

Міністерство освіти і науки України
Ukrajna Oktatási és Tudományos Minisztériuma

Закарпатський угорський інститут імені Ференца Ракоці ІІ
II. Rákóczi Ferenc Kárpátaljai Magyar Főiskola

Filológia Tanszék (Angol Tanszéki Csoport)

“ЗАТВЕРДЖУЮ” / JÓVÁHAGYOM

Проректор з навчальної роботи

Tanulmányi rektorhelyettes

“ ” 20

РОБОЧА ПРОГРАМА НАВЧАЛЬНОЇ ДИСЦИПЛІНИ
TANTÁRGYI PROGRAM

Amerikai irodalom a kezdetektől a XX. század végéig

(назва навчальної дисципліни / a tantárgy neve)

напря́м підготовки/ szak 6.020303 Філологія. Англійська мова і література/
6.020303 Filológia. Angol nyelv és irodalom

галузь знань/ szakirány 0203 Гуманітарні науки/ 0203 Humán tudományok

2015

Tantárgyi program: Amerikai irodalom a kezdetektől a XX. sz. végéig c. tárgyból
Angol szakos hallgatók számára „18” augusztus 2015.

Розробники / Kidolgozók:

Баняс В. В. в.о. доцент

Надь-Коложвари Е. А. / Nagy-Kolozsvári Enikő, старший викладач

(вказати авторів, їхні посади, наукові ступені та вчені звання / szerzők neve, beosztása, tudományos címe, fokozata)

Робоча програма затверджена на засіданні кафедри (предметної комісії) _____

A tantárgyi programot elfogadta a tanszékértekezlet (tantárgyi bizottság) _____

Протокол від / Jegyzőkönyv dátuma “27” augusztus 2015 № 1 száma.

Завідувач кафедри / Tanszékvezető

(підпис/aláírás)

Kótyuk I., fil.tud.kand.
(прізвище та ініціали/család- és tónév)

Dátum: “27” augusztus 2015.

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Nagy-Kolozsvári., 2015
Amerikai irodalom

1. A tantárgy leírása / Description of the Subject

Найменування показників A jellemzők megnevezése	Галузь знань, напрям підготовки, освітньо-кваліфікаційний рівень Szakirány, szak, képzettségi szint	Характеристика навчальної дисципліни A tárgy jellemzői	
		<u>nappali</u> tagozat	<u>levelező</u> tagozat
Kreditértéke: 2*2	Képzési ág 0203 Humán tudományok	Normatív (<u>választható</u>)	
	Szakirány 6.020303 Filológia. Angol nyelv és irodalom		
Modulok száma: 2*3	Szak (szakosodás)	Képzési évek:	
Tartalmi modulok: 2*3		4-ik	4-ik
Egyéni tudományos-kutatói feladat: referátum		Félév	
Összóraszám: 2*72		7,8-ik	7,8-ik
A nappali tagozatos hallgató heti óraszám: 2 – kontaktóra: 28/20 – önálló munka: 54/54	Képzési szint: alapképzés (BSc)	Előadások	
		10/10 óra	6/4 óra
		Gyakorlati, szemináriumi	
		18/10 óra	- óra
		Önálló munka	
		44/52 óra	84/56 óra
		Az ellenőrzés formája: IV/7. Beszámoló IV/8. Vizsga	

2. A tárgy célja és feladatai / The Aim and Tasks of the Discipline

A brit és amerikai irodalom különleges szerepet tölt be az oktatási folyamatban, mivel közvetlen hatással bír az emberi elme és szellem kialakulására és formálására. Az irodalmi művek tanulmányozása hozzájárul a személyiség fejlődéséhez és a mai tudásalapú társadalomban hozzásegít a versenyképes tudás megszerzéséhez. Ugyanakkor az irodalom segít a hallgatóknak az önismeret kialakulásának komplex folyamatában is. Célunk megismertetni a hallgatókkal a különböző korok történelmi, kulturális, társadalmi sajátosságait az irodalmi műveken keresztül.

A brit és amerikai irodalom tantárgy hat tantárgyelemből épül fel, azaz hat féléven keresztül kerül oktatásra, melynek során a tantárgyak teljesítése előfeltételként áll a következő elem felvétele előtt. Az irodalmi tantárgyelemek keretében a hallgatók megismerkednek az angol irodalomkritika alapvető terminológiájával és értelmezési módszereivel, illetve kellő gyakorlatra is szert tesznek rövidebb művek elemzése során.

A tantárgy tantárgyelemei közé tartozik az irodalomelmélet, az angol, illetve az amerikai irodalom története, fő korszakai és jeles szerzőinek munkássága egészen napjainkig, ezen túl a kiemelkedőbb irodalomelméleti irányzatok. Elmélyültebb ismereteket ad a filológiai szempontból jelenős értéket képviselő irodalmi irányzatokra összpontosítva. A hallgatók az előadás és szemináriumi munka során megismerkednek pl. a reneszánsz, a romantika, a modernizmus, posztmodern irodalmi korszakok, irányzatok szerzőivel és műveikkel, valamint alapos jártasságot szereznek a művek elemzésében. A kurzusok keretében a hallgatók bepillantást nyernek az irodalmi, illetve a filmművészeti narráció egyes aspektusaiba is.

Az adott tantárgyi elemek oktatása során oktatói, nevelői és gyakorlati célokat fogalmazunk meg.

Oktatási cél: a hallgatók teljes képet kapjanak az angol és amerikai irodalom legjelentősebb és legkiemelkedőbb alkotásairól, megismerjék az társadalmi-irodalmi folyamatokat, a híres írók műveinek jellegzetességeit. Mélyíteni a hallgatókban a kölcsönös megértést és a különböző nemzetek iránti tiszteletet.

Nevelési cél a különböző irodalmi művek felhasználásával valósítható meg, melynek segítségével fejleszhető a hallgatók magas erkölcsi és morális érzékenysége, és hozzásegíti a hallgatókat a különböző ideológiai és esztétikai szempontok értékeléséhez, megkülönböztetéséhez.

Gyakorlati cél: a hallgatók szerezzék meg a szükséges irodalmi ismereteket, az irodalomkritika és elemzés alapvető készségeit, valamint fejlesszék további idegen nyelvi tudásukat.

A brit és amerikai irodalom tantárgy oktatását kiegészíti a tanórán kívüli munka: pl. színházlátogatás, irodalmi művek megfilmesített változatának megtekintése, művészeti és felolvasó estek a legjelentősebb brit és amerikai írók, költők munkásságához köthetően.

A tárgy teljesítése révén a hallgatóknak:

tudnia, ismernie kell

- az angol és amerikai regények jellegzetességeit, legkiemelkedőbb alkotásait és a főbb irodalmi tendenciákat;
- a különböző korszakok történelmi és társadalmi jellemzőit;
- a költészet sajátosságait;
- a dráma sajátosságait
- az irodalom legjelentősebb képviselőit és munkásságukat.

képesnek kell lennie:

- elemzési műveleteket végrehajtani a tudományos, szépirodalmi művek alapján,
- kombinálni az elméleti és gyakorlati tudást;
- használni a modern lingvisztikai elemzési módokat;
- egyéni értelmezést adni az irodalmi műveknek.

3. A tárgy programja / Curriculum IV/7.

1. Tartalmi modul

1. Téma: The Eighteenth Century 1700 – 1800

1. Native American traditions. In harmony with nature.
 - 1.1. Myth: The World on the Turtle's Back. (an Iroquois creation myth). How the earth was created.
 - 1.2. Songs: Song of the Sky Loom. (Tewa native American song). A prayer to Mother Earth and Father Sky.
 - 1.3. Navajo Hunting Song: Dinni-Sin. Dear are drawn to this song.
 - 1.4. Folk tales: Coyote Stories: „Coyote and the Buffalo”, „Fox and Coyote and Whale”(Okanogan retold by Mourning Dove). Okanogan trickster tales from the Northwest.

2. Téma: First Encounters: Accounts of Exploration and Exploitation

- 2.1. William Bradford. „Of Plymouth Plantation”.(nonfiction).
- 2.2. Alicia Crane Williams, „Women and Children First: The Mayflower Pilgrims”, insight. (nonfiction)
- 2.3 Between Heaven and Hell: the Puritan Tradition
- 2.4. Anne Bradstreet. „To My Dear and Loving Husband Upon the Burning of Our House, July 10th,1666. (poetry)
- 2.5. Salem Court Documents, 1692. „The Examination of Sarah Good” (nonfiction)
- 2.6. Jonathan Edwards,„Sinners in the Hand of an Angry God” (sermon)

2. Tartalmi modul

3. Téma: National Beginnings. The Right to be Free. Enlightenment in America

- 3.1. Dave Barry,„ The Boston Tea Party” insight. (nonfiction)
- 3.2. Michel-Guillaume Jean de Crèvecoeur, “What is an American” (nonfiction)
- 3.3. Benjamin Franklin (1706-1790). “Poor Richard's Almanac” insight (nonfiction)
- 3.4. Thomas Jefferson (1743-1826).”Declaration of Independence”, “A Summary view of the Rights of British America”(pamphlet), “Notes on the State of Virginia” –the best work by Thomas Jefferson.
- 3.5. Thomas Paine (1737-1809). “The Age of Reason”(pamphlet),”Agrarian Justice”(pamphlet)
- 3.6. Popular Revolutionary Poetry (Vernacular poetry). Humorous songs that sprung up at the time – songs about Yankee Doodle. The character of Yankee Doodle as it was changed in the verses made up later during the war.

4. Téma: Romanticism in America

- 4.1. American Romanticism. Romanticism as a struggle between vice and virtue. Features of American Romanticism. The early period of Romanticism (the twenties and thirties of the 19th century); the second period of Romanticism (the forties and the first half of fifties); the third period of Romanticism (the second half of the fifties and the sixties of the 19th century). Romanticism and reason.
- 4.2. James Fenimore Cooper (1789-1851).Life and Creative work.“The Last of the Mohicans”
- 4.3. Philip Freneau (1752-1832). The three periods of his creative work. “The Wild Honey Suckle”, “The Indian Burying Ground”.

3. Tartalmi modul

5. Téma Celebrations of the Self: Romanticism and Reason. Transcendentalism. American Literature in the First Half of the 19th Century.

- 5.1. Transcendentalism.
- 5.2. Henry Wadsworth Longfellow (1807-1882). Life and Creative work. The „Fireside Poets”. „A Psalm of Life”, „Songs on Slavery”, „The Negro in the Dismal Swamp”, „The Song of Hiawatha”, etc.
- 5.3. Ralph Waldo Emerson (1803-1882). „Self-Reliance” (nonfiction)
- 5.4. Henry David Thoreau (1817-1862). „Walden” (nonfiction).
- 5.5. Washington Irving (1783-1859) „Rip Van Winkle”, „The Devil and Tom Walker” (fiction)
- 5.6. Anti-slavery movement. The Abolition literature.
- 5.7. Harriet Beecher-Stowe.(1811-1896). „Uncle Tom’s Cabin” and its importance.

6. American Literature in the Second Half of the 19th Century. Critical Realism. Humour of the West.

- 6.1. Walt Whitman (1819-1892). The novelty of his poetry and the creation of a new type of hero in his „Leaves of the Grass”. Whitman’s democracy. Whitman’s themes. Whitman and abolitionism.
- 6.2. Mark Twain (1835-1910). Humour. „Tom Sawyer and the Adventures of the Huckleberry Finn”, „The Celebrated Jumping Frog of Calaveras County”, „The Man that Corrupted Hadleuburg”.
- 6.3. Francis Bret Harte.(1836-1902). Life and creative work. His aesthetic principles. „Wan Lee, the Pagan”
- 6.4. American literature of the nineties and at the turn of the century.
- 6.5. Stephen Crane (1871-1900). Crane’s works and his views on literature.
- 6.6. Frank Norris (1870-1902). Norris’ works and his views on literature.”The Octopus”
- 6.7. Henry James (1843-1916)
- 6.8. Herman Melville (1819-1891). „Moby-Dick”

A tárgy programja / Curriculum IV/8.

1. Tartalmi modul

1. Téma: The Dark Side of Individualism: American Gothic

- 1.1.The American short story: the nineteenth-century development. Edgar Allan Poe about short stories. „The Masque of the Red Death”
 - 1.2. Edgar Allan Poe. (1809-1849). Life and creative work. Poe’s poetry: „The Raven”, „Annabel Lee”, „Sonnet – to Science”
- Poe’s novels. „The Fall of the House of Ushers”, Poe’s short stories. „The Masque of the Red Death”.

2. Téma: American Gothic

- 1.3.Nathaniel Hawthorne (1804-1864) Life and creative work. „Dr. Heidegger’s Experiment”.(fiction). The Scarlet Letter.
- 1.4. The development of American Gothic.
2. Women’s voices, women’s lives: a new literature
- 2.1. Emily Dickinson (1830-1886). Life and creative work. Selected poems: „This is my letter to the World”, „Hope is the thing with feathers”, „Success is counted sweetest”, „Beacuse I could not stop for Death”, etc
- 2.2. Charlotte Perkins Gilman (1830-1886). Life and creative work. „The Yellow Wallpaper”
- 2.3. Kate Chopin (1851-1904). Life and creative work. „The Story of an Hour”
- 2.4. Barbara Ehrenreich and Deirdre English, „Complaints and Disorders” The Sexual Politics of Sickness” insight (nonfiction)
- 2.5. Hisaye Yamamoto, „Seventeen Syllables” (1949) (A diversity of voices)

2. Tartalmi modul

3. Téma: The Beginning of the 20th Century. (1900-1917)

- 3.1. O. Henry (1862-1910). Life. Henry's social viewpoint and aesthetics. „The Gift of the Magi”, „A Service of Love”, „Makes the Whole world Kin”, „The Last Leaf”. „The Ransom of Red Chief”, etc.
- 3.2. Jack London (1876-1916). London's social viewpoint and aesthetics. London's short stories. „White Fang”, „Martin Eden”.

4. Téma: The American Dream: Illusion or Reality? Realism and Reaction. American Literature Between 1917 and World War II.

- 4.1. Socialist writers.
- 4.2. Muckrakers.
- 4.3. Theodore Dreiser. (1871-1945). Life and creative work. „Jennie Gerhardt”, „Sister Carrie”, „The American Tragedy”
- 4.4. Edwin Arlington Robinson (1869-1935). Life and creative work. „Richard Cory”, „Miniver Cheevy”, „Mr. Flood's Party”, etc.
- 4.5. Carl Sandburg (1878-1967). Life and creative work. „Chicago”, „I am the People, the Mob”, „The people will live on”
- 4.6. Edgar Lee Masters (1868?-1950). Life. „Lucinda Matlock”.
- 4.7. Paul Laurence Dunbar (1872-1906). „We Wear the Mask”.

3. Tartalmi modul

5. Téma: Modern Voices in Prose and Poetry

- 4.8. Robert Frost.
- 4.9. About Negro folk-songs.
- 4.10. Langston Hughes.
- 4.11. F. Scott Fitzgerald (1896-1940). Life and creative work. „Winter Dreams”, „The Great Gatsby”.
- 4.12. John Steinbeck (1902-1968). Life and creative work. „The Grapes of Wrath”, „Why Soldiers Won't Talk”

5.1. The Lost Generation.

5.2. Ernest Hemingway. Life and creative work.

5.3. William Faulkner. Life and creative work.

Modern American Drama

6.1. Eugene O'Neill.

6.2. Lillian Hellman.

6.3. Arthur Miller (1915-). Life and creative work. Influence on British theatre. „All My Sons”, „The Crucible”, „Death of a Salesman” a tragedy that won the Pulitzer Prize.

6.4. Tennessee Williams. „The Streetcar Named Desire”

6.5. Robert E. Sherwood.

6.6. Thornton Wilder

American Literature after World War II.

7.1. Jerome David Salinger

7.2. Truman Capote

7.3. Harper Lee

4. A tárgy struktúrája / Structure of the Subject

IV/7.

Tartalmi modulok. Témák	Mindösszesen							
	Nappali tagozat				Levelező tagozat			
	összesen	ebből			összesen	ebből		
		előadás	gyak.	önálló		előadás	gyak.	önálló
1	2	3	4	5	6	7	8	9
Modul/ Module 1								
1. Tartalmi modul: The Eighteenth Century 1700 – 1800;								

First Encounters: Accounts of Exploration and Exploitation								
Téma 1.	12	1,6	3	7,3	15	1		14
Téma 2.	12	1,7	3	7,3	15	1		14
Összesen tartalmi modul 1	24	3,3	6	14,6	30	2		28
2. Tartalmi modul: National Beginnings. The Right to be Free. Enlightenment in America. Romanticism in America								
Téma 3.	12	1,6	3	7,3	15	1		14
Téma 4.	12	1,7	3	7,3	15	1		14
Összesen tartalmi modul 2	24	3,3	6	14,6	30	2		28
3. Tartalmi modul Celebrations of the Self: Romanticism and Reason. Transcendentalism. American Literature in the First Half of the 19th Century. American Literature in the Second Half of the 19th Century. Critical Realism. Humour of the West.								
Téma 5.	12	1,6	3	7,3	15	1		14
Téma 6.	12	1,7	3	7,3	15	1		14
Összesen tartalmi modul 3	24	3,3	6	14,6	30	2		28
Mindösszesen	72	10	18	44	90	6		84

A tárgy struktúrája / Structure of the Subject IV/8.

Tartalmi modulok. Témák	Mindösszesen							
	Nappali tagozat				Levelező tagozat			
	összesen	ebből			összesen	ebből		
		előadás	gyak.	önálló		előadás	gyak.	önálló
1	2	3	4	5	6	7	8	9
Modul/ Module 1								
1. Tartalmi modul: The Dark Side of Individualism: American Gothic								
Téma 1.	14	2	2	10	12	0,8		11,2
Téma 2.	14	2	2	10	12	0,8		11,2
Összesen tartalmi modul 1	28	4	4	20	24	1,6		22,4
2. Tartalmi modul: The Beginning of the 20th Century. (1900-1917) The American Dream: Illusion or Reality? Realism and Reaction. American Literature Between 1917 and World War II.								
Téma 3.	14	2	2	10	12	0,8		11,2
Téma 4.	14	2	2	10	12	0,8		11,2
Összesen tartalmi modul 2	28	4	4	20	24	1,6		22,4
3. Tartalmi modul Modern Voices in Prose and Poetry								
Téma 5.	16	2	2	12	12	0,8		11,2
Összesen tartalmi modul 3	16	2	2	12	12	0,8		11,2

Mindösszesen	72	10	10	52	60	4		52
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4. A gyakorlati órák témája / Topics for the practical lessons IV/7.

Nő	A téma címe	Óraszám
1.	Native American traditions. In harmony with nature. Myth, songs, folk tales.	3
2.	William Bradford. „Of Plymouth Plantation”. Anne Bradstreet. „To My Dear and Loving Husband Upon the Burning of Our House, July 10th, 1666.”	3
	Module Test 1.	
3.	Benjamin Franklin (1706-1790). “Poor Richard’s Almanac”; Thomas Jefferson (1743-1826).”Declaration of Independence”; Thomas Paine (1737-1809). “The Age of Reason”	3
4.	James Fenimore Cooper (1789-1851). The Last of the Mohicans”. Philip Freneau (1752-1832).“The Wild Honey Suckle”, “The Indian Burying Ground”.	3
	Module Test 2.	
5.	Henry Wadsworth Longfellow; „A Psalm of Life”, „Songs on Slavery” Ralph Waldo Emerson „Self-Reliance” Washington Irving „Rip Van Winkle”, „The Devil and Tom Walker” Harriet Beecher-Stowe „Uncle Tom’s Cabin”	3
6.	Walt Whitman “Leaves of Grass”, Mark Twain „Tom Sawyer and the Adventures of the Huckleberry Finn” Herman Melville „Moby-Dick”	3
	Module Test 3.	
	Összesen	18

A gyakorlati órák témája / Topics for the practical lessons IV/8.

Nő	A téma címe	Óraszám
1.	Edgar Allan Poe: „The Masque of the Red Death” „The Raven”, „Annabel Lee”	2
2.	Nathaniel Hawthorne „Dr. Heidegger’s Experiment”. The Scarlet Letter. Emily Dickinson „This is my letter to the World”, „Hope is the thing with feathers” Charlotte Perkins Gilman „The Yellow Wallpaper” Kate Chopin „The Story of an Hour” Hisaye Yamamoto „Seventeen Syllables”	2
	Module Test 1.	
3.	O. Henry „The Gift of the Magi” „The Last Leaf”. „The Ransom of Red Chief”. Jack London „White Fang”	2
4.	Theodore Dreiser „Sister Carrie”, „The American Tragedy” Carl Sandburg „Chicago”, „I am the People, the Mob”, „The people will live on”	2
	Module Test 2.	
5.	F. Scott Fitzgerald „Winter Dreams”, „The Great Gatsby” John Steinbeck „The Grapes of Wrath”, „Why Soldiers Won’t Talk”. Ernest	2

	Hemingway, William Faulkner, Eugene O'Neill. Lillian Hellman. Arthur Miller „All My Sons”, „The Crucible”, „Death of a Salesman”	
	Module Test 3.	
	Összesen	10

**Önálló munka /Topics for the independent work
IV/7.**

No	A téma címe	Óraszám
1	Coyote Stories: „Coyote and the Buffalo”, „Fox and Coyote and Whale”(Okanogan retold by Mourning Dove). Okanogan trickster tales from the Northwest.	7,3
2	Alicia Crane Williams, „Women and Children First: The Mayflower Pilgrims”, insight. (nonfiction). Salem Court Documents, 1692. „The Examination of Sarah Good” (nonfiction)	7,3
3	Dave Barry, „The Boston Tea Party” insight. (nonfiction). Michel-Guillaume Jean de Crèvecoeur, “What is an American” (nonfiction)	7,3
4	Popular Revolutionary Poetry (Vernacular poetry). Humorous songs that sprung up at the time – songs about Yankee Doodle. The character of Yankee Doodle as it was changed in the verses made up later during the war.	7,3
5	Henry Wadsworth Longfellow „The Negro in the Dismal Swamp”, „The Song of Hiawatha” Henry David Thoreau „Walden”	7,3
6	Stephen Crane Crane’s works and his views on literature. Frank Norris, Norris’ works and his views on literature. ”The Octopus” Henry James (1843-1916)	7,3
	Összesen	44

**Önálló munka /Topics for the independent work
IV/8.**

No	A téma címe	Óraszám
1	Edgar Allan Poe: „Sonnet – to Science” Poe’s novels. „The Fall of the House of Ushers”	10
2	Emily Dickinson „Success is counted sweetest”, „Beacuse I could not stop for Death” Barbara Ehrenreich and Deirdre English, „Complaints and Disorders” The Sexual Politics of Sickness” insight (nonfiction)	10
3	O. Henry ”,„A Service of Love”, „Makes the Whole world Kin”. Jack London „Martin Eden”.	10
4	Edwin Arlington Robinson (1869-1935). Life and creative work.”Richard Cory”, „Miniver Cheevy”, „Mr. Flood’s Party”, etc. Edgar Lee Masters (1868?-1950). Life. „Lucinda Matlock”. Paul Laurence Dunbar „We Wear the Mask”.	10
5	Robert Frost; Langston Hughes; Tennessee Williams. „The Streetcar Named Desire” Robert E. Sherwood. Thornton Wilder American Literature after World War II, Jerome David Salinger, Truman Capote, Harper Lee	12
	Összesen	52

7. Egyéni feladatok / Individual Tasks

IV/7, IV/8.

Topics for essay:

1. Native American traditions. Native American myths, songs, chants, hunting songs, legends, tales, trickster tales, etc. In harmony with nature.
2. "The World on the Turtle's Back" - how the earth was created. An Iroquois creation myth. The plot of the myth. Analysis and comparison of the myth with other creation myths.
3. "Song of the Sky Loom" – Tewa Native American song, a prayer to Mother Earth and Father Sky.
4. "Dinni-Sin – a Navajo hunting song.
5. Folk tales: Coyote stories. "Coyote and the Buffalo", "Fox and Coyote and Whale" – Okanogan trickster tales from the Northwest retold by Mourning Dove.
6. American Folk Art.
7. The beginning of national literature in America. William Bradford, Anne Bradstreet, Sarah Kemble Knight, Hector de Crevecoeur.
8. Michel-Guillaume Jean de Crèvecoeur, "What is an American" (nonfiction)
8. William Bradford, life and creative work. "Of Plymouth Plantation" (nonfiction). The first Thanksgiving Day. Alicia Crane Williams, "Women and Children First: The Mayflower Pilgrims" (insight) nonfiction.
9. The development of the English language in America. Americanisms. Noah Webster and the publication of the first "American Dictionary of the English Language" in 1828.
10. Anne Bradstreet, "To My Dear and Loving Husband upon the Burning of Our House", July 10th, 1666. (poetry)
11. Salem Court Documents, 1692. "The Examination of Sarah Good" (nonfiction)
12. Jonathan Edwards, "Sinners in the Hand of an Angry God" (sermon)
13. The American Revolution, or War of Independence. (1775-1783). Dave Barry, "The Boston Tea Party". (Insight)
14. Benjamin Franklin (1706-1790). Life and work. "Poor Richard's Almanach" (insight)
15. Thomas Jefferson (1743- 1826). "Declaration of Independence", "A Summary view of the Rights of British America" (pamphlet), "Notes on the State of Virginia"- the best work by Thomas Jefferson"
16. Thomas Paine (1737-1809), "The Age of Reason" (pamphlet), "Agrarian Justice"(pamphlet)
17. Popular Revolutionary Poetry (Vernacular poetry). Humorous songs that sprung up at the time – song about Yankee Doodle. The character of Yankee Doodle as it was changed in the verses made up later during the war.
18. James Fenimore Cooper *1789-1851) Life and creative work. "The Last of the Mohicans".
19. Philip Freneau (1752-1832). The three periods of his creative work. "The Wild Honey Suckle", "The Indian Burying Ground".
20. Celebration of the Self: Romanticism and reason. Transcendentalism. American literature in the first half of the 19th century.
21. American Romanticism. Romanticism as a struggle between vice and virtue. Features of American Romanticism. The early period of Romanticism (the twenties and thirties of the 19th century; the second period of Romanticism (the forties and the first half of the fifties); the third period of American Romanticism (the second half of the fifties and the sixties of the 19th century). Romanticism and reason.
22. Henry Wadsworth Longfellow (1807-1882) Life and creative work. The Fireside Poets. "A Psalm of Life" Analyse the poem and the thoughts expressed there by Longfellow.
23. Henry Wadsworth Longfellow and his opinion about slavery. Longfellow's antislavery poetry. "Songs on Slavery", "The Negro in the Dismal Swamp" (by heart). "The Negro's Dream" (by heart).
24. Henry Wadsworth Longfellow, "The Song of Hiawatha".
25. Ralf Waldo Emerson(1803-1882), "Self-Reliance" (nonfiction)
26. Henry David Thoreau (1817 1862), "Walden".

27. Washington Irving (1783-1859). Life and creative work. "Rip Van Winkle" (fiction)
28. Washington Irving, "The Devil and Tom Walker" (fiction), gothic.
29. Anti-slavery movement. The Abolition literature.
30. Harriet Beecher-Stowe (1811-1896). Life and creative work. "Uncle Tom's Cabin" and its importance.
31. Olaudah Equiano, "The Interesting Narrative of the Life of Olaudah Equiano" Harrowing Experiences Aboard a Slave Ship. (Nonfiction)
35. Frederick Douglass, "Narrative of the Life of Frederick Douglass, an American Slave" (nonfiction)
34. James Russell Lowell, "Stanzas on Freedom" (poetry)
33. The dark side of individualism: American Gothic.
34. The American short story: the nineteenth-century development. Edgar Allan Poe about short stories. „The Masque of the Red Death". Plot summary. Analyse the characters and events.
35. Edgar Allan Poe (1809-1849). Life and creative work. Poe's poetry. „The Raven". Give a detailed analysis of the poem.
36. Edgar Allan Poe, „Annabel Lee", „Sonnet – to Science" Give a detailed analysis of the poems.
37. Nathaniel Hawthorne (1804-1864). Life and creative work. "Dr. Heidegger's Experiment" (fiction) After fulfilling the tasks given in the section 'Seminars' analyse the fiction.
38. Nathaniel Hawthorne, „The Scarlet letter" After fulfilling the tasks indicated in the section 'Seminars', analyse the fiction.
39. Analyse the American literature in the second half of the 19th century.
40. Walt Whitman (1819-1892). The novelty of his poetry and the creation of a new type of hero in his „Leaves of the Grass". Whitman's democracy. Whitman's themes. Whitman and abolitionism.
41. Mark Twain (1835-1910). Life and creative work. Mark Twain's use of humour. „Tom Sawyer and the Adventures of the Huckleberry Finn". Plot summary. Analyse the characters and their behaviours.
42. Mark Twain. Life and creative work. „The Celebrated Jumping Frog of Calaveras County".
43. Mark Twain. Life and creative work. „The Man that Corrupted Hadleyburg".
44. Francis Bret Harte (1836-1902) Life and creative work. His aesthetic principles. „Wan Lee, the Pagan".
45. American literature of the nineties and at the turn of the century.
46. Stephen Crane (1871-1900). Crane's works and his views on literature. „The Red Badge of Courage"
47. Frank Norris (1870-1902). Norris's works and views on literature. „The Octopus"
48. Henry James (1843-1916)
49. Herman Melville (1819-1891). „Moby Dick" After fulfilling the tasks given in the 'seminar' section analyse the novel.
50. Women's voices, women's lives: a new literature at the end of the 19th century and at the beginning of the 20th century. Historical background.
51. Emily Dickinson (1830-1886). Life and creative work. Selected poems: "This is my letter to the World", „Hope" is the thing with feathers", „Success is counted sweetest", „Because I Could not stop for Death", etc. Analyse the poems by Emily Dickinson paying attention to the exact and approximate rhymes, capitalization and punctuation.
52. Charlotte Perkins Gilman (1830-1886) Life and creative work. „The Yellow Wallpaper". Analyse the story describing the historical background, namely the life of women in Puritan families and the customs as to bringing up of children in upper-class and middle-class Puritan families. Further after reading the insight by Barbara Ehrenreich and Deidre English from „Complaints and Disorders: The Sexual Politics of Sickness" describe the life of the non-working upper-class and middle-class women who suffered from a variety of physical and mental disorders, such as fatigue and depression diagnosed as „nervous conditions" taking into consideration the attitude to women in those days.
53. Kate Chopin (1851-1904). Life and creative work. „The Story of an Hour". Analyse the short story giving background information about the state and status of women in the society of those days.

54. Hisaye Yamamoto, „Seventeen Syllables” (published in 1949). After giving a plot summary speak about the inner and outer conflicts of the members of a Japanese family in America. Compare the events with that of in „The Story of an Hour” and „The Yellow Wallpaper” Analyse them.
55. Literature of the beginning of the 20th century (1900-1917). O’Henry (1862-1910). Life. O’Henry’s social viewpoints and aesthetics. „The Gift of the Magi”
56. O’Henry, „A Service of Love”
57. O’Henry, „Makes the Whole World Kin”
58. O’Henry „The Last Leaf”
59. O’Henry, „The Ransom of Red Chief”
60. Jack London (1876-1916) Life and creative work. London’s social viewpoints and aesthetics. London’s short stories. London’s „White Fang”.
61. Jack London, „Martin Eden”- the fate of an artist.
62. Socialist writers. Muckrakers.
63. Theodore Dreiser (1871-1945). Life and creative work. The social views of Dreiser. „Jennie Gerhardt” and „Sister Carrie. Compare the characters in the novels.
64. „The American Tragedy” by Theodore Dreiser - exposing the truth hidden behind the facade of seeming prosperity and well-being in America.
65. Edwin Arlington Robinson (1869-1935). Life and creative work. Analyse his poems „Richard Cory”, „Miniver Cheevy” and „Mr Flood’s Party”>
66. Carl Sandburg (1878-1967), Life and creative work. „Chicago”, „I am the People, the Mob”, „The people will live on”
67. Edgar Lee Masters, (1868?-1950). Life and work. „Lucinda Matlock”. Analyse the poem.
68. Paul Laurence Dunbar, „We Wear the Mask”
69. Robert Frost
70. Negro folk songs and spirituals Langston Hughes.
71. F. Scott Fitzgerald (1896-1940). Life and creative work. „Winter Dreams”
72. F. Scott Fitzgerald, „The Great Gatsby”
73. John Steinbeck (1902-1968). Life and creative work. „Why Soldiers Won’t Talk”, „The Grapes of Wrath”
74. The Lost Generation.
75. Ernest Miller Hemingway (1899-1961) The life of Hemingway. Hemingway’s ideas regarding literature and writers. Hemingway’s style of writing.
76. E. Hemingway, „The Snows of Kilimanjaro”
77. E. Hemingway, „A Farewell to Arms”
78. E. Hemingway, „The Old Man and the Sea”
79. Modern American Drama. Lillian Hellman, „The Little Foxes”, „The Autumn Garden”.
80. William Faulkner. Life and creative work. „A Rose for Emily”
81. Modern American Drama. Arthur Miller. Miller’s influence on British theatre. „All My Sons”, „The Crucible”. „Death of a Salesman” by Arthur Miller a tragedy that won the Pulitzer Prize.
82. Modern American Drama. Thornton Wilder. Eugene O’Neill, „Beyond the Horizon”
83. Tennessee Williams, „The Streetcar Named Desire”
84. Jerome David Salinger (1919-) „The Catcher in the Rye”. The language of the novel.
85. Truman Capote (1925-) Life and creative work. „The Grass Harp”, „In Cold Blood”
86. Harper Lee (1927-) „To Kill a Mockingbird”- a Pulitzer Prize novel

8. A tanulás módszerei

Suggestions concerning reading and preparing short stories for seminars

Genre focus

One of the best loved forms of literature is the short story. It is a brief work of fiction containing made-up characters and events. As they are brief you can start and finish reading in a single sitting. To understand fiction well you have to keep in mind Virginia Woolf's words about fiction: „Fiction is like a spider's web, attached ever so lightly perhaps, but still attached to life at all four corners". Pay attention to the elements of the short story. It will help you to analyse it.

Short story elements: (Model: „Cinderella")

1. *Setting* – Setting is the time and place in which a story happens. The setting includes not only physical surroundings, but also ideas, customs, values and beliefs. (The story takes place a long time ago in a land ruled by a king and queen.)

2. *Characters* – Characters are the actors in a story's plot. They can be people, animals, or whatever the writer chooses. (The main characters are Cinderella, the stepsisters, their mother, the fairy godmother, the prince.)

3. *Point of view* - Point of view refers to the vantage point from which a story is told. The person telling the story is the narrator.

a/ First-person point of view: The narrator, a character in the story uses „I" and „me" to tell the story.

b/ Third-person point of view: The narrator describes the characters and action from outside the story.

c/ A third-person omniscient narrator knows everything that goes on.

d/ A third-person limited narrator describes events as one character sees them.

(„Cinderella" is told from the third-person omniscient point of view: the narrator knows what all the characters are doing and thinking.)

4. *Theme* - Theme is the central message of a story that readers can apply to life. Common themes include insights into human nature and perceptions about life.

a/ Stated themes are directly presented in a story.

b/ Implied themes must be inferred. Readers need to consider all the elements of a story and ask what message about life they convey.

(The theme of „Cinderella" is implied. The reader can infer the message that if you are in a bad situation, you should do the best that you can. In the end, things will work out for you.)

5. *Plot* - Plot is the sequence of events in a story – a series of related incidents. Most plots deal with a problem and develop around a conflict, a struggle between opposing forces.

a/ An external conflict is a struggle between a character and an outside force, such as another character, nature, society, or fate.

b/ An internal conflict takes place within the mind of a character who struggles with opposing feelings or within indecision about how to act.

(The events that make up the plot of „Cinderella" are shown in the list below:

Problem: Cinderella wants to go to the ball, but her stepsisters prevent her from going.

Conflict: The conflict is external – Cinderella versus the stepsisters and their mother.)

Most plots develop in five stages:

1. Exposition introduces the story's characters, setting and conflict

2. Rising action develops the conflict with complications and twists.

3. Climax is the emotional high point of the story.

4. Falling action shows what happens to the characters after the climax.

5. Resolution shows how the conflict is resolved or how the problem is solved.

II. How can you get the most from your reading? Effective readers are active readers. Who is an active reader? Active readers have conversations with themselves about the text while reading and in such a way they get involved. Use the strategies below to help you read short stories actively and effectively. These strategies will help you „figure out" what is important in a story and what makes the story effective. You will better be able to recall details from the story, interpret what you have read to find meaning, and apply this meaning to your world.

1. Predict. Prediction helps you anticipate events and stay alert to the less obvious parts of the story. Make educated guesses about what will happen next by combining clues in the story with what you already know:

Say to yourself:

a/ From the title, I'd guess this story is about...

b/ This character will probably...

c/ The next thing that has to happen is...

d/ This story is different from my original prediction.

2. Connect: Draw parallels between the people, places and events in the story and the people, events and places in your own life.

Ask yourself:

a/ How would I act in the main character's situation /

b/ When have I felt the same way as this character?

c/ What parts of life does this remind me of?

d/ What other stories does this remind me?

3. Clarify and question: When something in the story is not clear or does not seem to make sense, stop and try to clarify the confusion. Ask yourself questions to help you clarify the story as you go along.

Ask yourself:

a/ What's going on here?

b/ Why did he or she say that?

c/ What does this mean? Do I understand what I've just read?

d/ What might my teacher want me to notice about this story?

4. Visualize: In your mind form pictures of what is happening in the story. Pay attention to the details the writer gives you, and make them a part of your reading experience.

Ask yourself:

a/ How does this scene/character/object look?

b/ Who is in this scene?

c/ where are the characters in relation to one another and to their surroundings?

5. Evaluate and review : Occasionally pause to review what has happened so far. Identify what seems important and try to determine how that piece of information works with everything else in terms of how the story is developing. Form opinions and make judgements about the story while you are reading – not just after you have finished. Summarise events in a story or rephrase difficult language to help you understand and remember what you have read.

Ask yourself:

a/ Does this turn of events make sense?

b/ How would I judge this character's thoughts and actions?

c/ What is particularly effective about this writer's style?

Say to yourself:

d/ So far,...

e/ In other words,...

6. Respond : Respond while you are reading. What are your immediate reaction?

Say to yourself:

a/ I like this, because...

b/ I'd like to ask the writer why...

c/ I think this character is...

d/ I wish I could see this place because...

e/ That was surprising!

7. Pull it together: Try to determine the central idea or point of the story. What did the story say to you? How do you feel about the story?

Suggestions

concerning active reading, understanding and analysing Nonfiction

Many people who love reading believe that the most interesting literature being written today is nonfiction. Nonfiction – writing about real people, events and ideas – is the broadest category of literature. Nonfiction does not deal with imaginary people or events but with real life. The world of nonfiction is very wide. It includes autobiographies, biographies, memoirs, diaries, letters, speeches, true stories of people's lives and experiences, travelogues, news articles and many other types of writing. It includes thoughtful writings that instruct, persuade or inform you. Men and women who write nonfiction use words well. What they write has clarity, liveliness, interest and style. Like works of fiction, all these types of writing can be inventive and creative, even though they deal with real, rather than imaginary, subjects.

Narrative nonfiction

Some works of nonfiction tell a story, just as works of fiction do. Autobiographies, memoirs, biographies and narrative essays are types of narrative nonfiction.

1. An *autobiography* presents the story of a person's life written by that person. Most autobiographies are told from the first-person point of view, using the pronoun „I". Writers of autobiographies typically focus on themselves and events in their own lives.
2. A *memoir* is also a first-person account of events in the author's life. Memoirs, however, tend to emphasize subjects outside the writer's personal life, such as significant historical events the writer has been a part of or has witnessed, or other people the writer has known.
3. A *biography* is an account of a person's life written by someone else. It is presented from a third-person point of view.
4. A *narrative essay* is a short composition that relates a true story from either the first- or the third-person point of view.

Because they tell stories, autobiographies, memoirs, biographies and narrative essays share many characteristics of fiction. Like fictional stories, they may include such elements as setting, characters, theme, plot and conflict. They also are organized like fictional stories. A writer might choose to present events in chronological order, or the order in which they occurred. Or the writer might use a flashback, going back in time to present incidents that happened before the beginning of the story.

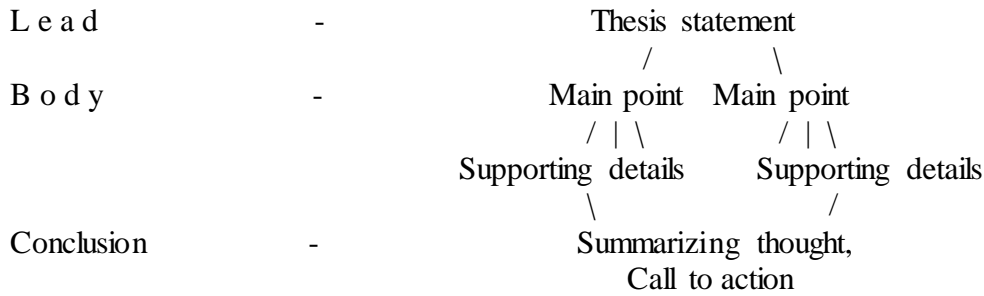
Informative nonfiction

While narrative nonfiction tells a story, informative nonfiction explains a topic or promotes an opinion. Examples of informative nonfiction include essays, speeches, letters and news articles. The differences between narrative and informative nonfiction are not always clear, however, because writers of informative works sometimes weave stories into their writing, and writers of narratives sometimes explain topics and promote opinions.

1. *Essays* are one of the most common types of literary nonfiction. An essay is a short piece of writing devoted to a single topic. The two main kinds of informative essays are expository and persuasive.
 - a/ Expository essays offer information about a topic, from explaining how a process works, to analysing or commenting on a political or historical event, to reviewing a theatrical production.
 - b/ Persuasive essays promote an opinion or position. Commonly, persuasive essays describe a situation and then offer reasons that the reader should believe or act in a certain way regarding the issue.

Many expository and persuasive essays follow a general structure of lead, body and conclusion.

1. The lead, or introduction serves to pique the reader's interest. It also often includes the thesis, or main idea of the essay. Sometimes, though, a writer saves the thesis statement for the end of the work.
2. The body develops or attempts to prove the thesis with supporting details, such as facts, reasons, statistics, sensory details, examples, observations and personal experiences. This part of the work might also include quotations from expert sources and graphics, such as diagrams, graphs and illustrations.
3. The conclusion typically restates the thesis and provides the reader with a final or summarising thought. It might also call on readers to accept a new idea or to take a specific action.



Analysing nonfiction

The first step in analysing nonfiction is to identify the type of work you are reading. By looking at the title and skimming the first few paragraphs, you can usually tell whether the work is an autobiography or a memoir, a biography, an essay or another type of nonfiction.

As you read you might further classify the type of work by identifying the author's purpose, or reason for writing. Ask yourself what the writer is trying to achieve. Is the writer's purpose to entertain, to inform or to persuade the reader? The answer to that question will help you classify the work you are reading.

Once you know the type of work you are reading, you will know what to look for, such as elements of fiction, a thesis and supporting details or persuasive techniques. Be aware, however, that writers may combine various elements and purposes in a single work. For example, you might read a persuasive essay that is not only entertaining but also tells a story. Perhaps, the best approach is to think of each work of nonfiction as a unique combination of familiar elements.

Active reading strategies

Some people seem to gain more from their reading of nonfiction than others. Why? Most likely because they read with an active mind. To read nonfiction successfully you must interact with the information the author presents. Ask questions about this information and make predictions about where the information is leading. Pause to answer your questions and to check your predictions. At appropriate points stop to summarise the information you have received.

To be successful, use the following strategies:

1. Predict

Make educated guesses about what you are reading. Preview the work by looking at the title, skimming the text and examining photographs, illustrations, charts and other graphics. Make predictions before beginning to read and also as you read.

Ask yourself:

a/ What will this work be about?

b/ What might the writer's main idea about this topic be?

c/ What supporting evidence might the writer use?

d/ What point will the writer make next?

2. Connect:

Make connections with what you already know and with your own life.

Ask yourself:

a/ What people, events and experiences in my own life are similar to those written about here?

b/ What have I heard or read about the subject?

c/ How does this subject relate to other subjects I know about?

3. Question

Question anything you do not understand. Reread any part that confuses you, and then read on to see if your questions are answered. Question also the author's purpose for writing.

Ask yourself:

- a/ What is the writer really saying here?
- b/ Why is the writer giving me these facts?
- c/ What does this concept have to do with what I just read?

4. Visualize

Use details the writer gives you to form mental pictures of people, places and objects, and to see the steps in a process or how something works.

Ask yourself:

- a/ What does this person look like?
- b/ How does this scene or object look?
- c/ Where does this part fit with the others?
- d/ How does this step relate to the next one? The one before?

5. Evaluate

Make judgments about what you read.

Ask yourself:

- a/ Is this statement a fact or an opinion?
- b/ Does this information really support the thesis?
- c/ Do I agree with the writer's opinions and interpretations?
- d/ What does this action reveal about this person?

6. Review

Pause often to think about what you have read.

Say to yourself:

- a/ The main idea is...
- b/ Details supporting this thesis include...
- c/ The steps in this process are ...
- d/ The writer's purpose is ...

7. Respond

React to what you are reading. Identify and consider your spontaneous thoughts about what the writer is saying. Decide what you like or dislike about the work.

Say to yourself:

- a/ I'd like to ask the writer why...
- b/ I think this thesis is...
- c/ That's pretty interesting. I'd like to know more about...
- d/ Who else might benefit from learning this information?

Suggestions

concerning active reading, understanding, enjoying and analysing the novel

Genre focus

Like a short story, a novel is fiction. It is made up from an author's imagination, and it has the basic elements of fiction: plot, character, setting and theme. The most obvious difference between a short story and a novel is length. A novel is often much longer than a short story. Because of its length, there are other differences too. A novel often includes more characters than the short story. The plot may be more complicated. The setting may include a number of different places, and the time of the action may extend over months, years and even decades. Most important, the total effect of a novel is different from that of a short story. A good short story makes a single, sharp impression on the reader. The effect of a novel, on the other hand, is like travelling to and getting to know a new part of the world. You get impression after impression, and you learn more about the people and their lives. At last you feel that you have entered into that part of the world and that it has become part of you.

9. Az ellenőrzés formái / Methods of Control

- Tests;

- Essays;
- Mini-tests;
- Seminar-questions;
- Pass or fail exam.

A nemzetközi és nemzeti osztályozás skálája / National and ECTS Scale of Evaluating Students' Knowledge

Osztályzat 100 pontos skála szerint	Osztályzat ECTS skála szerint	Az értékelés minősítése	
діяльності		Vizsga, évfolyammunka, gyakorlat minősítésére	Beszámolóra
90 – 100	A	jeles	megfelelt
82-89	B	jó	
74-81	C		
64-73	D	elégséges	
60-63	E		
35-59	FX	elégtelen, de ismételt vizsgát tehet	nem felelt meg, a pótbeszámoló lehetőségével
0-34	F	elégtelen, a hallgatónak tantárgyat újra fel kell vennie	nem felelt meg, a hallgatónak tantárgyat újra fel kell vennie

10. Módszertani ellátottság / Documents on the Methods of Teaching

Programme, student's book, teacher's book, method guides.

11. Ajánlott szakirodalom / Recommended Literature

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19. H. C. Schweikert, Rewey Belle Inglis, Alice Cecilia Cooper, Marion A. Sturdevant, William Rose Benét, Adventures in English Literature, Harcourt, Brace and Company, New York, 1935, 1143 pages
20. George Sampson, R. C. Churchill, The Concise Cambridge History of English Literature Cambridge, At the University Press, 1965, 1071 pages
21. Károly Szokolay, Great Masters of English Literature, Part one, Kézirat, Tankönyvkiadó, Budapest, 1992, 137 oldal

12. Informatikai eszközök / Online resources

1. www.sparknote.com
2. www.gencoe.com/literature
3. www.oup.com/literature

13. Kérdéssor (vizsgára vagy beszámolóra) / The List of Questions for the Exam

EXAMINATION QUESTIONS
in Critical History and Development of American
Literature
Year 4 Semester 7

1. Native American traditions – in harmony with nature. Native American myths, creation myths, legends, folk tales, chants, songs, hunting songs, tricksters, etc.
2. Analyse „Walden” (nonfiction) by Henry David Thoreau. Appreciate a classic personal essay that explores the benefits of living simply and communing with nature.
3. American native folk tales and tricksters. „The Fox and Coyote and Whale”. „Coyote and the Buffalo”
4. Analyse „Self-Reliance” by Ralph Waldo Emerson (nonfiction), an essay that explores individualistic integrity.(Consider: aphorisms, first-person account).
5. Exploration and exploitation. The Mayflower Pilgrims. William Bradford, „Of Plymouth Plantation”
6. Henry Wadsworth Longfellow. Life and creative work. Poems on slavery.
7. Analyse from Walt Whitman’s „Leaves of Grass”-”I Hear America Singing”, „I Sit and Look Out” and „Song of Myself” – three classic poems that explore a man’s identity as an individual and an American. (Consider: style, punctuation, form, syntax, parallel structures, repetitions, free verse, etc.)
8. Enlightenment in America. Benjamin Franklin. „Poor Richard’s Almanach”
9. Walt Whitman and his novelty. (Consider: style, punctuation, form, syntax, parallelism.
10. Romanticism in America. Features and periods of American romanticism. (The early, the second and the third period of American romanticism)
11. Washington Irving. Irving’s aesthetics. „The Devil and Tom Walker”
12. Native American literature, literature of American Indians. Myths, creation myths, legends, folk tales, chants, songs, hunting songs, tricksters, etc.
13. James Fenimore Cooper. „The Leather –Stocking Tales”
14. Robert Frost (1874-1963) – a transitional figure between the 19th and 20th centuries. Life and creative work. His style of writing (consider his lyric poetry that explores aspects of
15. Analyse and appreciate „Dr. Heidegger’s Experiment” by Nathaniel Hawthorne, a classic short story that explores a gothic theme. Interpret allegory, foreshadowing, similes, metaphors, the writer’s style (consider sensory details)
16. James Fenimore Cooper. „The Leather - Stocking Tales”
17. Henry Wadsworth Longfellow. Longfellow’s poetry, philosophical lyrics, poems on slavery: „The Slave’s Dream”, „The Negro in the Disma Swamp”
18. Henry Wadsworth Longfellow. Longfellow - a great friend of the Indians. „Hiawatha”, „The Song of Hiawatha”
19. Abolition literature. Harriet Beecher-Stowe (1811-1896). Life and creative work. „Uncle Tom’s Cabin” – a novel written with the purpose of showing slavery as a national institution taking away from the advocates of the slave system all the chance to justify the slave holders.
20. Walt Whitman (1819-1892) Life and poetical work. Whitman’s novelty. The new type of hero in Whitman’s poetry. Whitman’s themes, his democracy and abolitionism.
21. Analyse „Self-Reliance” by Ralph Waldo Emerson (nonfiction), an essay that explores individualistic integrity. (consider: aphorisms, first-person account)
22. Washington Irving. Life, creative work, aesthetic views. „The Devil and Tom Walker”
23. Wahsington Irving. Life and creative work. Speak about „Rip Van Winkle”. Analyse the story paying attention to the passage of time. How the characters, events and places change with the passage of time.
24. Romanticism in America, its periods and representatives.
25. Analyse the works by Transcedentalists. Compare the works of representatives of Transcaedentalism.

26. Walt Whitman and his creative work. Analyse his poetry
27. Transcendentalism and its representatives. Emerson and Thoreau.
28. Mark Twain. Life and creative work. „The Adventures of Tom Sawyer” and „The Adventures of Huckleberry Finn”
29. Mark Twain. Life, creative work and social views. His use of humour. „The Celebrated Jumping Frog of Calaveras County”, „The Man that Corrupted Hadleyburg”.
30. Henry Wadsworth Longfellow. Life and creative work. „The Song of Hiawatha”
31. Mark Twain. Life, creative work and social views. „Tom Sawyer and the Huckleberry Finn”.
32. The abolition literature. Harriet Beecher-Stowe (1811-1896). „Uncle Tom’s Cabin”
33. Native American literature. The Coyote stories.
34. Analyse the poem „A Psalm of Life” by H. W. Longfellow. Appreciate a classic lyric poem that presents a romantic view of life. Speak about the stanzas and the rhyme scheme of the poem.
35. Analyse „The world on the Turtle’s Back”, an Iroquois creation myth, that explains how the world came into existence. Speak about imagery and symbolism.
36. Washington Irving. Life and creative work. „Rip Van Winkle”
37. Analyse „Coyote and the Buffalo”- an Okanogan folk tale. What does this tale teach us?
38. Herman Melville (1819-1891). „Moby Dick”
39. Analyse „Fox and Coyote and Whale”, an Okanogan folk tale and explain what might be the Okanogan storytellers’ purpose for telling this tale.
40. Walt Whitman (1819-1892). Life, work and style of writing. Whitman’s themes. Whitman’s democracy The creation of a new type of hero in his „Leaves of the Grass”.
41. Transcendentalism. Henry David Thoreau (1817-1862). „Walden” (nonfiction)
42. American Transcendentalism. Ralph Waldo Emerson (1803-1882) „Self-Reliance” (nonfiction)
43. Washington Irving (1783-1859). Life and creative work. „Rip Van Winkle”
44. My favourite American novel and the poem I like best of all (JOKER ☺.)
45. Native American literature. Indian folk tales and tricksters. The Coyote stories.
46. Analyse „The Devil and Tom Walker” by Washington Irving. Identify imagery and humour used by the author and speak about the omniscient narrator. Appreciate the classic short story that explores the consequences of greed.
47. Anne Bradstreet „To My Dear and Loving Husband Upon the Burning of Our House”. Analyse the poem.
48. Frank Norris (1870-1902). Norris’ works and his views on literature. „The Octopus”
49. Stephen Crane (1871-1900). Crane’s works and his views on literature.
50. Francis Bret Harte.(1836-1902). Life and creative work. His aesthetic principles. „Wan Lee, the Pagan”

American Literature Year IV/8

1. The American short story: the nineteenth-century development. Edgar Allan Poe about short stories. „The Masque of the Red Death”
2. Edgar Allan Poe. (1809-1849). Life and creative work. Poe’s poetry: „The Raven”, „Annabel Lee”, „Sonnet – to Science”
3. Poe’s novels. „The Fall of the House of Ushers”, Poe’s short stories. „The Masque of the Red Death”.
4. Nathaniel Hawthorne (1804-1864) Life and creative work. „Dr. Heidegger’s Experiment”.(fiction).
5. Nathaniel Hawthorne (1804-1864) Life and creative work. The Scarlet Letter.
6. The development of American Gothic.
7. Women’s voices, women’s lives: a new literature. Emily Dickinson (1830-1886). Life and creative work. Selected poems: „This is my letter to the World”, „Hope” is the thing with feathers”, „Success is counted sweetest”, „Beacuse I could not stop for Death”, etc
8. Charlotte Perkins Gilman (1830-1886). Life and creative work. „The Yellow Wallpaper”

9. Kate Chopin (1851-1904). Life and creative work. „The Story of an Hour”
10. Hisaye Yamamoto, „Seventeen Syllables” (1949) (A diversity of voices)
11. O Henry (1862-1910). Life. Henry’s social viewpoint and aesthetics. „The Gift of the Magi”, „A Service of Love”, „Makes the Whole world Kin”, „The Last Leaf”. „The Ransom of Red Chief”, etc.
12. Jack London (1876-1916). London’s social viewpoint and aesthetics. London’s short stories. „White Fang”, „Martin Eden”.
13. Theodore Dreiser. (1871-1945). Life and creative work. „Jennie Gerhardt”, „Sister Carrie”, „The American Tragedy”
14. Edwin Arlington Robinson (1869-1935). Life and creative work. „Richard Cory”, „Miniver Cheevy”.
15. Carl Sandburg (1878-1967). Life and creative work. „Chicago”, „I am the People, the Mob”, „The people will live on”
16. Edgar Lee Masters (1868?-1950). Life. „Lucinda Matlock”.
17. Paul Laurence Dunbar (1872-1906). „We Wear the Mask”.
18. Robert Frost.
19. Langston Hughes. About Negro folk-songs.
20. F. Scott Fitzgerald (1896-1940). Life and creative work. „Winter Dreams”, „The Great Gatsby”.
- 21 John Steinbeck (1902-1968). Life and creative work. „The Grapes of Wrath”, „Why Soldiers Won’t Talk”
22. The Lost Generation. Ernest Hemingway. Life and creative work.
23. William Faulkner. Life and creative work.
24. Eugene O’Neill.
25. Lillian Hellman.
26. Arthur Miller (1915-). Life and creative work. Influence on British theatre. „All My Sons”, „The Crucible”, „Death of a Salesman” a tragedy that won the Pulitzer Prize.
27. Tennessee Williams. „The Streetcar Named Desire”
28. Robert E. Sherwood
29. Thornton Wilder
30. Jerome David Salinger
31. Truman Capote
32. Harper Lee

14. Mintateszt / Sample Test
American Literature
IV/8
Module Test
Variant A

Name: _____

Group: _____

I. As you read „A Rose for Emily”, you may find yourself forming strong opinions about Miss Emily Grierson, the main character of the story. At each of the places listed below, stop and evaluate Miss Emily’s behaviour, judging whether it is normal, eccentric, or beyond eccentric. Give reasons for your evaluations. (20 points)

1. Miss Emily’s behaviour toward the alderman is _____ because _____

2. Miss Emily’s behaviour when her father dies is _____ because _____

3. Miss Emily's behaviour when Homer disappears is _____ because

4. Miss Emily's behaviour in the upstairs room is _____ because

II. In the setting of the story „A Rose for Emily” it is assumed that the ultimate goal of a young woman such as Miss Emily is to

- a. marry
- b. become wealthy
- c. serve the community
- d. achieve success in a profession

III. The narrator believes that Miss Emily's father did all he could to

- a. make Miss Emily happy
- b. find a suitable husband to Miss Emily
- c. encourage Miss Emily to be more humble
- d. ensure that Miss Emily would never marry

IV. When the Board of Aldermen tried to get Miss Emily to pay her taxes, her reply was one of

- a. rage
- b. wild despair
- c. calm arrogance
- d. complete bewilderment.

V. By killing Homer Barron, Miss Emily finally manages to

- a. find love
- b. defy her father
- c. gain the town's pity
- d. gain the town's respect

VI. In this story, the narrator's point of view is most representative of the view and opinions held by

- a. Miss Emily
- b. Miss Emily's father
- c. Homer Barron
- d. Colonel Sartoris

VII. Theme is the central idea the writer wishes to share with a reader. The idea may be a lesson about life, about people and their actions. Many readers feel that „Dr. Heidegger's Experiment” deals with questions about youth. (10 points)

a/. Write the theme of the story in one or two sentences:

b/ write statements or actions relating to youth.

VIII. Think of „Dr. Heidegger's Experiment” as an allegory. Near each quotation describing the characters jot down an abstract quality that the character represents in the story and then write notes explaining how the represents that quality. (30 points)

1. „Mr. Medbourne, in the vigour of his age, had been a prosperous merchant, but had lost his all by a frantic speculation, and was now little better than a mendicant”

Quality

Reason

2. „Colonel Killigrew had wasted his best years, and his health and substance, in the pursuit of sinful pleasures, which had given birth to . . . torments of soul and body:

Quality

Reason

3. „Mr. Gascoigne was a ruined politician, a man of evil fame, or at least had been so, till time had . . . made him obscure instead of infamous”

Quality

Reason

4. „The Widow Wycherly . . . was a great beauty in her day; but, for a long whilepast, she had lived in deep seclusion, on account of certain scandalous stories . . .”

Quality

Reason

5. „Dr Heidegger had been on the point of marriage . . . (when his fiance) had swallowed one of her lover’s prescriptions, and died on the bridal evening”.

Quality

Reason

IX. What lesson is conveyed through what happens to these characters in the story?

X. Compare the styles of The Yellow Wallpaper and The story of an Hour.
