



**Domaine : Lettres et Langues Etrangères**  
**Filière : Langue Anglaise**  
**Spécialité : linguistique appliquée et sémiotique sociale**

**Dissertation Submitted in Partial Fulfillment of the Requirements  
for the Degree of Master in English**

**Title:**

**Literature Examination in the English  
Department at Mouhoud Mammeri University of  
Tizi-Ouzou: A Survey**

**Presented by:**

**Guettaf Lydia**

**Hamoum Kaissa**

**Supervised by:**

**Pr. Guendouzi Amar**

**Board of Examiners:**

**Chair: Mr. Haddadou Mohamed**

**MAA Department of English UMMTO**

**Supervisor: Pr. Guendouzi Amar**

**MAA Department of English UMMTO**

**Examiner: Mr. Aouine Akli**

**MAA Department of English UMMTO**

**Promotion : may 2018**

*To my beloved family:*  
*My dear parents: Ali and Ouiza*  
*My brother: m'hand*  
*My sisters: Karima, Kahina, and Sarah*  
*My grand mothers*  
*My uncles and aunts*  
*My friends*  
*all those who supported me*  
*And special thanks to Mr. Aouine.*

**Guettaf Lydia**

*To my beloved family:*  
*My dear parents: Slimane and Melkhir*  
*My brothers: Juba and Jugurta*  
*My sisters: Taous, Hadjila, Kahina, Meriem, and Hayat*  
*My grand mother*  
*My friends*  
*All those who supported me*  
*And special thanks to Mr. Aouine.*

**Hamoum kaissa**

## **Acknowledgments**

We would like to express our sincere gratitude to our supervisor Pr. Guendouzi Amar. We had the honor to be supervised by him. We would like also to express our thanks for his guidance, patience, continuous motivation, and immense knowledge. We are particularly thankful to him for giving us the opportunity to conduct this research through his suggestion of the topic.

This work would not been accomplished without the assistance and encouragement of many individuals who have been of great help.

Additionally, special thanks and appreciation to the board of examiners who have accepted to read and evaluate our work. All your constructive comments are welcome.

We would also like to express our deepest thankfulness to the teachers who contributed in the accomplishment of the present study.

## **Abstract**

The present dissertation deals with literature examination. It attempts to identify how English literature is examined in the English Department at Mouloud Mammeri University of Tizi-Ouzou .it aims at identifying if the three literary genres; prose fiction, drama, and poetry and all their aspects are included in the exam questions and whether teachers favor one genre over the others. Our research has relied on the theoretical frameworks of Edgar V. Roberts and Roberts Zweig 'Literature an Introduction to Reading and Writing'. As concerns data collection, we have collected thirty-three (33) literature exam papers from the English Department at MMUTO which we delivered for students of licence degree during three successive years (2014-2015, 2015-2016, and 2016-2017) and we have analyzed them. In addition, we have conducted five (05) structured interviews with teachers of the same Department. The study has adopted a mixed method research combining quantitative and qualitative data. The quantitative data are analyzed using the Descriptive Statistical Method and they are presented using the rule of three. The qualitative ones are analyzed using Qualitative Content Analysis (QCA). On the basis of the results of the study, we conclude that teachers favor prose fiction over the other literary genres. Concerning the aspects of each genre, an emphasis is placed on some of them. For prose fiction character and setting, point of view, and idea/theme. For drama: character, plot, and thought/idea. Concerning poetry, tone and prosody.

**Keywords:** literature examination, department of English Mouloud Mammeri University, literary genres.

## **List of Abbreviations**

- EFL : English as a Foreign Language
- H: Hypothesis
- GTh: Genre Theory
- LEPs: Literature Exam Papers
- LEQs: Literature Exam Questions
- LG: Literary Genre
- Q: Questions
- QCA: Qualitative Content Analysis
- SCA: Statistical Content Analysis

## List of symbols

**%:** Parentage

**X:** The calculated percentage

**Z:** The value of the answers

**Y:** The total number

**=:** Equal

**×:** Multiply

**÷:** Division

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- **Statement of the Problem**

In the teaching-learning process, teachers need to specify the instructional goals before allowing any educational program takes place in classroom. So, they need to make more efforts in order to prepare students who will become good texts analysts, in a sense that they will be able to understand, comment, contradict, and respond to literary works. However, the achievement of the intended purposes seems to be a difficult task for teachers especially when the domain is literature. In this regard, Christopher Brumfit (1991:1) argued that literature is one of the areas where “*success is not easily defined*”, because literature is inexact and its truth is not easily verifiable since it includes ambiguities that may mislead the students’ understanding of a literary piece of work. To justify this complexity of literature, Jane Spiro (1991) made a comparison between the language skills and the literature skills. She finds that the language skills are clearly defined and known by educators and, therefore, they are easily measured. However, a clear identification of the literary skills seem to be out of hand, for teachers and students, and therefore, the measurement of these skills is not easily achieved the case of the English Department of Mouloud Mammeri of Tizi-Ouzou.

The implementation of literature in foreign language departments is an essential means by which teachers increase the students cultural knowledge, help develop their creative skills, and enhance literary imagination. However, testing these skills have become a ‘didactic challenge’ in EFL contexts since students are not native speakers of English language. For this reasons they need to take into account both the linguistic and cultural dimensions of the literary works.

The main objective of literature teaching is the familiarity with the basic parts of literature and the comprehension of literary texts from different forms. To do so, teachers’ examinations provide samples about the literary genres to test students’ ability to make a



distinction between the different literary writings and categorizing them relying on the features that they have in common. In this respect, H. Douglass Brown (2007: 445) defines test as “*a method of measuring a person’s knowledge, performance and ability in a given domain*”. This means that, a test is a tool by which students’ knowledge is examined to determine what they have grasped and what they have missed. However, being able to classify literary works into different genres has been a major issue which got interest from many scholars.

The issue of the classification of the literary works goes back to ancient time. In this regard, Mario Klarer (2004:4) claimed that “*a number of divergent and sometimes even contradictory categories are produced*”. Among the various attempts to classify literature into genres, the traditional triadic epic, drama, and lyric proposed by Aristotle has proved to be the most common in modern literary criticism. However other names are given to the literary genres, recent classifications prefer the terms prose fiction, drama, and poetry as designations of the three major literary genres.

The categorization of literary works among the three above-mentioned literary genres was a ‘challenging task’ for literary scholars since the standards on which they should base their classification are not recognized. This made them confused about the appropriate classification of literary writings especially when the different texts had some features in common. This difficulty encountered by literary scholars concerning the typology of texts and their aspects is also witnessed by teachers during the teaching-learning process due to the fact that there is an ‘overlap’ between literary genres. Though, genre’s aspects may serve them as a model for the classification of literary texts relying on the characteristics they share. But we cannot escape the reality that each literary genre has its specific characteristics which distinguishes it from one to another.

Our work is related to the domain of literature examination. Thus, it seeks to determine teachers' model for designing literature exam papers. The fundamental aim of the study is to shed light on teachers' preferences of literary genres and their aspects while preparing literature exam questions.

- **Research Questions and Hypotheses**

Though numerous studies are devoted to the evaluation of language skills, none of them paid a considerable attention to the evaluation of English Literature in the Department of English at MMUTO. There is also no previous study that has been conducted using genre theory as a theoretical framework regarding literature examination.

Accordingly, this work seeks to answer the following questions:

Q1. Which literary genre(s) is/ are targeted by teachers of the English Department of MMUTO in literature examinations?

Q2. As far as literary genres are concerned, which aspect(s) of each is/are highlighted by teachers in literature examinations?

Q3. Do literature exam questions show a link with what has been taught in the classroom?

And in an attempt to answer the above questions, we advanced the following hypotheses:

H1. Prose fiction is the literary genre which is highly targeted by teachers while testing literature.

H2. Literary genres differ both at the level of form and content, this difference is reflected in the aspects that characterize each genre. Thus we found in prose fiction character and setting, point of view, and idea or theme, are the most recurrent questions. Unlike Prose Fiction, in Drama character, plot, and thought or idea are the most targeted aspects. In Poetry, other elements like tone and prosody are focused.

H3. Yes, what is taught in the classroom is covered in literature exams.

- **Aims and Significance of the Study**

This dissertation, above all, attempts to analyze the literature exam papers that are designed by teachers for the three levels of licence from the academic years 2014 until 2017. The present study aims at determining how literature is tested in the English Department at Mouloud Mammeri University of Tizi-Ouzou, trying to find out whether teachers put into practice all that has been presented in literature courses or not. In other words, the work is centered around two main objectives. The first objective, relates to the literary genre that is more highlighted by teachers. The second one is to determine which aspect(s) of each genre teachers are asked their literature exam questions on.

We have selected the three recent years of the licence degree as a corpus of our research. To carry out our investigation, we have analyzed literature exam papers prepared by teachers of the English Department at MMUTO since they helped us to know which genre(s) and which aspect(s) of each genre are appeared with high percentages each year. It is worth carrying out such research due to the fact that it has not been conducted before applying a Genre Theory on the English Department of MMUTO.

- **Research Techniques and Methodology**

Our study is conducted by making a combination of quantitative and qualitative methods. The former is used to collect data and provide the reader with numbers and statistics displayed in a form of tables, pie charts, and histograms whereas the latter is used to interpret the results in a form of texts by adopting the analysis approach to analyze the corpus of the research which consists in literature exam papers. The collection of 33 literature exam papers and the structured interview directed to five literature teachers of the English Department at MMUTO are the main research instruments used in our study. The purpose behind the

analysis of the data is to find out the most recurrent Literary Genre in literature examination and the most aspect(s) of each genre that repeat frequently. As for the structured interview, it seeks to reinforce the results obtained from the analysis of the corpus of the study.

- **Structure of the Dissertation**

Our dissertation follows the traditional simple model in a sense that it consists of a General Introduction, four main chapters and a General Conclusion. The General Introduction is considered as a shop window of the whole dissertation, where the main ideas are stated explicitly. The first chapter is known as '*Review of Literature*'. It reviews previous studies that are conducted regarding our topic of research '*Literature examination*' with reference to main theoretical concepts. The second chapter named '*Research Design*', describes the corpus upon which the research is based which consists of literature exam papers and the structured interview besides to the procedures used to analyze the gathered data in order to make the results more scientific and objective. The next chapter deals with '*the Presentation of the Findings*'. It provides the results related to our study. As for the fourth chapter, it interprets and discusses the findings presented in the preceding section and it brings answers to the research questions and for the advanced hypotheses of the research. Finally, a General Conclusion summarizes the main points of the research and provides new suggestions that will be a starting point for further research in our department.

### Introduction

This chapter reviews the literature related to the scope of our investigation. It starts with a brief definition of key concepts. Then it defines the Literary Genres which consist of prose fiction, drama and poetry as it considers also the different aspects that constitute each LG. In addition to this, since our work deals with LG it is worth dealing with their types and characteristics that make each genre different.

### I. Definition of key concepts

#### I.1.Literature

Literature is a complex term to define. It has received a considerable attention by many philosophers and researchers. In this regard, Edgar V. Roberts (1991:2) says that “*literature means written compositions that tell stories, dramatize situations, express emotions, and analyze and advocate ideas*”. Put it differently, literature refers to stories which are narrated, dramatic situations which are played, and feelings which are expressed using a written system.

Literature is also defined as “*an imaginative or creative writing, especially of recognized artistic value; the class of writings distinguished for beauty of style or expression, as poetry, essays, or history*” (Oxford Dictionary, 2000). That is to say, literature is an imaginative art of different writing class. The latter is distinguished through the use of different language, style, and artistic values such as figures of speech, symbolism, and allegory.

Furthermore, Gillian Lazar (1993:6) defines it as “*those novels, short stories, plays and poems which are fictional and convey their message by paying a considerable attention to language which is rich and multi-layered*”. That is, literature refers to what is fiction or unreal; it includes mainly novels, short stories, plays, and poems. It codes messages through the use of ‘multi-layered’ language taking into account the type of writing and readers’ level.

### I.3. Literary Genre

The discussion of genre goes back to ancient Greece with Aristotle and the practice of distinguishing kinds of texts from each other on the basis of genres and their characteristics. From then on, the study of genre became quite popular in the field of folklore studies, literary theory, rhetoric and linguistic areas.

The term 'genre' has received many definitions by different scholars. As it is defined by Clare Beghtol (2001) genre is a French word and comes from the same Latin root as *genus*, *generis*, which means 'kind', 'type' or 'sort'. It designates the literary form or type into which works are classified according to the characteristics they have in common, either in their formal structures or in their treatment of subject matter, or both of them.

Furthermore, in the Glossary of Critical Terms for Prose, the concept of genre has been defined as "*A type of category of words sharing particular formal or textual features and conventions; especially used to refer to the largest categories for classifying literature – fiction, poetry, drama, and nonfiction*". It means that the word genre refers to the categorization of literary texts according to the different literary form of writings, including fiction, poetry, drama, and nonfiction depending on the features they share including language, style, and their structural form.

Additionally, according to Merriam Webster's dictionary, "*genre is a category of artistic, musical or literary composition characterized by a particular style, form, or content*".

"*Genres are not far within one isolated texts, Genre emerges only from the intertextual relations between multiple texts, resulting in common category*". (Jason Mittell, 2001:6). That is to say, genre is a result of the internal analysis of different literary texts belonging to the same category. So, an isolated text cannot be considered as a genre.

## II. Presentation of the Subject Matter

### II.1. Genre Theory

There are two ways of organizing the vast heterogeneous material which is known as literature. One can arrange it by historical period. This means that literary writings can be classified according to the period of time that a group of texts belong to. Another way for categorizing literary works is that of genres. This type of classification groups all the texts that are similar to each other in their form, in their content or in both. Nearly all twentieth-century genre theorists before 1890 would have agreed that “*Theory of genres is a principle of order: it classifies literature and literary history not by time or place (period or national language) but by specifically literary types of organization or structure*” (Wellek and Warren 226. cited in John Rieder, 2010:193). That is, genre theory is the process of classifying the works of literature not on the basis of their historical characteristic but rather on the basis of their structural and internal shared features.

The process of categorizing literary texts according to the theory of genres gained interest since classical ancient times thanks to the works of Plato, Aristotle, and later Horace. To advance the literary categories which are known as ‘epic’, ‘drama’, and ‘lyric’; they adopted ‘the manner of imitation’ in order to distinguish the different literary works, that is, they focused on how the characters and the actions are presented.

The rearrangement of the field of literature was necessary because of the emergence of novel in the second half of the eighteenth century. Consequently, modern literary categories are developed, which are mainly prose fiction, drama, and poetry, for the sake of reconsidering the large number of literary texts and the literary types that they fall into depending on the formal and internal features that they have in common.

## II.2. Imaginative Literature

Rampa (1986:139) distinguishes two types of literature including imaginative type and non-imaginative one.

Imaginative type consists of poetry or poem, fiction, ad drama. And non-imaginative type consists of essay, criticism biography, autobiography, history, memoir, diary, and letters. Imaginative type is commonly using connotative sentence to express an idea, while non-imaginative type is more realistic than the imaginative one. It uses denotative sentence.

Literature is known to be composed of four genres which consist of prose fiction, drama, poetry, and non-fiction prose. But our research puts light on what is literature only. Since our work deals with literature examination it is of outstanding importance to base on the three LGs including prose fiction, drama, and poetry or what Edgar V. Roberts calls ‘imaginative literature’.

Although each of the three major LGs is different, they have many elements in common. For instance, in all the three genres, authors make purposeful use of diction (word choice), employ imagery and each piece of literature has its own unique tone (emotional quality). An important element that is shared by the three LGs is theme, the intended meaning(s) the reader derives from the poem, story, novel or play. Each of them is distinguished by its form: prose fiction is written in sentences and paragraphs. Poetry is written in lines and stanzas whereas Drama is written in dialogue.

### II.2.1. Prose Fiction

Prose fiction is a combination of two distinct words, “prose” and “fiction”. The former means a presentation of spoken or written words in a narrative manner, the latter means a non-realistic account. As it is defined in Reading Prose (2011-2012:5) “*Fiction is the form of any narrative or informative work that deals, in part or in whole, with information or events that are not factual, but rather, imaginary- that is, invented by the author*”. This means that



fiction treats works that are just imagined by the author that have no existence in the real world.

Therefore, prose fiction is an imaginary work that is presented in a narrative form. It is a literary genre that presents human life experiences to educate and entertain the students. It tells stories that deal with social, cultural and political issues of the world. However, the characters by which the fictional work is built are not real human beings instead they are imagined or supernatural. Although the story in prose fiction is fictitious, it contains identifiable characters, places and events and these make the story that is presented as realistic as possible. In this context, Edgar V. Roberts (1991:2) argues that

fiction originally meant anything made up, crafted, or shaped, but as we understand the world today, it means a prose story based in the imagination of the author, it may introduce true historical details, it is not real history, for its purpose is primarily to interest, divert, stimulate, and instruct.

Saying it differently, prose fiction is a reflection of the author's imagination by which he/ she intends to get interest, to reflect on reader's ideas, to support his ideas or to teach morals.

### **II.2.1.1. Types of Prose Fiction**

Prose Fiction consists of two types: short stories and novels. The former are a brief work of prose fiction, they are usually about one or two characters facing a kind of difficulties and problems. Although there is an interaction between the characters and others as well as the circumstances surrounding them, the relationship between them is still described as being fairly briefly, because the length of the story does not allow a great deal of development to take place regarding how human character changes in response to human being and environment. In short, *"it is the sequence of imagined events that we reconstruct from the actual arrangement of a narrative"*. (The Concise Oxford Dictionary, Chris Baldick, 2001:244).

The latter has become the most important literary genre of the modern age. It permits a full development of interactions and its form is required by this fullness of development.

Novels resemble to short stories in their focus on a small number of characters, although the number is often large, and the number of incidents is multiplied (Edgar V. Roberts: 1986).

In this context, short story is defined in a Glossary of Literary Terms as “*Shorter than a novel, this piece of literature can usually be read in one setting. Because of its length it has only a few characters and focuses on one problem or conflict*”. As for novel, it is defined in Dictionary of Literary Terms as “*a fictitious prose narrative of considerable length, portraying characters, actions, or scenes representative of real life in a plot of more or less intricacy*”.

## **II.2.1.2. Aspects of Prose Fiction**

### **1. Character**

“A character is an imagined person in a story, whom we know from the words we read on the page. Plot shows character, character causes plot. In most stories we cannot speak of the one without evoking the other”. (Donald Hall, 1928:47). In other words, character is an unreal person who acts, appears, or is referred to in fictional works. Character and plot are complimentary. This means that each one causes the other.

Character also received another definition from Edgar V. Roberts (1991: 64). He states that:

Character in literature is an extended verbal representation of human being-the inner self that determines thought, speech and behavior. Through dialogue, action, and commentary, authors portray characters who are worth caring about, rooting for, and even loving, although there are also characters at whom you may laugh or whom you may dislike or even hate.

Character refers to a person in a story; this person is an imaginary creation and has no existence outside the literary work. He is simply a realist vehicle for the enumeration of literary writer’s sensibilities.

## 2. Setting

The term setting refers to the fictional location in which literary events take place. A setting may also be abstract or mental; that is, the events of the literary works are presented as happening either in individual's mind or in some imaginary works. It is the background of place, objects, and culture in literature. In this respect, Donald Hall (1928: 64) states that *"Setting is the place or time of a story-its geography, era, season, and society. In many stories, setting is only the air characters breathe, vital and taken for granted. In others, setting is basic to the theme of a story. Some stories need no background at all"*.

Edgar V. Roberts (1991:75) adds *"Setting is the natural, manufactured, and cultural environment in which characters live and move, including all the artifacts they use in their lives"*. That is to say that setting is the location of an action. It gives more importance to place, circumstances, and time on human change.

## 3. Point of View

Point of view is the perspective from which a story is narrated. In this sense, Edgar V Roberts (1991:87) declares *"Point of view refers to the voice that authors use when presenting their work. You might also think of point of view as a work's speaker, persona or narrator-a living personality who tells stories, presents arguments or expresses attitudes such as love, anger, or excitement"*. That is, point of view is the literary strategy by which an author presents the events of a narrative from the perspective of a particular per

## 4. Structure

Structure refers to how to make a plot chronologically. Edgar V. Roberts and Henry E. Jacobs (1995:90) affirms *"structure is the arrangement and placement of the material for activity"*. The structure describes how writers manage the material accordance with common ideas and the purpose of the activity. Furthermore, (ibid, 1991:57)

... the study of structure in fiction and drama deals with the causes and reasons for matters such as placement, balance, recurring themes, juxtapositions, true and misleading conclusions, suspense, and the imitation of models or forms such as letters, conversations, confessions, and the like.... The study of structure is about these arrangements and the purposes for which they are made.

This means that structure is the planned underlying framework of a piece of work. The relationship between its parts is in terms of arrangement and it is shaped to bring out the conflict.

## **5. Tone and style**

Tone in prose fiction refers to the writer's attitude to theme that is being explored. It is usually elicited in the narration without the writer pointing it out or making direct comment. Tone could change in a sense that writer's tone for good characters may be that of admiration and that of condemnation for the villain. As it defined in The Norton Introduction to Literature Study Space "*the attitude a literary work takes toward its subject, especially the way this attitude is revealed through diction*".

Style as it is identified in a Dictionary of Literary Terms and Literary Theory (fifth edition) is "... *how a particular writer says things. The analysis and assessment of style involves examination of writer's choice of words, his figures of speech, the devices..., the shape of his sentences..., the shape of his paragraphs*".

## **6. Theme or Idea**

Theme is the central dominating idea in a literary work about human experiences. The theme of a story is the implicit generality the story supports. Often we consider that a story's theme is its reason for being. When we speak of a story's theme, we suggest that a tale implies a central insight into human experience. We express the theme of a story not by summarizing its plot but by a sentence or two of generalization.

*"The word idea refers to the result or results of general and abstract thinking. Synonymous words are concept, thought, opinion, and principle. In literary study the*

*consideration of ideas gets us involved in meaning, interpretation, explanation, and significance*". (Dictionary of Literary Terms and Literary Theory (fifth edition))

Expressing it differently, the word idea refers to the general understanding of a given literary work which is a result of the author's abstract thinking. This enables us to interpret, to explain, and evaluate meaning.

## **7. Symbolism and Allegory**

### **A. Symbolism**

Symbol is something that means more than its literal meaning. In this regard, Charles Chadwick (1971: 2/3) defines symbolism as:

The art of expressing ideas and emotions is neither by describing them directly nor by defining them through overt comparisons with concrete images, but by suggesting what these ideas and emotions are, by recreating them in the mind of the reader through the use of unexplainable symbols.

This means, symbols do not represent the meaning itself, rather they are images that suggest multiple meanings and feelings associated with the idea. Also symbols elicit ideas and emotions which make the symbol comprehensible.

### **B. Allegory**

An allegory in prose is a narrative in which characters and actions, and the setting are contrived by the author in order to make coherent sense on the literal level of signification, and at the same time to communicate a second, correlated order of signification. As it is defined in Literary Terms

a figure of speech in which abstract ideas and principles are described in terms of characters, figures and events. It can be used in prose and poetry to tell a story with a purpose of teaching an idea and a principle of explaining an idea or a principle. The objective of its use is to preach some kind of moral lesson.

This means that allegory is a figure of speech in which persons, ideas and events stand for abstract ideas. We can find it in prose or poetry to tell a story in order to teach a moral lesson.

## **II.2.2. Drama**

To define any form of literature is very difficult. Literature is like a living thing that grows and even decay. Therefore, every form of literature has undergone considerable changes. Drama form is not exception to this. Many critics made attempts to define drama as the following: it is defined by Merriam Webster's dictionary as "*a composition in verse and prose intended to portray life or character or to tell a story usually involving conflicts and emotions through actions and dialogue and typically designed for theatrical performance*". This means that drama is a written version of a play written in verse and prose which imitates life. It is designed to be acted out on a stage by live actors; it consists of spoken dialogue to gather with directions for action.

Also Aristotle (1902:132-133) gives a definition about drama, he states that '*drama involves enactment-imitation of human action. Enactment entails a rehearsed presentation and not something happening here and then. Drama is make-believe not reality*'. This means, drama is an imitation of human life; it gives us a direct representation of life experience. It is designed to be acted out rather than just narrated.

Drama is the specific mode of fiction represented in performance. The term comes from a Greek word meaning 'action' (Classical Greek: drama), which is derived from the verb 'to do' or 'to act'. The enactment of drama in theatre, performed by actors on a stage before an audience, presupposes collaborative modes of production and a collective form of perception.

### **II.2.2.1. Types of Drama**

Drama is the specific mode of fiction designed to be performed by actors. It may focus on a single character or a small number of characters, and it presents fictional events as if they were happening in the present, to be witnessed by an audience. Drama does not rely on narration; instead it seeks to present speech and action which actually translate the interactions that cause the change on the characters and that resolve the conflicts in which the

characters are engaged. It draws a link between people talking and doing. It consists of two types: tragedy and comedy.

## **A. Tragedy**

According to Aristotle (1902: 23) tragedy is

An imitation of an action that is serious, complete, and of a certain magnitude, in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotion.

The above definition sums up two main aspects which are: the nature of tragedy and its function. It tells us that tragedy like any other form of art is an imitation. But it is an imitation of actions which are serious and complete. The language is artistic and consists of many ornaments which are manifested in the various parts of the tragedy. The most important feature of tragedy is that it is performed, enacted before the audience and not narrated by someone. The actions in a tragedy are meant to arouse the twin emotions of pity and fear of the audience.

## **B. Comedy**

*“Comedy is a drama in which the characters are placed in more or less humorous situations, the movement is light and often mirthful, and the play ends in general good will and happiness”* ( W.T. Young, 2015-2016:15). This means that comedy is a type of drama that engages characters in pleasant actions and intends to entertain the audience.

It is also defined as follows: *“A comedy is a sustained play with a happy ending that is primarily designed to amuse. Even when a comedy encompasses sad incidents, these of gloom always give way to scenes of joy and calmness. A man may get lost and later be found”*. (John Mugubi, 125). That is; comedy is the humorous play with a happy ending.

### **II.2.2.2. Aspects of Drama**

Drama devices included in character, plot, setting, language, performance, thought, and structure. Our discussions of each of these devices individually allow us to highlight the characteristic features of drama in a convenient way.

#### **1. Character**

Character is an important element of drama so we cannot imagine drama without characters. The latter refers to the persons that perform or enact the actions of the play. This means that they bring the play into life. But sometimes unreal and supernatural characters are also present. Characters in drama can be classified as major and minor, static and dynamic, flat and round. A major character is an important figure at the center of the play's action. Supporting the major character are one or more secondary or minor characters, whose function is to illuminate the major characters. However, minor characters are often static; they remain essentially the same throughout the play. Dynamic characters, on the other hand, exhibit some kind of change of attitude, of purpose, or of behavior. Flat characters reveal only a single dimension, and their behavior and speech are predictable; whereas round characters are more individualized, reveal more than one aspect of their human nature and they are not predictable in behavior or speech. For instance in this question, who is Van Winkle? How would you describe the character of Rip?

In this respect, Donald Hall (1928:738) defines character *“as an imagined person, created by the playwright in dialogue and stage direction”*.

Saying it differently, character is an unreal person created by the playwright to take a role in a dialogue or a play.

#### **2. Plot**

Plot means the arrangement of actions in a dramatic play, including the sequence in which they are enacted, the relative emphasis they are given, and the causal connections



between actions. Plot goes through six stages which are mainly initial incidents, preliminary event, rising action, climax, falling action, and denouement or conclusion. So, plot can be defined as a plan or a scheme of a play. It has to do with the internal relation of actions or the way incidents are combined or unified to produce an ‘organic whole’.

Donald Hall (1928:27) provides the following definition. “*Plot is what happens in a story, the story’s organized development, usually a chain linking cause and effect. Plot is the first and most obvious quality of a story. When we agree on what happened in a story, we can go on to discuss its significance*”. This means that plot is the series of actions that make up the story; it is of primary importance because it links together cause and effects.

### **3. Setting**

Setting is the physical world where characters live regarding time, space, and historical circumstances. Setting is defined by J.A Cuddon (2013:650) as “*The where and when of a story or play; the local. In drama the term may refer to the scenery or props*”. That is, the setting of a play or a story refers mainly to the time and place in which the action occurs. In drama, it refers to the scenery, and the physical element that displayed on the stage.

It is also described by John Mugubi (2013:91) as “*the fictional location in which literary action takes place*”. In other words, setting is the fictional place imagined by the playwright to allow the actions to be performed.

### **4. Language**

This element of drama is usually translated by Aristotle as ‘diction’. Donald Hall (1928:74) recognizes the importance of language when he says “*Plays are language first, that they begin as dialogue, and that great dialogue is words arranged in the best order*”. From this quotation we conclude that thanks to language, playwrights construct dialogues in a sequence of words which is designed to be performed as actions.

John Mugubi (2013:137) also says that:

language is a system of or code for communication that may be verbal or non-verbal, literal or non-literal. Unlike other genres of literature, which use only literal (written or oral), drama communicates through both the literal and non-literal (non-linguistic or extra-lingual) features.

As it is mentioned in the above definition, in a play the actors use both the verbal and visual language in order to code meaning.

## **5. Performance**

Performance is defined in the English dictionary as “*an act of performing a dramatic role, song, or piece of music*”. This means, performance is an act of transforming a piece of dramatic work in a form of actions shown in front of the audience.

It is also defined in Glossary of literary and cinematographic terms (51-3) as: “*last phase in the transformation of a dramatic text into a staged play*” (Cited in Mario Klarer, 2004:147). Say it differently; performance is the last stage in a play where we bring to life the dramatic text.

## **6. Thought**

Thought is the central idea of the play which is used by the playwright to demonstrate some truth. It is an idea or point that is central to a story, which can often be summed up in a word or a few words (e.g. loneliness, fate, and oppression). A dramatic play may develop several themes. They often explore common or cross-culturally recognizable ideas, such as ethical questions and commentary on the human condition, and are usually implied rather than stated explicitly. For Aristotle “*thought is the statement about human life that the play’s action exemplifies. It resides largely in dialogue*” (cited in Donald Hall, 1928:741).

## **7. Structure**

Refers to the way a play is assembled. It is the planned underlying framework or shape of a piece of work. There is a relationship between its parts in terms of either arrangement or construction.

### II.2.3. Poetry

Poetry is one of the oldest genres in literary history. Its earliest examples go back to ancient Greek literature. It is closely related to the term 'lyric', which is derived from the Greek musical instrument 'lyra' and points to an origin in the sphere of music. The concept of poetry is harder to define than any other genre.

Poetry is a form of writing which bases not only on words, but also on the form. It is a general term that entails a great number of separate sub-genres such as sonnet, lyric, ballad, song, drama, epic, mock epic, and dramatic monologue. It is often associated not only with specialized language but with a very dense use of such language. Poems usually try to express their meaning in much less space than a novel or even a short story. Poetry uses elements such as sound patterns, verse and meter, rhetorical devices, style, stanza form or imagery more frequently than other types of text.

Edgar V. Roberts (1986) adds that:

Poetry is often considered to be a high emotional form of expression in a sense that it includes words that mean and it is arranged of a separated lines rather than paragraphs, each bloc represents stanzas. The topic of poetry differs from one to another; it can be about love, personal mediations, psychological studies, reviews of folklore, attacks on conspicuous consumptions religious worship, friendship, funercury occasions...'

The abovementioned quotation points out that poetry is a type of literary work which is written in separated lines in which the expression of emotions are given intensity by using a distinctive style and rhythm and its topics differ from one to another.

Moreover, Babette Deutsch (1965:111) argues that poetry is "*The art which uses words as both speech and song to reveal the realities that senses record, the feelings salute, the mind perceives, and the shaping imagination orders*". Considering the above definition, poetry is an art with which poets convey meaning in a form of words accompanied with music to influence the reader's feelings, mind and imagination.

### II.2.3.1. Aspects of poetry

Each literary genre has its specific characteristics which makes it different from the other literary one, poetry is no exception.

#### 1. Character

Edgar. V. Roberts (1988:64) says that “*character is the verbal realization from human, personality which determines thoughts, statements, also attitudes. The writer got interactions between character and environment through interview, action, and also comments*”. This statement shows that character is a person represented in a literary work, who is interpreted as endowed with particular moral, intellectual, and emotional qualities by inferences from what a person say (dialogue) and from what they do (actions).

#### 2. Imagery

Mario Klarer (2004:29) says “*the word itself can be traced back to the Latin “imago” (“picture”) and refers to a predominantly visual comment of a text which can, however, also include other sensory impression*”. This means that poets use imagery as a means to visualize meaning through the use of words and phrases to create mental images for the reader and make him/her react to the poem.

In the same line of thought, Edgar V. Roberts (1991:108) argues that “*imagery refers to words that trigger your imagination to recall and recombine images- memories or mental pictures of sights, sounds, tastes, smells, sensations of touch, and motions*”. In short, relying on imagery helps to respond with appropriate attitudes and feelings, as it allows the reader to describe and interpret the imaginative reconstruction of the words.

#### 3. Figures of Speech:

As Edgar V. Roberts (1991) claims the use of figurative language in poetry reinforces and enlarges the work since economy is so essential in poems. Moreover, Mario Klarer (2004:31) suggests that “*These classified stylistic forms are characterized by non-literal*

*meaning*". Saying it differently, figures of speech are those stylistic forms that poets use to mean more than what is said in words.

Figures of speech are of different types, however, the abusive use of simile and metaphor has been noticed.

### **A. Simile**

Simile is a comparison between two different things which are connected by 'like', 'then', 'as', or 'compare'. In other words, it is a comparison of two things or more in order to show similarities or differences by using different connectors. As it is defined:

*"Simile is a comparison in which the "like" or "as...as" suggests, from the viewpoint of reason, separateness of the compared items".* (Marston, Antonia and Mellida, cited in The Routledge Dictionary of Literary Terms, 2006:218).

### **B. Metaphor**

According to Aristotle *"Metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on ground of comparison"*. Thus, metaphor is a figure of speech that consists in indirect comparison.

## **4. Tone**

Tone as it is identified in a Dictionary of Literary Terms and Literary Theory (s fifth edition is *"The reflection of a writer's attitude, manner, mood, and moral outlook in his work; even, perhaps, the way his personality pervades the work"*. (J.A. Cudoon, 2013:726). So, tone refers to the author's attitude to the subject as revealed in the style and the manner of writing. It may be serious or comic.

## **5. Prosody**

The word '*prosody*' comes from ancient Greek, where it was used for a "song sung with instrumental music". In later times, the word was used for the 'science of versification',

and the “laws of meter”, governing the modulation of the human voice in reading poetry aloud. In this sense, it is defined in the Concise Oxford Dictionary of Literary Terms as: “*the systemic study of ‘VERRSIFICATION, covering the principles of “METRE, “RHYTHM, “RHYME and” STANZA Form; or a particular system of versification*”. (Chris Baldick, 2001:207)..

## **6. Form**

Every poem has its form which distinguishes it from the others poems. When we speak of the form of a literary work we refer to its shape, structure and the style. It is defined as: “*...an established pattern of poetic devices...*” (ibid: 100)

## **7. Symbolism and Allusion**

### **A. Allusion**

Allusion refers metaphorically to persons, places or things from history or previous literature, with which the reader is expected to have enough familiarity to make extended associations. As it is defined by A. H. ABRAMS’ Glossary of Literary Terms (seventh edition) “*allusion is a passing reference, without explicit identification; to a literary or historical person, place, or events, or to another literary work or passage*”. This means, allusion serves to illustrate or enhance a subject, and the identification of it in a work is not explicitly identified.

### **B. Symbolism**

The word symbol derives from the Greek verb ‘*symballein*’, ‘to throw together’, and its noun symbolon, ‘mark’, ‘emblem’, ‘token’ or ‘sign’. It is an object, animate or inanimate, which represents or ‘stands for’ something else. (J. A. Cuddon’s a Dictionary of Literary Terms and Literary Theory, fifth edition). This means that symbol is the use of one object to represent or suggest another object or an idea.

## **Conclusion**

This chapter has reviewed the literature related to the use of genres theory in literature examination. It is divided into two main parts. The first part has defined the key concepts related to our research work such as literature, genre. The second part is entitled ‘Presentation of the Subject Matter’ where the historical background of genres theory has been investigated and each literary genre and its aspects are defined deeply. From this part, we conclude that the basic assumption of the approach to literature examination through genres is, therefore, that literary works belonging to a certain genre share some features which can be abstracted from the individual works and can be handled as unique entities.

### **Introduction**

This chapter deals with the methodology that is used in our research. It describes the procedures of data collection and data analysis. It consists of two sections. The first section describes the procedures followed to collect data. It is divided into three sub-sections. The first one is about the setting of the study. The second sub-section deals with the corpus from which the data are taken, and the last one provides the type of Descriptive Research Method used in this study. The second section deals with the data analysis procedures. It describes the classification chosen to analyze the data. It includes mainly a representation of the literary theory provided by Edgar. V. Roberts and Robert Zweig in their book which is entitled “Literature An Introduction to Reading and Writing” that is used as a theoretical framework in the present study. Then, it presents the methods used for the analysis of the data. The rule of three is used for the analysis of literature exam questions and Qualitative Content Analysis (QCA) for both the results obtained from the exam papers’ analysis and the data gathered from the structured interview.

### **I. Procedures of Data Collection**

#### **I.1.The Setting of the Study**

Our research aims at investigating how teachers examine literature in the English Department at Mouloud Mammeri University of Tizi-Ouzou, and whether they put into practice all that has been taught in literature courses or they overtook some elements. To achieve the aim of our study, we have taken samples from the English Department and then analyzed them.



## 1.2. The Corpus

In order to carry out our investigation and collect data to analyse our issue ‘Literature Examination’ in the Department of English at Mouloud Mammeri University of Tizi-Ouzou, we have collected 33 English literature exam papers. The latter, contain 158 questions to be analyzed according to the literary genres: prose fiction, drama, and poetry, then according to the aspects of each of these genres.

The subject of this research is the analysis of literature exam papers of the three levels of licence degree (first, second and third years) that were treated by students of the English Department at MMUTO during the academic years 2014/2015, 2015/2016, 2016/2017.

The exam papers contain approximately 100 open-ended questions to be answered. In addition to these questions, an essay section is asked to be written in a clear prose. For the first year, teachers ask a sort of theoretical questions in which students are required to recall the previously learned information because they are not familiar with the field of literature and they do not acquire a good mastery of the English language. For the second year, teachers made a mixture between the theoretical and practical questions for the purpose of preparing learners to be independent in the process of learning. For the third year, students are asked to write coherent essays since at this level they become advanced learners able to distinguish between the different literary works and have a profound understanding of them.

## 1.3. Descriptive Research Methods

*“Descriptive research involves gathering data that describes events and then organizes, tabulates, depicts, and describes the data collection”* (Glass and Hopkins, 1984). In other words, Descriptive Research aims at describing the process of data collection both qualitative and quantitative data about a given phenomenon for the purpose of interpretation. Therefore, descriptive method does not consist in one type of research method; in this sense, Jackson, S, L (2013:20) accounts for three types of methods which consist of observational

method, case study method, and survey method. The latter is the method we opt for in this present study.

### **1.3.1. Descriptive Survey Method**

A survey is a set of pre-determined questions designed to be asked to a sample of a targeted population then describe their responses. Salaria (2012:1) states that “*The survey research employs applications of scientific method by critically analyzing and examining the source materials, by analyzing and interpreting data, and by arriving at generalization and prediction*”. In other words, a survey method is characterized by the employment of the applications of scientific method by analyzing and interpreting the data in order to arrive to valid and reliable results. Moreover, Descriptive Survey Method is a way of gathering both qualitative and quantitative information.

To confirm the results obtained from the analysis of LEP, a structured interview is scheduled with teachers of the English department of MMUTO to gather data as concerns the LG and their aspects on which an emphasis is put in the process of literature examination.

### **1.3.2. Mixed Method Research**

In the case of the present research, we opted for a Mixed Method Research in the process of data collection and analysis in the English department at MMUTO in Tizi-Ouzou. The mixed method allows us to gather objective data from the evaluation of literature exam questions. Furthermore, it enables us to deeply analyze the findings and interpret them using a quantitative method and a qualitative one to discuss them later. It provides us with a better understanding of the issue. Mixed Method Research is defined by Creswell, J.W.& Plano Clark, V.L (2011:4) as:

a method, it focuses on collecting, analyzing, and mixing both quantitative and qualitative data in a single study or series of studies. Its central premise is that the use of quantitative and qualitative approaches, in combination, provides a better understanding of research problems than either approach alone.

The above mentioned quotation means that Mixed Method Research aims at collecting data either about a single or series of studies then analyzing them through combination of both quantitative and qualitative approaches in order to have a better understanding of the issues.

## **2. Data Analysis Procedures**

Our study adopted the literary categories proposed by Edgar. V. Roberts and Robert Zweig in their book '*Literature An introduction to Reading and Writing*' which is used to analyze literary works like novels and shorts stories. Respectively, the Genre Theory serves our topic of research since it enables us to classify literature exam questions depending on the Literary Genre they belong to and the aspects of each genre.

In order to examine Literature exam papers, the latter were segmented into theoretical part and practical one. The first step to be followed is to classify the questions according to the theory of Edgar V. Roberts and Robert Zweig '*Literature an Introduction to Reading and Writing*' in which we classify the questions into three literary genres; prose fiction, drama, and poetry. These genres have different roles. On the one hand, Dramatic genres help students to learn and improve their communication skills. On the other hand, Poetic genres enhance imaginative and emotional power of students. Prose helps students develop their analytical and persuasive capabilities. The second step is to classify these questions according to the aspects of each literary genre in order to know students' ability to respond to specific questions in a given literary work.

### **2.2. Statistical Method and the Qualitative Content Analysis**

We have opted for the quantitative and the qualitative methods for the analysis of the data collected from the results obtained through the analysis of the literature exam questions.

### 2.2.1. Quantitative Analysis

The quantitative analysis of the data tackled the questions obtained from the classification of literature exam questions using statistics and percentages. Therefore, for better interpretation of the results obtain; we have used different visuals by using the software (Microsoft Excel). We have used the rule of three for the calculation of the percentages:

$$x = \frac{Z \times 100}{Y}$$

X is the calculated percentage, Z is the value of the answers, and Y is the total number of the participants.

### 2.2.2. Qualitative Content Analysis

In our study, we have opted for Qualitative Content Analysis (QCA) to analyze open-ended questions obtained from the interview. Indeed, QCA is “*a research method for making replicable and valid inferences from data to their context, with the purpose of providing knowledge, new insights, a representation of facts and a practical guide to action*” (Krippendorff: 1980 Cited in Elos,S and Kyngas,H:2008).That is, QCA allows testing theoretical issues to enhance understanding of the data.

## Conclusion

This chapter has put focus on the methodology of our research. It consists of *procedures of data collection*; the setting, the corpus, and descriptive research method; and *data analysis procedures*; in which we have classified the questions according to the theoretical framework that we use for interpreting the data. In the coming chapter, we represent the results of our investigation.

### Introduction

This chapter deals with the empirical side of the study. It advances the findings and the results reached after the analysis of one hundred fifty-eight (158) questions and the answers of 5 teachers with the structured interview's questions concerned with LEP.

In our research, all the questions of the three levels of licence degree during the academic years 2014/2015, 2015/2016, 2016/2017 are taken into account. The core of our study is to analyze the LQ designed by teachers in order to classify them according to the three literary genres: prose fiction, drama, and poetry, then according to their aspects with reference to Edgar V. Roberts and Robert Zweig's theoretical framework for the sake of obtaining which LG is dominate over the others and which aspect(s) is/are applied in each question. So, this part highlights the analysis of the three literary genres and their aspects. Moreover, it describes teachers' attitudes towards LE displayed in the structured interview which will be a determinant factor in explaining the reasons behind opting for certain LG and aspects and neglecting others. The results obtained are divided into three main sections; the two first sections are further subdivided into three parts, each part deals with the classification of questions according to the three LGs and aspects of each genre during a specific academic year. The third section comprises the results obtained from the structured interviews that are directed to teachers of the English department. To present our work, the results are presented in percentages displayed in tables, pie charts and histograms for more explicit and clear highlight concerning LG and their aspects, and the results of the interview are interpreted using the qualitative content analysis.

## 1. Presentation of the Results

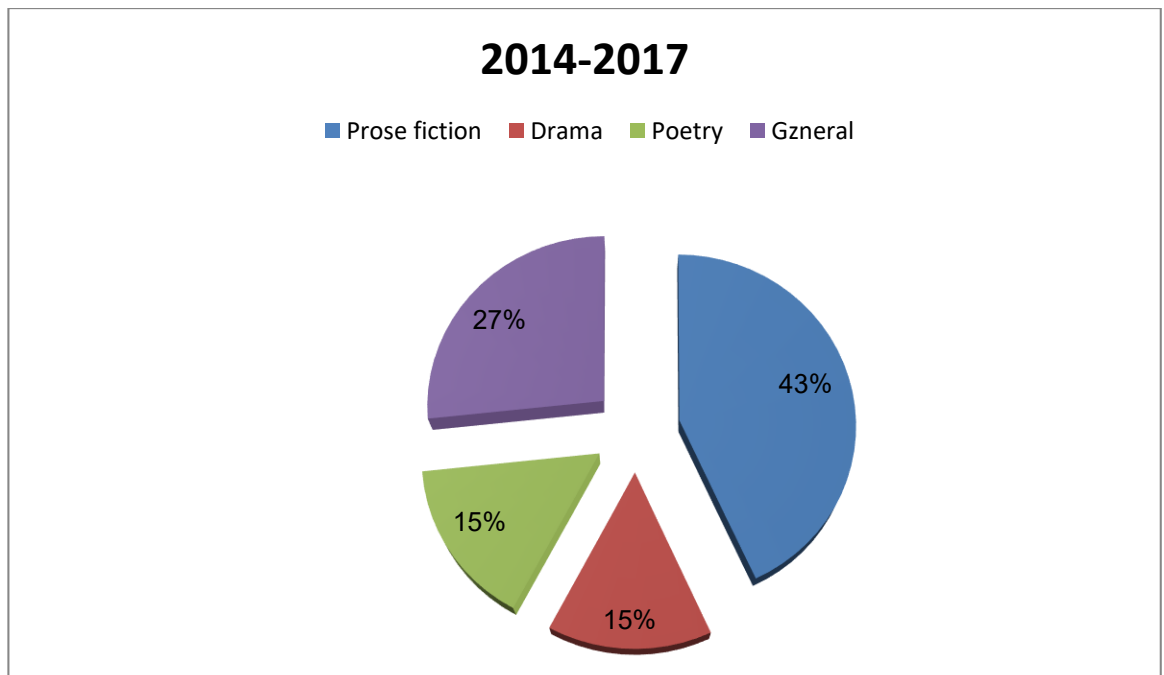
### I.1. Section one

#### 1.1.1. The Classification of Literature Exam Questions Designed during (2014-2017) according to Genre Theory

| <b>Genre<br/>Academic<br/>Year</b> | <b>Narrative Prose</b> | <b>Drama</b> | <b>Poetry</b> | <b>General</b> |
|------------------------------------|------------------------|--------------|---------------|----------------|
| 2014-2015                          | 19                     | 07           | 11            | 13             |
| 2015-2016                          | 21                     | 12           | 07            | 15             |
| 2016-2017                          | 28                     | 04           | 07            | 14             |
| Total                              | 68                     | 23           | 25            | 42             |

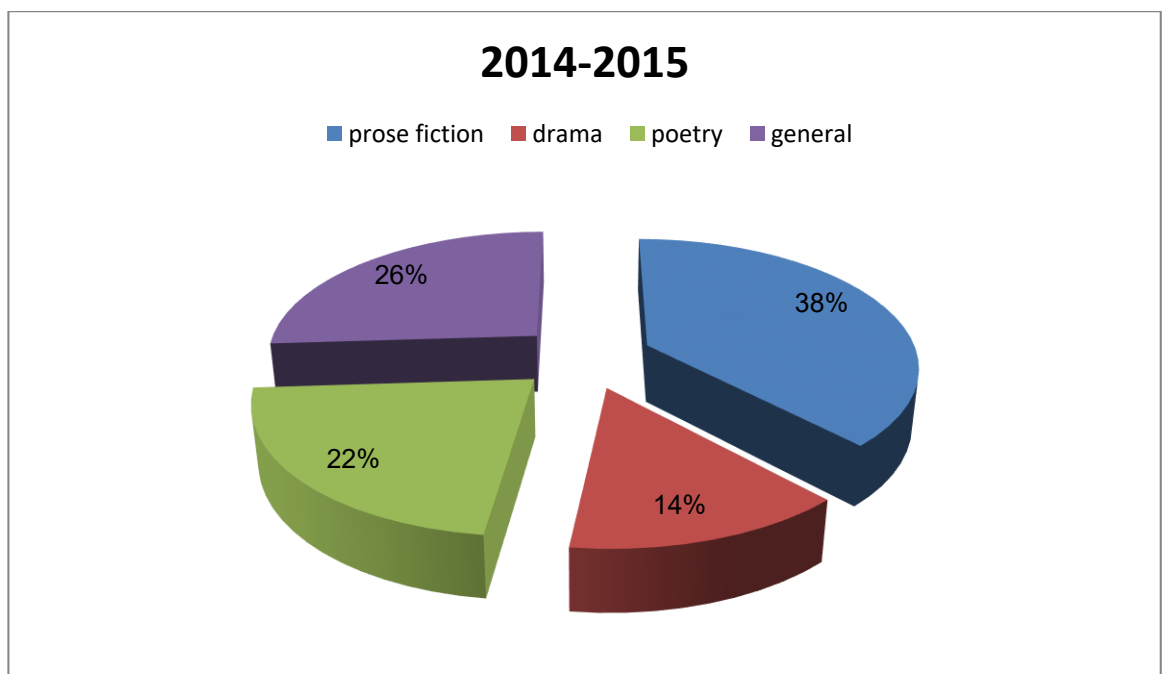
**Table1. The classification of literature exam questions designed during (2014-2016) according to genre theory**

As it is shown in the above table, the most dominant literary genre during the three sequential years is prose fiction with 43.04%. 15.82% of the questions are classified in poetry, 14.56% are arranged in drama. The other questions are general questions with 26.58%.



**Pie chart1: The classification of literature exam questions designed during (2014-2017) according to genre theory**

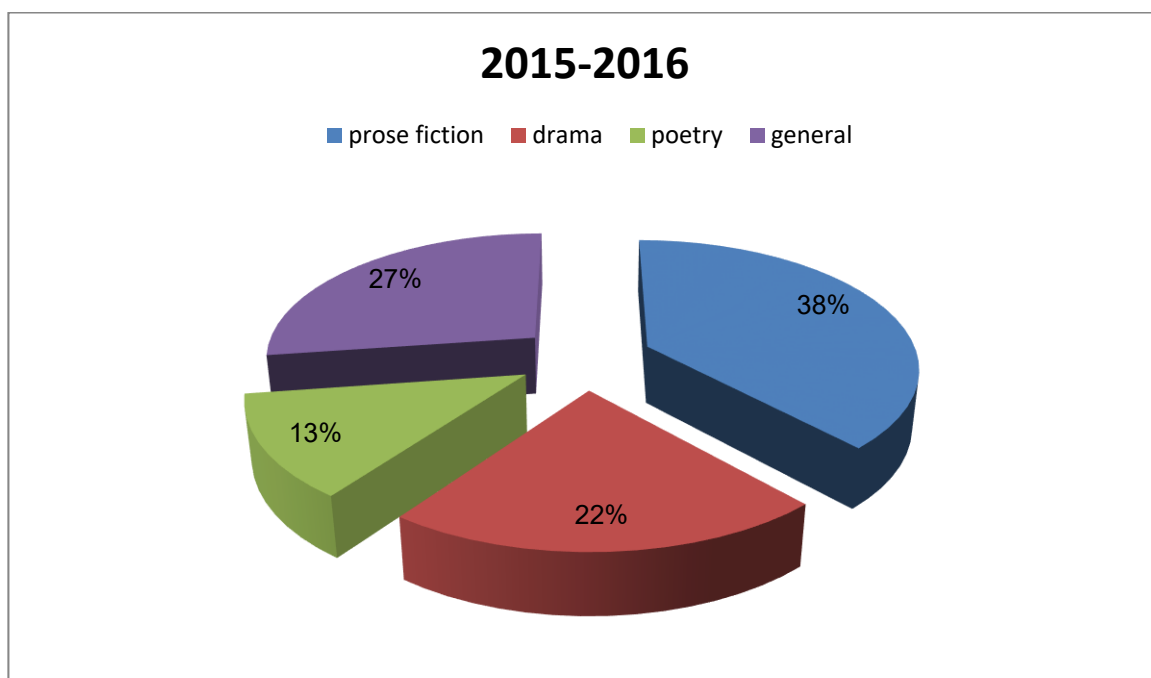
### **1. The Distribution of Literature Exam Questions Designed during (2014-2015) according to Genre Theory**



**Pie chart2: The classification of literature exam questions designed during (2014-2015) according to genre theory**

As it is highlighted in this pie chart above, during the academic year 2014-2015 teachers put emphasis on prose fiction with 38%, then on poetry 22%. Only 14% of questions are concerned with drama. As for the rest of questions , they are general (26%) (see table1)

## 2. The Distribution of Literature Exam Questions Designed during (2015-2016) according to Genre Theory

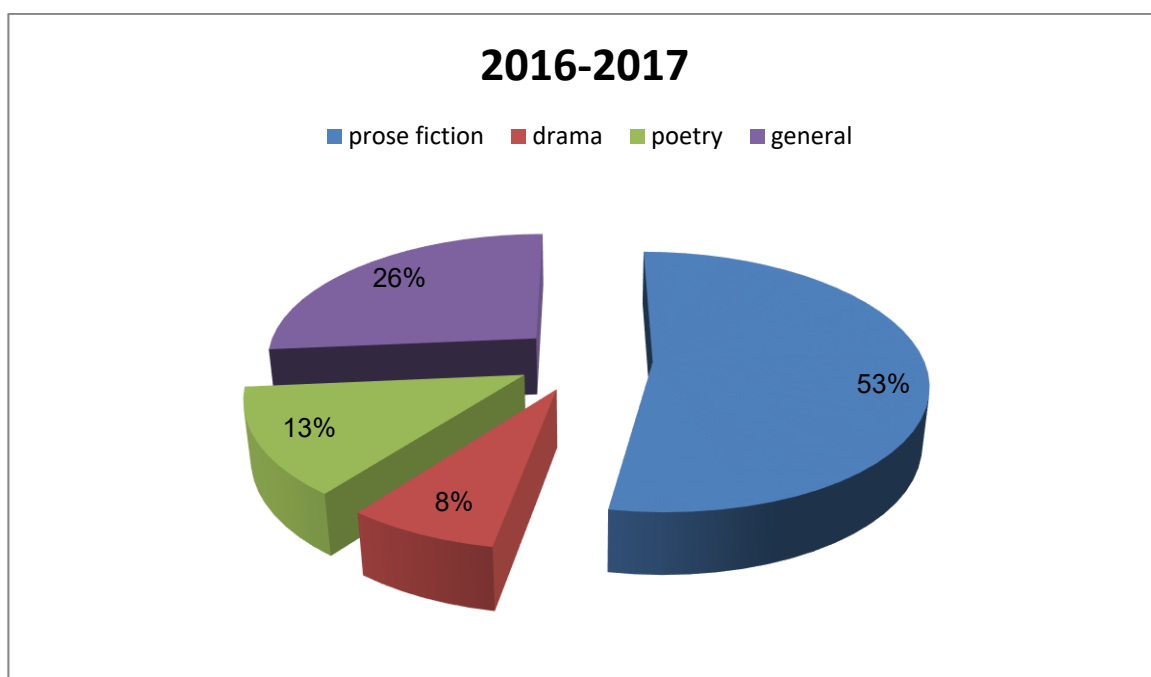


**Pie chart3: The classification of literature exam questions designed during (2015-2016) according to genre theory**

The results displayed in the pie chart above clearly show that prose fiction is the most literary genre which is targeted by teachers in exams with 38.18%. Whereas 21.82% of questions are classified in drama, then poetry with 12.73%., while 27.27% are classified as general questions (see table1).



### 3. The Distribution of Literature Exam Questions Designed during (2016-2017) according to Genre Theory



**Pie chart4: The classification of literature exam questions designed during (2016-2017) according to genre theory**

As it is indicated in the pie chart above, half of the questions (52.83%) are arranged into prose fiction, 13.21% concerned with poetry, and only 7.54% are classified in drama. 26.42% are considered to be general questions (see table1).

## **I.2. Section Two**

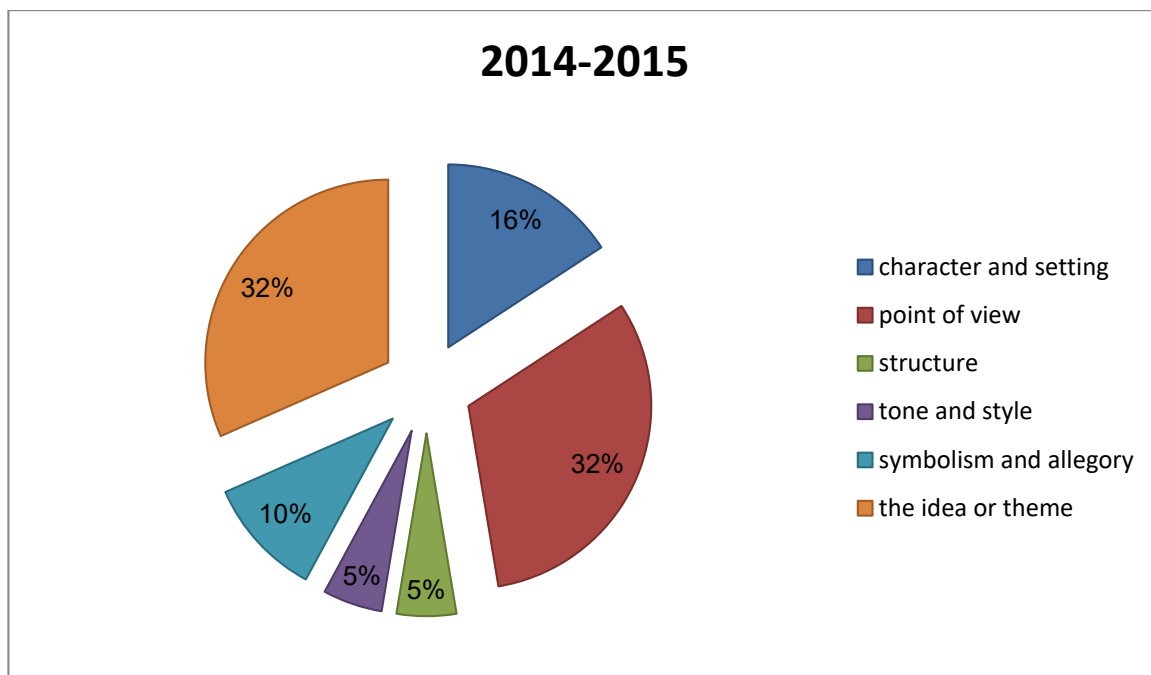
### **I.2.1.The Classification of Literature Exam Questions Designed during (2014-2015) According to Genres' Aspects**

#### **1. Aspects of Prose Fiction (2014-2015)**

| <b>Aspects of prose fiction<br/>Academic year</b> | <b>Character and setting</b> | <b>Point of view</b> | <b>Structure</b> | <b>Tone and style</b> | <b>Symbolism and allegory</b> | <b>Idea or theme</b> | <b>Total</b> |
|---|------------------------------|----------------------|------------------|-----------------------|-------------------------------|----------------------|--------------|
| <b>2014-2015</b>                                  | 03                           | 06                   | 01               | 01                    | 02                            | 06                   | 19           |

**Table2: the distribution of literature exam questions designed during (2014-2015) according to the aspects of prose fiction**

The results from the above table reveal that during the academic year (2014-2015) the most dominant aspects of prose fiction are point of view and idea or theme with 6 questions. While 3 questions concerned with character and setting, 2 questions are about symbolism and allegory. Only 1 question is asked about structure and tone and style. The pie chart below demonstrates the percentages of each aspect.



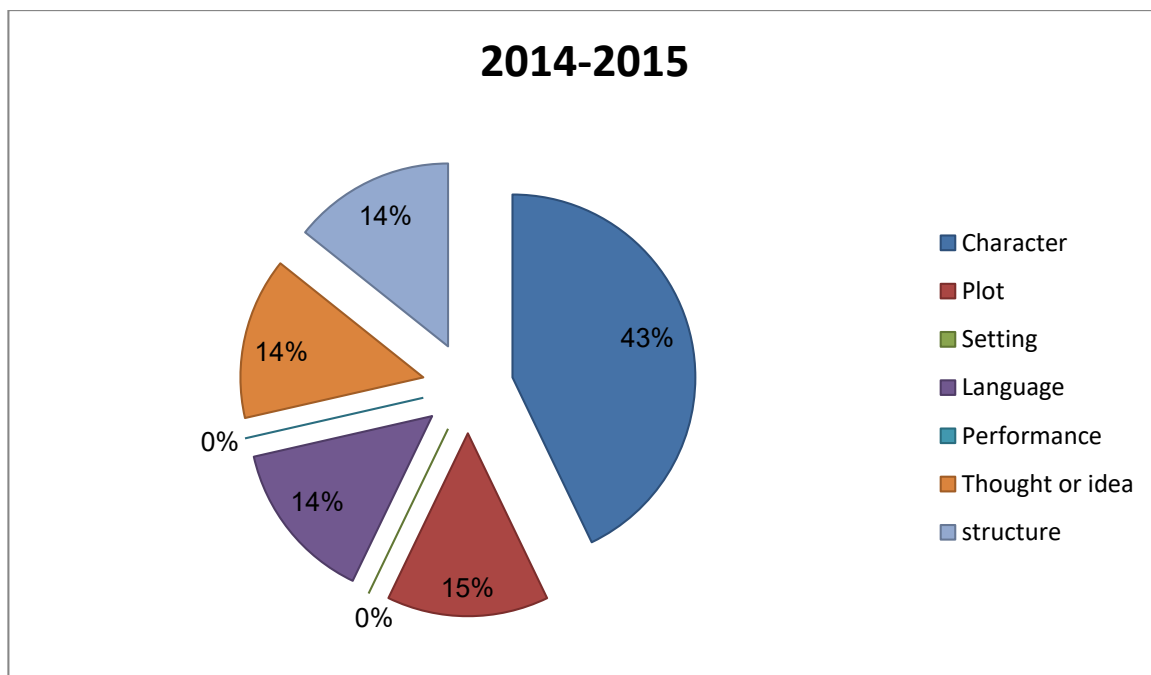
**Pie chart5: The distribution of literature exam questions designed during (2014-2015) depending on the aspects of prose fiction**

## **2. Aspects of Drama (2014-2015)**

| Aspects of drama<br>Academic year | character | Plot | Setting | language | performance | Thought or idea | Structure | Total |
|-----------------------------------|-----------|------|---------|----------|-------------|-----------------|-----------|-------|
| <b>2014-2015</b>                  | 03        | 01   | 00      | 01       | 00          | 01              | 01        | 07    |

**Table3: the distribution of literature exam questions designed during (2014-2015) according to the aspects of drama**

As it is shown in the table, during the academic year (2014-2015); teachers focus more on ‘character’ with 3 questions. While ‘plot’, ‘language’, ‘idea or theme’, and ‘structure’ the focus is the same with 1 question. But they did not focus on ‘setting’ and ‘performance’.



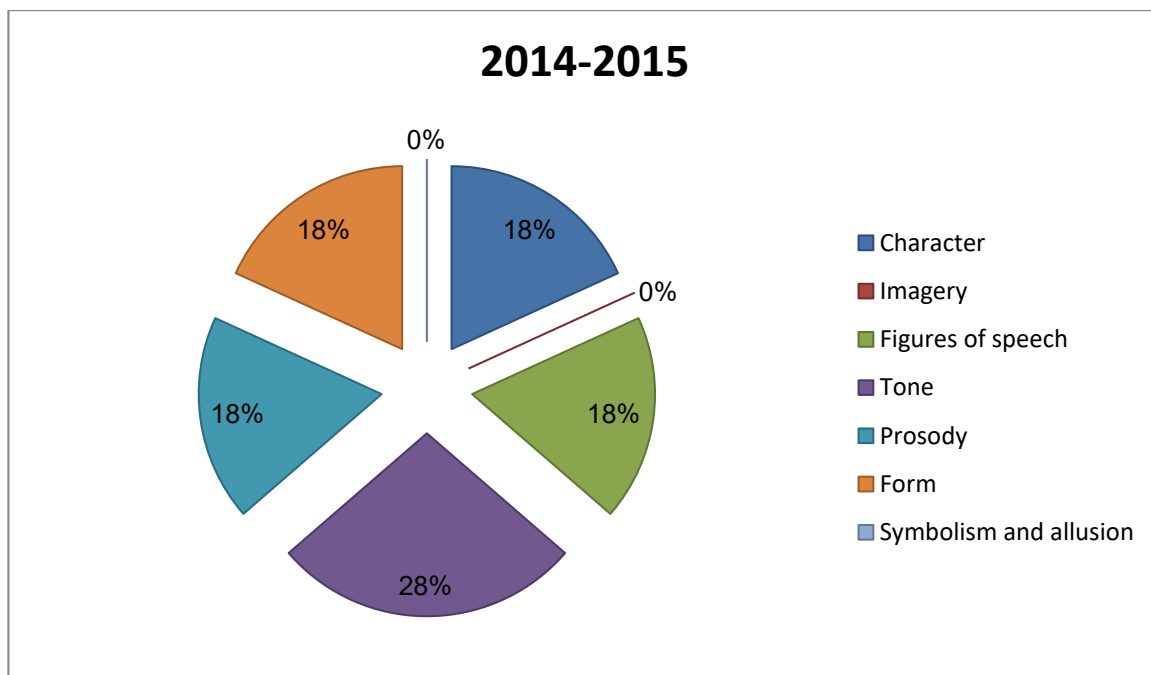
**Pie chart6: The distribution of literature exam questions designed during (2014-2015) depending on the aspects of drama**

### 3. Aspects of Poetry (2014-2015)

| Aspects of poetry<br>Academic year | character | imagery | Figures of speech | Tone | Prosody | Form | Symbolism and allusion | Total |
|------------------------------------|-----------|---------|-------------------|------|---------|------|------------------------|-------|
| 2014-2015                          | 02        | 00      | 02                | 03   | 02      | 02   | 00                     | 11    |

**Table4: the distribution of literature exam questions designed during (2014-2015) according to the aspects of poetry**

The results displayed in the table4 reveal that ‘tone’ is the aspect the most stressed by teachers (3 questions) in poetry during the academic year 2014-2015. The other aspects; ‘character’, ‘figures of speech’, ‘prosody’, and ‘form’ are equally stressed by them with 2 questions. ‘Imagery’, ‘symbolism’ and ‘allusion’ are not included in the literature exams. The pie chart below displays the results in percentages.



**Pie chart7: The distribution of literature exam questions designed during (2014-2015) depending on the aspects of poetry**

### **I.2.2.The Classification of Literature Exam Questions designed during (2015-2016) According to Genres' Aspects**

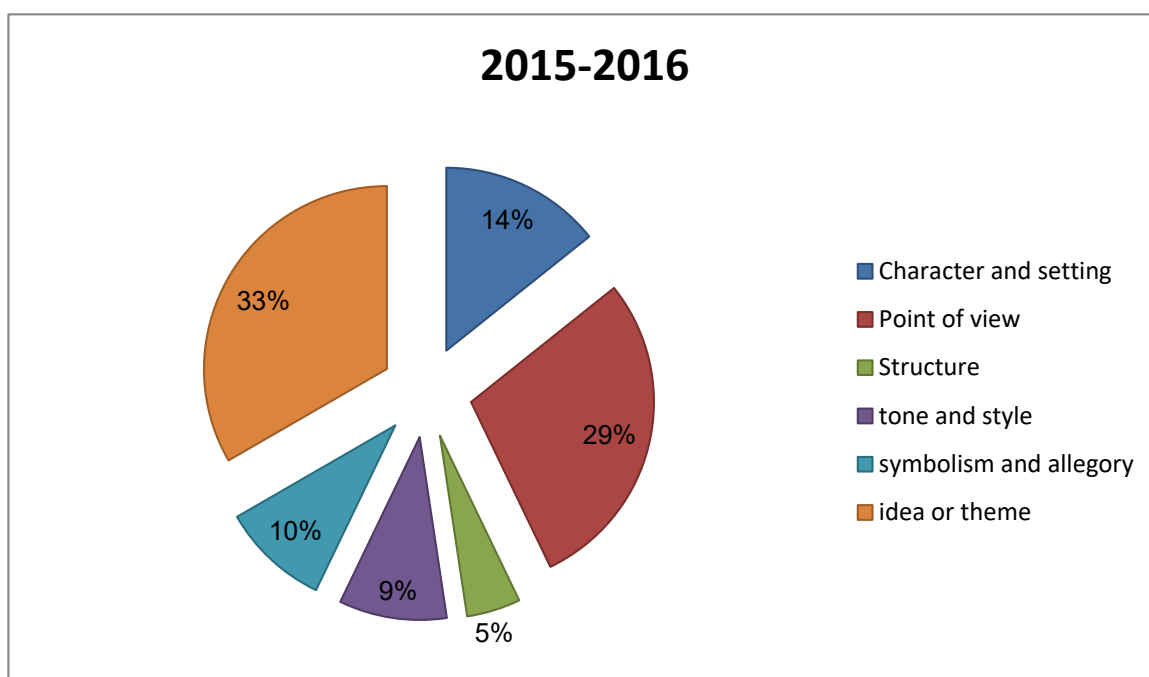
#### **1. Aspects of Prose Fiction (2015-2016)**

| Aspects of prose fiction<br>Academic year | Character and setting | Point of view | Structure | Tone and style | Symbolism and allegory | Idea or theme | Total |
|---|-----------------------|---------------|-----------|----------------|------------------------|---------------|-------|
| 2015-2016                                 | 03                    | 06            | 01        | 02             | 02                     | 07            | 21    |

**Table5: the distribution of literature exam questions designed during (2015-2016) according to the aspects of prose fiction**

The results obtained from the above table reveal that 'idea or theme' is the most aspect of prose fiction which is stressed by teachers during the academic year 2015-2016 with 7 questions. Then 6 of the questions are classified on 'point of view'. 'Character' and 'setting' with 3 questions. The questions asked according to 'tone' and 'style', and 'symbolism' and

‘allegory’ are the same (2 questions). Only one question among the totality is asked about structure, as it is mentioned in the pie chart below.



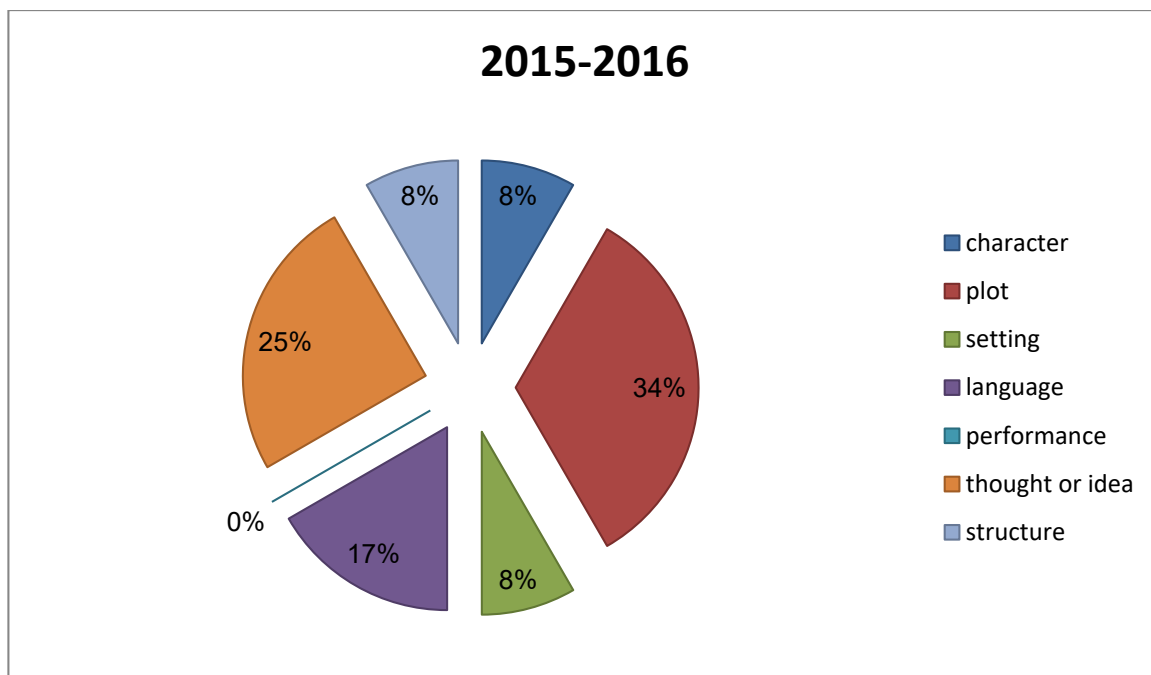
**Pie chart8: The distribution of literature exam questions designed during (2015-2016) depending on the aspects of prose fiction**

## 2. Aspects of Drama (2015-2016)

| Aspects of drama<br>Academic year | character | Plot | Setting | language | performance | Thought or idea | Structure | Total |
|-----------------------------------|-----------|------|---------|----------|-------------|-----------------|-----------|-------|
| 2015-2016                         | 04        | 01   | 01      | 02       | 00          | 03              | 01        | 12    |

**Table6: the distribution of literature exam questions designed during (2015-2016) according to the aspects of drama**

During the academic year (2015-2016), ‘character’ is the most dominant aspect of drama which is stressed more by teachers with 4 questions asked on. Then it is ‘idea’ or ‘thought’ with 3 questions, ‘language’ with 2 questions. Only 1 question covers ‘plot’, ‘setting’, and ‘structure’ whereas ‘performance’ is not covered.



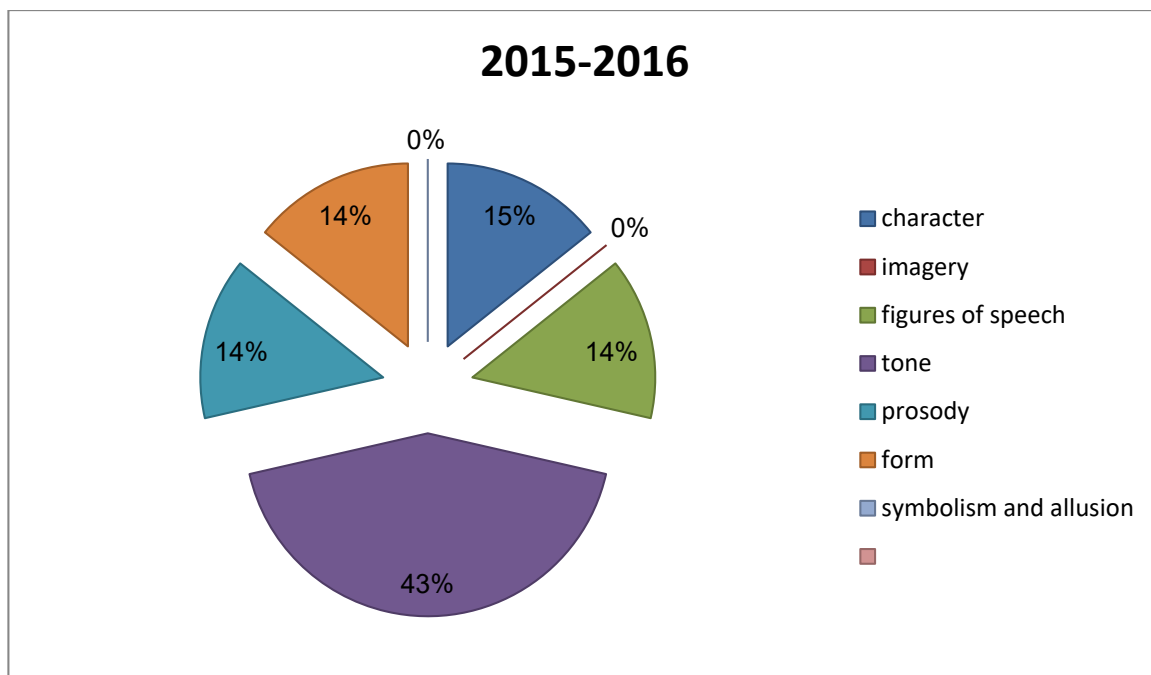
**Pie chart9: The distribution of literature exam questions designed during (2015-2016) depending on the aspects of drama**

### 3. Aspects of Poetry (2015-2016)

| Aspects of poetry<br>Academic year | character | imagery | Figures of speech | Tone | Prosody | Form | Symbolism and allusion | Total |
|------------------------------------|-----------|---------|-------------------|------|---------|------|------------------------|-------|
| 2015-2016                          | 01        | 00      | 01                | 03   | 01      | 01   | 00                     | 07    |

**Table7: the distribution of literature exam questions designed during (2015-2016) according to the aspects of poetry**

As it is mentioned in the above table, ‘tone’ is the most aspect of poetry which is more highlighted by teachers during the academic year 2015-2016 (3 questions). The other aspects; ‘character’, ‘figures of speech’, ‘prosody’, and ‘form’ are equally stressed by them with only one question. ‘Imagery’, ‘symbolism’ and ‘allusion’ are not included in the exam questions.



**Pie chart10: The distribution of literature exam questions designed during (2015-2016) depending on the aspects of poetry**

### **1.2.3. The Classification of Literature Exam Questions designed during (2016-2017) according to Genres' Aspects**

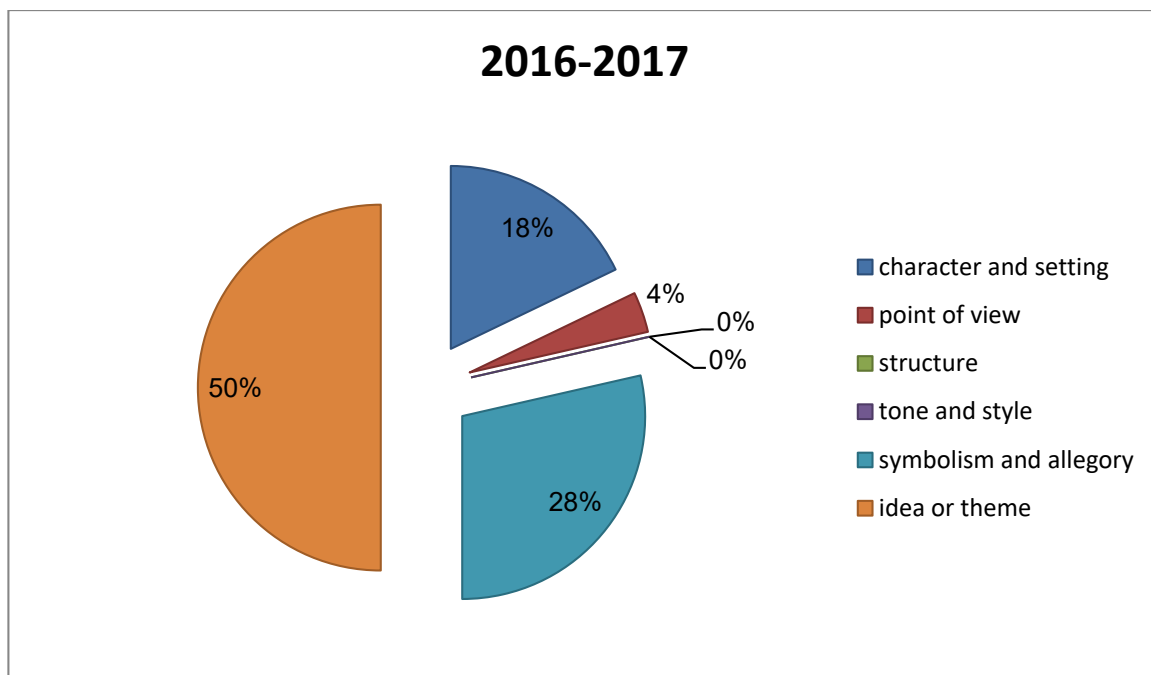
#### **1. Aspects of Prose fiction (2016-2017)**

| Aspects of prose fiction<br>Academic year | Character and setting | Point of view | Structure | Tone and style | Symbolism and allegory | Idea or theme | Total |
|---|-----------------------|---------------|-----------|----------------|------------------------|---------------|-------|
| 2016-2017                                 | 05                    | 01            | 00        | 00             | 08                     | 14            | 28    |

**Table8: the distribution of literature exam questions designed during (2016-2017) according to the aspects of prose fiction**

From the outcomes, it is seen that the majority of questions (14 questions) are classified in the 'idea or theme'. While 8 of the questions are classified into 'symbolism and allegory', 'character' and 'setting' with 5 questions, and only one question is about 'point of view'.





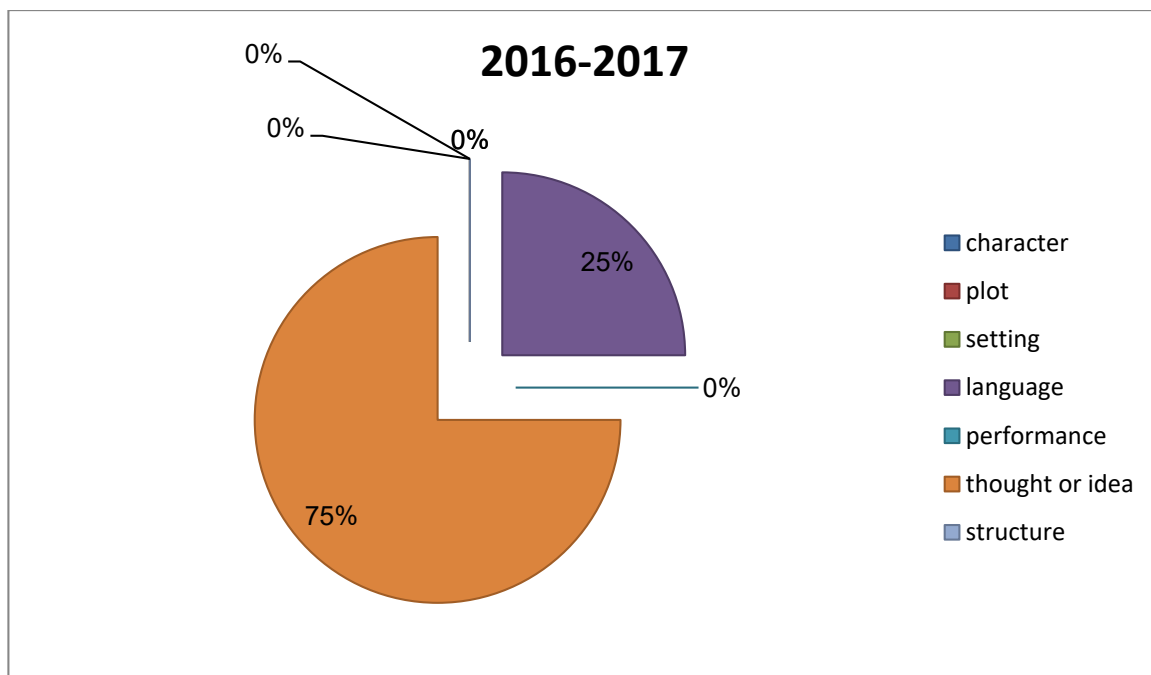
**Pie chart11: The distribution of literature exam questions designed during (2016-2017) depending on the aspects of n prose fiction**

## 2. Aspects of Drama (2016-2017)

| Aspects of drama<br>Academic year | character | Plot | Setting | language | performanc<br>e | Thought<br>or idea | Structure | Total |
|-----------------------------------|-----------|------|---------|----------|-----------------|--------------------|-----------|-------|
| 2016-<br>2017                     | 00        | 00   | 00      | 01       | 00              | 03                 | 00        | 04    |

**Table9: the distribution of literature exam questions designed during (2016-2017) according to the aspects of drama**

The majority of questions during the academic year (2016-2017) cover ‘idea or thought’ with 3 questions, just one question covers ‘language’, while the other aspects are not included. The pie chart below shows the percentages of the aspects of drama.



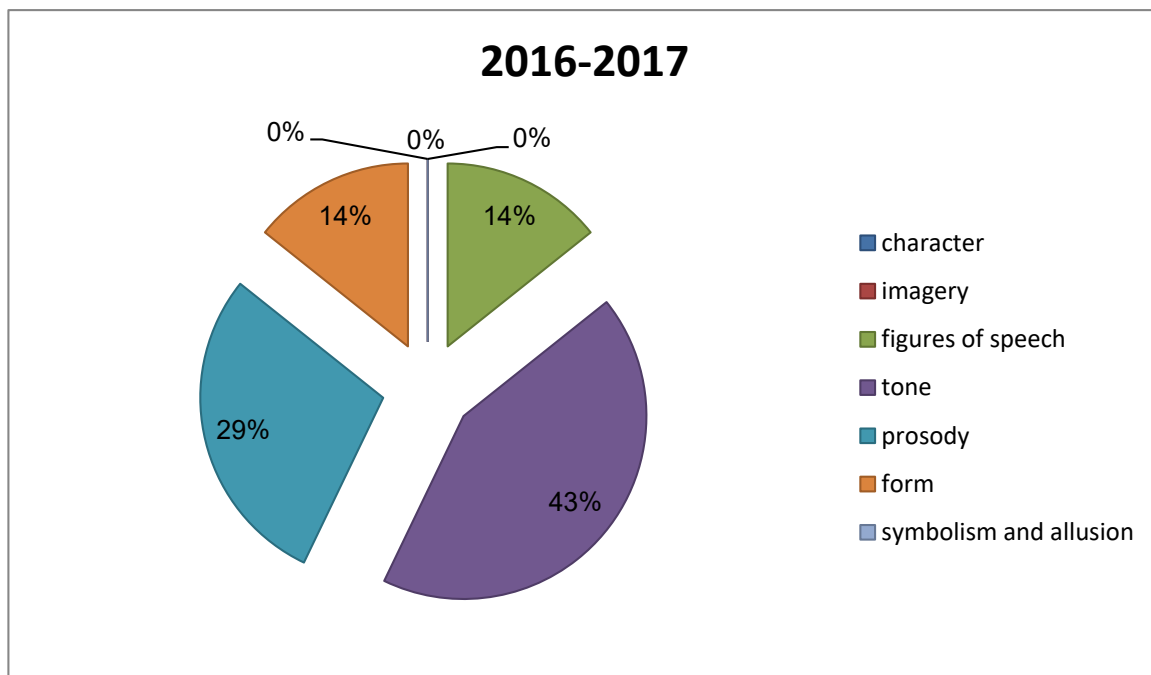
**Pie chart12: The distribution of literature exam questions designed during (2016-2017) depending on the aspects of drama**

### 3. Aspects of Poetry (2016-2017)

| Aspects of poetry<br>Academic year | character | imagery | Figures of speech | Tone | Prosody | Form | Symbolism and allusion | Total |
|------------------------------------|-----------|---------|-------------------|------|---------|------|------------------------|-------|
| 2016-2017                          | 00        | 00      | 01                | 03   | 02      | 01   | 00                     | 07    |

**Table10: the distribution of literature exam questions designed during (2016-2017) according to the aspects of poetry**

The table10 shows that during the academic year (2016-2017), the emphasis has put on 'tone' (3 questions). Whereas 2 of the questions were concerned with 'prosody', only one question is about 'figures of speech' and 'form'. 'Character', 'imagery', 'symbolism' and 'allusion' are not stressed.



**Pie chart13: The distribution of literature exam questions designed during (2016-2017) depending on the aspects of poetry**

### 1.3. Section Three: Presentation of the Results of Teachers' Interview

This part is devoted to the results obtained from the structured interview scheduled with 5 teachers of the English department at MMUTO. The teachers' answers for the interview are recorded in the form of audiotapes which are transcribed into written texts. By means of the transcription, an analysis based on Qualitative Content Analysis is made for the sake of obtaining answers as concern teachers' attitudes towards their tendency to base their questions on some specific LG and specific aspects. Hence, the analysis of the data is made by decoding teachers' responses, then making correlations between them.

**Question One:** Do your literature exam questions cover the three literary genres: prose fiction, drama, and poetry?

This question is asked to know if teachers include the three literary genres while designing literature exam papers. All of them answered by 'yes, of course, sure', that literature exam questions cover the three literary genres; prose fiction, drama, and poetry.

**Question Two:** Do you put an emphasis on one genre instead of another? If yes, which literary genre do you stress more in the literature exams?

In this question all the teachers are agreed on the view that prose fiction is the literary genre which is stressed more in literature exams. This means that a considerable attention is given to prose fiction over the rest of literary forms.

**Question Three:** Why do you favor one genre (example: prose fiction) over the two others (drama and poetry)?

This question targets the view of teachers toward the focus on a specific prominence of prose fiction as a main literary genre by its easiness in a sense that it consists of simple and plain language which is accessible for both teachers and students. Some others argued their focus on prose fiction for time requirement since drama requires teaching theatre, houses of theatre, playwriting, and staging, while poetry is characterized by the use of figurative language and stylistics. Some of them argued that because it deals with major social, cultural, and political issues that makes it a rich genre which allows students to be familiar with different literary movements. Only one teacher said that the focus on prose fiction is restricted by the syllabus.

**Question Four:** Do your literature exam questions include all the aspects of each genre? If no, which aspects are more targeted?

Each literary genre has its own aspects which distinguishes it from the other genres. This distinction has been emphasized by teachers while designing literature exams in order to know if students grasp the difference between the different literary forms. Almost teachers respond that mainly literature exam questions cover the different aspects in each genre but an emphasis may be put on some of them. For instance, the aspects that are targeted in prose fiction are character and setting, point of view, and idea or theme. Unlike prose fiction, in

drama plot, character, and language are more highlighted. In poetry, figures of speech, form, and tone and style are viewed by teachers as the recurrent elements in exam questions. Only one of them responds that one question may include all the aspects.

**Question five:** Why do you target specific aspects not others?

Most teachers interpreted the inclusion of only some aspects of the different literary genres in literature exams by the fact that specific aspects are imposed by the topic chosen to be analyzed in the literature exam. While some of them agreed that the reason behind the ignorance of some aspects is due to time restriction and only one teacher explained the emphasis put on some aspects by the fact that he/she seeks to facilitate the task for the students.

**Question Six:** How do your students react to your selection of genre and aspects in exams?

This question looks whether students find literature exam questions difficult to answer or not. From the interview, most teachers recognize the difficulty of literature as a subject of study. However, when the situation which is given in the exam is approximately the same to that is explained in the classroom, students have more opportunities to provide the relevant answers. Only one teacher said that students have a tendency to respond correctly to the type of exams which are varied (content, style, context....).

**Question Seven:** Do your literature exams show a link with what has been taught in the classroom?

In this question we have noticed that all teachers share the same viewpoint. They said that literature exams are a reflection of what has been taught in the classroom. Saying it differently, what is covered in literature exam questions is included in literature courses.

## **Conclusion**

This chapter has presented the results obtained from both the analysis of literature exam questions and teachers' interview. It has analyzed the literature exam questions relying on genre theory (GTh) and the aspects that constitute it. Moreover, it has presented the results obtained from the structured interview conducted with teachers of the English department at MMUTO. From the results obtained, it is clear that prose fiction assigned a high position whereas the importance given to drama and poetry is approximately the same; however, it differs from one year to another. Regarding genres' aspects, teachers targeted some specific aspects of each genre more frequently; some are given less interest, whereas some others are totally neglected. In addition, the results obtained from the interview have asserted what is found in the analysis. These results are going to be discussed in more details in the following chapter.

.

### Introduction

This chapter is concerned with the discussion of the results presented in the previous chapter. We have analyzed Literature exam questions directed to students of the three levels of licence degree of the English department at MMUTO using both quantitative and qualitative methods and the structured interview respectively. The analysis followed the model of literary categories proposed by Edgar V. Roberts and Robert Zweig and the main aspects that constitute these categories.

This chapter is divided into two main sections. The first section discusses the findings of literature exam questions which are ranked according to the literary genre they belong to. The second one deals with the results of the categorization of literature exam questions depending on the aspects that characterize each genre from the two others. Concerning the structured interview, it has been used as reinforcement to the findings obtained from the analysis.

### 1. The Content of Literature Exams

The analysis of literature exam questions prepared by teachers of the English department at MMUTO reveals a variation in the questions given to students of different levels of licence during different academic years. This means that literature exam questions cover the three literary genres including prose fiction, drama, and poetry. This corroborates with the answers that we have received from teachers through the interview when they all said that their literature exams cover the three literary genres. The questions about these genres may be either factual or analytical. Though, the type of questions given in literature exams differs from one level to another, the factual ones require students to identify the characteristics of a literary movement, to assign the work to the period in which it was written, or to determine the period of a work on the basis of the style and content of the work. For instance, when teachers ask questions as the following question “*The British modernist*

*writers adopted an experimental style based on innovative narrative techniques and new stylistic devices to depict the human conditions shaped by the complexities of the modern life. Develop this statement referring to the major modernist works that you have dealt with".* The analytical ones test the ability to read a literary text perceptively. Students are also asked to examine an excerpt of prose, drama or poetry, and to answer questions about meaning and form (GRE Literature in English Test Practice book (2017:3)). This can be illustrated by the following question "*which method of characterization is used in this passage?*" For instance, students may be asked to break down a lengthy novel of hundreds pages long into smaller parts. In this way they have manageable units that they can examine separately and then put them back together as a whole.

The integration of literature with its various forms into the field of teaching is beneficial for students, in the sense that, it helps them to develop different competencies. This is shown by Carter et al (1991) while they are discussing the reasons for using literature; they focused on three models including the cultural model, the language model, and the interpersonal growth model. So, literature enables students to understand and appreciate other cultures. It allows them to be exposed to a 'multilayered' language through which they can better understand and read literature. As it helps them also to achieve personal engagement and stimulate lifelong enjoyment of reading.

### **1.1. The Analysis of the Results of Literature Exam Questions Designed from 2014 to 2017 according to Genre Theory**

The results obtained from the classification of literature exam questions according to the three literary genres designed by teachers of the English department at MMUTO for three successive years of the licence degree (2014-2015, 2015-2016, 2016-2017) demonstrate that teachers included all the three literary genres when preparing LEQs. As noted, prose fiction is the literary genre which is more highlighted by teachers with (43.04%). This result supports



the idea provided by Bruner (1986) in his concept of “Narrative mode” and Egan “1988” in his view of learning as a kind of “Mythic thought” where they are alike argued that *“stories or narratives are one of the most effective ways of structuring ideas and information”*. 14.56% of questions assigned to drama. Comparing the number of questions on drama with that of prose fiction, we can say that less interest is given to drama in the process of examination. This may be due to the difficulties that teachers face while they are preparing drama activities. As it is argued by Neelands (1954: 6) drama has been neglected in the process of examination due to the fact that *“Drama is not quantifiable or academic. Drama is a classroom resource and a learning tool. It is not a subject to be assessed.”* In the same vein of thought, Hyde (2013:13) stresses the difficulty of assessing drama since it includes creative tasks when he said *“It is preferable to maintain the complexities of creative assessment tasks as assessment helps to heighten awareness of the challenges of assessing creative work, thereby bringing about a greater transparency.”* Similarly to drama, less importance is given to poetry with only (15.82%) of questions. This genre is not highly valued in literature exams may be because students do not have the sufficient knowledge to understand poems easily. In this context, Perrine (1977:10) states that *“poem is a kind of language that multidimensional. It means that to understand poem, someone needs more than just intellectual side but also from feeling, emotion and imagination.”*

While a significant number of the totality of questions (26.58%) is considered to be out of the three literary genres, that is why we have arranged them among general questions such as the example which is taken from our corpus *“In order to demarcate literary texts from non-literary texts, scholars have distinguished some criteria, what are they ?.”* This type of questions are designed to assess major skills and knowledge gained over a long period of time

### **1.1. The Analysis of the Results of Literature Exam Questions Designed during 2014-2015 according to Genre Theory**

The analysis of literature exam questions directed to students of different levels of licence degree during the academic year (2014-2015) reveals that 38% of literature exam questions are on prose fiction. This means that prose fiction is given importance over the other genres in the process of evaluation. This may be interpreted by the fact that teachers recognized the utility of this genre in the field of education. Satterfield (2004) asserts that *“narrative fiction often provides a better mode of instruction than do certain kinds of exposition because it represents learning through experience and evokes a kind of understanding that is socially based”*. Moreover, all teachers that we have interviewed prefer prose fiction, generally for the easiness of the style that characterizes it. One respondent, for instance, argues that he prefers prose fiction because it takes less time for teachers to explain it and for students to understand it. It is written in the language which is accessible to graduate students and it focuses on content. Another one says *“I do prefer prose fiction. First of all, because I am not familiar with poetry. Secondly, students are more familiar with prose fiction so they feel more at ease with this genre”*. Additionally, prose fiction is adopted by teachers as a main literary genre by which they convey meaning because the writers’ of prose works try to make a direct contact between their works and their readers as possible as they can. In the same vein of thought, Leech et al (2007:44) claim that *“internal deviation explains the prominence, not uncommon in prose fiction, of an ordinary, even banal piece of language which seems to gain its impact from the context in which it is found”*.

The classification of literature exam questions of the same academic year according to drama shows that students of the three different grades are exposed to only 14% of questions on this genre. Exam questions about this literary form may be separate questions about the studied play like characterization, plot, setting, as it is highlighted in the questions, *“where*

*the scene set? What about the play?*” Or they may engage students in summarizing the whole play in a coherent and cohesive essay such as in the question “*Shakespeare’s Macbeth is an in-between character i.e. villain/tragic hero. Explain*”. From these findings we notice that less importance is given to drama because many teachers see drama as a troublesome subject because they think of it in terms of performance of a play and all its obstacles (stage, time rehears, noise...). However, thinking of drama as a professional performance is an error. So, teachers need to recognize that drama is an authentic material. As it is stated in the Journal of Language and Linguistic Studies “*drama helps students to promote their comprehension of the verbal, non-verbal aspects of the target language they trying to master*” (Mural Hismanaglu (2005:63)).

According to the data gathered concerning the number of LEQs given about poetry, the present study demonstrates that 22% is the rate of exam questions asked on poetry. This reduced number of questions on poetry comparing it with prose fiction may be due to the fact that teachers and students face difficulties in understanding poems because of the language of poetry which is used in such a special way that the reader makes a distinction between poetic language and the daily or usual one. In this respect, Shaafii-Kadkani (1989:240) says that “*poetry is nothing but breaking the norms of ordinary and logical language*”. However, Shamisa does not consider language deviation as an obstacle for them to comprehend literary works. “*She believes that does not involve a sort of deviation from ordinary language and assumes the subject of linguistic deviation should not be neglected because in some cases all of the importance and influence of q literary depends on it*” (2004:158).

These results answered the first question and confirmed the first hypothesis stated in the general introduction. In the same line of thought, teachers’ interview reveals that prose fiction got prominence over the remaining literary genres. But the way they interpreted the reasons behind the prominence of prose fiction differ from one respondent to another. The results are

likely to be interpreted by many teachers by the fact that prose fiction is easy in a sense that it consists of simple and understandable language which is accessible for both teachers and students. Some of them argued their focus on it for time requirement since prose take less time comparing it with drama and poetry. Some others emphasis the view that it deals with major social life problems that makes it a rich genre which serves students in their daily lives.

After the classification of LEQs which are directed to students of the English department during the academic year (2014-2015) according to the literary genre they belong to, we have noticed a remarkable number (26%) of questions which cannot be classified among the three literary forms thus we categorized them into general questions. More specifically, this type of questions is those we can classify neither among prose fiction, drama nor poetry. For instance, when teachers ask questions as the following “*In order to demonstrate literary texts from non-literary texts, scholars have distinguished some criteria. What are they?*” In this question, students do not need to have a deep understanding of the field of literature.

Indeed, from the results obtained from the analysis of LEQs of the academic year (2014-2015), we have noticed that the majority of questions that are asked in exams are on prose fiction because of its usefulness in the field of education since it provides students with real life experiences. It is also agreed by teachers of literature that it is written in simple and plain style. Thus, the majority of teachers and students prefer this genre. Concerning drama teachers avoid questions about this genre due to the obstacles that teachers face to make dramatic plays comprehensible and practical. As for poetry, it is also less targeted because students struggle for achieving the intended meaning in the poem due to the deviant language that poets tend to use to convey their messages.

## **1.2. The Analysis of the Results of literature Exam Questions Designed during 2015-2016 according to Genre Theory**

As far as literary genres are concerned, this section discusses the data obtained from the analysis of literature exam questions delivered for the licence degree during the academic year (2015-2016) at the English department of MMUTO. According to the findings, we notice that the results found regarding the number of questions which are given in LEs about prose fiction in the recent analysis equate with that of the previous year with (38.18%). These results show that prose fiction is highlighted in LEs during two successive years. This reinforces the idea that teachers are aware of the benefits of prose fiction in developing students' skills. First of all, it allows them to widen their imaginative skills. In this context, Gerrig (1993) argues that *"what makes literary fiction unique is how fiction stories enable us to be 'transported into an imagined world'"*. Additionally, prose fiction helps the readers to construct meaning by themselves. In the same line of thought, Narvaez (2002) stresses the idea that *"readers are active and that they construct rather than collect meaning from story texts, which is consistent with our idea that readers may respond to the actions of the protagonists rather than adopting them unthinkingly"*. Johnson laird (1983) adds that *"while processing a text, readers develop a mental representation or model of text's meaning"*. Prose fiction enables them also to arrive to thoughtful decisions and get effective solutions to their problems by relating their own experiences to that experienced by the characters of a given fictional work. In this sense, Green (2004) demonstrates that *"personal experience plays an important role in how transported or immersed in a piece of narrative fiction"*.

On the basis of the results found during the academic year (2015-2016) a considerable number of LEQs is given about drama (21.82%). This means that drama as a LG is not neglected in the process of LE. However, comparing it with prose fiction, drama gained less interest. This reduced number of questions on drama is due to the limitations encountered by

teachers while explaining themes of this genre during the teaching process. These limitations included in time constraints, the complexity of the language adopted by the playwright, and the lack of means that teachers suffer from. Since drama is written to be acted rather than narrated, so it requires a group of people who perform the play, the houses of theatre where the play is going to take place, and it needs money to fit the necessities of the play in order to make it satisfactory. This is shown by Oreck et al (2003:53) who argue that *“performance assessments can are complex because of the variations between performance unites, the requirement for ensemble or group work, the nature of the ensemble or group, the access to technical equipment and the composition and reactions of any audience that might be in attendance”*. Indeed, this idea can be supported by the answer provided by teacher (3) in the interview when he is asked about the reasons for favoring one genre over the two others. He claimed that *“I do prefer prose fiction because of time requirement, for the language that is accessible to graduate students and for its focus on content and most of the time written in a language that is easy to understand. However for drama, it requires teaching theatre, houses of theatre, playwriting and staging. As for poetry, it is full of stylistics and figurative language which require a deep understanding of poems.”* This means, drama is less asked in the exams because teachers consider it as a complicated and practical genre so they face difficulties while they try to convey meaning using printed texts.

The study also reported that a limited number (12.73%) of LEQs is centered around poetry during the academic year (2015-2016). This may be explained by the fact teachers perceive it as a ‘burdensome’ task for students to have a profound understanding of meaning communicated in poems since poetry is an imaginative art and therefore each poem is personal to its writer. In the same vein of thought, Akporobaro et al (2008) assert that *“being a product of imagination personal to the poet, it becomes colored, inspired by the emotion of this person”*. But, it is these emotions and ideas which are private to the poet that students

must get through the poetic appreciation. However, emphasizing the understanding of one conventional meaning on which teachers are agreed on to be the right answer may demotivate student's willingness to appreciate poetry. This goes hand in hand with Hedges's (2009:21-22) description of studying poetry at school "*Our teachers encouraged us to find the specific meaning in the text, placed there by the author, whether intentionally or not. There was one meaning that could be uncovered and we were trained to do so. Often we didn't need to search for meaning at all because the correct meaning was served up by the teacher, all we need it to do was listen and regurgitate the answers the answers in our essays*". Accordingly, Gibson (2010) claims that teachers should encourage students to be aware of their assumptions, as well as expose them to a wide range of opinions because thus showing them that there is no right answer while studying English literature.

After the classification of literature exam questions according to the genres they belong to, we have found a considerable number of questions (27.27%) are general. This may be interpreted by the fact that teachers do not restrict literature exams only to questions about the three literary genres, however, they include general questions may be because students feel more at ease when exam questions are varied.

In sum, from the outcomes displayed in the previous chapter, it appears that a high number of questions designed for the licence degree during the academic year (2015-2016) are on prose fiction. As we have already argued, prose fiction enables students to develop their cognitive skills, imaginative skills, as it enables them to take an active role in the process of constructing knowledge. Additionally, less interest is given to drama due to the lack of the requirements to enact the play and make it visible to students. Similarly to drama, poetry received less attention in the process of evaluation because teachers find it difficult for students to recognize the relevant meaning communicated by the port since it is a personal imagination and they favor only one conventional meaning.

## **1.2. The Analysis of the Results of Literature Exam Questions Designed during 2016-2017 according to Genre Theory**

The findings of the present study demonstrate that more than a half (52.83%) of the totality of LEQs prepared during the academic year (2016-2017) is on prose fiction. similarly, to the two previous academic years, a high position is reserved to prose fiction in LEs. This may be due to emphasis the social function that prose fiction performs by providing models that students may encounter in their everyday lives. This idea goes hand in hand with Keen (2006) assertion that fictional narratives help us to extend our understanding toward other people, to embody (to some extent) and understand their beliefs and emotions. Literary narratives can also help us to empathize with individuals who differ from the self. This support Green (2004) idea that *“personal experience congruent with the themes of a fictional story results in greater transportation, it may also be the case that transportation into a narrative can help us to learn, to empathize with types of individuals with whom we have no personal experience”*.

According to the data gathered about questions on drama during the academic year (2016-2017), the results revealed that the number of LEQ given about drama is reduced comparing it with that of prose fiction only with (13.21%). The difference between the number of LEQ given about prose fiction and drama can be explained by the ease that teachers of literature feel toward prose fiction. This means that drama comprises difficulties that obstacle teachers' transmission of ideas via drama. It is considered to be one of the most complicated forms of literature. Among the different literary works, drama needs a subtle arrangement of the language, which is the facet adding to its difficulty. As it is argued by Richards and Rodgers (1986) when they mention *“the artificiality of the language used in classroom, the difficulty of monitoring these activities, the possible frustration of shy students, and cultural bias among others”*. Additionally, teachers avoid questions about this genre



because they are confused about ways of assessing drama. Relying on the results found from the research conducted by Kathleen Elizabeth Radley (2002) as concerns the constraints placed on methods of assessing drama, some teachers agreed that assessment should test knowledge, understanding of taught of drama skills, and performance skills. Unlike this view of testing drama, others insist on the idea that theatre skills should not be assessed while English skills have to be assessed. This can be also linked to Heathcote's (cited In Kathleen Elizabeth Radley, 2002) view on process/ product debate where she argued that the whole learning emphasis is on process and it has so influence on drama instruction throughout the 1970 and 1980. Hornbrook (1989) also regards the process as important in drama assessment. Contrary to the previous view, Abbs (1982) thinks that emphasis ought to be given to both process and product.

Depending on the findings displayed in the previous chapter, 7.54% represents the number of LEQs given about poetry during the academic year 2016-2017. So, we notice that poetry is less targeted in the process of examination. This may be because teachers' efforts are not enough to facilitate the comprehension of poetry and help students to enjoy the pleasure of the subject they are studying. This idea corresponds to Hynes (1979) observation on the problem of poetry teaching when he says that *"even though the teacher makes poetry learning interesting, they do not consider such lessons lively enough to sustain their interest"*. In this context, Barrs and Styles (2013:191) add that *"the teaching of poetry needs always to keep in touch with the sensual esthetic qualities of poetry... we all need to be reconnected, all the time, to the basics of poetry-sound, rhythm, pattern, music, play and pleasure"*. Another reason, for which teachers may avoid poetry activities in the exams, is that they prepare their students only for proving relevant answers for exam questions instead encouraging them to deal with poems creatively. In this sense; Sedgwick (2003:99) reports that *"teachers are unable to teach poetry as creatively as they would like to because of the pressure of*

*examinations and he calls this a dangerous state of affairs*". Although teachers adopt the response-based approach to the teaching of poetry, they feel anxious. This can be supported by Kalwaig (2008:60) assertion that *"Poetry makes teachers alarmed, naked and inadequate and feeling compelled to decipher a poem is scary when an exam class is front of you demanding to know what it means"*. This leads us to think that teachers try to disassociate poetry from its context. This confirms Snapper (2009) idea that *"teachers and students are led to forget that poetry has a life outside the classroom and examination hall and by failing to comprehend each relationship with the world beyond the educational context they are unlikely enjoy it"*.

Depending on the data sorted out from the analysis of our corpus, it has been noticed that less attention is paid both to poetry and drama in the design of literature exams during the academic year (2016-2017). However, a great attention is given to prose fiction. Moreover, 26.42% of the totality of LEQ is categorized among general questions.

In short, relaying on the data, teachers maintain the position of prose fiction as a main literary genre since it does not serve students only in the field of education but also it provides them with social experiences that allow them to behave in relevant ways toward the different members of a society, while drama is less valued due to the fact that teachers are not provided with relevant models for assessing students' dramatic skills. As for poetry, it has gained less interest because teachers do not give enough value that poetry deserves; they just prepare students for exams that is why they cannot guarantee appropriate and creative answers in the exams.

## **2. The Analysis of the Results of literature Exam Questions Designed from 2014 to 2017 according to Genres' aspects**

### **2.1. The Analysis of the Results of Literature Exam Questions Designed during 2014-2015 according to the Genres' Aspects**

Prose fiction as a literary genre has different elements that make it different from the other literary forms. When the students are encountered in literature exams with questions about the previously mentioned genre, questions about character, the identification of setting, point of view, structure, tone / style, symbolism and allegory, and idea or theme are most common. However, in the design of literature examinations, teachers do not include all the aspects of prose fiction. Relying on the results obtained in the previous chapter, from the analysis of literature exam prepared by teachers of the English Department at MMUTO, the questions which are given on prose fiction during the academic year (2014-2015) are mainly about two aspects including point of view and idea or theme with the same percentage (31.58%). So we notice that these two aspects are given high importance in the process of examination. These results may be interpreted by the fact that it is necessary to understand first the main idea developed in the novel or short story because once the students sorted out the main idea this will enable them to have a deep understanding of the issue raised in a given literary work. This result goes hand in hand with Akachi Ezeigho (1998: 20) assertion that theme represents for the “...reader what a story amounts to or the sum-total of the idea that the novel gives about life...It is something deeper than subject matter. Indeed it is the vision of the novel and the profound questions it raised about life”. An illustration about questions on idea or theme taken from our corpus, “*what is the significance of James Joyce's reference to the Greek classical mythology in his A portrait of the Artist as a Young Man?”. Support your answer by giving evidence from the novel.* Questions about point of view need from the

students to recognize the perspective through which the story or novel is presented in prose fiction. Sometimes they are asked to comment or contradict the author's view. Kennedy (1976) states that point of view are the perspective from which the reader hears, sees, and feels the story. As for character and setting, it is shown that 15.79% of the LEQs are asked on them. This means that less interest is given to character and setting while designing LEQs although they are often listed among the fundamental elements of prose fiction (Abuja Annex, 2010). Furthermore, a minimized number of LQs is noticed to be on symbolism and allegory (10.53%). This reduced number on this aspect may be because of the difficulty that students find in interpreting the symbols in novels and short stories. Only 5.26% of questions are addressed to students about structure and tone / style may be because they are seen the least important aspects of prose fiction.

Drama as another genre of literature has also its distinctive elements that differentiate it from the remaining imaginative forms of literature. Questions about drama may include character, plot, setting, language, performance, thought / idea and structure. Depending on the data which are displayed in the presentation of the findings during the academic year (2014-2015) a high number (42.86%) of literature exam questions about drama are centered on character. This result may be interpreted by the fact that characters get prominence over the other elements of drama. This can be confirmed with what is stated in The Curriculum Development Council and the Hong Kong Authority (2007: 43-44) "*Characters are likely to be at the center of any drama that learners encounter at this stage in their education, and attitudes towards the actions and viewpoints of the character are central to the learners' reaction to a play*". Additionally, the same number of questions (14.28%) is about plot, language, thought / idea, and structure. This means that while literature exam papers are prepared by teachers of the English department the same number of questions is devoted to four dramatic aspects (plot, language, thought or idea, and structure). So, they are received the

same importance in the process of examination. However, none of the questions is given on setting and performance. That is to say, these two elements are completely neglected. Teachers do not include questions about setting may be because they seek to test students' higher cognitive skills. Concerning performance, it is avoided by teachers and this is due to the difficulties that teachers face in making drama tasks practical. This goes hand in hand with what is said by Cockett (1998) '*the assessment of performance presents unique challenges, as the processes used are highly dependent on a wide range of interrelated contributions*'.

It is clearly shown in the previous chapter that the majority of questions on poetry during the academic year (2014-2015) are asked about tone with a percentage of 27.27%. This result may be interpreted by the fact that teachers are interested in examining the students' understanding of the attitude which is intended by the poets in their poems. The importance of tone as a crucial element for the understanding a poem can be argued with what is stated in the Curriculum Development Council and the Hong Kong Examination and Assessment Authority (2007 with updates in January 2014:41) "*A reader has not commented adequately on a poem if he/she has not referred to tone and said what prevailing mood is*". The findings show that the same number (18.18%) of questions is given about character, figures of speech, prosody, and form. In other words, these previously listed aspects do not receive a sufficient value in the process of examination although figures of speech are among the main features of poetry. In this respect, Davies (2002:22) stated that "*tone and metaphor are two significant elements and very needed in poetry or a poem*". Moreover, the results reveal that none of LEQs s given about imagery and symbolism/allusion.

Indeed, from the outcomes, it has been revealed that LEQs prepared by teachers of the English department at MMUTO during the academic year (2014-2015) included the three genres of literature. However, an emphasis is put only on some of their aspects for many reasons. In prose fiction, idea/theme and point of view are the most recurrent aspects because

it is necessary to students to be aware of the main ideas which are raised in a prose work and from which perspective it is told to the reader. In drama, teachers avoid theatric activities although it is considered the main aspect of drama due to the lack of all the requirements that teachers and students need in order to perform the play. In poetry, teachers highlight students' understanding of the tone of a given poem since it is considered as a central element upon which poetry is built.

## **2.2. The Analysis of Literature Exam Questions designed during 2015-2016 according to the Genres' Aspects**

As a matter of fact, our findings demonstrate that approximately a half of questions which are asked about prose fiction during the academic year (2015-2016) highlight idea or theme as a main aspect of prose fiction with (33.33%), this importance which is given to idea/theme during two successive years maintain its position as a fundamental element for understanding novels and short stories. For instance, in the example taken from our corpus, *“Joseph Conrad’s Heart of Darkness (1902) shows how the forces of nature control man. The jungle exposes man’s weakness. Write an essay showing how nature dominates all the people in the jungle?”* In this question students are asked to write a coherent and cohesive essay where they develop the main ideas which are discussed in Joseph Conrad’s novel Heart of Darkness in order to show their ability to understand the major issues raised in this work. The results also reveal that a considerable number of questions is about point of view with (28.58%). This means that point of view keeps its position alongside with tone as the main prose devices. Moreover, character and setting gain less interest in the process of LE with (14.28%). Whereas tone/style and symbolism/allegory received the same importance, since they are exposed to the same number of questions. This less interest which is given to these aspects may be because teachers perceive that it is easy for students to identify the character and the setting of a given fictional work. This idea goes hand in hand to what is stated in

Abuja Annex (2010:71) *“The reader identifies setting easily through the mention of some identifiable locations and dates...”*.As for tone/style and symbolism/allegory, they have received the same importance since students are exposed to the same number of questions (9.52%) on them. Only 4.76% of the totality of LEQs is addressed to students of the English department as concerns structure.

From the outcomes, it has been noted that a great number of questions about drama during the academic year (2015-2016) are on plot (33.33%). This may be interpreted by the fact that teachers emphasis students’ understanding of the chronological order by which the actions of a given play are presented to the audience. In this respect, Jiang Zhu (2013:1464) sees that *“plot is an indispensable constituent part of drama. Without it, a drama cannot be called a drama in traditional dramas”*. Besides, 25% of the questions are arranged to be on thought or idea. This remarkable number of questions on this aspect may be to maintain students’ ability to generate the central ideas from the dramatic plays that they have read before. The results also show that 16.67% of the whole questions are classified into language. So, less importance is given to language in drama assessment activities although it is considered as a significant element in literary writings. This goes hand in hand with what is provided by Jiang Zhu (2013:1463) *“Language is an important constituent of literary work. The use of language is regarded as criterion to evaluate writer’s style and ability”*. Furthermore, it is appeared in the presentation of the findings that character, setting, and structure are of the same value in the process of LEs only with 8.33%. As for performance which is the main dramatic device is totally neglected.

According to the data gathered about the evaluation of poetry during the academic year (2015-2016), we have noticed that the same aspects are targeted by teachers while designing LEQs comparing them with that are targeted in the previous year. That is to say, these poetic devices are basic since they enable teachers to have sufficient information about whether their

students are able to understand the ideas communicated through poems. Consequently, the findings show that teachers asked a high number (42.85%) of exam questions about tone. For instance, the question taken from our corpus “*Discuss the main themes of Anne Bradstreet’s poetry in ‘The Prologue’ of ‘the Tenth Muse’.*” In addition, the same number of questions is given about character, figures of speech, prosody, and form with (14.29%). The use of figurative language is the main feature of poetry; however examining the esthetic elements of language received less interest from teachers while preparing LEQs. This may be due to the difficulties that students find when they are asked to interpret the provided figures of speech. As for imagery and symbolism/allegory, they are totally marginalized.

Finally, depending on the data gathered with regard to LEs which are prepared during the academic year (2015-2016), we have noticed that teachers of the English department of MMUTO put an emphasis only on some aspects of the different LGs. Generally they choose questions about the aspect through which they get answers about the whole work, as they give them insights about students’ levels namely questions about idea/theme, point of view, and tone.

### **2.3. The Analysis of Literature Exam Questions Designed during 2016-2017 according to the Genres’ Aspects**

The results of the present work demonstrate that a half of the totality of the questions given in LEs for the academic year (2016-2017) in prose fiction is known to be on idea or theme. This can be interpreted by the fact that most of the questions given by teachers during this year are about idea or theme. Additionally, a remarkable number (28.57%) of questions on symbolism and allegory is observed. This may be interpreted by the fact that teachers stress the importance of decoding symbols which are provided in prose works because it is in this way that they push students to overcome the direct style they accustomed with. As in the following example “*How is paralysis symbolized in James Joyce’s ‘Eveline’ and ‘The*



*Dead*''?. Moreover, the data show that (17.86%) of the questions is devoted to character and setting. However, point of view displaced as the main aspect of prose fiction comparing with the position that it has gained in the previous years (2014-2015) and (2015-2016). More precisely, only (3.57%) of the questions are given on point view. Furthermore, structure and tone/style are not included in LEs.

The LEQs which are prepared during the academic year (2016-2017) reveal that the majority (75%) of questions on drama are shown to be on thought/idea. That is, this aspect gets more interest from teachers in the process of LEs. As it is stated by Donald Hall (1928:741) "*For most readers, the thought of a play, its theme, its ideas, will take precedence over other elements*". Moreover, language has received a considerable attention with (25%). This goes hand in hand with Donald Hall (1928:741) assertion "...*plays are language first...*" Concerning character, plot, setting, performance, and structure are totally ignored. So, the questions that are given on drama during this year are categorized only among two aspects including thought/idea and language whereas the remaining dramatic devices are excluded.

The study also reported that the analysis of LEQs concerning poetry during the academic year (2016-2017) witnessed nearly a half (42.85%) of questions on tone. In other words, tone as an aspect of poetry which got prominence over the other aspects in the process of evaluation. Additionally, 28.57% of the questions are found to be on prosody in LEs. In this case, we have- noticed that prosody received some importance comparing it with the preceded years. Furthermore, the outcomes revealed that an equal number (14.29%) of questions on figures of speech and form is perceived during the analysis of LEQs directed to students of the English department during this year. Though the other elements; character, imagery, and symbolism/allusion are totally neglected by teachers while giving questions on poetry.

From our results, we have noticed that during the academic year 2016-2017, idea or theme is the aspect of prose fiction which got prominence over the others. Concerning drama, teachers highlighted thought or idea. As for poetry, tone is always the most dominant aspect over the three successive years.

Depending on the results found from the analysis of our corpus we conclude that some genres' aspects are more highlighted, some others are less targeted whereas the rest are completely neglected. That is to say, the different aspects that constitute the different literary genres are not all included in the process of literature examination. This result goes hand in hand with teachers' answers for the interview when they are asked whether they include all the genres' aspects in their literature exams and if they put an emphasis on some aspects. The majority of teachers claimed that they do not include all the genres' aspects in literature exams because of time constraints. One of the respondents said that 'sometimes yes, one question may cover all the aspects of a given genre.' Another one adds that 'teachers target some specific aspects due to time constraints and it depends on the aspects that teachers want to highlight'. So, the second hypothesis is confirmed since the advanced aspects are the same which are highlighted in literature exams including point of view and idea or theme in prose fiction; character, plot and thought/ idea in drama; tone and prosody in poetry.

At last, through the results obtained from both the analysis of LEQs and the interview we have noticed that there is no balance in the distribution of LEQs according to the theory of genres and their aspects. Teachers focus more on prose fiction and some specific aspects of each genre. However the importance given to this genre in the process of evaluation serves students for answering their LEQ easily. As some teachers state in the interview, students do not really encounter difficulties in answering LEQ and this depending on students' marks. One participant, for example, says *'I think that students are more familiar with prose fiction; because they do not find difficulties while responding to this kind of questions comparing it*

*with the other genres and their aspects*'. For another respondent *'Students have more opportunities to answer to the type of exams which are varied (content, style, and context)'*. Additionally, one participant claims that *'They do not really encounter difficulties in answering my literature exam questions because they are asked about what has been taught in the classroom'*. The last answer supports the responses provided by teachers for the last question of the interview where they agreed on the view that there is a link between with what has been taught in the classroom and what has been covered in LE. This confirms the third hypothesis advanced in the general introduction.

## **Conclusion**

In short, the discussion of the results obtained from both the analysis of LEQs designed by the teachers of the English department at MMUTO for the licence degree during three successive years (2014-2015, 2015-2016, 2016-2017) and the structured interview concerning literature examination, have answered the research questions and have confirmed the hypotheses set in the general introduction. It has been shown that teachers evaluate literature relying on the theory of genres and their aspects. Besides, the analysis of the corpus and the structured interview reveal that teachers include questions about the three literary genres in their literature exams but they focus more on prose fiction over drama and poetry in the process of literature examination. In this regard, all teachers who are interviewed claimed that they prefer to ask their literature exam questions on prose fiction because is the easiest genre comparing it with the two other genres. Additionally, many scholars argue that prose fiction does not serve students only in the field of education but also it provides them with experiences that help them in their daily lives. As it has also noted that the emphasis has been only on some specific aspects of each literary genre while others are either less targeted or completely neglected due time constraints. Therefore teachers target only the fundamental aspects.

## General Conclusion

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Our thesis investigated how literature examination took place at the English Department of MMUTO during three different academic years (2014-2015), (2015-2016), and (2016-2017).

It traced two main objectives. First, restricting literature examination to the theory of genres (prose fiction, drama, and poetry) to find out which literary genre received a considerable attention in the process of evaluation. Relying on the results obtained from the analysis of literature exam questions directed to three levels of licence degree and teachers' responses for the structured interview, we have noticed that prose fiction got prominence over the two other genres. As it is argued by many teachers and scholars, prose fiction is the suitable genre for instruction since it is written in a simple and comprehensible style that makes it accessible to readers from different levels. It provides students with solutions to their problems by relating their own experiences to the stories and novels that they have read. As it provides them also with models that allow them to maintain good social relationships. Drama, the theatrical genre of literature, is less targeted by teachers in the process of examination because teachers are aware of the obstacles that they encounter while including drama activities in the exams. This can be also interpreted by the fact that teachers are confused whether they assess drama as a process or as a product since dramatic works are meant to be performed on the stage. As drama, poetry received less interest in the process of evaluation due to the difficulties that teachers and students face in understanding the connotative meaning which is conveyed in poems. In addition to that, teachers tend to consider one conventional meaning to be the right meaning of the poem, this may be the reason that led students to have negative attitudes towards poetry. Besides, teachers highlight the response-based approach that is why students are not able to discuss the meaning provided in poems by relating them to their context.

Second, classifying literature exam questions according to the different elements that constitute the three literary writing forms to check which of them is/are highly emphasized in the design of literature exams. In this respect, the results of the present study reveal that some aspects of each genre are got more interest than others in literature exams. We have found character/setting, point of view and idea/theme in prose fiction. In drama: character, plot, and thought/idea. In poetry: tone and prosody. This may be due the fact that teachers put emphasis on the elements that they perceive to be central to the understanding of a given literary work. So, these results answer the questions and confirm the hypotheses which are stated in the general introduction.

To conduct this study, the Mixed Method Research is used, in other words, we combined both quantitative and qualitative methods for data collection and data analysis. The case study consists in a corpus composed of thirty-three (33) literature exam papers treated by students of the licence degree of the English Department at MMUTO during the academic years (2014-2015), (2015-2016), and (2016-2017). In addition, we relied on the structured interview where we asked five (05) teachers of English literature in order to use their answers as an argument to what is found in the analysis of literature exam papers.

From the Descriptive Statistical Analysis of the corpus, we have noticed that most of literature exam questions that are asked by teachers of the English Department at MMUTO are on prose fiction and the most aspects that teachers focus on are the same however the results are swinging from one year to another. To interpret the numerical data, the Qualitative Content Analysis is adopted in order to transfer the results found in a form of numbers both in the analysis of literature exam questions and the structured interview into texts to explain them.

There are some limitations to this research work. First, we have found difficulties in applying the theory of genre on the literature exam papers delivered to the licence degree

though we found it more applicable to master's degree since their literature exam questions are mainly essays. In addition, another limitation of this study is a limited amount of sources to be used for the research.

We hope that the results will open opportunities for further research in this area of investigation. We found our topic of research very interesting since it provides a new model for literature evaluation. But the sample of our investigation is limited to questions of the three levels of licence where we noticed that they do not fit exactly the objective of our study. So, further research on the same study can be conducted with different corpus such as Magister Thesis.

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## **Transcription of the interviews**

### **Teacher 1:**

**A:** Good morning and thank you for accepting me to conduct this interview with you.

**B:** you are welcome

**QA:** The first question is: Do your literature exam questions cover the three literary genres: prose fiction, drama, and poetry?

**B:** yes, they cover.

**QA:**Do you put an emphasis on one genre instead of another?If yes, which literary genre do you stress more in the literature exams?

**B:** Very often I chose prose, sometimes drama samples over poetry

**QA:** Why do you favor one genre (example: prose fiction) over the two others (drama and poetry)?

**B:** I focus on novels and shorts stories because they deal with major social, cultural, and political issues.

**QA:** Do your literature exam questions include all the aspects of each genre?If no, which aspects are more targeted?

**B:** It is not possible to include all the aspects in exams. In prose fiction I asked questions on point of view and idea or theme.In poetry an emphasis should be put on imagery, figures of speech, tone, and symbolism whereas in drama character, plot, and thought or idea are targeted most often.

**QA:** Why do you target specific aspects not others?

**B:** Personally i target some specific aspects in order to help students to respond easily.

**QA:** How do your students react to your selection of genre and aspects in exams?

**B:** They do not really encounter difficulties in answering my literature exam questions because they are asked about what has been taught in the classroom.

**QA:** Do your literature exams show a link with what has been taught?

**B:** Of course there is a link; we have to be restricted to what is taught in literature courses.

**A:** Thank you.

**Teacher 2:**

**A:** Good morning and thank you for accepting me to conduct this interview with you.

**B:** you are welcome.

**QA:** The first question is: Do your literature exam questions cover the three literary genres: prose fiction, drama, and poetry?

**B:** Yes, they do.

**QA:** Do you put an emphasis on one genre instead of another? If yes, which literary genre do you stress more in the literature exams?

**B:** It depends on the program, but generally I focus on prose fiction.

**QA:** Why do you favor one genre (example: prose fiction) over the two others (drama and poetry)?

**B:** I prefer prose fiction because it is a rich literary genre that allows students to be familiar with the different literary movements.

**QA:** Do your literature exam questions include all the aspects of each genre? If no, which aspects are more targeted?

**B:** Literature exam questions mainly cover different but an emphasis may be put on some them. In prose we focus on character, setting, and point of view. In drama we focus on plot, performance, language, and character. Whereas in poetry we focus on figures of speech, form, and tone.

**QA:** Why do you target specific aspects not others?

**B:**I target some specific aspects due to the fact that the time which is scheduled for the exam is very limited so I stick to the most important ones such as idea or theme,point of view, and tone and style.

**QA:** How do your students react to your selection of genre and aspects in exams?

**B:** Students have more opportunities to answer to the type of exams which are varied (content, style, and context).

**QA:** Do your literature exams show a link with what has been taught?

**B:** Yes of course;the exam should include all the elements and ideas that have been discussed in the classroom.

**A:** Thank you.

### **Teacher 3:**

**A:** Good morning and thank you for accepting me to conduct this interview with you.

**B:** you are welcome

**QA:** The first question is: Do your literature exam questions cover the three literary genres: prose fiction, drama, poetry?

**B:** yes, they do.

**QA:** Do you put an emphasis on one genre instead of another?If yes, which literary genre do you stress more in the literature exams?

**B:**perhaps prose fiction.

**QA:** Why do you favor one genre (example: prose fiction) over the two others (drama and poetry)?

**B:** I do prefer prose fiction because of time requirement, for the language that is accessible for graduate students and for its focus on content and most of the time written in a language that is easy to understand. However for drama, it requires teaching theatre,

houses of theatre, playwriting and staging. As for poetry, it is full of stylistics and figurative language which require a deep understanding of poems.

**QA:** Do your literature exam questions include all the aspects of each genre? If no, which aspects are more targeted?

**B:** no, we cannot include all the aspects in an exam because of time restriction. In prose fiction, most of the time point of view and idea or theme are the most targeted aspects because students are likely feel at ease when they encounter exam questions about these aspects. In drama, plot, idea or theme, and language while in poetry, form, figures of speech, tone, and prosody.

**QA:** Why do you target specific aspects not others?

**B:** I target some specific aspects due to time constraints, and the aspects that teachers intended to highlight in a given literary text.

**QA:** How do your students react to your selection of genre and aspects in exams?

**B:** according to students' answers in the exams, I noticed that they do not really face difficulties in answering to the selected questions since they are already discussed in the classroom.

**QA:** Do your literature exams show a link with what has been taught?

**B:** Yes, very often, or I can say always that literature exams show a link with what has been taught.

**A:** Thank you.

**Teacher 4:**

**A:** Good morning and thank you for accepting me to conduct this interview with you.

**B:** you are welcome



**QA:** The first question is: Do your literature exam questions cover the three literary genres: prose fiction, drama, poetry?

**B:** yes

**QA:** Do you put an emphasis on one genre instead of another? If yes, which literary genre do you stress more in the literature exams?

**B:** yes, because according to the year or according to the program

**QA:** Why do you favor one genre (example: prose fiction) over the two others (drama and poetry)?

**B:** I do prefer prose fiction because am not familiar with poetry. First of all, it is easy and students are familiar with this genre and they understand it.

**QA:** Do your literature exam questions include all the aspects of each genre? If no, which aspects are more targeted?

**B:** sometimes yes, one question may cover all the aspects of a given genre

**QA:** Why do you target specific aspects not others?

**B:** According to what is taught in a classroom and what a teacher wants to examine.

**QA:** How do your students react to your selection of genre and aspects in exams?

**B:** I think that students are more familiar with prose fiction, they do not find difficulties while responding to this kind of questions comparing it with the other genres and their aspects.

**QA:** Do your literature exams show a link with what has been taught?

**B:** most of the time yes, teachers' literature exams are dependent on the syllabus

**A:** Thank you

**Teacher 5:**

**A:** Good morning and thank you for accepting me to conduct this interview with you.

**B:** you are welcome

**QA:** The first question is: Do your literature exam questions cover the three literary genres: prose fiction, drama, poetry?

**B:** Yes, however depending on the year.

**QA:** Do you put an emphasis on one genre instead of another? If yes, which literary genre do you stress more in the literature exams?

**B:** Yes, we do. Generally we prefer prose fiction.

**QA:** Why do you favor one genre (example: prose fiction) over the two others (drama and poetry)?

**B:** The reason why we are choosing prose fiction over the other genres is that it is written in understandable and plain style.

**QA:** Do your literature exam questions include all the aspects of each genre? If no, which aspects are more targeted?

**B:** No, we do not especially when the exam includes both theoretical and practical parts. The aspects which are targeted in literature exams differ from level to another.

**QA:** Why do you target specific aspects not others?

**B:** Sometimes the focus on specific aspects is imposed by the topic chosen to be analyzed in the exam.

**QA:** How do your students react to your selection of genre and aspects in exams?

**B:** When we look at the literature exam's marks we can say that students do not find difficulties but when we ask them to answer orally we see the opposite.

**QA:** Do your literature exams show a link with what has been taught?

**B:** Yes, of course.

**A:** Thank you.

## **Teacher' Interview**

This interview is part of our research work which aims at collecting data concerning how literature subject is examined in English Department at MMUTO. More specifically, it investigates the literary genres and aspects teachers stress while designing literature exam questions. The results of this interview will be used for academic purposes. Thank you in advance for your help.

**Q1.** . Do your literature exam questions cover the three literary genres: prose fiction, drama, poetry?

**Q2.** Do you put an emphasis on one genre instead of another? If yes, which literary genre do you stress more in the literature exams?

**Q3.** Why do you favor one genre (example: prose fiction) over the two others (drama and poetry)?

**Q4.** Do your literature exam questions include all the aspects of each genre? If no, which aspects are more targeted?

**Q5.** Why do you target specific aspects not others?

**Q6:** How do your students react to your selection of genre and aspects in exams?

**Q7:** Do your literature exams show a link with what has been taught?

**The corpus:**  
**The Analysis of Literature Exam Questions**  
**prepared in the English department**  
**at MMUTO**  
**from 2014 to 2017**



**Mouloud Mammeri University of Tizi Ouzou**  
**Faculty of Letters and Languages**  
**Department of English**  
**Freshman Students**

**First Semester Exam in Introduction to Literary Genres (2015)**

**Part One: Answer the following questions in full and meaningful sentences (08 pts.)**

- 1- Though there is no general agreement, we usually distinguish in literature four main genres. Name them

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.....

- 2- Prop first is further divided into different types. What are they?

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- 3- What is the difference between an author of a work of fiction and the narrator in that work?

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.....

- 4- What does the 'Narrative Point Of View 'refer to'?

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.....

**Part Two: Read carefully the excerpt then answer the questions in full and meaningful sentences (12 pts).**

- 1- Which short story is this excerpt taken from?

.....  
.....

- 2- Which genre of literature does it represent?

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.....

- 3- Where is the short story set? Identify it in the text a word or an expression that hints to the setting?

.....  
.....

4- From which narrative point of view is the story told to the reader?

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.....

5- Identify in the text two figures of speech (simile, metaphor, personification....) and explain them

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.....

6- Gabriel cried. He felt that his identity was fading out into a grey impalpable world; he felt that the solid world itself was dissolving and dwindling. Why?

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**Mouloud Mammeri University of Tizi-Ouzou**  
**Faculty of Letters and Languages**  
**Department of English**

**First semester catch up exam in introduction to literary genres**

**Exercise One:** Answer the following questions (10 pts.)

1- Name four types of folklore prose fiction .....  
.....

2- Name four types of novels  
.....  
.....

3- In order to demarcate literary texts from non-literary texts, scholars have distinguished some criteria. What are they?  
.....  
.....

4- Complete the following  
What makes a plot is not ..... but rather

5- What are the divisions of a plot?  
.....  
.....

**Exercise Two:** Read carefully the following passage then answer the questions **in full and meaningful sentences.** (10 pts.)

In that same village, and in one of these very houses (which, to tell the precise truth, was sadly time-worn and weather-beaten), there lived many years since, while the country was yet a province of Great Britain, a simple good-natured fellow, Of the name of Rip Van Winkle. He was a descendant of the Van Winkles who figured so gallantly in the chivalrous days of Peter Stuyvesant, and accompanied him to the siege of Fort Christina. He inherited, however, but little of the martial character of his ancestors. I have observed that he was a simple good-natured man; he was, moreover, a kind neighbor, and an obedient hen-pecked husband, indeed/to the latter circumstance might be owing that meekness of spirit which gained him such universal popularity; for those men are most apt to be obsequious and conciliating abroad, who are under the discipline of shrews at home. Their tempers, doubtless, are rendered pliant and malleable in the fiery furnace of domestic tribulation, and a curtain lecture is worth all the sermons in the world for teaching the virtues of patience and long-suffering. A



termagant wife may, therefore, in some respects, be considered a tolerable blessing and if so, Rip Van Winkle was thrice blessed.

Certain it is, that he was a great favorite among all the good wives of the village, who, as usual with the amiable sex, took his part in all family squabbles; and never failed, whenever they talked those matters over in their evening gossiping, to lay all the blame on Dame Van Winkle. The children of that village, too, would shout with joy whenever he approached. He assisted at their sports, made their playthings, taught them to fly kites and shoot marbles, and told them long stories of ghosts, witches, and Indians. Whenever he went dodging about the village, he was surrounded by a troop of them, hanging on his skirts, clambering on his back, and playing a thousand tricks on him with impunity; and not a dog would bark at him throughout the neighborhood.

The great error in Rip's composition was an insuperable aversion to all kinds of profitable labor. It could not be from the want of assiduity or perseverance; for he would sit on a wet rock, with a rod as long and heavy as a Tartar's lance, and fish all day without a murmur, even though he should not be encouraged by a single nibble. He would carry a fowling piece on his shoulder for hours together, trudging through woods and swamps, and uphill and down dale, to shoot a few squirrels or wild pigeons. He would never refuse to assist a neighbor even in the roughest toil, and was a foremost man at all country frolics for husking Indian corn, or building stone-fences; the women of the village ,too, their errands, and to do such little odd jobs as their less obliging husbands would not do for them. In a word, Rip was ready to attend to anybody's business but his own; but as to doing family duty, and keeping his farm in order, he found it impossible.

In fact, he declared it was of no use to work on his farm; it was the most pestilent little piece of ground in the whole country; everything about it went wrong, and would go wrong, in spite of him. His fences were continually falling to pieces , "his cow would either "go astray, or get among the cabbages; weeds were sure to grow quicker in his "fields than anywhere else; the rain always made a point of setting in just as he had some outdoor work to do; so that though his ' 'v patrimonial estate had dwindled away under his management, acre by acre, until there was little more left than a mere patch of Indian corn and potatoes, yet it was the worst-conditioned farm in the neighborhood.-Excerpt from Washington Irving" Rip Van Winkle.

1 - Which method of characterization is used in this passage?

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.....

2 - What is the dominant atmosphere in it?

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.....

3 – Identify two figures of speech in the passage and explain them

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.....

4- From which narrative point af view is the story told to the reader?

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**Mouloud Mmmeri University of Tizi-Ouzou**  
**Faculty of Letters and Languages**  
**Department of English**  
**Introduction to literary Genres**  
**Freshman Students**

**Second Semester Exam**

**I. Consider the following poem**

**“Sonnet 18” by 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 dimmed;  
And every fair from fair sometime declines,  
By chance, or nature's changing course, untrimmed;  
But thy eternal summer shall not fade,  
Nor Jose possession of that fair thou ow 'st,  
Nor shall death brag thou wand'rest 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.

1- What type of poetry is it?

.....  
.....

2- What is its rhyme pattern?

.....  
.....

3- What is it about?

.....  
.....

4- Is there an internal addressee in the poem or is the implied reader the assumed audience?

.....  
.....

5- Identify two figures of speech in the poem

.....  
.....

**II. Briefly define each of the following items**

1- Tragedy: .....

.....

2- Comedy: .....

.....

3- Stage directions: .....

.....

4- Hamartia or Tragic Flaw: .....

.....

5- The three unities of Classical drama: .....

.....

**Second Semester Repeat Exam in Introduction to Literary Genres (Sep. 15)**

**I. Consider the following poem**

My love like the Spectator idly sits,.  
Beholding me, that all the pageants play,  
Disguising diversely my troubled wits.  
Sometimes I joy when glad occasion fits,  
And mask in mirth like to a Comedy;  
Soon after when my joy to sorrow flits>  
I wail and make my woes a Tragedy.  
Yet she, beholding me with constant eye-,  
Delights not in my mirth nor rues my smart;  
But when I laugh, she mocks: and when I cry  
She laughs and hardens evermore her heart.  
What then can move her? If nor mirth nor moan,  
She is no woman, but a senseless stone.

Edmund Spencer (c.1552-1599)

**S.LIV**

1- What type of poetry is it?

.....

2- What is its rhyme pattern?

.....

3- What is the theme of the poem?

.....

.....

4- Is there an internal addressee in the poem or is the implied reader the assumed audience?

.....

.....

5- Identify two figures of speech in the poem

.....

.....

**I. Answer the following questions in full and meaningful sentences**

1- What is the difference between Tragedy and Comedy?

.....

.....

2- What is the difference between a monologue and a soliloquy?

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.....

3- Why does a playwright need to stage directions to the primary text of his/her play?

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4- How can a playwright or director indicate time in a play?

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5- According to Aristotle, characters in tragedies have to be of a high social rank. Why?

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**Mouloud Mammeri University of Tizi-Ouzou**  
**Faculty of Letters and Languages**  
**Department of English**  
**Second Year, Third Semester**

**Literature Exam**

**Define the following literary terms:**

Allegorical dream vision poetry:

.....

.....

Soliloquy:

.....

.....

Renaissance Humanism:

.....

.....

Tragic flaw:

.....

.....

Catharsis:

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.....

Answer only one of the following questions:

- 1- To what extent do you think that Shakespeare's Hamlet meets the Aristotelian aesthetic elements of a good tragedy?
- 2- Shakespeare's Macbeth is an in-between character i.e. villain/tragic hero.

**Explain**

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**All the best**

**Mouloud Mammeri University of Tizi-Ouzou**  
**Faculty of Letters and Languages**  
**Department of English**  
**Third Semester**

### Third semester Exam in Literature (S3)

**Answer only one of the following Questions**

- 1- How does William Shakespeare's Hamlet stand for a typical Renaissance prince?**
- 2- Explain the Aristotelian aspects of a good tragedy in one of William Shakespeare's plays.**

This image shows a full page of white paper with horizontal dashed lines, typical of primary school writing paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



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**All the Best**

**Mouloud Mammeri University of Tizi-Ouzou**  
**Faculty of Letters and Languages**  
**Department of English**  
**Fourth Semester**

## Fourth semester Literature Exam

## L2: Semester 4

Write a short essay to answer only one of the following questions:

- 1- Explain the main features of Early American Colonial Literature. Support your answer with at least two representative works.
- 2- Discuss the main themes of Anne Bradstreet's poetry in "The Prologue" of *The Tenth Muse* (1650).

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**Mouloud Mammeri University of Tizi-Ouzou**  
**Faculty of Letters and Languages**  
**Department of English**  
**3<sup>rd</sup> Year Students**

## Fifth semester Exam in literature

**Write a well structured essay on one of the following questions:**

- 1- The Nigerian writer Chinua Achebe has claimed that *Heart of Darkness* is an “offensive and deplorable book” that “set[s] Africa up as a foil to Europe, as a place of negations at once remote and vaguely familiar, in comparison with which Europe’s own state of spiritual grace will be manifest.” Achebe says that Conrad does not provide enough of an outside frame of reference to enable the novel to be read as ironic critical of imperialism. Based on the evidence in the text, argue for or against Achebe’s assertion.
- 2- What is the significance of James Joyce’s reference to the Greek classical mythology in his *A Portrait of the Artist as a Young Man*. Support your answer by giving evidence from the novel.

Topic N<sup>o</sup>: .....

[illegible]



**Mouloud Mammeri University of Tizi-Ouzou**  
**Faculty of Letters and Languages**  
**Department of English**  
**Third Year CIV/LIT**

### **Fifth semester Remedial Examination in literature**

**Write short coherent essay dealing with Topic:**

- 1- In Joseph Conrad's *Heart of Darkness* (1902), 'darkness' represents different sides of a hidden reality and it is overemphasized by Kurtz's words 'The horror!! The horror!!' Explain the significance of both 'darkness' and 'horror' providing some examples from the novella.
- 2- James Joyce's works expose the dark and unpleasant sides of his nation and society. Comment on this sentence supporting your arguments with reference to *Dubliners* (1914).

Topic N°: .....

This image shows a full page of white paper with horizontal dashed lines, typical of primary school writing paper. The lines are evenly spaced and run across the entire width of the page. There are no margins, text, or other markings present.

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**Mouloud Mammeri University of Tizi-Ouzou**  
**Faculty of Letters and Languages**  
**Department of English**  
**Level: Third Year CIV/LIT**

## 6<sup>th</sup> semester Remedial Exam in literature

**Write a coherent essay on one of the following Topics:**

- 1- In what ways do the themes of dream, wealth, and time relate to each other in the exploration of the idea of America in S. Fitzgerald's *The Great Gatsby*. Argue with reference to the novel.
- 2- Study the significance of the epigraph and the meaning of Harry's final death in E. Hemingway's *the Snows of Kilimanjaro*. Explain by giving evidence from the text.

Topic N<sup>o</sup>: .....

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**All the Best**

**Mouloud Mammeri University of Tizi-Ouzou**  
**Faculty of Letters and Languages**  
**Department of English**  
**Third Year CIV/LIT**

## Sixth-semester Examination in literature

**Write short coherent essay dealing with one of the following topic:**

- 1- **Comment on the following statement referring to both F.S Fitzgerald's *The Great Gatsby* (1925) and Ernest Hemingway's *The Snows of Kilimanjaro* (1936):**  
"American writers of the Lost Generation depicted erosion of values at the heart of the American society and how much the individual suffered from illusory dreams and lost aspirations.".
- 2- In Ernest Hemingway's *The Snows of Kilimanjaro* (1936), the theme of conflict is central to the plot of the story. It takes hold of the protagonist's present and it pervades his memories. Explain to what extent is this theme important in enhancing Harry's self-recognition.

Topic N°: .....

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Introduction to Literary Genres -Freshman Year (All Groups)

FIRST SEMESTER EXAM

Full Name..... Section ..... Group .....

**Exercise One:** Answer the following questions in full and meaningful sentences. (10 pts.)

1. In order to sort the great variety of literary works, scholars have created categories called genres. What are they?

.....  
.....

2. Modern prose fiction can be organized, by length, into categories. Name three of these categories

.....  
.....

3. We can distinguish five stages in the plot of a work of fiction. What are they?

.....  
.....

4. Complete the following:

1. An open ending is .....

2. There are two methods of characterization in fiction prose: expository (telling) and dramatic (showing).

In the first method, the narrator .....

In the second .....

3. What makes a plot is not the chronological ordering of actions but rather .....

**Exercise Two:** Read carefully the following passage then answer the questions in full and meaningful sentences. (10pts.)

He had now entered the skirts of the village. A troop of strange children ran at his heels, hooting after him, and pointing at his gray beard. The dogs, too, not one of which he recognized for an old acquaintance, barked at him as he passed. The very village was altered;

it was larger and more populous. There were rows of houses which he had never seen before, and those which had been his familiar haunts had disappeared. Strange names were over the doors--strange faces at the windows; everything was strange. His mind now misgave him; he began to doubt whether both he and the world around him were not bewitched. Surely this was his native village which he had left but the day before. There stood the Catskill mountains--there ran the silver Hudson at a distance--there was every hill and dale precisely as it had always been--Rip was sorely perplexed-- "That flagon last night," thought he, "has addled my poor head sadly!"

It was with some difficulty that he found his way to his own house, which he approached with silent awe, expecting every moment to hear the shrill voice of Dame Van Winkle. He found the house gone to decay--the roof fallen in, the windows shattered, and the doors off the hinges. A half-starved dog that looked like Wolf was sulking about it. Rip called him by name, but the cur snarled, showed his teeth, and passed on. This was an unkind cut indeed-- "My very dog," sighed poor Rip, "has forgotten me!"

He entered the house, which, to tell the truth, Dame Van Winkle had always kept in neat order; it was empty, forlorn, and apparently abandoned. This desolateness overcame all his connubial feats—he called loudly for his wife and children—the lonely chambers rang for a moment with his voice, and then all again was silence.

He now hurried forth, and hastened to his old resort, the village inn—but it too was gone. A large rickety wooden building stood in its place, with great gaping windows, some of them broken and mended with old hats and petticoats, and over the door was painted, "the Union Hotel, by Jonathan Doolittle." Instead of the great tree that used to shelter the quiet little Dutch inn of yore, there now was reared a tall naked pole, with something on the top that looked like a red night-cap, and from it was fluttering a flag, on which was a singular assemblage of stars and stripes—all this was strange and incomprehensible. "He recognized on the sign, however, the ruby face of King George, under which he had smoked so many a peaceful pipe; but even this was singularly metamorphosed. The red coat was changed for one of blue and buff," a sword was held in the hand instead of a scepter, the head was decorated with a cocked hat, and underneath was painted in large characters, GENERAL Washington.

There was, as usual, a crowd of folk about the door, but none that Rip recollected. The very character of the people seemed changed. There was a busy, bustling, disputatious tone about it, instead of the accustomed phlegm and drowsy tranquility. He looked in vain for the sage Nicholas Vedder, with his broad face, double chin, and fair long pipe, uttering clouds of tobacco-smoke instead of idle speeches; or Van Bummel, the schoolmaster doling forth the contents of an ancient newspaper. In place of these, a lean, bilious-looking fellow, with his pockets full of handbills, was haranguing vehemently about rights of citizens--elections--members of congress--liberty--Bunker's Hill--heroes of seventy-six--and other words, which were a perfect Babylonish jargon" to the bewildered Van Winkle.

The appearance of Rip, with his long grizzled beard, his rusty fowling-piece, his uncouth dress, and an army of women and children at his heels, soon attracted the attention of the tavern politicians. They crowded around him, eyeing him from head to foot with great

curiosity. The orator bustled up to him, and, drawing him partly aside, inquired "on which side he voted?" Rip stared in vacant stupidity. Another short but busy little fellow pulled him by the arm, and, rising on tiptoe, inquired in his ear, "Whether he was Federal or Democrat?" Rip was equally at a loss to comprehend the question; when a knowing, self-important old gentleman, in a sharp cocked hat, made his way through the crowd, putting them to the right and left with his elbows as he passed, and planting himself before Van Winkle, with one arm akimbo, the other resting on his cane, his keen eyes and sharp hat penetrating, as it were, into his very soul, demanded in an austere tone, "what brought him to the election with a gun on his shoulder, and a mob at his heels, and whether he meant to breed a riot in the village?" - "Alas! gentlemen," cried Rip, somewhat dismayed, "I am a poor quiet man, a native of the place, and a loyal subject of the king, God bless him!"

**From Washington Irving, "Rip Van Winkle"**

1- Who is Rip Van Winkle? How would you describe the character of Rip?

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

2- Where and when is this short story set?

.....  
.....

3- Which method of characterization does the author use in the passage?

.....  
.....

4- From which point of view is the story told?

.....  
.....

5- Identify two figures of speech in the passage

.....  
.....

**Mouloud Mammeri University of Tizi Ouzou**  
**Faculty of Letters and Languages**  
**Department of English**  
**Freshers**  
**Introduction to Literary Genres**

**Second Semester Examination (June 2017)**

**Exercise 1 ( 10 pts.):** Answer the following questions in full and meaningful sentences

1. What are the different types of poetry? Explain them briefly

.....  
.....

2. What are the different subgenres of drams? Explain them briefly

.....  
.....

3. Complete the following sentences:

- a. A long narrative poem operating on a large scale, telling the story of the founding  
of a nation, the deeds of a national hero, or the beginning of the world is called

.....

- b. We distinguish three types of sonnets: .....

.....

- c. A quatrain is a stanza comprising .....

- d. The ..... is the most common metre in English  
poetry.

- e. The three unities of Drama according to Aristotle are .....

.....

- f. Dramatis Personae is the .....

**Mouloud Mammeri University of Tizi Ouzou**  
**Faculty of letters and Languages**  
**Department of English**  
**Introduction to Literary Genres**

**Second Semester Remedial Exam (September 2017)**

**Exercise I :** Answer the following questions in full and meaningful sentences

Of this World's theatre in which we stay,  
My love like the Spectator idly sits,  
Beholding me, that all the pageants play,  
Disguising diversely my troubled wits.  
Sometimes I joy when glad occasion fits,  
And mask in mirth like to a Comedy;  
Soon after when my joy to sorrow flits,  
I wail and make my woes a Tragedy.  
Yet she, beholding me with constant eye,  
Delights not in my mirth nor rues my smart;  
But when I laugh, she mocks: and when I cry  
She laughs and hardens evermore her heart.  
What then can move her? If nor mirth nor moan,  
She is no woman, but a senseless stone.

**Edmund Spencer (c.1552-1599)**

**S. LIV**

1. What type of poetry is it?

.....  
.....

2. What is its rhyme pattern?

.....  
.....

3. What is the theme of the poem?

.....  
.....

4. In which meter is it written? Justify your answer by scanning the first two lines



.....  
.....  
5. Identify two figures of speech in the poem

Figure 1 .....

Figure 2 .....

**EXERCISE 2.** Answer the following questions in full and meaningful sentences

1. Define the following,

a) An elegy:

.....  
.....

b) A sonnet:

.....  
.....

c) A quatrain:

.....  
.....

2. What is the difference between a monologue and a soliloquy in a play?

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.....

3. According to Aristotle, characters in tragedies have to be of a high social rank. Why?

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**Mouloud Mmmeri University of Tizi -Ouzou**  
**Faculty of Letters and Language**  
**English Department**

**Second Year Third semester Literature Exam**

Full name: .....; Group: .....

1- Define the following with examples. (3pts)

Allegory:

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

Morality plays:

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

2- Explain the following quotation (5pts)

“What a piece of work is man! how noble in reason! how infinite in faculties! In form and moving how express and admirable!” . Shakespeare’s Hamlet , Act Two, Scene Two.

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

3- Apply Aristotle’s theory of tragedy on one of William Shakespeare’s tragedies (Macbeth or Hamlet) using the following elements: hamartia, peripeteia , anagnorisis and tragic hero. (12pts)



Mouloud Mammeri University of Tizi Ouzou

Faculty of letters and languages

1-Define the following with examples : (6 pts.)

Miracle plays:

.....

.....

.....

.....

Dream vision poetry:

.....

.....

.....

.....

Anagnorisis:

2- Answer one of the following questions: (14pts)

A / In an essay of 25 lines, explain what makes Shakespeare's Hamlet a typical Renaissance work?

B / Humanism and Individualism are two theories that informed and shaped Elizabethan literature.

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All the best

All the best

**Mouloud Mammeri University of Tizi Ouzou**

**Faculty of Letters and Languages**

**English Department**

**Remedial Exam in Literature**

**Second Year**

**Full name:**

**Group:**

**Answer only one of the following questions.**

1- In what ways does Anne Bradstreet's poem "The Prologue" of the Tenth Muse (1651) expose the puritan sensibilities concerning the role of women in the colonial period of "new America"?

2- Relying on the texts written by Captain John Smith and William Bradford,

Explain the main features of the early colonial American literature.

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Good Luck

## DEPARTMENT OF ENGLISH

FIFTH-SEMESTER EXAM IN LITERATURE (LITERARY TEXTS)

Relying on your understanding of the literary works you studied, answer all the following questions clearly and precisely: :

1. Joseph Conrad explained ‘my task is to make you hear [...] to make you see’. Explain the two modernist stylistic techniques that may help the modernist writer achieve this aim. (2 pts.)

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2. Joseph Conrad used two types of narrator that correspond to two different settings in Heart of Darkness (1902). Name the narrators and their corresponding settings. (2 pts.)

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.....  
.....

3. Provide two metaphoric descriptions of the white men in “An outpost of Progress” (1897) that illustrate the sense of loss and inability to adapt to the African world. (2 pts.)

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.....  
.....

4. Marlow explains “what redeems it is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and an unselfish belief in the idea- something you can set up, and bow down before, and offer a sacrifice to...” Explain the meaning of Marlow’s statement with reference to Conrad’s Heart of Darkness and “An Outpost of Progress”. (2 pts.)

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

5. What characterizes oblique narration? Why does Joseph Conrad use it in Heart of Darkness? (2 pts)

.....  
.....

6. Explain the significance of the following expressions taken from *Heart of Darkness* (1902): (2 pts.)

“large shining map-with all the colours of s rainbow”:

.....

"Kurtz was very little more than a voice [.....] [ his head] was like an ivory ball":

.....

.....

7. In no more than three words, indicate to whom/what the following metaphors refer: (2 pts.)

“ these were... red-eyed devils”.....

“ pioneers of progress!”.....

“gardians of the door of darkness” .....

“shadows of disease and starvation” .....

”whited sepulcher ” .....

“a meditating Buddah ” .....

"a helpless animal” .....

"a west Briton" .....

8. How is paralysis symbolized in James Joyce’s “Eveline” and “The Dead”? (2 pts.)

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.....

9. In which sense is Eveline’s family life a metaphor for life in Ireland? (2 pts.)

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.....

10. Explain the modernist narrative technique that Joyce used to depict the individuals’ state of paralysis. (2pts)

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Third Year                      Full Name ..... Group.....

**Fifth-Semester Remedial Examination in Literature**

**Answer all the following questions:**

1. Explain clearly the aim of the modernist writer as stated by Joseph Conrad in his Preface to *The Nigger of the Narcissus* (1897). (3 pts.)

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.....

2. Mention and explain three symbols of colonization that Joseph Conrad used in “An Outpost of Progress” (1898) and *Heart of Darkness* (1902). (3 pts.)

A).....  
.....  
B).....  
.....  
C).....  
.....

3. Indicate to whom Conrad refers by the following expressions. Explain briefly their implied meaning. (4 pts.)

“Faithless pilgrims” .....  
.....  
“ blind men in a large room” .....  
.....  
“his head is an ivory ball” .....  
.....

- .....
- .....
- .....
- .....

- “A west Briton” .....

- “A helpless animal” .....

- “snow was general all over Ireland” .....

- [illegible]

ALL THE BEST!

Third Year      Full Name ..... Group .....

**Sixth-Semester Examination in Literature**

Answer the following questions relying on class-discussions and your readings of the American Modernist literary works

1. Complete the following: (03 Pts.)

‘Lost Generation’ is coined by ..... it means

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

Expatriate literature is .....

.....

‘American Dream’ is a term coined by ..... in his book .....

..... It consists of .....

.....

.....

2. Setting functions as indicator of social class in Fitzgerald’s The Great Gatsby and O’Neill’s The Hairy Ape. Name the different classes, included in both works, and their corresponding settings. ( 03 Pts.)

.....

.....

.....

3. Explain clearly the significance of the following sentences stated by Nick Carraway in Fitzgerald’s The Great Gatsby (1925)? (03 Pts.)

“[Gatsby had] some heightened sensitivity to the promises of life” .....

.....

.....

“I became aware of the old island [...] -a fresh green breast”: .....

.....

.....

4. Hemingway examines ‘conflict’ at different levels in “The Snows of Kilimanjaro”. Explain the two levels and indicate the main narrative technique he used in each of them. (03 Pts.)

.....

.....

.....

.....

5. The following expressions are taken from the literary texts you studied. What do they symbolize? (02 Pts)

The green light: .....

The Valley of Ashes: .....

Mount Kilimanjaro: .....

The Transatlantic Ocean Liner: .....

6. Explain briefly O’Neill’s use of ‘language’ and ‘thought’ as motifs to depict the regression of the coal \ workers to an animalistic state. (02 Pts)

Language: .....

.....

Thought: .....

.....

7. What characterizes the modern American individual (man/woman) as depicted in all of the works you studied? Illustrate briefly. (4 Pts)

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**NB: RESPECT THE SPACE INDECATED FOR THE ANSWERS.**

**ALL THE BEST !**

### Freshman Students

**Full name:** ..... **Group:** .....

1. Anne Bradstreet's "The Prologue " of *The Tenth Muse* is said to be a satire of the 17<sup>th</sup>

2.Early American writings are considered to be neither literary nor American. They are rather

Descriptive, promotional and religious.

Explain the above with at least two works studies.

[illegible]

**Mouloud Mammeri University of Tizi Ouzou**

**Faculty of Letters and Languages**

**Department of English**

**First semester exam in Introduction to Literary Genres**

**Exercise One:** Answer the following questions (10 pts.)

- 1- Name four types of folklore prose fiction .....  
.....
- 2- Name four types of novels  
.....  
.....
- 3- In order to demarcate literary texts from non literary texts, scholars have distinguished some criteria.  
What are they?  
.....  
.....
- 4- Complete the following  
What makes a plot is not ..... but rather  
.....

**Exercise Two:** Read carefully the following passage then answer the questions in full and meaningful sentences. (10 pts.)

In that same village, and in one of these very houses (which, to tell the precise truth, was sadly time-worn and weather beaten), there lived many years since, while the country was yet a province of Great Britain, a simple good-natured fellow, of the name of Rip Van Winkle. He was a descendant of the Van Winkles who figured so gallantly in the chivalrous days of Peter Stuyvesant, and accompanied him to the siege of Fort Christina. He inherited, however, but little of the martial character of his ancestors. I have observed that he was a simple good-natured man; he was, moreover, a kind neighbor, and an obedient hen-pecked husband. Indeed, to the latter circumstance might be owing that meekness of spirit which gained him such universal popularity; for those men are most apt to be obsequious and conciliating abroad, who are under the discipline of shrews at home. Their tempers, doubtless, are rendered pliant and malleable in the fiery furnace of domestic tribulation, and a curtain lecture is worth all the sermons in the world for teaching the virtues of patience and long-suffering. A termagant wife may, therefore, in some respects, be considered a tolerable blessing and if so, Rip Van Winkle was thrice blessed.

Certain it is, that he was a great favorite among all the good wives of the village, who, as usual with the amiable sex, took his part in all family squabbles; and never failed, whenever they talked those matters over in their evening gossiping, to lay all the blame on Dame Van Winkle. The children of the village, too, would shout with joy whenever he approached. He assisted at their sports, made their playthings, taught them to fly kites and shoot marbles, and told them long stories of ghosts, witches, and Indians. Whenever he went dodging about the village, he was surrounded by a troop of them, hanging on his skirts, clambering on his back, and playing a thousand tricks on him with impunity; and not a dog would bark at him throughout the neighborhood.

The great error in Rip's composition was an insuperable aversion to all kinds of profitable labor. It could not be from the want of assiduity or perseverance; for he would sit on a wet rock, with a rod as long and heavy as a Tartar's lance, and fish all day without a murmur, even though he should not be encouraged by a single nibble. He would carry a fowling piece on his shoulder for hours together, trudging through woods and swamps, and uphill and down dale, to shoot a few squirrels or wild pigeons. He would never refuse to assist a neighbor even in the roughest toil, and was a foremost man at all country frolics for husking Indian corn, or building stone-fences; the women of the village, too, used to employ him to run their errands, and to do such little odd jobs as their less obliging husbands would not do for them. In a word, Rip was ready to attend to anybody's business but his own; but as to doing family duty, and keeping his farm in order, he found it impossible.

In fact, he declared it was of no use to work on his farm; it was the most pestilent little piece of ground in the whole country; everything about it went wrong, and would go wrong, in spite of him. His fences were continually falling to pieces; his cow would either go astray, or get among the cabbages; weeds were sure to grow quicker in his fields than anywhere else; the rain always made a point of setting in just as he had some outdoor work to do; so that though his patrimonial estate had dwindled away under his management, acre by acre, until there was little more left than a mere patch of Indian corn and potatoes, yet it was the worst-conditioned farm in the neighborhood. Excerpt from Washington Irving" Rip Van Winkle.

1- Which method of characterization is used in this passage?

.....  
.....

2- What is the dominant atmosphere in it?

.....  
.....

3- Identify two figures of speech in the passage and explain them.

.....  
.....

4- From which narrative point of view is the story told to the reader?

.....  
.....

**Mouïoud Mammeri University of Tizi Ouzou**  
**Faculty of Letters and Languages**  
**Department of English**  
**Freshman Students**

**First Semester Exam in Introduction to Literary Genres (Feb. 2016)**

**Part One: Answer the following questions in full and meaningful sentences (08 pts.)**

- 1- Though there is no general agreement, we usually distinguish in literature four main genres. Name them  
.....  
.....
- 2- Prose fiction further divided into different types. What are they?  
.....  
.....
- 3- What is the difference between an author of a work of fiction and the narrator in that work?  
.....  
.....
- 4- What does the Narrative Point of View refer to ?  
.....  
.....

**Part Two: Read carefully the excerpt then answer the questions in full and meaningful sentences (12 pts.)**

- 1- Which short story is this excerpt taken from?  
.....
- 2- Which genre of literature does it represent?  
.....
- 3- Where is the short story set? Identify it in the text a word or an expression that hints to the setting?  
.....
- 4- From which narrative point of view is the story told to the reader?  
.....
- 5- Identify in the text two figures of speech (simile, metaphor, personification....) and explain them  
.....
- 6- Gabriel cried. He felt that his identity was fading out into a grey impalpable world; he felt that the solid world itself was dissolving and dwindling. Why?  
.....



**Mouloud Mammeri University of Tizi Ouzou**  
**Faculty of Letters and Languages**  
**Department of English**  
**Freshman**  
**Introduction to Literary Genres**  
**Second Semester Examination**

**Exercise I :** Answer the following questions in full and meaningful sentences

1. There are different types of poetry. Name them and explain them briefly  
.....  
.....
2. Complete the following sentences:
  - a. An elegy is  
.....
  - b. We distinguish three types of sonnets:  
.....
  - c. A quatrain is a stanza comprising  
.....
  - d. Scanning a poem is determining.  
.....
3. Drama is subdivided into two subgenres  
.....
4. What is the difference between a monologue and a soliloquy in a play?  
.....  
.....

**Exercise II:** Read carefully the excerpt from William Shakespeare's Othello then answer the following questions in full and meaningful sentences

1. Where is the scene set? What about the play?  
.....
2. Who are the major characters in this excerpt?  
.....
3. Why does Othello stab himself at the end of the play?  
.....
4. Is Othello a tragedy or a comedy? Justify your answer  
.....
5. Identify in the excerpt two figures of speech  
.....

Stab: To pierce or wound with or as if with a pointed weapon (knife, spear...)

**Mouloud Mammeri University of Tizi**

**Faculty of Letters and Languages**

**Department of English First Year BMD**

**Second Semester Repeat Exam in Introduction to Literary Genres**

**I. Consider the following poem**

Of this World's theatre in which we stay,  
My love like the Spectator idly sits,  
Beholding me, that all the pageants play,  
Disguising diversely my troubled wits.  
Sometimes I joy when glad occasion fits,  
And mask in mirth like to a Comedy;  
Soon after when my joy to sorrow flits,  
I wail and make my woes a Tragedy.  
Yet she, beholding me with constant eye,  
Delights not in my mirth nor rues my smart;  
But when I laugh, she mocks: and when I cry  
She laughs and hardens evermore her heart.  
What then can move her? If nor mirth nor moan,  
She is no woman, but a senseless stone.

Edmund Spencer (c.1552-1599)

**S. LIV**

1. What type of poetry is it?

.....  
.....

2. What is its rhyme pattern?

.....  
.....

3. What is the theme of the poem?

.....  
.....

4. Is there an internal addressee in the poem or is the implied reader the assumed audience?

.....  
.....

5. Identify two figures of speech in the poem

.....  
.....

**I. Answer the following questions in full and meaningful sentences**

1. What is the difference between Tragedy and Comedy?

.....  
.....

2. What is the difference between a monologue and a soliloquy?

.....  
.....

3. Why does a playwright need to add stage directions to the primary text of his/her play?

.....  
.....

4. How can a playwright or director indicate time in a play?

.....  
.....

5. According to Aristotle, characters in tragedies have to be of a high social rank. Why?

.....  
.....

**Mouloud MAMMERI University of Tizi Ouzou**

**Faculty of Letters and Languages**

**English Department**

**Second Year Third Semester Literature Exam**

**Define the following literary terms:**

Allegorical dream vision poetry:

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

Soliloquy:

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

Renaissance humanism:

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

Tragic flaw:

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

Catharsis:

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

Answer only one of the following questions:

- 1- To what extent do you think that Shakespeare's Hamlet meets the Aristotelian aesthetic elements of a good tragedy?
- 2- Shakespeare's Macbeth is an in-between character i.e. villain/tragic hero.

Explain:

[illegible]

## All the best

## All the best

## Mouloud MAMMERI University of Tizi Ouzou

## Faculty of letters and languages

**English Department**

## YEAR TWO

## 4th-Semester Examination in Literature

Full name: ..... Group N° .....

Answer ONLY ONE of the following questions:

1- With reference to at least two works, discuss the main characteristics of the early American colonial literature.

2- What does “The Prologue” of *The Tenth Muse* reveal about Anne Bradstreet’s view of herself and her role as a woman in the Puritan world?

This image shows a full page of white paper with horizontal dotted lines. The lines are evenly spaced and run across the entire width of the page, providing a guide for handwriting practice. There are no margins, text, or other markings on the page.

## All the best

Mouloud MAMMERI University of Tizi Ouzou

Faculty of letters and Languages

Department of English

Remedial Exam in Literature

L2: Semester 4      Full name ..... Group: .....

Write a short essay to answer only one of the following questions:

1- Explain the main features of Early American Colonial Literature.

Support your answer with at least two representative works.

2- Discuss the main themes of Anne Bradstreet's poetry in "The Prologue" of The Tenth Muse (1650).

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**All the best**



**Mouloud MAMMERI University**

**Faculty of letters and languages**

**Department of English**

**Third Year CIV/LIT**

**Fifth-Semester Examination in Literature**

Write a short coherent dissertation dealing with ONE of the following topics:

1. The British modernist writers adopted an experimental style based on innovative narrative techniques and new stylistic devices to depict the human conditions shaped by the complexities of the modern life. Develop this statement referring to the major modernist works that you have dealt with.
2. James Joyce wrote about *Dubliners* (1914): “My intention was to write a chapter of the moral history of my country, and chose Dublin for the scene because that city seemed to me the centre of paralysis. I have tried to present it to the indifferent public under four of its aspects: childhood, adolescence, maturity, and public life.” Explain this quotation providing supporting evidence from both “Eveline” and “The Dead”.
3. Analyse the following excerpt extracted from Joseph Conrad’s *Heart of Darkness* (1902) by examining Marlow’s attitude towards Kurtz and the European (Belgian) project in the Congo. Provide more arguments from the novella to support your analysis.

‘The brown current ran swiftly out of the heart of darkness, bearing us down towards the sea with twice the speed of our upward progress; and Kurtz’s life was running swiftly, too, ebbing, ebbing out of his heart into the sea of inexorable time [...] “ Kurtz discoursed. A voice! A voice! It rang deep to the very last. It survived his strength to hide in the magnificent folds of eloquence the barren darkness of his heart. Oh, he struggled! He struggled! The wastes of his weary brain were haunted by shadowy images now- images of wealth and fame revolving obsequiously round his inextinguishable gift of noble and lofty expression. My Intended, my station, my ideas- these were the subjects for the occasional utterances of elevated sentiments. The shade of the original Kurtz frequented the bedside of the hollow sham, whose fate it was to be buried presently in the mould of primeval earth. But, both the diabolic love and the unearthly fate of the mysteries it had penetrated fought for the possession of that soul satiated with primitive emotions, avid of lying fame, of sham distinction, of all the appearances of success and power. [...] anything approaching the change that came over his features I have never seen before, and hope never to see again. Oh, I wasn’t touched. I was fascinated. It was as though a veil had been rent. I saw on that ivory face the expression of sombre pride, of ruthless power, of craven terror- of an intense and hopeless despair. Did he live his life again in every detail of desire, temptation, and surrender during

This image shows a full page of white paper with horizontal dotted lines. The lines are evenly spaced and run across the entire width of the page, providing a guide for handwriting practice. There are no margins, text, or other markings on the page.

**Good luck!**

**Level: 3rd year Lit/CIV**

**Group: .....Signature:**

## 5thSemester Remedial Exam in Literature

Write a coherent essay on one of the following topics

1-Interpret Kurtz's dying words "The Horror! The Horror!" in Joseph

Conrad's Heart of Darkness. Argue with reference to the text.

2-Discuss Stephen's perception of art in comparison with his perception of religion, family, school or country in James Joyce's *A Portrait of the Artist as a Young Man*.

Topic N: .....

[illegible]

## All the best

Good luck!

Good luck!