

Literary Criticism
Questions Prepared By
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1st Lecture

1. Literature and literary criticism in Western cultures can not be understood without understanding its relationship to.....
 - a. Other cultures
 - b. Classical antiquity
 - c. Eastern cultures
 - d. All false
2. This is because Western cultures were:
 - a. Produced as a revival or recreation of Greece and Rome.
 - b. Copied exactly from old cultures.
 - c. There is no old or new when we talk about cultures.
 - d. A and C
3. From the 16th to 20th century, Western cultures considered Greece and Rome as:
 - a. The dead culture
 - b. The perfect civilization
 - c. A non-perfect culture
 - d. An abandoned culture
4. From the 16th to 20th century, Western drama, poetry and literary criticism were all produced in Greece and Rome.
 - a. Contrary to
 - b. Away from
 - c. Imitation to
 - d. All false
5. The West relationship with antiquity is:
 - a. Simple
 - b. Complicated
 - c. Ambivalent
 - d. B and C
6. No other poet put it so vividly the relationship between Greece and Rome like....did.
 - a. Horace

- b. Homers
- c. Antony
- d. All false

7. Roman poet Horace writes:

- a. "Captive Greece took its wild conqueror captive". This line is considered as:
- b. The least useful line in the poem.
- c. The most famous line in the Western cultures.
- d. A big lie.
- e. All false

8. In this line, Horace expresses a sense of:

- a. Humour
- b. Inferiority and ambivalence
- c. Happiness
- d. All true

9. We find this sense of ambivalence and inferiorityin Roman (Latin) literature: in Horace, Quintilian, Seneca, etc.

- a. Everywhere
- b. Somewhere
- c. A little
- d. Vaguely

10. The Romans conquered Greece militarily,felt that the culture of Greece remained infinitely more sophisticated and refined in poetry, in philosophy, in rhetoric, in medicine, in architecture, in painting, in manners and in refinement. Hence the sense of inferiority.

- a. But they never
- b. And rarely
- c. And sometimes
- d. But they always

11. "No past life has been lived to lend us glory, and that which has existed before us is not ours."

12. This quote belongs to:

- a. Horace
- b. Antony
- c. Seneca
- d. All false

13. **Horace advised his readers to simply imitate the Greeks and.....**
- Never try to invent anything themselves because their inventions will be weak and unattractive.
 - To try to to invent anything themselves.
 - To read also in Eastern cultures.
 - All false
14. **The Romans so desperately wanted to imitate the Greeks.....**
- And succeeded to match them
 - And easily managed to match them
 - A and B
 - And so constantly failed to match them.
15. **The reason for the failure of Rome to match Greeks is because:**
- Greeks have more resources than Romans.
 - Imitation cannot produce originality.
 - Greeks avoided being busy in conquering others' lands.
 - All false
16. **..... strongly affected how culture was produced in Rome and will also strongly affect how culture will be produced later in Europe and the West.**
- Romans' feeling of dominance
 - Romans' feeling of inferiority
 - Romans' feeling of power
 - Greece feeling of inferiority

2nd Lecture

- In....., **Europeans rediscovered the books of the Greeks and Romans and that allowed them to develop a literature and a culture.**
 - The Renaissance
 - The Elizabethan period
 - The King James period
 - The Victorian age
- The period is called the Renaissance because across Europe people wanted tothe ancient learning of Rome and Greece.**

- a. Avoid
 - b. Ignore
 - c. Criticize
 - d. Revive
3. During the Renaissance, Europe was farsophisticated than Rome and Greece were.
- a. More
 - b. Less
 - c. Enough from
 - d. All false
4. Which one of the following applies to Renaissance age?
- a. There were no written languages in Europe.
 - b. The only written language was Latin and people who could read Greek, like Erasmus, were very rare.
 - c. Both
 - d. Neither
5. Joachim du Bellay who lived in 1520s was awriter.
- a. British
 - b. French
 - c. Norwegian
 - d. Italian
6. According to du Bellay, The reason why [the glorious deeds] of the Roman people” were celebrated and preferred to the deeds of the rest of humanity, was because they had.....
- a. Knowledge
 - b. Power
 - c. A multitude of writers
 - d. All false
7. The emergence of what we call today “literature” in Renaissance in Europe had a strongmotivation and purpose.
- a. Political
 - b. Social
 - c. Psychological
 - d. Scientific
8. What we call today literature emerged because Europeans were becoming politically and militarily powerful. They were conquering lands and taking over trade routes, and

as the passage of du Bellay cited indicates, poetry and literature necessary accessories of political power.

- a. Were
- b. Weren't
- c. Were unnecessary
- d. All false

9. Europeans saw poems and plays and books and stories like they were:

- a. Useless
- b. Less important than victories
- c. National monuments.
- d. A and B

10. One of the reasons that made Europeans affected by Rome is that It provided the ideologues of thesystems of Spain, Britain and France with the language and political models they required, for the *Imperium romanum* has always had a unique place in the political imagination of western Europe.

- a. Legal
- b. Colonial
- c. Social
- d. All false

11. To imitate Rome and Greece and develop "civilized" languages and cultures to go with their newly acquired military and political power, Europeans found a ready-made model to follow:

- a. The Romans.
- b. Arabs
- c. The Greeks
- d. The Persians

12. From the Renaissance all the way to the century, European writers called for the "imitation of the classics."

- a. 18th
- b. 19th
- c. 20th
- d. 21st

13. **No other concept has had a strong formative and foundational influence in modern European cultures like these concepts of:**
- Originality
 - Military
 - History
 - Imitations
14. **In Rome, imitation led to frustration and produced a plagiaristic culture حضارة تنكر فضل الآخرين عليها. Europeans simply:**
- Did the same
 - Ignored these complications.
 - Decided to make their own way.
 - All false
15. **Du Bellay advised his contemporariesto write in their native language in imitation of the ancients.**
- not to be "ashamed"
 - not
 - to try sometimes to
 - all false
16. **The case of Europeans imitation has other concerns:**
- They didn't realize that when Rome imitated Greece, they didn't gain originality.
 - Europeans thought that they were imitating the classical cultures of Greece and Rome. In reality they imitated mostly the Romans.
 - European classicism, for example, always claimed to be based on the ideas of Aristotle, but research shows that they knew very little of Aristotle's work.
 - All applies.
17. **It is important to note that studying literature involves:**
- understanding the historical forces – political, economic, cultural, military – that made literature as an institution, as a tradition and as a discourse possible and
 - understanding the new historical realities – political, economic, cultural, military – that literature as an institution helps shape and create.
 - Both
 - Neither

3rd lecture

1. **There is no genre of literature that we have today that the Greeks**
 - a. Could develop
 - b. Didn't develop
 - c. knew
 - d. all false
2. **Greek thought influenced, in one way or another, every single literary form that developed in Europe and the West,differences between the two cultures remain significant.**
 - a. And no
 - b. But the
 - c. But only very little
 - d. All false
3. **Greeks mean by the term Poetry:**
 - a. Only poetry
 - b. Both poetry and prose
 - c. Every genre we know
 - d. All false
4. **Plato's Critique of Poetry was:**
5. **Extremely**
 - a. Influential
 - b. Extremely misunderstood
 - c. Both
 - d. Neither
6. **Plato wrote dialogues and in every single one, he addressed.....**
 - a. Poetry
 - b. Philosophy
 - c. Politics
 - d. Society
7. **To the present, Western literature and criticism cannot agree why Plato was so obsessed with poetry?**
 - a. Some critics love him, some hate him.
 - b. They all respect him.
 - c. Both
 - d. Neither

8. Plato's most important contributions to criticism appear in his famous dialogue.....
- The Republic
 - The Poetry
 - The Critics
 - Alexander the great
9. Plato makes the very important distinction between *Mimesis* and *Diagesis*, two concepts that remain very important to analyse literature even today. They are often translated as.....
- Imitation and narration
 - Showing and telling
 - Either
 - Neither
10. If someone is telling you a story, that would be:
- Showing
 - Narration
 - Diagesis
 - Either B or C
11. If I tell you the story in the first person, as if I am Napoleon: "I sailed to Alexandria with 30 000 soldiers, and then I marched on Cairo, etc." That would be:
- Imitation
 - Mimesis
 - Diagesis
 - Either A or B
12. Drama with characters is usually.....
- A diagesis
 - A mimesis
 - Either
 - Neither
13. Stories in the third person are usually a.....
- A diagesis
 - A mimesis
 - Either
 - Neither
14. Plato was the first to explain that narration or story telling (in Arabic al-sard) can proceed by:
- Only narration
 - Imitation

- c. Either
 - d. Neither
15. **Due to Plato, narration may be:**
- a. Simple narration
 - b. Imitation
 - c. A union of the two
 - d. Any one of the above mentioned
16. **This distinction has been very popular in Western literary criticism.....**
- a. But not anymore nowadays.
 - b. And it remains today.
 - c. But it is going to stop soon.
 - d. All false
17. **Plato's other idea which is to ban poets and poetry from his ideal city.....**
- a. Was welcomed by Westerns
 - b. Has produced strong reactions in Western literature and criticism.
 - c. Has been very easy to understand.
 - d. All false
18. **Plato's decision has always been difficult to explain because.....**
- a. European and Western cultures have always valued poetry.
 - b. Western cultures have the same thinking.
 - c. Both
 - d. Neither
19. **Only in the century that some scholars finally showed that the poetry that Plato talks about and bans is different from the poetry and art that Europe and the West have.**
- a. 18th
 - b. 19th
 - c. 20th
 - d. 21st
20. **Plato accuses the poetic experience of his time of conditioning the citizens tothe values of a tradition without grasping it.**
- a. Ignore
 - b. Imitate

- c. Disbelieve
 - d. All false
21. According to Plato, poetry excites the senses andand the thinking faculties. It produces docile and passive imitators.
- a. Stimulate the brain
 - b. Kills the brain
 - c. Reacts with the brain
 - d. Neutralizes the brain
22. The first two Books of the *Republic* describe a/unGreek society where "all men believe in their hearts that injustice is far more profitable than justice".
- a. Great
 - b. Healthy
 - c. Unhealthy
 - d. Old
23. Plato blames the traditional education given to the youth because it does not meet the standards of.....
- a. Justice
 - b. Virtue
 - c. Both
 - d. Neither
24. Plato believes that people in his age are encouraged to 'seem' just 'be' just.
- a. Rather than
 - b. And
 - c. And try to
 - d. All false
25. It would be fine, Plato says, if people just laughed at these tales and stories, but the problem is that they take them seriously as a source of
- a. Entertainment
 - b. Education
 - c. Law
 - d. B and C
26. Plato analyses two aspects of poetry to prove his point: style and
- a. Tools
 - b. Meaning

- c. Content
 - d. A and B
27. In his discussion of Style, Plato observes that the charm of poetry and its power reside in its.....
- a. Rhythm
 - b. Harmony
 - c. Measures
 - d. All true
28. Plato calls the three mentioned reasons of the poetry's charm as:
- a. The colors of poetry.
 - b. The charm of poetry
 - c. The colors of Greeks
 - d. All false
29. Exposing the youth to poetry from childhood to adult age, Plato says, is simply indoctrination and propaganda. The youth will be educated to rely on emotions rather than.....
- a. Brains
 - b. Reality
 - c. Reason
 - d. Wisdom
30. According to Plato, poetry creates a culture of superficiality. In other words, people want only to:
- a. Be just
 - b. Seem just
 - c. Be and seem just
 - d. All false
31. It was obvious to Plato that the Greeks' reliance on such sensational emotionalism as a source of law, education and morality was
- a. A very unhealthy state of affairs
 - b. A recipe for disaster
 - c. Something to negotiate about
 - d. A and B

Lecture 4

1. Unlike Plato, Aristotle has always provedin Western literary and philosophical systems.

- a. Easier to incorporate
 - b. More difficult to incorporate
 - c. There was no difference at all.
 - d. All false
2. **Aristotle's analysis of Tragedy in the Poeticsthe foundation of artistic, dramatic and literary practice.**
- a. Are not any more
 - b. Are still today
 - c. Are rarely considered
 - d. All false
3. **One of the following statements is TRUE:**
- a. Western scholars disliked Plato's discussion of poetry or disagree with it.
 - b. Western scholars are usually full of praise for Aristotle.
 - c. Both A and B are true
 - d. All false
4.**has, for centuries, been considered in Western cultures as the unchallenged authority on poetry and literature; the 'czar of literary criticism,' to borrow the expression of Gerald Else.**
- a. Plato
 - b. Aristotle
 - c. Shakespeare
 - d. Socrates
5. **The *Poetics* has for centuries functioned as the most authoritative book of literary criticism – the Bible of literary criticism. The Poetics was written by:**
- a. Plato
 - b. Aristotle
 - c. Shakespeare
 - d. Socrates
6. **In Poetics, Aristotle defines Tragedy as a/an.....of an action that is serious, complete, and of a certain magnitude;**
- a. Translation
 - b. Description
 - c. Imitation
 - d. Narration

7. Every Tragedy, therefore, must haveparts, which parts determine its quality.
- Four
 - Five
 - Six
 - Seven
8. Due to Aristotle, Tragedy is the “imitation of an action (*mimesis*) according to the law of.....
- Probability
 - Necessity
 - Either
 - Neither
9. Aristotle says that tragedy is an imitation of action,a narration. Tragedy “shows” you an action rather than “tells” you about it.
- Not
 - And
 - And sometimes
 - All false
10. Tragedy arouses.....
- Pity
 - Beauty
 - Fear
 - A and C
11. Aristotle defines plot as.....
- The start of incidents
 - The arrangement of incidents
 - The story behind sadness
 - All false
12. The plot in order to be considered good must be “a whole,” with a beginning, middle, and end. The beginning, called by modern critics the, must start the cause-and-effect chain.
- Critical moment
 - Beginning moment
 - Moment of incident
 - Incentive moment
13. The middle, or climax, must be caused by and itself causes the incidents that follow it.
- Earlier incidents

- b. The climax itself.
 - c. Either
 - d. Neither
14., must be caused by the preceding events but not lead to other incidents.
- a. The end
 - b. The resolution
 - c. Either
 - d. Neither
15. Aristotle calls the cause-and-effect chain leading from the incentive moment to the climax(*desis*).
- a. The solution
 - b. The relief
 - c. The tying up
 - d. all false
16. In modern terminology, the Tying Up is called the.....
- a. Complication
 - b. Contradiction
 - c. Coherence
 - d. Unraveling
17. Aristotle calls the cause-and-effect chain from the climax to the resolution the.....
- a. Complication
 - b. Contradiction
 - c. Coherence
 - d. Unraveling
18. In modern terminology, the Unraveling is called the.....
- a. Dénouement
 - b. Definition
 - c. Resolution
 - d. All false
19. According to Aristotle, the worst kinds of plots are.....
- a. Those that are complete
 - b. Those that have unity
 - c. Those that are episodic
 - d. A and B

20. **According to Aristotle, characters in tragedy should have the following qualities:**
- “good or fine” - the hero should be an aristocrat
 - “true to life” - he/she should be realistic and believable.
 - “consistency” - Once a character's personality and motivations are established, these should continue throughout the play.
 - All applies
21. **Diction is “the expression of the meaning in words” which areto the plot, characters, and end of the tragedy.**
- Inappropriate
 - Appropriate
 - Improper
 - All false
22. **Talking about diction, Aristotle discusses the stylistic elements of tragedy; he is particularly interested in.....**
- Rhythm
 - Metaphor
 - Simile
 - A and C
23. **Song, or melody is the musical element of the chorus. Aristotle argues that the Chorusfully integrated into the play like an actor.**
- Should not be
 - Should sometimes be
 - Should be
 - All false
24. **Aristotle argues that superior poets rely on the inner structure of the playthan spectacle to arouse pity and fear.**
- Rather
 - Less
 - Both possible
 - Neither
25. **The end of the tragedy is a *katharsis* of the tragic emotions of pity and fear. Katharsis means:**
- Purgation
 - Cleansing
 - Purification

- d. All true
26. **Tragedy arouses the emotions of pity and fear
.....purge away their excess, to reduce these
passions to a healthy, balanced proportion.**
- a. In order to
 - b. In order not to
 - c. To avoid to
 - d. All false

5th Lecture

1. **In Ancient Greece, Homer's, tragedies of Aeschylus, Sophocles and Euripides were.....**
- a. Plays that people read in books.
 - b. Performances and shows that people attended at the tragic festival every year.
 - c. Both
 - d. Neither
2. **In Ancient Rome, Greek culture.....**
- a. Became books that had no connection to everyday life and to average people.
 - b. Stayed the same as it was in Greece age.
 - c. Completely abandoned and ignored.
 - d. All false
3. **In Ancient Rome, Greek books were.....**
- a. Written in a language (Greek) that most of the Romans didn't speak.
 - b. Belonged to an era in the past that Romans had no knowledge of.
 - c. Only a small, educated minority had the ability to interact with these books.
 - d. All true
4. **In Rome, Greek culture.....**
- a. Was not a living culture anymore.
 - b. Was a "museum" culture.
 - c. Some aristocrats used it to show off, but it did not inspire the present.
 - d. All true

5. Roman literature and criticism emerged as an attempt tothat Greek culture that was now preserved in books.
- Challenge
 - Imitate
 - Outperform
 - Authenticate
6. Horace was.....poet.
- Roman
 - Creek
 - Persian
 - All false
7. Horace's *Ars Poetica* wasin shaping European literary and artistic tastes.
- Not influential
 - Influential
 - Limited
 - All false
8. Horace was.....
- Not a philosopher-critic like Plato or Aristotle.
 - Was a poet writing advice in the form of poems with the hope of improving the artistic effort of his contemporaries.
 - Both
 - Neither
9. In *Ars Poetica*: he.....
- Tells writers of plays that a comic subject should not be written in a tragic tone, and vice versa.
 - He advises them not to present anything excessively violent or monstrous on stage, and that the *deus ex machina* should not be used unless absolutely necessary.
 - He tells writers that a play should not be shorter or longer than five acts (190), and that the chorus "should not sing between the acts anything which has no relevance to or cohesion with the plot".
 - All true
10. Horace advises that poetry should teach and please and that the poem should be conceived as a form of static beauty similar to
- A painting
 - A flower

- c. An imagination
 - d. All false
11. **At the centre of Horace's ideas is the notion of**
.....
- a. Credibility
 - b. Sensibility
 - c. Responsibility
 - d. All true
12. **A poet, according to Horace, who has "neither the ability nor theto keep the duly assigned functions and tones" of poetry should not be "hailed as a poet."**
- a. Knowledge
 - b. Imagination
 - c. Reality
 - d. Cleverness
13. **Whenever Horace talks about the laws of composition and style, his model of excellence that he wants Roman poets to imitate are.....**
- a. The Indians
 - b. The Persians
 - c. The Arabs
 - d. The Greeks.
14. **Horace'sof the popular culture of his day is apparent in his "Letter to Augustus".**
- a. Likeness
 - b. Hatred
 - c. Agreement
 - d. Satisfaction
15. **Horace's hatred of the popular culture of his day wasamong Latin authors.**
- a. Rare
 - b. Not found
 - c. Widespread
 - d. All false
16. **Poetry for Horace and his contemporaries meant:**
- a. Written monuments that would land the lucky poet's name on a library shelf next to the great Greek names.
 - b. Would grant the poet fame, a nationalistic sense of glory and a presence in the pedagogical curriculum.
 - c. Both

- d. Neither
17. In *Ars Poetica*, Horace also advises the aspirant poet to make his tale
- a. Long
 - b. Short
 - c. Believable
 - d. Incredible
18. The principles of taste and “sensibility” (*decorum*) Horace elaborates to distinguish what he thought was “civilized” from “uncivilized” poetry will bein shaping the European distinction between official high culture and popular low one.
- a. Unnecessary
 - b. Instrumental
 - c. Less important
 - d. All false
19. Quintilian is.....writer.
- a. Roman
 - b. Greek
 - c. Persian
 - d. Indian
20. Sometimes Quintilianthe imitation of the Greeks.
- a. Justifies
 - b. Criticises
 - c. Both
 - d. Neither
21. Due to Quintilian, imitation is.....
- a. Always dangerous
 - b. Never dangerous
 - c. Dangerous unless we do it in good judgement
 - d. All false
22. Seneca is another Roman poet stresses a process of
- a. Imitation
 - b. Transformation
 - c. Invention
 - d. All false
23. Seneca advises poets and writers to copy....
- a. Him

- b. Greeks
 - c. Bees
 - d. All false
24. **Which of the following applies to Latin authors?**
- a. Latin authors never discuss poetry or literature as an imitation (mimesis); they only discuss them as an imitation of the Greeks.
 - b. Latin authors are not familiar with Plato's and Aristotle's analysis of poetry. The *Poetics* or Republic III and X do not seem to have been available to the Romans:
 - c. Latin authors used poetry and literature for two things only: To improve eloquence and To sing the national glories of Rome and show off its culture.
 - d. All true
25. **This conception of literature will remain prevalent in Europe until the mid century.**
- a. 18th
 - b. 19th
 - c. 20th
 - d. All false

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Lecture 6

1. Renaissance humanists realised that the Latin they spoke and inherited from the Middle Ages wasclassical Latin.
- a. The same as
 - b. different from
 - c. very close to
 - d. all false
2. In this realisation, language was practically established as aphenomenon.
- a. Historical
 - b. Strange
 - c. Random

- d. All false
- 3. For Dante, language wasinstituted, and the connection of words and things and the rules of grammar were not arbitrary.
 - a. Humanly
 - b. Coincidentally
 - c. Historically
 - d. Divinely
- 4. The benefit of considering language as a human phenomenon is:
 - a. It can be discussed
 - b. It can be analysed
 - c. It can't be analysed
 - d. A and B
- 5. By the 1440s, Italian humanists established the fact that meaning in language is created byand shaped by history.
 - a. God
 - b. Scientists
 - c. Humans
 - d. Women

- 6. The realisation of the difference between medieval and classical Latin created a short era of intense.....
 - a. Neo-Latin imitation
 - b. Neo-Greek imitation
 - c. Both
 - d. Neither
- 7. For ancient thought to be revived, for the lessons of Rome to be properly grasped, humanists advocated.....
 - a. The revival of ancient Greek
 - b. The revival of ancient Latin
 - c. The revival of Aristotle's books
 - d. A and C
- 8. To that end, the imitation of Cicero in prose and Virgil in poetry was.....

- a. Ignored
 - b. Avoided
 - c. Discussed
 - d. Advocated
9. **The new conceptions of language led in the sixteenth and early seventeenth century to theof Latin as the privileged language of learning.**
- a. Improvement
 - b. Undermining
 - c. Overestimating
 - d. All false
10. **“Let no one scorn this Tuscan language as plain and meagre,” said Poliziano, “if its riches and ornaments are justly appraised, this language will be judged not poor, not rough, but copious and highly polished.” In the previous text, we can notice:**
- a. A sense of pride in the vernacular.
 - b. A sense of Humour
 - c. How people at that time started to realize the importance of Latin
 - d. All false
11. **The monopoly of classical reality as the sole subject of written knowledge came to be highlighted, and the exclusion of contemporary reality as a subject of knowledge began to be.....**
- a. Felt
 - b. Acknowledged
 - c. Resisted
 - d. All true
12. **“To have learned to speak with one’s own mouth means tothat speech as both an object of knowledge and the embodiment of a culture worth having.**
- a. Value
 - b. Refuse
 - c. Neglect
 - d. Accept with resistance
13. **“To have learned to speak with one’s own mouth” is a statement reflects:**
- a. Europeans acceptance of using Latin

- b. Europeans rejection of using Latin
 - c. Both
 - d. Neither
14. **Joachim du Bellay says that the Romans' labelling of the French as barbarians "hadto legitimate thus their nation and to bastardise others."**
- a. Right
 - b. Privilege
 - c. Either
 - d. Neither
15. **The campaign to defend and promote the vernacularLatin's monopoly on all forms of written or printed enquiry by the early seventeenth century.**
- a. Accepted
 - b. Allowed
 - c. Dislodged
 - d. All false
16. **Europeans developed the new European LanguageLatin, by appropriating the vocabulary, grammar rules and stylistic features of Latin into the vernaculars.**
- a. In imitation of
 - b. Without imitating
 - c. Copying
 - d. All false
17. **Like Cicero, Horace, Quintilian and Seneca, European writers also insisted that imitationto originality, at least in principle.**
- a. Will not lead
 - b. Should lead
 - c. May not lead
 - d. Must not lead
18. **The European imitation debate (at least in terms of its dialectics) was almost a replica of thedebate.**
- a. American
 - b. Jewish
 - c. Persian
 - d. Roman

19. Petrarch was the champion of Latin imitation. He advised his contemporaries to heed advice and “imitate the bees which through an astonishing process produce wax and honey from the flowers they leave behind.”
- a. Seneca's
 - b. Aristotle's
 - c. Both
 - d. Neither
20. The French debate simply imitated thedebate which imitated the Roman debate.
- a. British
 - b. Spanish
 - c. Italian
 - d. Dutch
21. The European humanists were not engaged in the philosophical questions because:
- a. The humanists were not philosophers.
 - b. They were a class of professional teachers, chancellors and secretaries, who were connected to European courts through a patronage system.
 - c. Both
 - d. All false
22. European humanists recuperated Roman Latin theories of imitation and Roman pedagogies of composition and style.
- a. They did the same with Greek discussions.
 - b. They were clearly not familiar with Greek discussions and analyses of poetry, especially Plato's and Aristotle.
 - c. Both
 - d. Neither

Lecture 7

1. **The Russian Formalist Movement is defined as a school of literary scholarship that originated and flourished in Russia in the....**
 - a. First decade of the 20th century
 - b. First decade of the 18th century
 - c. Second decade of the 19th century
 - d. Second decad of the 20th century
2. **The Russian Formalist Movement wasby Soviet regime in 1930**
 - a. Encouraged
 - b. Rewarded
 - c. Questioned
 - d. Suppressed
3. **The Russian Formalist Movement was championed by....**
 - a. Unorthodox philologists
 - b. Literary historians
 - c. Both together
 - d. Neither
4. **One of those who were champions of The Russian Formalist Movement is.....**
 - a. Boris Eichenbaum
 - b. Roman Jakobson
 - c. Viktor Shklovsky
 - d. All of the above mentioned
5. **The Russian Formalists called themselves:**
 - a. The reformers
 - b. The morphological
 - c. The specifiers
 - d. B and C
6. **The Russian Formalist Movement's centers were.....**
 - a. The Moscow Linguistic Circle founded in 1915
 - b. The Petrograd Society for the Study of Poetic Language (Opoyaz) formed in 1916.
 - c. Both
 - d. Neither

7. **Most Important Formalist writers like Viktor Shklovsky, Yuri Tynianov, Vladimir Propp, Boris Eichenbaum, Roman Jakobson, Boris Tomashevsky, and Grigory Gukovsky revolutionized literary criticism between 1914 and the 1930s by establishing.....**
- The specificity of poetic language and literature.
 - The autonomy of poetic language and literature.
 - Both
 - Neither
8. **Formalist Project has two objectives. The first one is the emphasis on the literary work and its component parts, and the second one is the autonomy of literary scholarship. Autonomy means:**
- Independence
 - Dependence
 - Imitation
 - All false
9. **Formalists are not interested in:**
- The psychology and biography of the author.
 - The religious, moral, or political value of literature.
 - The symbolism in literature.
 - All true
10. **One of the following DOES NOT apply to formalism:**
- Formalism strives to force literary or artwork to stand on its own
 - People (i.e., author, reader) are important
 - The Formalists rejected traditional definitions of literature. They had a deep-seated distrust of psychology.
 - They rejected the theories that locate literary meaning in the poet rather than the poem – the theories that invoke a "faculty of mind" conducive to poetic creation.
11. **To the Formalists, it wasto narrow down the definition of literature.**
- Necessary
 - Not necessary
 - Sometimes necessary
 - All false
12. **According to Russian Formalists, Literature is:**

- a. A specialized mode of language .
 - b. Intended to communicate a message.
 - c. Both
 - d. Neither
13. **Literariness, according to Jan Mukarovsky, "is To foreground is to bring into high.....**
- a. Prominence
 - b. Obvious
 - c. Either
 - d. Neither
14. **By foreground its linguistic medium, the primary aim of literature, as Victor Shklovsky famously put it, is to:**
- a. Estrange
 - b. Defamiliarize
 - c. Make strange
 - d. All true
15. **Formalism alsothe traditional dichotomy of form vs. content.**
- a. Encouraged
 - b. Applied
 - c. Rejected
 - d. Rearranged
16. **To the Formalist, poetry is not merely a matter of external embellishment such as meter, rhyme, alliteration, superimposed upon ordinary speech. It is....**
- a. An integrated type of discourse
 - b. Qualitatively similar to prose
 - c. With a hierarchy of elements and internal laws of its own.
 - d. Both A and C
17. **Traditional criticism does not make a distinction between (plot) and (story). Russian Formalists**
- a. Have the same idea
 - b. Make a distinction
 - c. Mostly agree with this idea.
 - d. All false
18. **Russian Formalists consider the events the work relates as....**
- a. The story

- b. The plot
 - c. Both
 - d. Neither
19. Russian Formalists consider the sequence in which those events are presented in the work as....
- a. The story
 - b. The plot
 - c. Both
 - d. Neither
20. Russian Formalists were close to In his definition of plot.
- a. Plato
 - b. Aristotle
 - c. Shakespeare
 - d. A and C
21. One of the most influential Formalist contributions to the theory of fiction was the study in..... especially Vladimir Propp's.
- a. Scientific fiction
 - b. Romance
 - c. Reality
 - d. Comparative folklore
22. Propp studied fairy-tale stories and established character types and events associated with them. He called the events:
- a. Happenings
 - b. Activities
 - c. Functions
 - d. Developments
23. Propp limited the numbers of events in a fairy tale to
- a. 21
 - b. 31
 - c. 41
 - d. 51
24. Propp developed a theory of character and establishedbroad character types, which he thought could be applied to other narratives.
- a. 3
 - b. 4

- c. 7
 - d. 8
25. **Formalist School is credited even by itssuch as Russian critic Yefimov.**
- a. Adversaries
 - b. Opponents
 - c. Either
 - d. Neither
26. **Russian formalism gave rise to.....**
- a. The Prague school of structuralism in the mid-1920s.
 - b. The literary wing of French structuralism in the 1960s and 1970s.
 - c. Both
 - d. Neither
27. **The literary-theoretical paradigms that Russian Formalism inaugurated are....**
- a. Still with us
 - b. Has a vital presence in the theoretical discourse of our day
 - c. Has a great influence in all contemporary schools of criticism
 - d. All true

Lecture 8

Structuralism

1. **Structuralism in literature appeared inin the 1960s**
- a. England
 - b. Italy
 - c. France
 - d. Germany

2. **Structuralism continues the work ofin the sense that it does not seek to**

interpret literature; it seeks rather to investigate its structures.

- a. Puritan age writers
- b. Romantic poets
- c. Russian Formalism
- d. Renaissance

3. The most common name associated with structuralism is:

- a. Roland Barthes
- b. Tzvetan Todorov
- c. Gerard Genette
- d. All true

4. One of the most influential contributions of structuralism to the study of literature was Gerard Genette's *Discours du récit* (Paris, 1972), translated into English as.....

- a. *Narrative Discourse*
- b. *Narrativism*
- c. *Structuralism Discourse*
- d. *Reform*

5. *Discours du récit* has been so systematic and so thorough in analyzing.....

- a. The structures of literary discourse
- b. Narratology
- c. Both
- d. Neither

6. Genette analyzesmain aspects of the narrative discourse.

- a. Two
- b. Three
- c. Four

- d. Five
- 7. One of the three main aspects of the narrative discourse is..... which involves Order, Duration, Frequency.**
- a. Mood
 - b. Voice
 - c. Time
 - d. A and B
- 8. One of the three main aspects of the narrative discourse is..... which involves Levels of narration (the question who speaks?)**
- a. Mood
 - b. Voice
 - c. Time
 - d. All false
- 9. One of the three main aspects of the narrative discourse is..... which involves Distance (Mimesis vs. Diegesis), Perspective (the question who sees?)**
- a. Time:
 - b. Mood:
 - c. Voice:
 - d. All true
- 10. There are two forms of time in narrative. One of these two is the time of the story which means the time in which the story happens. The other one is called the time of:**
- a. Writing the story
 - b. Publishing the story
 - c. Narrative
 - d. All true
- 11. is the relation between the sequencing of events in the story and their arrangement in the narrative.**
- a. Narrative organization

- b. Narrative order
- c. Narrative relation
- d. All false

12. A narrator

- a. May choose to present the events in the order they occurred
- b. Can recount them out of order
- c. Both possible
- d. Neither

13. An example of a story in which the narrator recount events out of order is.....

- a. Historical stories
- b. Biography
- c. Detective stories
- d. Scientific Fiction

14. The mixing of temporal order produces a more gripping and complex plot. In other words it leads to.....

- a. Satisfaction
- b. Suspense
- c. Humor
- d. Sadness

15. The time of the story ischronological (A,B,C....)

- a. Sometimes
- b. Always
- c. Never
- d. All false

16.is the point in time in which the narrator is telling his/her story.

- a. Time Zero
- b. The start of narration

- c. The point of no return
- d. Time One

17. Time Zero is

- a. The narrator's present
- b. The start of the time of the story
- c. Both
- d. Neither

18. Gennette calls all irregularities in the time of narration.....

- a. Irregular events
- b. Surprises
- c. Anachrobies
- d. All possible

19. Anachronies happen whenever a narrative

- a. Stops the chronological order
- b. Starts the chronological order
- c. Both
- d. Neither

20. Analepsis is when the narrator recounts *after the fact* an event that took placethan the moment in which the narrative is stopped.

- a. Later
- b. Earlier
- c. Faster
- d. All false

21. Prolepsis is when the narrator anticipates events that will occurthe point in time in which the story has stops.

- a. After
- b. Before

- c. At
- d. All false

22. "An anachrony can reach into the past or the future, either more or less far from the "present" moment. Anachronies can have several functions in a narrative. One of these function iswhich often take on an explanatory role, developing a character's psychology by relating events from his past.

- a. Analepses
- b. Prolepses
- c. Both
- d. Neither

23. Another function for Anarchonies is.....which can arouse the reader's curiosity by partially revealing facts that will surface later.

- a. Analepses
- b. Prolepses
- c. Both
- d. Neither

24. Traditional criticism studied, under the category of mood, the question whether literature uses *mimesis* or *diegesis*. *Diegesis* means:

- a. Telling
- b. Showing
- c. Reading
- d. All false

25. According to Genette, all narrative is necessarily.....

- a. Mimesis
- b. Diegesis
- c. Both

d. Neither

26. The only imitation (mimesis) possible in literature is the imitation of, where the exact words uttered can be repeated/reproduced/imitated.

- a. Actions
- b. Sentences
- c. Words
- d. All false

27. Genette distinguishes three kinds of focalization. One of these three kinds is..... It is when the narrator knows more than the characters. He may know the facts about all of the protagonists, as well as their thoughts and gestures. This is the traditional "omniscient narrator".

- a. Internal Focalization
- b. Zero Focalization
- c. External Focalization
- d. All possible

28. Genette distinguishes three kinds of focalization. One of these three kinds is..... It is when the narrator knows as much as the focal character. This character filters the information provided to the reader, and the narrator does not and cannot access or report the thoughts of other characters. Focalization means, primarily, a limitation, a limit on the capacity of the narrator to "see" and "report." If the narrator wants to be seen as reliable, then he/she has to recognize and respect that he cannot be everywhere and know everything.

- a. Internal Focalization
- b. Zero Focalization
- c. External Focalization

- d. All possible

29. From the point of view of time, there are four types of narrating: The first one is called It is the classical (most frequent) position of the past-tense narrative.

- a. Prior
- b. Subsequent
- c. Simultaneous
- d. Interpolated

30. From the point of view of time, there are four types of narrating: The first one is called It is the Predictive narrative, generally in the future tense (dreams, prophecies) [this type of narrating is done with less frequency than any other]

- a. Prior
- b. Subsequent
- c. Simultaneous
- d. Interpolated

31. From the point of view of time, there are four types of narrating: The first one is called It is the Narrative in the present contemporaneous with the action (this is the simplest form of narrating since the simultaneousness of the story and the narrating eliminates any sort of interference or temporal game).

- a. Prior
- b. Subsequent
- c. Simultaneous
- d. Interpolated

32. From the point of view of time, there are four types of narrating: The first one is called It is

between the moments of the action (this is the most complex) [e.g., epistolary novels]

- a. Prior
- b. Subsequent
- c. Simultaneous
- d. Interpolated

33. A story in which the narrator is present in the story he narrates is called:

- a. Heterodiegetic Narrator
- b. Homodiegetic Narrator
- c. Presence Narrator
- d. All false

34. A story in which the narrator is absent from the story he narrates is called:

- a. Heterodiegetic Narrator
- b. Homodiegetic Narrator
- c. Presence Narrator
- d. Extradiegetic Narrative

35. A narrator is superior, in the sense of being at least one level higher than the story world, and hence has a good or virtually complete knowledge of the story he narrates. This is called.....

- a. Heterodiegetic Narrator
- b. Homodiegetic Narrator
- c. Presence Narrator
- d. Extradiegetic Narrative

36. The narrator is immersed within the same level as that of the story world, and has limited or incomplete knowledge of the story he narrates. This is called.....

- a. Intradiegetic Narrative
- b. Heterodiegetic Narrator
- c. Homodiegetic Narrator
- d. Extradiegetic Narrative

Lecture 9

- 1) **Structuralism usually designates a group of French thinkers who were influenced by..... theory of language.**
 - a) Aristotle's
 - b) Russian's
 - c) Ferdinand de Saussure's
 - d) All false

- 2) **These French thinkers were active in the.....**
 - a) 1950s
 - b) 1960s
 - c) 1970s
 - d) A and B

- 3) **These French thinkers applied concepts of structural linguistics to the study of social and cultural phenomenon, including**
 - a) Literature
 - b) Philosophy
 - c) Criticism
 - d) Theory of knowledge

- 4) **Structuralism developed first in.....**
 - a) Anthology
 - b) Poetry
 - c) Anthropology
 - d) Anatomy

- 5) **These thinkers**
 - a) Formed a special school called Structuralism
 - b) Never formed a school but their work was labelled under Structuralism
 - c) Were divided into two schools: Structuralism and Semi-Structuralism
 - d) All false

6) In Literary Studies, Structuralism is interested in.....

- a) The conventions
- b) The structures of the literary work
- c) Both
- d) Neither

7) Structuralism.....

- a) Doesn't seek to produce new interpretations of literary works.
- b) Seeks to understand and explain how these works can have the meanings and effects that they do.
- c) Both
- d) Neither

8. One of the most prominent figures in French Structuralism, Roland Barthes, worked on a topic that has attracted a lot of attention. This work was.....

- a. The function of settings in literature.
- b. The function of events in literature.
- c. The function of the author in literature
- d. The function of imitation in literature

9. His famous article is called.....

- a. The function of the Author
- b. The Death of the Author
- c. The Recreation of the Author
- d. All false

10. Barthes reminds the reader in this essay that the idea of the "author" is.....

- a. A modern invention
- b. An old invention
- c. Not an invention at all
- d. A big lie

11. The author, he says, is a modern figure, a product of our modern society. It emerged with English empiricism,

French rationalism and the personal faith of the Reformation, when society discovered the prestige of.....

- a. Capitalism
- b. Imperialism
- c. Individual
- d. Nobles

12. According to Barthes, literature is tyrannically centred on.....

- a. The author
- b. The characters
- c. The society
- d. The rich class

13. The metaphor of “the death of the author” came from Barthes’ proposal that literature and criticismthe author.

- a. Reactivate
- b. Recreate
- c. Dispose of
- d. Reform

14. According to Roland Barthes, it is language that speaks and not the author who no longer determines meaning. Consequences: We no longer talk about.....

- a. Works
- b. Texts
- c. Both
- d. Neither.

15. Barthes wants literature to move away from the idea of the author in order to discover.....

- a. The reader
- b. The writing
- c. The author
- d. Both A and B

16. According to Barthes, it isthat should be the focus of interpretation.
- a. The author
 - b. The reader
 - c. Both
 - d. Neither
17. According to Barthes, the birth of the reader has a cost which is....
- a. The birth of the Author
 - b. The death of the text
 - c. The death of the Author
 - d. All false

Lecture 10

1. Foucault wrote an essay with a title says: "What is an author" tothe idea of the death of the author.
- a. Support
 - b. Encourage
 - c. Criticize
 - d. Introduce
2. According to Foucault, Barthes had urged critics to realize that they could "do without [the author] and study the work itself." This urging, Foucault implies, is
- a. Logical
 - b. Realistic
 - c. Non-realistic
 - d. True
3. Foucault suggests that critics like Barthes and Derrida....., but instead merely reassigns the author's powers and privileges to "writing" or to "language itself."
- a. Never really get rid of the author
 - b. Got rid of the author
 - c. Failed to get rid of the author
 - d. all false

4. Foucault asks us to think about the ways in which an author's name "functions" in our society. After raising questions about the functions of proper names, he goes on to say that the names of authors often serve afunction.
- a. Wrong
 - b. Useless
 - c. Classifactory
 - d. All false
5. When you go to a book store looking for Oliver Twist, most of the time you will search under the section.....
- a. Fiction
 - b. Biography
 - c. Charles Dickens
 - d. British novels
6. Foucault identifies and describes four characteristics of the "author function". One of these function is.....
- a. The "author function" is linked to the legal system and arises as a result of the need to punish those responsible for transgressive statements.
 - b. The "author function" does not affect all texts in the same way. For example, it doesn't seem to affect scientific texts as much as it affects literary texts.
 - c. The "author function" is more complex than it seems to be.
 - d. This is one of the most difficult points in the essay.
 - e. All true

Lecture 11

1. During the....., A. J. Greimas proposed the actantial model based on the theories of Vladimir Propp.
- a. 50s
 - b. 60s
 - c. 70s

d. 80s

2. **The actantial model is a tool that can theoretically be used to analyze any real or thematized....., but particularly those depicted in literary texts or images.**
 3. Settings
 4. Actions
 5. Scenes
 6. Characters
-
7. **In the actantial model, an action may be broken down into six components, called.....**
 - a. Actants
 - b. Actions
 - c. Activities
 - d. Acts
-
8. **One component of an action iswhich is the hero of the story, who undertakes the main action.**
 - a. The helper
 - b. The object
 - c. The subject
 - d. The sender
-
9. **Another component of an action iswhich represents what the subject is directed toward. The helper**
 - a. The object
 - b. The subject
 - c. The sender
 - d. The helper
-
10. **Another component of an action iswho helps the subject reach the desired object.**
 - a. The subject
 - b. The object
 - c. The helper
 - d. The sender

11. **Another component of an action iswho hinders the subject in his progression.**
- a. The opponent
 - b. The helper
 - c. The object
 - d. The receiver
12. **Another component of an action iswho initiates the relation between the subject and the object.**
- a. The sender
 - b. The helper
 - c. The object
 - d. The receiver
13. **Another component of an action iswhich is the element for which the subject is desired.**
- a. The object
 - b. The helper
 - c. The sender
 - d. The receiver
14. **The actants must not be confused with characters because.....**
- a. An actant can be an abstraction (the city, Eros, God, liberty, peace, the nation, etc), a collective character (the soldiers of an army) or even a group of several characters.
 - b. A character can simultaneously or successively assume different actantial functions
 - c. An actant can be absent from the stage or the action and its presence can be limited to its presence in the discourse of other speakers
 - d. All true
15. **Every two actants are grouped in one**
- a. Aspect
 - b. Axis

- c. Access
- d. Prospect
- 16. **(Subject – Object) together form the axis of....**
 - a. Power
 - b. Transmission
 - c. Desire
 - d. Affection
- 17. **(Helper-Opponent) together form the axis of.....**
 - a. Power
 - b. Transmission
 - c. Desire
 - d. Affection
- 18. **(Sender- Receiver) together form the axis of.....**
 - a. Power
 - b. Transmission
 - c. Desire
 - d. Affection
- 19. **In the (Axis of Desire), the object iswith the subject.**
 - a. Conjoined
 - b. Disjoined
 - c. Either
 - d. Neither
- 20. **When the murderer succeeds in getting rid of the victim, the object here is.....**
 - a. Disjoined
 - b. Conjoined
 - c. Either
 - d. Neither
- 21. **In the (Axis of Power), the opponent.....**
 - a. assists in achieving the desired junction between the subject and object
 - b. Tries to prevent this from happening
 - c. Both
 - d. Neither

22. In the example of a king asks the prince to rescue the princess, the king is
- a. The helper
 - b. The sender
 - c. The receiver
 - d. All false

Lecture 12

1. **Post structuralism is a broad historical description of intellectual developments in.....**
 - a. Continental philosophy
 - b. Critical theory
 - c. Structuralism
 - d. A and B
2. **Post structuralism is an outcome of Twentieth-centuryphilosophy.**
 - a. Russian
 - b. American
 - c. Italian
 - d. French
3. **Structuralism tried to deal with meaning asstructures that are culturally independent.**
 - a. Simple
 - b. Complex
 - c. Irrelevant
 - d. All false
4. **Post-structuralism seesas integral to meaning.**
 - a. Culture
 - b. Society
 - c. History
 - d. A and C
5. **Post structuralism wasstructuralism.**

- a. An extension of
- b. A rebellion against
- c. A synonym of
- d. All false

6. **Post structuralism uses analytical concepts from.....**

- a. Linguistics
- b. Psychology
- c. Anthropology
- d. All true

7. **To understand a text, Poststructuralism studies.....**

- a. The text itself
- b. The systems of knowledge which interacted and came into play to produce the text
- c. Both
- d. Neither

8. **Post Structuralism considers the “individual” as.....**

- a. A singular and coherent entity
- b. Is not coherent but a mass of conflicting tensions
- c. Both
- d. Neither

9. **According to Post structuralism, to properly study a text, the reader must understand how the work is related to.....**

- a. Others concepts of themselves
- b. His own personal concept of self
- c. How the various concepts of self that form in the text come about and interact.
- d. B and C

10. **Poststructuralism looks to the “Authorial intentions” or the meaning that the author intends to “transmit” in a piece of literature as.....**

- a. Secondary to the meaning that the reader can generate from the text

- b. Primary to the meaning that the reader can generate from the text
 - c. Unnecessary at all
 - d. All false
11. **It rejects the idea of a literary text having one purpose, one meaning or one singular existence.**
- a. Structuralism
 - b. Post Structuralism
 - c. Both
 - d. Neither
12. **Poststructuralism displaces the writer/author and make.....**
- a. Them the primary subject on inquiry
 - b. The reader the primary subject of inquiry
 - c. Both possible
 - d. Neither
13. **Poststructuralism rejects that there is a consistent structure to texts, specifically the theory of binary opposition that structuralism made famous. Instead, Post-structuralism advocates.....**
- a. Reconstruction
 - b. Deconstruction
 - c. Construction
 - d. All false
14. **Since the meanings of texts and concepts constantly shift in relation to many variables and the same text means different things from one era to another or from one person to another, the only way to properly understand these meanings is to**
- a. Deconstruct the assumptions and knowledge systems which produce the illusion of singular meaning.
 - b. Avoid deconstructing the assumptions and knowledge systems.

- c. Both possible
- d. Neither

Lecture 13

- 1. Post-structuralism is a European-based theoretical movement that departs from structuralist methods of analysis. The most important names are:**
 - a. Jacques Lacan (psychoanalysis)
 - b. Michel Foucault (history)
 - c. Jacques Derrida (philosophy)
 - d. All true

- 2. Deconstruction is abased method of literary and cultural analysis influenced by the work of Jacques**
 - a. US
 - b. UK
 - c. USSR
 - d. France

- 3. Derrida was one of the most famous.....writers.**
 - a. Structuralism
 - b. Poststructuralism
 - c. Deconstruction
 - d. Reconstruction

- 4. According to Derrida, language**
 - a. Is not a vehicle for the communication of pre-existing thoughts
 - b. Is not an instrument or tool**
 - c. Language is not a transparent window onto the world
 - d. All of the above mentioned

- 5. For Derrida, language**
 - a. Is reliable
 - b. Is unreliable
 - c. Constructs/shapes the world
 - d. B and C

Lecture 14

1. **Karl Marx born 1818 in Rhineland. He died in**
 - a. 1883
 - b. 1901
 - c. 1918
 - d. 1929
2. **Base-Superstructure is one of theideas of karl Marx**
 - a. Illogical
 - b. Logical
 - c. Most important
 - d. Unknown
3. **The idea that history is made ofmain forces**
 - a. Two
 - b. Three
 - c. Four
 - d. Five
4. **The material conditions of life, economic relations, labor, capital, etc. All these are.....**
 - a. The Superstructure
 - b. The Base
 - c. The Middle
 - d. All false
5. **The Superstructure is what today is calledand includes, ideas, religion, politics, history, education, etc**
 - a. Ideology
 - b. Consciousness
 - c. Idealism
 - d. A and B
6. **According to Marx, it is people'sthat determines the ideas and ideologies that they hold.**

- a. Conscience
 - b. Economic conditions
 - c. Minds
 - d. religions
7. **The same idea was mentioned by the Moslem writer named.....**
- a. Alrazi
 - b. Ibn Rushd
 - c. Ibn Khaldoon
 - d. Najeeb Mahfooz
8. **Marxist criticism analyzes literature in terms ofwhich produce it while being aware of its own historical conditions.**
- a. The historical conditions
 - b. The economic conditions
 - c. The political condition
 - d. The social condition
9. **The goal of Marxist criticism is to “explain the literary works more fully, paying attention to its forms, styles, and meanings- and looking at them as products of**
- a. A whole society
 - b. A creative individual
 - c. An economic change
 - d. A particular history
10. **According to Marxism, the best literature should reflect the historical dialectics of.....**
- a. Current time
 - b. Others time
 - c. Its time
 - d. All false
11. **According to Marxism, literary products (novels, plays, etc)be understood outside of the economic conditions, class relations and ideologies of their time.**

- a. Can
 - b. Cannot
 - c. Should
 - d. must
12. **According to Marxism, art and Literature are bothof ideological struggle and can themselves be central to the task of ideology critique.**
- a. Alternatives
 - b. Reflections
 - c. Imitations
 - d. Contradictories
13. **One of the three schools of Marxism iswhich flourished in the period from the time of Marx and Engels to the Second World War.**
- a. Late Marxism
 - b. Classic Marxism
 - c. Early Western Marxism
 - d. All false
14. **Marx and Engels were more concerned with.....**
- a. The contents of literature
 - b. The form of the literature
 - c. A rather than B
 - d. B rather than A
15. **Marx and Engelsthe realism in C. Dickens, H. Balzac, and W.M. Thackeray, and Lenin praised L. Tolstoy for the “political and social truths” in his novels.**
- a. Rejected
 - b. Liked
 - c. Disliked
 - d. Ignored

16. **One of the three schools of Marxism is Georg Lukács was perhaps the first writer of this school.**
- a. Late Marxism
 - b. Classic Marxism
 - c. Early Western Marxism
 - d. All false
17. **One of the three schools of Marxism is Raymond Williams was one of the most important figures of it.**
- a. Late Marxism
 - b. Classic Marxism
 - c. Early Western Marxism
 - d. All false