the importance of using language in an unfamiliar way to make things look different is:
 - **Roman Jakobson**

2. The First literary production that was written in English (Old English or the language of the Saxons) is
 - **Beowulf**

3. The writers would be appropriately associated with the Renaissance:
 - **None of the mentioned authors can be associated with the given era.**

4. Which of these puts the literary periods /movements in the wrong order?
 - **The correct answer to this question is option E (for subject A) and option C (for subject B).**

5. Realism is an artistic movement that rejects the superfluities and fluoresces of Romanticism , focusing on topics like :
 - **Representing or depicting life as it is (talking about a truthful world).**
 - **Having empathy for ordinary people.**

6. The literary subsets that do not fall under the Renaissance are :
 - **The Restoration**
 - **The Augustan Age**

7. The statement that is incorrect is the following :
 - **Historical fiction includes stories that blend fact and fiction with futuristic events.**

8. The literary work that tells stories through verse, using poetic methods like rhythm, meter, and rhyme is
 - **Narrative poetry**

9. The literary production that provides facts about various topics to enlighten the reader is called:
 - **Informative writing**

Q2: Fill in the gap with the most appropriate word(s)

4. **Fiction:** Works that are often celebrated for picturing a fictitious world.
5. **Non-fiction:** Works that are often celebrated for picturing real life.
6. **Play or drama:** A writing that appears as a script.
7. **Novella:** A narrative story that revolves around fictional events or characters and holds 20,000 to 50,000 words.
8. **Novel:** A narrative story that revolves around fictional events and characters. It commonly exceeds 50,000 words

Section Two (08 pts): Write a **short paragraph** on the following

“Literature cannot be subjected to the test of truth; it is neither true nor false”
(Todorov, 1981)

Consider the above saying to write a short paragraph in which you define literature aptly. (Support your answer with examples)

- Students are supposed to write a paragraph in which they discuss how literature cannot be subjected to the test of truth, as it is neither totally true nor completely fake. As well, students should explain the reason why defining literature was problematic as it was difficult for critics to agree upon the idea of whether literature was subjected to truth-telling (serving reality) or it seeks to please the reader.

- **Students should take the following points into consideration:**
 - The paragraph has to be relevant to the topic.
 - The main idea or the topic sentence should be clearly stated. .
 - The paragraph should be coherent and cohesive.
 - The correctness of language is taken into account.

Annex V. Sample exam of the Second Semester

Task One (4 pts) : answer the following questions briefly

1- What is the difference between **literary** text and **non-literary** texts?

.....
.....
.....
.....

2- Account for the differences between **Lyrical** poetry and **narrative** poetry.

.....
.....
.....
.....

Task Two (05 pts) : provide the adequate term for each definition

1.: a poem often used for epitaphs. It is commemorative poem where there is a mourning strain in it.
2.: a non-fiction writing of a person’s life written by another person.
3.: a form of poetry in which the poet praises people, natural scenes, and abstract ideas.
4.: expressions used by authors to convey /strengthen meaning to create vivid images in the reader’s mind.
5.: a song, originally transmitted orally, which tells a story. It is an important form of folk poetry.

Task Three (11 pts): consider the following sonnet

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date:
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimmed;
 And every fair from fair sometime declines,
 By chance, or nature's changing course, untrimmed;
 But thy eternal summer shall not fade
 Nor lose possession of that fair thou ow'st;
 Nor shall Death brag thou wander'st in his shade,
 When in eternal lines to time thou grow'st;
 So long as men can breathe or eyes can see,
 So long lives this, and this gives life to thee.

Sonnet 18 by William Shakespeare

- Read the poem carefully and answer the following questions:

1) Write a short composition in which you discuss the different ideas tackled in that poem.

.....

2) Extract a **metaphor** and a **personification** from the poem and **discuss** them?

.....

3) What does the first line “Shall I compare thee to a summer's day?” denote?

.....

4) What does the eleventh line “ Nor shall Death brag thou wander’st in his shade” mean?

.....

Annex VI. Correction Sample of Literature Exam

Task One (4 pts): answer the following questions briefly

1. What is the difference between **literary** text and **non-literary** texts?
 - ✓ Non- literary texts are informational writing, explanations and factual material that use facts and figures to proof a point. For instance, journal and newspaper articles. Non- literary texts are written objectively. While, Literary Texts are fictional writings based on the author's will and imagination that creates ideas and feelings to entertain the audience. They are written subjectively.
2. Account for the differences between **Lyrical** poetry and **narrative** poetry.
 - ✓ Though lyric and narrative belong to same genre which is poetry, yet they do typically differ from each other. The lyrical poem is a comparatively short, non-narrative poem in which a single speaker presents a state of mind or an emotional state. Lyric poetry retains some of the elements of song which is said to be its origin. By contrast, narrative poetry recites an event or series of events.

Task Two (05 pts): provide the adequate term for each definition

3. **Elegy**: a poem often used for epitaphs. It is commemorative poem where there is a mourning strain in it.
4. **Biography**: a non-fiction writing of a person's life written by another person.
5. **Ode**: a form of poetry in which the poet praises people, natural scenes, and abstract ideas.
6. **Figures of Speech**: expressions used by authors to convey /strengthen meaning to create vivid images in the reader's mind.

7. **Ballad**: a song originally transmitted orally, which tells a story. It is an important form of folk poetry.

Task Three (11 pts):

1) Write a short composition in which you discuss the different ideas tackled in Shakespeare's sonnet 18.

- ✓ The poet starts the praise the lover without ostentation, but he slowly builds the image of his the lover into that of a perfect being. He has metamorphosed into the standard by which true beauty can and should be judged. The poet's only answer to such profound joy and beauty is to ensure that his lover be forever in human memory, saved from the oblivion that accompanies death.

2) Extract a **metaphor** and a **personification** from the poem and **discuss** them?

- ✓ **Metaphor**: in Line "But thy eternal summer shall not fade" to suggest that his beloved will always be young to him and she has the vivacity and vigor that are everlasting.
- ✓ **Personification**: "Nor shall Death brag thou wander'st in his shade,". In this line, Shakespeare personifies death by claiming that he will never claim his lover, which they will never die but live in his heart.

3) What does the first line “Shall I compare thee to a summer's day?” denote?

- ✓ In this line, the poet attempts to compare a lover to a welcome and lovely thing which is a summer's day. Yet, he discovered that this comparison is unfair as the lover is more beautiful and her beauty is eternal.

4) What does the eleventh line “Nor shall Death brag thou wander'st in his shade” mean?

- ✓ The poet wants to convey that even death cannot claim the lover to be his own property. Thus, he attempts to challenge the course of nature.

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Genres and Subgenres crossword

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