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Department of English



A Handout Designed for an Undergraduate Course in Literature

Course Title: Introduction to Literary Texts

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The Teacher's Syllabus (Two Semesters)

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Learning Objectives

This syllabus is designed out of a developed passion of reading literature and a desire to introduce young students to literary texts in a steady way. First year graduation Algerian students are supposed to have a beforehand knowledge about literary texts but not the one written in English since their educational material is almost completed in Arabic, except for some lectures in French and Tamazight. Therefore, introducing them into literary texts written in English without creating a kind of intellectual anxiety is the main objective of these lectures. For this, the students should gradually be involved in the dissection of literary text by familiarizing them with the content that should be available and an easily accessible material for them. To change their previously formed ideas concerning the difficulty of poetry I have undertaken to start with poetry that can be understood by the majority of the students often accompanied with a glossary of literary terms easily accessible for them whenever they desire understand a literary concept.

The Learning Outcomes

The outcomes of these lectures are to introduce first year students to the different literary genres, provide them accurate tools that would help them in the analysis of selected texts that pertain to each genre, push them to read, understand texts in their respective contexts and mainly initiate them to creative writings which is a pertinent way to the learning of English as a foreign language. To detail these outcomes the following points are pointers to the faculty the students should reach by the end of each section of this course:

- 1- To learn what a given genre is.
- 2- What distinguishes it from the other genres.
- 3- Understand the way the form relates to content in a literary work.
- 4- To be able to depict the stylistic devices and their pertinence to the tackled themes.

I/ What is Imaginative Literature

Introduction

The module is entitled **Introduction to Literary Texts**. I have designed it for first year students to be taught during two semesters. The content is divided into three sections and each section is divided into different lessons. The three sections are Poetry, Prose and Drama. Before starting to detail these parts an introduction is provided for the students under the title of “Introduction to Imaginative Literature”. It is important for the student to distinguish between fiction / imaginative literature and scientific, historical or other non-fictional kinds of texts.

Therefore, to explain these differences a practical exercise is provided during the first session with them. The student is presented with two different texts. The first one is an article extracted from an encyclopedia entitled “Rodeo” and the second one is “The Daffodils”, a poem by William Wordsworth. They are given enough time to read and discuss the two texts. Then, we proceed to the dissection of the differences between them.

Practice 1: The Study of an Article “Rodeo” by Richard C. Ranttenbury Don Russell

Rodeo is a sport involving a series of riding and roping contests derived from the working skills of the American cowboy as developed during the second half of the 19th century to support the open-range cattle industry in North America. Although its development as a sport occurred mainly in northern Mexico, the United States, and western Canada, rodeo’s popularity is global. In particular, many similar events and competitions can be found in South America, including the coleo of Venezuela and Colombia. The charreada of Mexico is a similar competition that evolved from the haciendas of colonial Mexico; its rodeo-like events are typically not timed but judged in terms of artistic merit.

Rodeos (from the Spanish *rodear*, “to encircle”) grew out of the work and play of 19th-century American cowboys and their Spanish-Mexican antecedents. They evolved from a time when cowboys would gather together during seasonal roundups or in the “cow towns” at the end of cattle-driving trails and vie for the unofficial title of best bucking-horse rider, roper, and so on. As the cowboys’ occupation was curtailed in scope by the railroads and by the fences that marked the end of the Open Range era, the contests became regular formal programs of entertainment. Many locales claim the distinction of being the first place to hold a rodeo in the United States—among them Cheyenne, Wyoming, in 1872 and Winfield, Kansas, in 1882—but such early contests were merely exhibitions of riding and roping skills and not the highly organized shows that modern rodeo became.

Starting in the 1880s, various Wild West shows presented “cowboy tournaments” around the United States, associating the demonstration of western open-range practices with sporting performance. Prescott, Arizona Territory, held the first annual rodeo on July 4, 1888. Organized by a town committee, it included public advertising, admission charges, and championship prizes, establishing the venue as a true competitive spectator sport. Prescott was followed by major annual rodeo venues such as Cheyenne Frontier Days (1897), the Pendleton (Oregon) Round-Up (1910), and the Calgary Stampede (1912).

Under the management of promoters, contractors, and civic-minded local committees, rodeo emerged as a legitimate independent sport by 1910. It was among the most egalitarian of American sports in the early 20th century, often including Hispanic, African American, Native American, and female contestants in an era when race and gender discrimination were commonplace. For example, Mexican trick- and fancy-roper Vicente Oropeza and famed black bronc-rider and steer-wrestler Bill Pickett won acclaim in the arena, as did Native American bronc-riders Tom Three Persons and Jackson Sundown. A number of female competitors, such as Lucille Mulhall and Bertha Blancett, also won acclaim in the early days of rodeo, sometimes competing directly with men.

In 1929 the Rodeo Association of America, an organization of rodeo managers and producers, was formed to regulate the sport. The contestants themselves took a hand in 1936 after a strike in Boston Garden and organized the Cowboy Turtles Association—“turtles” because they had been slow to act. That group was renamed the Rodeo Cowboys Association (RCA) in 1945 and the Professional Rodeo Cowboys Association (PRCA) in 1975, and its rules became accepted by most rodeos.

After World War II, rodeo experienced an explosion in venues, monetary rewards, spectator attendance, and national publicity. The sport’s competitor ranks grew through participation of athletes from the National Intercollegiate Rodeo Association (NIRA), founded in 1948, and as a result of the annual National Finals Rodeo (NFR), which was established in 1959 and became the richest and most prestigious rodeo in the world. At the turn of the 21st century, some 600 PRCA-sanctioned rodeos were held annually in some 40 U.S. states and three Canadian provinces. The sport’s top-ranking, highly paid contenders compete to qualify for the National Finals and to win the title of world all-around champion cowboy, given to the PRCA participant earning the most prize money in a year.

Contemporary rodeos typically present five main events. Two of these—saddle-bronc riding and calf roping—represent the practical range work of the 19th-century cowboy. Three other primary contests—bareback-bronc riding, steer wrestling, and bull riding—appeared as feats of cowboy daring during the first decades of the 20th century. Most prominent rodeos also include women’s barrel racing and team steer roping as regular program events. Steer roping, a traditional cowboy practice and a familiar rodeo event for several decades in the early 1900s, is today an infrequent competition because of considerations of animal welfare.

The competitions typically are defined as “judged,” or “rough-stock,” events (saddle-bronc riding, bareback-bronc riding, and bull riding) and “timed” events (steer wrestling, calf roping, team roping, barrel racing, and steer roping). In the former events, judges score the performance of contestants and animals alike for a potential total tally of 100 points per ride. In the latter events, competitors race against the clock through a series of go-rounds for the fastest (lowest) cumulative time. Most PRCA-sanctioned rodeos present in a specific order: bareback riding leads off, followed by calf roping, saddle-bronc riding, steer wrestling, team roping, barrel racing, and, as the grand finale, bull riding.

Rodeos for many years featured competitive events that are no longer a regular part of venue programming. Most prominent among those were trick and fancy roping and trick riding. Based on Wild West show antecedents, trick ropers and riders thrilled crowds at major rodeos for years, but they then dwindled from prominence as their skills were relegated to the status of contract performances in the early 1930s. Some rodeos still present those skills but as contract rather than as competitive events.

Although women competed in many rough-stock events at mixed-gender rodeos well into the 1930s, today they pursue those contests in rodeos organized by the Women’s Professional Rodeo Association

(WPRA), founded in 1948. Barrel racing is the sole women's event regularly practiced at most PRCA-sanctioned rodeos.

Bareback-bronc riding developed as an arena contest in the 1910s. (A bronc [bronco, broncho, or bucking bronco] is an unbroken range horse picked for its resistance to training and its tendency to buck, or throw, its rider.) This event gained favour as rodeo venues installed side-opening arena chutes and as cowboys adopted the standard Bascom rigging—a surcingle (strap) with a single riveted handhold, or “suitcase handle.” Bareback riding became a standard event at the majority of sanctioned rodeos in the 1950s. The contestant must spur the animal over the shoulders as it leaves the chute (“marking out”), and the contestant's free hand must not touch the animal, the rigging, or the contestant's own body. Qualifying rides last eight seconds, and scoring is based on a cumulative total of up to 50 points each for the performance of the bronc and the rider. Competitive scores usually exceed 80 points.

Practice 2: The Study of “The Daffodils” by William Wordsworth

I Wandered Lonely as a Cloud
I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.
The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:
For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

Among the question designed to find out these differences are:

- 1- What are the major differences between the two samples?
- 2- Explain the reasons behind these discrepancies by providing examples from the texts?

The table below traces the major differences that are characteristic of the two texts:

| The article | The poem |
|--|---|
| It is written in paragraphs | It is written in verses |
| It uses exact dates and names of real places | It speaks of a personal experience of the poet |
| It is written in a clear simple language | It is written in a metaphorical language, using figures of speech, thus complex and difficult |
| It says a truth about a cultural practice. | It uses imagination to report the personal experience, merging reality and imagination |
| The style is plain, using common words. | The text contains music and rhythm. |

From the table beneath, it becomes clear for the student that the two texts are different in many ways. As a synthesis, the students have to construct their own ideas about the kind of texts that we should study throughout our syllabus. They are pushed to write and read their own definitions of imaginative literature as distinct from other kinds of literature / written texts. This is the objective of this introductory lesson. Being aware of the features of the literary texts that we will deal with, some other definition by other critics are given to them. For instance, the content of a handout that briefly goes through some questions about literature is pertinent and some of them are as follows:

- What is literature? And why should we study it?
- How do people study literature?
- Is there a distinction between literature that's worth studying and literature that isn't?

If there is any, how do we draw these distinctions?

At the end of the lesson the following definition of imaginative literature is provided according to previous discussion.

Definition: imaginative literature can be defined as a “verbal art”. It is philosophy, psychology, ideology, and history rolled together. It is all that is written in which we have the combination of reality and imagination. A story can be inspired from reality and then is mixed up with the imagination of the author. Michael Mayer writes that literature is “a fiction consisting of carefully arranged words designed to stir the imagination”. Imaginative literature is divided into three genres: Poetry, Prose and drama.

II/ Poetry as a Literary Genre

Objectives, Essential Materials, Method and Learning Outcomes

The aims and objectives of this lesson can be deduced from the introductory lecture that serves as a transition to poetry, and they can be summarized in what follows:

1-Explain to the student the difference between a poem and a prose text. Generally I supplement my lecture with two sample texts; a poem and a text written in paragraphs.

2- Explain the different types of poetry.

3-Introduce the student to the special language and sounds of poetry.

At the end of the lesson, the students should be able to understand the meaning of the different sound devices like alliteration, assonance, consonance, onomatopoeia and so on in a poem. They should be able to recognize the figures of speech like metaphors, similes, personification, hyperboles and so on in a poem.

The lecture aims at the creation of an object oriented dynamic learning environment which contradicts the classical way of teaching poetry since the center was/is always the teacher. Therefore, the student should be involved in discussion through listening, reading and responding to the words of the poem, the intimate experience of the poet and his rendering of the surrounding environment. What I have written may seem abstract, so and to look for an escape to concreteness I have designed this course that may be a solution to clarify things.

Workshop 1: The Figurative Language

Objectives, Essential Materials, Method and Learning Outcomes:

The objective of this workshop is to involve the student in the close reading of the poem through depicting the poetic language. Therefore, to start the analysis of the language,

1-The students should revise and recapitulate the differences at the level of language between the text of the article and the poem.

2-They should recognize the metaphorical language from a daily common one through listening to a series of examples of figures of speech.

3-They should provide their own examples of figures of speech.

As a support for this session, the students should re-read or re-listen the previous poem and extract from it the figures of speech. They have to use the text of a popular song. After going through the poem, they should define each figure of speech and differentiate between them by giving their personal examples and if possible providing examples from well-known songs in their own culture.

By the end of the workshop, the student should not confuse between the different figures of speech and should be able to formulate their own metaphorical language.

Workshop 2: Music and Sound Devices in Poetry

Objectives, Essential Materials, Method and the Learning Outcomes

The student should recognize the different sound device as alliteration, assonance, consonance used in a poem to create a melody. They also should try out technical poetic devices like rhyming, rhythm, and meter. To reach these aims the students should listen and read two poems which are a ballad entitled “Barbara Allen”, and an extract from Geoffrey Chaucer’s “The Prioress” and then answer some questions about the nature of the sounds they hear, their repetition either in one verse or at the ending of many verses. Another practice is based on the study of another kind of poetry which is the sonnet. The sample is William Shakespeare’s sonnet “18”. The student should focus on some verses and stanzas in which they can find repetitions of the same sounds for instance at the beginning of neighboring words in one verse or the same ending sounds in a group of verses. They should provide their own definition of each sound device, and give their own examples.

By the end of this workshop, the students should be able to distinguish between prose and poetry, between the figures of speech and the sound devices. As an assessment, they should write a poem in any theme they choose in which they include 10 figures of speech and 5 sound devices.

I provide the following Handout that summarizes and supports the lecture.

1- **Definition of Poetry:** Poetry is an experience produced by two elements of language: “sense” and “sound.” The “sense” of a word is its meaning. It evokes a concentrated imaginative awareness of experience or a specific emotional response through language chosen and arranged for its meaning, sound, and rhythm.

2- Example poem: Poetry by Pablo Neruda:

And it was at that age ...
Poetry arrived in search of me.
I don't know, I don't know where
it came from, from winter or a river.
I don't know how or when,
no, they were not voices, they were not
words, nor silence,
but from a street I was summoned,
from the branches of night,
abruptly from others,
among violent fires
or returning alone,
there I was without a face
and it touched me.

3- **Kinds of Poetry:** There are three kinds of poetry: Lyrical, narrative and descriptive.

Lyrical Poetry: A lyric 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: For Greek writers the lyric was a song accompanied by the lyre. The subcategories of the lyric are, for example elegy, ode, and the sonnet. The elegy is a formal lament for the death of a particular person (for example Tennyson's "In Memoriam A.H.H."). More broadly defined, the term elegy is also used for solemn meditations, often on questions of death, such as "Gray's Elegy" Written in a Country Churchyard. An ode is a long lyric poem with a serious subject written in an elevated style. Famous examples are Wordsworth's "Hymn to Duty" or Keats' "Ode to a Grecian Urn". Sonnets pertain to lyrical poetry. The word "sonnet" comes from the Italian word "sonetto" which means a small sound. It is a lyrical poem that contains fourteen lines divided into three quatrains and ending with a heroic couplet.

Narrative Poetry: Narrative poetry gives a verbal representation, in verse, of a sequence of connected events, it might tell of a love story (like Tennyson's Maud), the story of a father and son (like Wordsworth's Michael) or the deeds of a hero or heroine (like Walter Scott's "Lay of the Last Minstrel"). The subcategories of narrative poetry are epics that usually operate on a large scale, both in length and topic, such as the founding of a nation (Virgil's "Aeneid") or the beginning of world history (Milton's "Paradise Lost"). They tend to use an elevated style of language and supernatural beings take part in the action. A **ballad** is a narrative song, originally transmitted orally, which tells a story. It is an important form of folk poetry which was adapted for literary uses from the sixteenth century onwards. Traditional ballads are typically of unknown authorship, having been passed on orally from one generation to the next. A ballad is a form of verse, often a narrative set to music. Ballads derive from the medieval French chanson *balladée* or ballade, which were originally "danced songs". Ballads were particularly characteristic of the popular poetry and song of Ireland and Britain from the later medieval period until the 19th century. Ballads share the following features:

*Simple language: Some ballads, especially older traditional ballads, were composed for audiences of non-specialist hearers or (later) readers. Therefore, they feature language that people can understand without specialist training or repeated readings. When later poets choose to write ballads, regardless of their intended audience, the choice of the ballad form generally implies a similar emphasis on simple language. Sometimes poets write ballads specifically to react against poetry they see as overly intellectual or obscure.

*Stories. Ballads tend to be narrative poems, poems that tell stories, as opposed to lyric poems, which emphasize the emotions of the speaker.

*Ballad stanzas: The traditional ballad stanza consists of four lines, rhymed abcb (or sometimes abab the key is that the second and fourth lines rhyme). The first and third lines have four stresses, while the second and fourth have three.

*Repetition: A ballad has a refrain, a repeated section that divides segments of the story. Many ballads also employ repetition (stock descriptive phrases), in which a phrase recurs with minor differences as the story progresses.

*Dialogue: As you might expect in a narrative genre, ballads often incorporate multiple characters into their stories. Often, since changes of voice were communicated orally, written transcriptions of oral ballads give little or no indication that the speaker has changed. Writers of literary ballads, the later poems that imitate oral ballads, sometimes play with this convention.

*Third-person objective narration: Ballad narrators usually do not speak in the first person (unless speaking as a character in the story), and they often do not comment on their reactions to the emotional content of the ballad.

Descriptive Poetry: Descriptive poems explore the sensory experience of a moment by evoking all five senses. It may describe a scene, a person or objects.

4-The Sound devices: The Sound devices: sound devices are resources used by poets to convey and reinforce the meaning or experience of poetry through the skillful use of sound. Among the most important sound devices are the following:

a-Alliteration: Also called head rhyme or initial rhyme, the repetition of the initial sounds usually consonants in neighboring usually at word beginnings, as in "wild and woolly" in the line from the poem, *Darkness Lost*.

Eg: From somewhere far beyond, the flag of fate's caprice unfurled, (look at the underlined consonants).

b- Consonance: It is the repetition of the same consonants sound usually at the end neighboring words.

Eg:

'T was later when the summer went
Than whenu the cricket came,
And yetu we knew thatu gentle clock
Meantu noughtu but going home. (Emily Dickinson).

C- Assonance: Assonance takes place when two or more words close to one another repeat the same vowel sound but start with different consonant sounds.

Eg: Men sell the wedding bells.
From the molten-golden notes,
In the silence of the night. (Edgar Allen Poe).

D-Onomatopoeia: It happens when words sounds as what they mean, that is when a word's pronunciation imitates its sound. When you say an onomatopoeic word, the utterance itself is reminiscent of the sound to which the word refers.

Eg:

“I’m getting married in the morning!
Ding dong! The bells are going chime.”
 (“Get Me to the Church on Time,” by Lerner and Loewe)

How they tinkle, tinkle, tinkle, From the jingling and the tinkling of the bells.

5-The Figures of speech:

A figure of speech is an expression that means something different than the literal meaning of the words. It is used in poetry to emphasize a concept, to add more vividness and beauty to the poetic language.

a-**Metaphor**: Metaphor is a figure of speech which makes an implicit, implied or hidden comparison between two things or objects that are poles apart from each other but have some characteristics common between them. In other words, a resemblance of two contradictory or different objects is made based on a single or some common characteristics.

Eg: She is all states, and all princes. (John Donne).

Parts of a metaphor:

She is a rose in her beauty. (She= **tenor**; the original subject. Rose is the **vehicle**; the thing or the concept to which the tenor is related. Beauty is the **common ground**).

b-**Simile**: A simile is a figure of speech that makes a comparison, showing similarities between two different things. Unlike a metaphor, a simile draws resemblance with the help of the words “like” or “as”.

Eg:

O my Love is like a red, red rose
That is newly sprung in June;
O my Love is like the melody
That is sweetly played in tune. (Robert Burns).

c-Personification: Personification gives human characteristics to inanimate objects, animals, or ideas. This can really affect the way the reader imagines things.

Eg:

If dogs could talk, what they would say
Would simply take your breath away.
Like: I don't want to see your knees.
Or: Pass a bit of roast beef, please. (Denise Rodgers).

d-Hyperbole: Hyperbole is an outrageous exaggeration that emphasizes a point, and can be ridiculous or funny. Hyperboles can be used to add color and depth to a character.

Eg:

A hundred years should go to praise
Your eyes and on its forehead gaze;
But thirty thousand to the rest... (Andrew Marvel).

e- Synecdoche: Synecdoche is a literary device in which a part of something represents the whole.

Eg: from Coleridge's "The Rime of the Ancient Mariner",

The western wave was all a-flame.
The day was well was nigh done!
Almost upon the western wave
Rested the broad bright Sun"

The "western wave" is a synecdoche as it refers to the sea by the name of one of its parts i.e. wave.

F- Apostrophe: it is a figure of speech in which someone absent or dead or something nonhuman is addressed as if it were alive and present and was able to reply.

Eg:

Twinkle, twinkle, little star,

How I wonder what you are,
Up above the world so high,
Like a diamond in the sky. (Jane Taylor).

In the above nursery rhyme, a child addresses a star (an imaginary idea).

G- Irony: It is saying one thing and meaning another. Irony comes in many forms. **Verbal** irony (also called sarcasm) is a trope in which a speaker makes a statement in which its actual meaning differs sharply from the meaning that the words ostensibly express. Often this sort of irony is plainly sarcastic in the eyes of the reader, but the characters listening in the story may not realize the speaker's sarcasm as quickly as the readers do.

Dramatic irony (the most important type in literature) involves a situation in a narrative in which the reader knows something about present or future circumstances that the character does not know. In that situation, the character acts in a way we recognize to be grossly inappropriate to the actual circumstances, or the character expects the opposite of what the reader knows that fate holds in store, or the character anticipates a particular outcome that unfolds itself in an unintentional way. Probably the most famous example of dramatic irony is the situation facing Oedipus in the play Oedipus Rex.

Situational irony involves a situation in which actions have an effect that is opposite from what was intended, so that the outcome is contrary to what was expected.

H- Symbol: A symbol is a word or an object that stands for another word or object. The object or word can be seen with the eye or not visible. For example a dove stands for Peace. The dove can be seen and peace cannot. The word is from the Greek word "symbolom". All language is symbolizing one thing or another. In the story of Adam and Eve when Eve ate the apple, the apple stood for sin. In literature, a symbol is an object, event or a character that's used to represent an abstract idea; it is something which stands for something else. Symbols

are clues to what's going on in the story and often stand for key parts of the theme. A symbol is related to metaphor and simile insofar as it's a type of figurative (indirect/dual) language. The key thing to remember is that readers aren't told that something is a symbol, unlike a metaphor (the flower of my love) or a simile (my love is like a flower). A symbol just sits there inside the story... readers are simply expected to understand its symbolic existence.

Examples:

White Dove - Peace

Santa/Mistletoe - Christmas

Red Roses - Love

Wedding Ring - Marriage/Eternal Love

The mockingbird in *To Kill A Mockingbird* - a symbol of innocent people being unjustly persecuted. Napoleon in *Animal Farm* - Joseph Stalin, dictator of the USSR

Practice 1: The Study of “Barbara Allen” by an anonymous writer

In Scarlet town where I was born
There was a fair maid dwelling
And every youth cried well away
For her name was Barbara Allen

Twas in the merry month of May
The green buds were a swelling
Sweet William on his deathbed lay
For the love of Barbara Allen

He sent a servant unto her
To the place she was dwelling
Saying you must come to his deathbed now
If your name be Barbara Allen

Slowly slowly she got up
Slowly slowly she came nigh him
And the only words to him she said
Young man I think you're dying

As she was walking oer the fields
She heard the death bell knelling
And every stroke it seemed to say
Hardhearted Barbara Allen

Oh mother mother make my bed
Make it long and make it narrow
Sweet William died for me today

I'll die for him tomorrow

They buried her in the old churchyard
They buried him in the choir
And from his grave grew a red red rose
From her grave a green briar

They grew and grew to the steeple top
Till they could grow no higher
And there they twined in a true love's knot
Red rose around green briar.

Answer the following questions

- 1- Who is Barbara Allen and what happens to her?
- 2- What was Willi's last wish?
- 3- When did Barbara Allen realize she had been cruel?
- 4- Where was Barbara Allen Buried?
- 5- Does the ballad tell the story from the beginning, or are some events left untold?
- 6- Does the speaker comment the story or is the story telling impersonal?
- 7- Extract two examples of alliteration, assonance and consonance in the poem.
- 8- Extract four metaphors in the poem and explain them.
- 9- Identify the rhyming scheme of the poem.

Practice 2 The Study of Geoffrey Chaucer's "The Prioress" extracted from *The Canterbury Tales*

There also was a Nun, a Prioress,
Her way of smiling very simple and coy.
Her greatest oath was only "By St. Loy!"
And she was known as Madam Eglantyne.
And well she sang a service, with a fine
Intoning through her nose, as was most seemly,
And she spoke daintily in French, extremely,
After the school of Stratford-atte-Bowe;
French in the Paris style she did not know.
At meat her manners were well taught withal;
No morsel from her lips did she let fall,
Nor dipped her fingers in the sauce too deep;
But she could carry a morsel up and keep
The smallest drop from falling on her breast.
For courtliness she had a special zest,
And she would wipe her upper lip so clean
That not a trace of grease was to be seen
Upon the cup when she had drunk; to eat,
She reached a hand sedately for the meat.
She certainly was very entertaining,
Pleasant and friendly in her ways, and straining
To counterfeit a courtly kind of grace,
A stately bearing fitting to her place,
And to seem dignified in all her dealings.

As for her sympathies and tender feelings,
 She was so charitably solicitous
 She used to weep if she but saw a mouse
 Caught in a trap, if it were dead or bleeding.
 And she had little dogs she would be feeding
 With roasted flesh, or milk, or fine white bread.
 And bitterly she wept if one were dead
 Or someone took a stick and made it smart;
 She was all sentiment and tender heart.
 Her veil was gathered in a seemly way,
 Her nose was elegant, her eyes glass-grey;
 Her mouth was very small, but soft and red,
 Her forehead, certainly, was fair of spread,
 Almost a span across the brows, I own;
 She was indeed by no means undergrown.
 Her cloak, I noticed, had a graceful charm.
 She wore a coral trinket on her arm,
 A set of beads, the gaudies tricked in green,
 Whence hung a golden brooch of brightest sheen
 On which there first was graven a crowned A,
 And lower, *Amor Vincit Omnia*.

Answer the following questions

- 1- Which language did the prioress speak?
- 2- In which way does she behave at table, and whom did she try to imitate?
- 3- How does the poet describe the physical appearances of the prioress?
- 4- Describe her jewelry, and what hangs in the place of the crucifix?
- 5- Underline the expressions that suggest the refinement of the prioress at table.
- 6- Does the author admire or mock the prioress's preoccupation with table manners?
- 7- Does the prioress respect convent rules considering keeping pets?
- 8- Is it fair to say that the prioress is more concerned about animals than men?
- 9- "Eglantyne" was a popular name for heroines in medieval romances. Is it an appropriate name for a head of a priory of nuns?
- 10- The prioress's oath is "by Saint Loy", a saint accused of cupidity and corruption, do you think that the prioress can be accused of the same faults, justify your answer?

Practice 3: The Study of "Shall I Compare you to a Summer's Day" by WILLIAM SHAKESPEARE

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 dimm'd;
 And every fair from fair sometime declines,

By chance or nature's changing course untrimm'd;
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.

Answer the following questions:

- 1- Explain why is the poet's addressee superior to a summer's day?
- 2- What is the eye of heaven? When is its gold complexion dimmed?
- 3- What destroys beauty?
- 4- Why will the poet's addressee not fade?
- 5- Work out the rhyming scheme of the poem.
- 6- Outline the central idea of each of the quatrains.
- 7- In what sense does the final couplet sum up the preceding twelve lines?
- 8- Using your own words, write a paragraph in which you explain the meaning of the sonnet.

III/ Prose as a Literary Genre

Objectives, Essential Materials, Method and Learning Outcomes

After dealing with poetry, the student will be introduced into another important literary genre which is prose. The objectives of this section are as follows:

- 1- Explain to the student the difference between fictional and non-fictional prose texts.
- 2- Explain the different types of fictional prose writings.
- 3- Explain the elements of Fiction

As a warming up for the student I ask some question like “have you ever read a short story? What is the subject it treats? Who are the persons that are described in the story?” Generally I supplement my lecture with two sample texts; a fictional one (an extract from Emily Bronte’s *Wuthering Heights* and a non-fictional prose text “Rodeo” the same sample of the first lecture to facilitate the discussion. Later on, the class proceeds to the reading aloud of the two texts and answering some questions of comprehension.

Crucial for comprehension and for the sake of explaining the genre of fictional prose, the learners should be directed at depicting the differences between the two texts at the level of form, language and the use of plot and imagination. Therefore, they will constitute their own definition of fictional prose writings by deducing that there is a difference between fictional and non-fictional prose writings.

After understanding the features that distinguish between the two kinds, they will be introduced to the study of the elements of fiction. Having started to speak about the “persons” of the story in the discussion, characterization is introduced in a detailed way. Heathcliff, Catherine and Nelly of the passage mentioned above will be discussed as to surround the sides from which the characters of any fiction can be studied. That is how are they physically (if

any description of the body is provided), their psychological profiles, their social class and their role in the story. The setting is another element of fiction that permits the understanding of the story. Therefore, the students should know how to depict the references in the fictional texts to both time and place. Another element is the style of the author that deals with the language of the text. Generally, the learner inspects the difficulty of the text according to the metaphorical language used in it. The themes, the plot of the story and the narrative voices should be explained so that the student can recognize these notions in any fictional text.

By the end of this lecture, the learner should understand the difference between fictional and non-fictional prose writings. The elements of fiction that are setting, themes, characters, style, plot, narrative voice should be familiar notions for him since they are primordial tools in the study of fictional prose writings. These elements will be emphasized throughout the workshops.

The handout provided for the students and which is based on definition basically inspired from Delaney D. et al. *Fields of Vision* 2003, is as follows:

1- **Definition of prose:** Prose is a kind of writing which is different from poetry mainly at the level of form. We mean by form the way in which it is exposed to the reader. Prose is written in paragraphs while poetry is written in verses. Prose writings include fictional and non-fictional works.

a/ Nonfictional prose writings include articles and essays that usually present the thoughts and the meditation of a writer in a specific subject. It also covers biographies and auto biographies that deal with the lives of interesting people.

b/ Fictional prose writings contain short stories, novels and novellas. From the earliest times, human beings exchanged stories based on both their experiences and imagination. Fiction in the form of the novel and the short story most directly fulfills our innate need for

storytelling. It takes us to imaginary time and places, introduces us to new people and tells us about significant events in their lives. Prose fiction, since its emergence in the form of the novel in the eighteenth century, has been the most popular literary genre in Western culture. Daniel Defoe's *Robinson Crusoe* is the first English novel.

2- **Elements of Fiction:**

3- **a/ Setting:** It refers to the fictional time and place of the story. It is the local and the historical time of the fictional work. Setting helps initiate the main backdrop and mood for a story. It has been referred to as "story world or milieu" to include a context (especially society) beyond the immediate surroundings of the story. Setting may include culture, historical period, geography, and hour. The general setting of the novel may be for example, a large city like Oran, while the setting of the opening scene may be the kitchen of the main character. If the setting is sketched briefly, we can assume that it is of little importance. If on the other hand the passages describing the setting are extensive and highly developed, we assume that the setting is being used for more profound or symbolic purposes. Some of the main functions of setting are:

- **Setting as mirror:** the setting may reflect and reinforce the emotions of the character; stormy weather may provide a suitable backdrop for emotional turmoil, barren landscapes may mirror despair and desperation.
- **Setting as a way of revealing characters:** the manner in which a character perceives the setting may tell the reader more about the character and his or her state of mind than about the setting itself. When for example an urban landscape is described by a character as "desolate", the writer may be telling us more about how the character is feeling than accurately describing the setting.
- **Setting as a means of reinforcing themes:** the setting may also clarify the theme of a novel or a short story. The physical setting in which the action takes place may symbolically

represent the central ideas of the work. A solitary house in hostile surroundings may reinforce the theme of man's struggle against nature.

- **Setting in time:** the historical period, time of year and time of day are all important features of the setting. The fact that, for example, the most of a story's action takes place at night may create an atmosphere of mystery, violence or conspiracy.

- **Social setting:** The term social setting is used to indicate the social environment in which a story takes place. The social setting of a novel or story may be explicitly indicated by the author or it may be conveyed through the use of social or class markers, i.e. the way the characters talk, where and how they live, the clothes they wear, how they eat, and so on.

b/ The characters: when we analyze the characters in fiction, we need to ask some key question about:

Their relationship to the plot: do they play a major role in the events of the story or do they have a minor role?

The degree to which they are developed: are they complex characters or one dimensional characters?

Their growth in the course of the story: do they remain the same throughout the story or do significant changes in their personality take place?

In order to discuss these issues we need to know the following terms:

***Protagonist and Antagonist:** the central character of the plot is called the protagonist. Without this character there would be no story. The character against whom the protagonist struggles is called the antagonist in many novels, however, the antagonist is not a human being. It may, for example be the natural environment in which the protagonist lives, or society, or illness, or even death. Many protagonists are mixture of good and evil elements; this is why the term should not be confused with "hero". Other characters in a story may be referred to as major or minor characters.

* **Round and Flat Characters:** **Round** characters have complex, multi-dimensional personalities. They show emotional and intellectual depths and are capable of growing and changing. Major characters are usually round. **Flat** characters represent a single characteristic. They are the miser, the bully, the jealous lover, the endless optimist. They are usually minor characters. A flat character, however, maybe the protagonist when the writer wishes to focus on the characteristic he or she represents.

***Dynamic and Static Characters:** **Dynamic** characters change as a result of the experiences they have. They are usually major characters. Static characters remain untouched by the events of the story. They do not learn from their experiences and consequently they remain unchanged. **Static** characters are usually minor characters, but sometimes the writer makes a static character the protagonist of his story, because he wishes to analyze a particular type of personality.

***Plot:** The term plot refers to an author's arrangements of the events that make up a story. When we tell a story we generally start at the beginning and continue in a chronological order until we come to the end. Plots, however, do not always follow this pattern. Many writers may, for example, start in the middle of things and use flashbacks or dialogue to refer to previous events. Although each story is unique, many of them share some basis elements, conflict and suspense.

***Theme:** It is the central idea that shapes the subject matter of the story, play or poem. It is the views of life or the insights into human experiences that the author wishes to communicate to his reader. If the theme of the work is clearly stated in the text we refer to it as an **overt theme**, but most writers prefer to encourage the reader to think and draw their own conclusions. When the theme is hidden in the action, characters, setting and language of the story, we refer to it as an **implied theme**.

* **Narrators and Points of view:** In fiction, the author does not address the reader directly. He creates a narrator whose voice we hear as we read the story. It is from the narrator's point of view that we see events unfold. Narrators are divided into two broad categories: **first-person narrators** and **third-person narrators**.

***First-person narrators:** They refer to themselves using the “I”, “we” and “us”. They tell stories in which they are directly involved. The story is limited to what the narrator himself knows. They are subjective.

* **Third-person narrators:** They refer to “he”, “she” and “they”. There are three kinds of third-person narrators:

a- The omniscient third-person narrator: It is a kind of “god”. He is all knowing. He knows everything about the fictional world he created. He can read other characters' innermost thoughts; he is able to be in several places at once. He knows exactly what is going to happen and how each character will behave. He is free to tell us as much or as little as he wishes. An omniscient third-narrator who interrupts the story and speaks directly to the reader is called **obtrusive**.

b- Limited point of view: In this kind of narration, the narrator is a character in the story and tells the events from his own point of view. If the narrator moves back and forth between an omniscient view point and the view point of the focal character, it is called free indirect style.

c- Dramatic or objective point of view: The story seems to be told by no one. The technique has been compared to a video camera left running. The story is presented through setting, actions, and dialogue. Though the narrator does not have an active role to play in the storytelling, he has an important role to play in this type of narratives. It is the narrator who decides when to turn the video camera on and off and where to point it. His choices obviously affect the reader's response.

Workshop 1: The Short Story

Objectives, Essential Material and Learning Outcomes:

-The student should understand the meaning of the short story and how to depict and analyze the elements of fiction in it. Therefore, the class will read and selected short stories to be analyzed.

-A class discussion will be engaged by the teacher to illustrate the elements of a short story and assign homework tasks for the learners.

-In class the students will strengthen their functional writing skills by preparing short stories.

-The teacher will evaluate their short stories and present a few examples of Aesop's fables to the class for a peer review.

-The class will discuss the short stories and the presented fables.

-The teacher may assign another short story project to be evaluated.

By the end of the workshop, the students will be able to recognize the elements of a short story. They will further develop their functional writing skills and display experience in writing creatively using the short story.

At the end of the lecture the following handout about the short story will be provided.

The Short Story

I/ Definition: A short story is a brief work of prose fiction. Edgar Allan Poe, who is generally recognized as the father of the short story, defined it as a "prose tale which can be read in less than two hours and which is limited to a single effect". Poe's definition emphasizes the fact that the short story writer is restricted by the length of his work, and therefore must focus his attention on the chosen event. Short stories generally follow a standard arrangement of phases; the following terms are used to refer to the various stages of development:

a/ Exposition: background information is provided;

b/ Conflict, or complication: the characters have to face a problem. This problem may be a conflict with another character(s), or it may be created by a non-human force such as illness or death.

c/Climax: the point of highest tension in the conflict.

d/ Resolution: the conflict is resolved.

Short story writers often begin their works close to, or even at the point of climax, limiting the background details and explanation to a minimum. Other writers end their stories at the climax dedicating just a few lines to the resolution.

Edgar Allan Poe had written a book of criticism entitled *The Philosophy of Composition* (1847), in which he explains the principles of short story writing, and among these principles we can cite the following:

1-A good plot leads to a natural denouement elaborated to the reader.

2-The unity of effects: when a writer decides to write, he should limit himself to the chosen conflict. Each word each sentence should contribute to the central theme.

3-The short story should provide the reader with effects leading him towards pleasure, sadness, tragedy, happiness and so on. The appeal is to emotion not reason.

4- The writer should avoid didacticism and respect the shortness of the work.

Practice 1: The Study of *The Lion and the Mouse* (Aesop's Fable)

One day a lion was awakened from his afternoon nap by a group of mice scurrying all about him. His huge paw went upon one of the little creatures. The mouse pleaded for mercy from the stately beast. The lion took compassion upon the tiny mouse and released him. A few days later, the lion became trapped in a hunter's net. His roars made the whole forest

tremble. The little mouse whose life was spared approached the lion in the snare and used his sharp little teeth to gnaw the strong ropes until the lion was free.

- 1- What have you understood from the text?
- 2- What is the time required to read it?
- 3- What is the kind of texts to which it belongs?
- 4- Provide a title for it
- 5- Is this story applicable for life in general? Justify your answer
- 6- Rewrite the story using modern context and humans.

Practice 2: The Study of Chinua Achebe's *The Sacrificial Egg*

JULIUS Obi sat gazing at his typewriter. The fat chief clerk, his boss, was snoring at his table. Outside, the gatekeeper in his green uniform was sleeping at his post. No customer had passed through the gate for nearly a week. There was an empty basket on the giant weighing machine. A few palm kernels lay in the dust around the machine.

Julius went to the window that overlooked the great market on the bank of the Niger. This market, like all Ibo markets, had been held on one of the four days of the week. But with the coming of the white man and the growth of Umuru into a big palm-oil port, it had become a daily market. In spite of that however, it was still busiest on its original Nkwo day, because the deity that presided over it cast her spell only on that day. It was said that she appeared in the form of an old woman in the center of the market just before cockcrow and waved her magic fan in the four directions of the earth -- in front of her, behind her, to the right, and to the left -- to draw to the market men and women from distant clans. And they came, these men and women, bringing the produce of their lands: palm oil and kernels, kola nuts, cassava, mats, baskets, and earthenware pots. And they took home many-colored cloths, smoked fish, iron pots and plates.

Others came by the great river bringing yams and fish in their canoes. Sometimes it was a big canoe with a dozen or more people in it; sometimes it was just a fisherman and his wife in a small vessel from the swiftflowing Anambara. They moored their canoe on the bank and sold their fish, after much haggling. The woman then walked up the steep banks of the river to the heart of the market to buy salt and oil and, if the sales had been good, a length of cloth. And for her children at home she bought bean cakes or akara and mai-mai, which the Igara women cooked. As evening approached, they took up their paddles and paddled away, the water shimmering in the sunset and their canoe becoming smaller and smaller in the distance until it was just a dark crescent on the water's face and two dark bodies swaying forwards and backwards in it.

Julius Obi was not a native of Umuru. He came from a bush village twenty or so miles away. But having passed his Standard Six in a mission school in 1920 he came to Umuru to work as a clerk in the offices of the Niger Company, which dealt in palm oil and kernels. The offices were situated beside the famous Umuru market, so that in his first two or three weeks Julius had to learn to work against the background of its noise. Sometimes when the chief clerk was away or asleep he walked to the window and looked down on the vast anthill activity. Most of these people were not there yesterday, he thought, and yet the market was as full. There must be many, many people in the world. Of course they say that not everyone who came to the great market was a real person. Janet's mother had said so. "Some of the beautiful young women you see squeezing through the crowds are not real people but mammy-wota from the river," she said.

"How does one know them?" asked Julius, whose education placed him above such superstitious stuff. But he took care not to sound unbelieving. He had long learned that it was bad policy to argue with Ma on such points.

"You can always tell," she explained, "because they are beautiful with a beauty that is not of this world. You catch a glimpse of them with the tail of your eye, then they disappear in the crowd."

Julius thought about these things as he now stood at the window looking down at the empty market. Who would have believed that the great market could ever be so empty? But such was the power of Kitikpa, or smallpox.

When Umuru had been a little village, it had been swept and kept clean by its handful of inhabitants. But now it had grown into a busy, sprawling, crowded, and dirty river port. And Kitikpa came. No other disease is feared by the Ibo people as much as they fear Kitikpa. It is personified as an evil deity. Its victims are not mourned lest it be offended. It put an end to the coming and going between neighbors and between villages. They said, "Kitikpa is in that village, and immediately it was cut off by its neighbors.

Julius was worried because it was almost a week since he had seen Janet, the girl he was going to marry. Ma had explained to him very gently that he should no longer come to see them "until this thing is over by the power of Jehovah." Ma was a very devout Christian, and one reason why she approved of Julius for her only daughter was that he sang in the church choir.

"You must keep to your rooms," she had said. "You never know whom you might meet on the streets. That family has got it." She pointed at the house across the road. "That is what the yellow palm frond at the doorway means. The family were all moved away today in the big government lorry."

Janet walked a short way with him, and they said good night. And they shook hands, which was very odd.

Julius did not go straight home. He went to the bank of the river and just walked up and down it. He must have been there a long time, because he was still there when the ekwe, or wooden gong, of the night spirit sounded. He immediately set out for home, half walking and half running. He had about half an hour to get home before the spirit ran its race through the town.

As Julius hurried home he stepped on something that broke with a slight liquid explosion. He stopped and peeped down at the footpath. The moon was not yet up, but there was some faint light which showed that it would not be long delayed. In this light Julius saw that he had stepped on a sacrificial egg. There were young palm fronds around it. Someone oppressed by misfortune had brought the offering to the crossroads in the dusk. And he had stepped on it and taken the sufferer's ill luck to himself. "Nonsense," he said and hurried away. But it was too late; the night spirit was already abroad. Its voice rose high and clear in the still, black air. It was a long way away, but Julius knew that distance did not apply to these beings. So he made straight for the cocoyam farm beside the road and threw himself on his belly. He had hardly done this when he heard the rattling staff of the spirit and a thundering stream of esoteric speech. He shook all over. The sounds came bearing down on him. And then he could hear the footsteps. It was as if twenty men were running together. In no time at all the sounds had passed and disappeared in the distance on the other side of the road.

As Julius stood at the window looking out on the empty market he lived through that night again. It was only a week ago, but already it seemed to be separated from the present by a vast emptiness. This emptiness deepened with the passage of time. On this side stood Julius, and on the other Ma and Janet, who were carried away by the smallpox.

The Questions:

- 1- What is the setting of the story?
- 2- What are the spirits that populate the market and the town of Umuru?
- 3- How do Ibo people react to prevent the spreading of the epidemic?
- 4- Who are the characters of the story?
- 5- Does Obi believe in spirits?
- 6- What is a sacrificial egg? And what happens when Obi steps on one?
- 7- What gods are mentioned in the text?
- 8- Where does the climax of the story happen?
- 9- What is the difference between Ma's and Obi's beliefs?
- 10- What is the theme of the story? Is it covert or overt? Justify your answer.
- 11- What is the importance of using a flashback in the story?

- 12- What is the narrator's point of view used in the text? Justify your answer.
13- Rewrite the story from Ma's points of view.

Practice 3: The Study of Kate Chopin's *A Story of an Hour*

Read the text and then answer all the questions.

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will--as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under the breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him--sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door--you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

When the doctors came they said she had died of heart disease--of the joy that kills.

The questions:

- 1- What is the setting of the story?
- 2- Who are the characters of this story and who are the minor and the major ones?
- 3- What is the theme tackled in the story?
- 4- What is the kind of plot used in the story? Justify your answer.
- 5- What can you say about the style of the author?
- 6- What is the point of you used in the story? Justify your answer.
- 7- Rewrite the story from Mr. Mallard's point of view.
- 8- Rewrite the story by imagining another end to the story.

Workshop 2: A Short Introduction to the Novel

Objectives, Essential Material and Learning Outcomes:

The objective of this workshop is to explain the difference between the short story and the novel. It directs the learner into applying the skills and strategies of a successful **critical** reader. It helps developing her / his ability to differentiate main idea(s) from the details of the text and it develops reading skill and constructs academic words and expressions

By the end of this workshop, the student should be able to use the context to deduce meanings of unfamiliar words and to recapitulate and rephrase information of a given text. Further, the learner has to identify the author's purpose and tone and discuss and respond to content of the text orally and in writing.

The following handout is provided for the student and it is based on the coming source:

Encyclopedia Britannica and <https://penandthepad.com/history-novel-6305937.html>.

Definition: An invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting. Within its broad framework, the genre of the novel has encompassed an extensive range of types and styles: picaresque, epistolary, Gothic, romantic, realist, historical—to name only some of the more important ones.
(<https://www.britannica.com/art/novel>)

The Development of the English novel:

The Beginning

The ancestors of the novel were Elizabethan prose fiction and French heroic romances, which were long narratives about contemporary characters who behaved nobly. The novel came into popular awareness towards the end of the 1700s, due to a growing middle class with more leisure time to read and money to buy books. Public interest in the human character led to the popularity of autobiographies, biographies, journals, diaries and memoirs.

English Novels

The early English novels concerned themselves with complex, middle-class characters struggling with their morality and circumstances. *Pamela* a series of fictional letters written in 1741 by Samuel Richardson is considered the first real English novel. Other early novelists include Daniel Defoe, who wrote *Robinson Crusoe* (1719) and *Moll Flanders* (1722), although his characters were not fully realized enough to be considered full-fledged novels. Jane Austen is the author of *Pride and Prejudice* (1812), and *Emma* (1816), considered the best early English novels of manners.

Novels in the 19th Century

The first half of the 19th century was influenced by the romanticism of the previous era. The focus was now on nature and imagination rather than intellect and emotion. Gothic is a strain of the romantic novel with its emphasis on the supernatural. Famous romantic novels include "Jane Eyre" (1847) by Charlotte Bronte, the prototype of many succeeding novels about governesses and mystery men; "Wuthering Heights" (1847) a Gothic romance by Emily Bronte; "The Scarlet Letter" (1850), and "The House of Seven Gables" (1851), gothic, romantic tales by Nathaniel Hawthorne about puritanism and guilt; and "Moby Dick," (1851) Herman Melville's work on the nature of good and evil.

Victorian Novels

The novel became established as the dominant literary form during the reign of Queen Victoria of England (1837-1901). Victorian novelists portrayed middle-class, virtuous heroes responding to society and learning wrong from right through a series of human errors. Sir Walter Scott published three-volume novels and ingeniously made them affordable to the general public by making them available for purchase in monthly installments. This marketing tactic led to the writing innovation of sub-climaxes as a way to leave readers wanting more each month. Notable Victorian authors include Charles Dickens, considered the best English Victorian novelist, who wrote "A Christmas Carol" (1843) and Lewis Carroll, (Charles Ludwidge Dodgson), who wrote "Alice's Adventures in Wonderland" (1864) and "Through the Looking-Glass" (1871).

Realism and Naturalism

The rise of industrialization in the 19th century precipitated a trend toward writing that depicted realism. Novels began to depict characters who were not entirely good or bad, rejecting the idealism and romanticism of the previous genre. Realism evolved quickly into

naturalism which portrayed harsher circumstances and pessimistic characters rendered powerless by the forces of their environment. Naturalist novels include "Uncle Tom's Cabin" (1852) by Harriet Beecher Stowe, which was a major catalyst for the American Civil War; "Tom Sawyer" (1876) and "The Adventures of Huckleberry Finn" (1885), the latter of which is considered the great American novel written by Mark Twain (Samuel Langhorne Clemens).

Modern Novels

The 20th century is divided into two phases of literature--modern literature (1900-1945) and contemporary literature (1945 to the present), also referred to as postmodern. The characters in modern and contemporary novels questioned the existence of God, the supremacy of the human reason, and the nature of reality. Novels from this era reflected great events such as The Great Depression, World War II, Hiroshima, the cold war and communism. Famous modern novels include "To The Lighthouse" (1927) by English novelist and essayist Virginia Woolf; "Ulysses" (1921), by Irish novelist and short story writer James Joyce; "All Quiet on the Western Front" (1929), the most famous World War I anti-war novel by German novelist and journalist Erich Maria Remarque and "The Sound and the Fury" (1929) by American novelist and short story writer William Faulkner, which depicts the decline of the South after the Civil War.

Postmodern Novels

Realism and naturalism paved the way to postmodern surrealistic novels with characters that were more reflective. The postmodern novel includes magical realism, metafiction, and the graphic novel. It asserts that man is ruled by a higher power and that the universe cannot be explained by reason alone. Modern novels exhibit a playfulness of language, less reliance on traditional values, and experimentation with how time is conveyed in the story. Postmodern novels include: "The Color Purple" (1982) by Alice Walker; "In Cold Blood" (1966) by Truman Capote; the non-fiction novel "Roots" (1976) by Alex Haley; "Fear of Flying" (1973) by Erica Jong; and the leading magical realist novel, "A Hundred Years of Solitude" (1967) by Gabriel Garcia Marquez.

Practice 1: The Study of an Extract from Daniel Defoe's *Robinson Crusoe*

I now began to consider seriously my condition, and the circumstances I was reduced to; and I drew up the state of my affairs in writing, not so much to leave them to any that were to come after me - for I was likely to have but few heirs - as to deliver my thoughts from daily poring over them, and afflicting my mind; and as my reason began now to master my despondency, I began to comfort myself as well as I could, and to set the good against the evil, that I might have something to distinguish my case from worse; and I stated very impartially, like debtor and creditor, the comforts I enjoyed against the miseries I suffered, thus:-

Evil: I am cast upon a horrible, desolate island, void of all hope of recovery. Good: But I am alive; and not drowned, as all my ship's company were. Evil: I am singled out and separated, as it were, from all the world, to be miserable. Good: But I am singled out, too, from all the ship's crew, to be spared from death; and He that miraculously saved me from death can deliver me from this condition. Evil: I am divided from mankind - a solitaire; one banished from human society. Good: But I am not starved, and perishing on a barren place, affording no sustenance. Evil: I have no clothes to cover me. Good: But I am in a hot climate, where, if I had clothes, I could hardly wear them. Evil: I am without any defence, or means to resist any violence of man or beast. Good: But I am cast on an island where I see no wild beasts to hurt me, as I saw on the coast of Africa; and what if I had been shipwrecked there? Evil: I have no soul to speak to or relieve me. Good: But God wonderfully sent the ship in near enough to the shore, that I have got out as many necessary things as will either supply my wants or enable me to supply myself, even as long as I live.

Upon the whole, here was an undoubted testimony that there was scarce any condition in the world so miserable but there was something negative or something positive to be thankful for in it; and let this stand as a direction from the experience of the most miserable of all conditions in this world: that we may always find in it something to comfort ourselves from, and to set, in the description of good and evil, on the credit side of the account. Having now brought my mind a little to relish my condition, and given over looking out to sea, to see if I could spy a ship - I say, giving over these things, I begun to apply myself to arrange my way of living, and to make things as easy to me as I could.

Questions of comprehension:

- 1- Why does Robinson decide to keep a written record of his experience?
- 2- What is the dominant force in Robinson: his reason or his sense of hopelessness?
- 3- Using your own words explain the conclusion that Robinson draws about life in general?

Questions of analysis

- 1- Find evidence in the text that Robinson is literate, has strong religious beliefs, believes in the power of reason, familiar with trade and commerce and has a practical approach to solving problems.
- 2- What is Robinson's social class? Justify your answer.
- 3- What is the side that dominates in Robinson's nature, his emotional or his practical one?
- 4- How can you describe Robinson's Language?
- 5- What does his language reveal about his personality?
- 6- Rewrite the passage using third person narrator.

Practice 2: The Study of an Excerpt from Jane Austen's *Pride and Prejudice*

It is a truth universally acknowledged that a single man in possession of a good fortune, must be in want of a wife. However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of someone or other of their daughters.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

"But it is," returned she; "for Mrs. Long has just been here, and she told me all about it."

Mr. Bennet made no answer.

"Do you not want to know who has taken it?" cried his wife impatiently.

"You want to tell me, and I have no objection to hearing it."

This was invitation enough.

"Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week."

"What is his name?"

"Bingley."

"Is he married or single?"

"Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!"

"How so? How can it affect them?"

"My dear Mr. Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them."

"Is that his design in settling here?"

"Design! Nonsense, how can you talk so! But it is very likely that he may fall in love with one of them, and therefore you must visit him as soon as he comes."

"I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley may like you the best of the party."

"My dear, you flatter me. I certainly have had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty."

"In such cases, a woman has not often much beauty to think of."

"But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighbourhood."

"It is more than I engage for, I assure you."

"But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general, you know, they visit no newcomers. Indeed you must go, for it will be impossible for us to visit him if you do not."

"You are over-scrupulous, surely. I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls; though I must throw in a good word for my little Lizzy."

"I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia. But you are always giving her the preference."

"They have none of them much to recommend them," replied he; "they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters."

"Mr. Bennet, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion for my poor nerves."

"You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these last twenty years at least."

"Ah, you do not know what I suffer."

"But I hope you will get over it, and live to see many young men of four thousand a year come into the neighbourhood."

"It will be no use to us, if twenty such should come, since you will not visit them."

"Depend upon it, my dear, that when there are twenty, I will visit them all."

Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to make his wife understand his character.

Her mind was less difficult to develop. She was a woman of mean understanding, little information,

and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news.

Answer the coming questions:

- 1- Where does the opening scene take place?
- 2- What does Mrs. Bennet want her husband to do?
- 3- Why does Mrs. Bennet seem excited?
- 4- What does Mrs. Bennet consider to be her mission in life?
- 5- Why does Mr. Bennet favor Lizzy?
- 6- Who does Mrs. Bennet say will probably visit Mr. Bingley first?
- 7- How much money does Mr. Bingley earn annually?
8. What is meant by the word “let” in this sentence?
“Netherfield Park is let at last.”
- 9- What does Mrs. Bennet say a woman with five grown daughters should give up?
- 10- How many years have the Bennets been married?

IV/ Drama as a Literary Genre

Objectives, Essential Materials and Learning Outcomes

This chapter aims at introducing the third genre of fictional literature which is drama. Its objectives can be traced in what follows:

- To differentiate drama from other genres of literature
- To define and explain drama
- To understand the main elements of drama
- To explain the types of drama.

To reach these objectives, the learner will read some extracts from selected plays and the teacher helps in explaining the elements of drama.

By the end of this chapter, the learner should be able to distinguish drama from other literary genres. They will learn how to distinguish principally between comedies, tragedies and other types of drams. Further, they have to understand the significance of technical terms as scripts, stage directions, soliloquies, dialogues, monologues, asides and other theatrical props.

The Handout that follows is provided for the student.

Definition of Drama: The word drama comes from the Greek word “dram” which means “to do”, or “to act”, while the word “theatre” comes from the Greek “theatron” which means a place for “seeing”. Being one of the major forms of literature, it is an imitation of life performed on stage in front of an audience, presented in dialogues.

Elements of Drama: The elements of drama include plot, character, dialogue, action, conflict, stage directions and theme.

- 1- Plot: in Poetics, Aristotle considered plot (mythos) the most important element of drama. It is the structure of events or incidents on the stage. It contains six phases: initial incident, preliminary event, rising actions, climax, falling actions, and resolution or conclusion. It is the plan, the scheme or the pattern of the play. for Aristotle, plot must have a beginning, a middle and an end.
- 2- Characters: As we have seen in prose, characters can be classified as major or minor, static, dynamic, flat and round. They are important because it is through them that the plot accomplishes its parts and sense.
- 3- Dialogue: The conversation or the words pronounced by the characters that express their thoughts. The characters debate issues and ideas, and their dialogue reveals the nature of the character and provides us with details about his reaction with the other characters present or absent. It is also called “dramatic speech”. In theatre, dialogue can also be delivered in form of soliloquy, monologue or asides. The soliloquy is the dialogue with the character with himself, though he may be in the presence of other characters who presumably are unable to hear him. It is used to vehicle to the audience the character’s motives, intentions and his feelings and thoughts. The monologue is shorter than the soliloquy and is heard by the other characters on the stage. As for the asides, they are theatrical devices by which the characters speak their thoughts in a very short passage that are not heard by the other characters on the stage.

- 4- Action: It is the performance of the actors on stage that brings real experience to the audience and gives concreteness to drama.
- 5- Conflict: It is the protagonist's struggle against fate, nature society or another character. Conflict is necessary element in drama because it brings interest to the story of the play. It can be divided into external with the self or what is called a psychological one) and an internal conflict against man, nature, ghosts, monsters and so on.
- 6- Staging / stage directions: They are the guidelines, suggestions given by the dramatist in the script of the play to the actors that establish a link between the reader and the dramatist.
- 7- The theme: It is the play's main idea or ideas that the audience may interpret at the end.

Kinds of Drama: Commonly, and starting from the Greek times, drama is divided into two main types tragedy and comedy but as time passes other types appeared as to fit the different themes and manners of presenting them on the stage. Therefore we can cite the most important ones in what follows:

- 1- Comedies: They are lighter in tone and provide a cheerful conclusion. The aim of dramatists in comedies is to make their audience **laugh**. Therefore, they use appealing circumstances, unfamiliar characters and humorous remarks.
- 2- Musical Drama: In musical drama, the dramatists do not only tell their story through acting and dialogue, but they use dance as well as music. Usually the story is comic, though it may also encompass thoughtful issues.
- 3- Farce: A farce is a laughable genre of drama, in which the actors overplay or involve buffoonery and clowning comicality.
- 4- Melodrama: It is an excessive drama, which is sensational and directly appeals to the senses of the audience. Just like the charade, the characters are of single dimension and simple and are stereotyped.
- 5- Tragedy: "Tragedy," says Aristotle "is an imitation [mimēsis] of an action that is serious, complete, and of a certain magnitude...through pity and fear effecting the proper purgation [catharsis] of these emotions." Tragedies, to put in simple words, use

gloomier themes such as disaster, pain and death. Heroes often have a tragic flaw, a distinguishing traits that leads them to their downfall.

Practice 1: The Study of an Extract from Shakespeare's *Romeo and Juliet* (the scene of the Balcony)

Read the extract and answer the questions

Romeo. But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou her maid art far more fair than she.

Romeo. It is my lady, O, it is my love!

O, that she knew she were!

She speaks yet she says nothing: what of that?

Her eye discourses; I will answer it.

I am too bold, 'tis not to me she speaks:

Romeo. Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

...her eyes in heaven

Would through the airy region stream so bright

That birds would sing and think it were not night.

Juliet: O Romeo, Romeo! wherefore art thou Romeo?

Deny thy father and refuse thy name;

Or, if thou wilt not, be but sworn my love,

And I'll no longer be a Capulet.

'Tis but thy name that is my enemy;

Thou art thyself, though not a Montague.

What's Montague? it is nor hand, nor foot,

Nor arm, nor face, nor any other part

Belonging to a man. O, be some other name!

What's in a name? that which we call a rose

By any other name would smell as sweet;

So Romeo would, were he not Romeo call'd,

Retain that dear perfection which he owes

Without that title.

Romeo, doff thy name,

And for that name which is no part of thee

Take all myself.

- 1- Who are the characters of the dialogue?
- 2- Do they know each other? Justify your answer.
- 3- Why is Romeo speaking alone?
- 4- How do we call this speech in drama?
- 5- Does Juliet return his love or is she indifferent?
- 6- What is the hindering obstacle that stands against their romance?

- 7- Why is she telling him to change his name?
- 8- Who are the Capulet and the Montague?
- 9- Is this play as you know beforehand, a tragedy or a comedy? Justify your answer.
- 10- Write a dialogue using your own words in which you imagine the next scene to this one.

Practice 2: The Study of an Extract from Tennessee Williams' *The Glass Menagerie*

AMANDA and LAURA are seated at a drop-leaf table. Eating is indicated by gestures without food or utensils. AMANDA faces the audience. TOM and LAURA are Seated in profile.

The interior has lit up softly and through the scrim we see AMANDA and LAURA seated at the table in the upstage area]

AMANDA [calling] Tom? Yes, Mother.

AMANDA: We can't say grace until you come to the table!

TOM: Coming, Mother. [He bows slightly and withdraws, reappearing a few moments later in his place at the table.]

AMANDA [to her son]: Honey, don't push with your fingers. If you have to push with something, the thing to push with is a crust of bread. And chew! chew! Animals have sections in their stomachs which enable them to digest food without mastication, but human beings are supposed to chew their food before they swallow it down. Eat food leisurely, son, and really enjoy it. A well-cooked meal has lots of delicate flavours that have to be held in the mouth for appreciation. So chew your food and give your salivary glands a chance to function !

[TOM deliberately lays his imaginary fork down and his chair back from the table.]

TOM: I haven't enjoyed one bite of this dinner because of your constant directions on how to eat it. It's you that makes me rush through meals with your hawk-like attention to every bite I take. Sickening - spoils my appetite - all this discussion of - animals' secretion - salivary glands -mastication !

AMANDA [lightly]: Temperament like a Metropolitan star ! [He rises and crosses downstage.] You're not excused from the table.

TOM: I'm getting a cigarette.

AMANDA: You smoke too much.

[LAURA rises.]

LAURA: I'll bring in the blancmangé.

[He remains standing with his cigarette by the portières during the following.]

AMANDA [rising]: No, sister, no, sister - you be the lady this time and I'll be the darkey

LAURA: I'm already up.

AMANDA: Resume your seat, little sister, I want you to stay fresh and pretty for gentleman callers!

LAURA: I'm not expecting any gentleman callers.

AMANDA [crossing out to kitchenette. Airily]: Sometimes they come when they are least expected! Why, I remember one Sunday afternoon in Blue Mountain -[Enters kitchenette.]

TOM: I know what's coming

LAURA: Yes. But let her tell it.

TOM: Again?

LAURA: She loves to tell it.

[AMANDA returns with bowl of dessert.]

AMANDA: One Sunday afternoon in Blue Mountain, your mother received seventeen! gentlemen callers! Why, sometimes there weren't chairs enough to accommodate them all. We had to send the nigger over to bring in folding chairs from the parish house.

TOM [remaining at portières]: How did you entertain those gentleman callers?

A M A N D A: I understood the art of conversation !

TOM: I bet you could talk.

AMANDA: Girls in those days knew how to talk, I can tell you.

TOM: Yes?

The questions:

- 1- Who are the characters of this extract and what is the relationship between them?
- 2- Where does the scene take place?
- 3- Why does Tom quit the table before the end of the dinner?
- 4- Where is Blue Mountain and what is its significance for Amanda?
- 5- What is the meaning of the “darkey” in the play?
- 6- How many gentlemen callers did Amanda receive?
- 7- Why did she narrate this anecdote to her children each time they sit together?
- 8- How do we call the expression between square brackets and what is their role in the play?
- 9- How did Amanda entertain her gentleman callers?
- 10- Write a dialogue that carries away this scene.

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