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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

Angol regény

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 рік

Tantárgyi program: Angolszász irodalom, regény c. tárgyból Angol szakos hallgatók számára „24” 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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Angol regény

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	Képzési ág 0203 Humán tudományok	Normatív (<u>választható</u>)	
	Szakirány 6.020303 Filológia. Angol nyelv és irodalom		
Modulok száma: 3	Szak (szakosodás)	Képzési évek:	
Tartalmi modulok: 3		2-ik	2-ik
Egyéni tudományos-kutatói feladat: referátum		Félév	
Összóraszám: 72		3-ik	3-ik
A nappali tagozatos hallgató heti óraszám: 2 – kontaktóra: 30 – önálló munka: 42	Képzési szint: alapképzés (BSc)	Előadások	
		10 óra	4 óra
		Gyakorlati, szemináriumi	
		20 óra	- óra
		Önálló munka	
42 óra	56 óra	Az ellenőrzés formája: Vizsga	

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

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 jelentős 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 fogalmazzunk 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

1. Tartalmi modul

1. Téma: ANGLO – SAXON PROSE 449 – 1066

- 1.1. Anglo-Saxon prose. The Venerable Bede, first prose master. "Ecclesiastical History of the English People".
 - 1.2. King Alfred the Great and the first English prose of his reign - The Anglo – Saxon Chronicle.
- MIDDLE ENGLISH PROSE 1066 – 1485
- 1.3. Sir Thomas Malory. Le Morte d'Arthur - England's first book of poetic prose.
 - 1.4. Sir Thomas More (1478-1535). Utopia – an early Tudor prose.
 - 1.5. Elizabethan mannerism. Rhetorical prose. Thomas Nashe. The Unfortunate Traveller.
 - 1.6. The English Bible. Naaman the Leper (a short story), The Prodigal Son (a short story), The Ideal Wife (an essay), But the Greatest of these is Charity (an essay), Genesis, The Parable of the Good Samaritan.
 - 1.7. Francis Bacon – the first Englishman to use the word 'essay' to designate a brief discourse in prose. Of Studies, Of Discourse, Of Travel.
 - 1.8. The earlier seventeenth century. New prose forms: biography and history.

2. Téma: PURITAN AND RESTORATION PROSE 1625 – 1700

- 2.1. Dryden's On Chaucer.
 - 2.2. John Bunyan (1628 – 1688) The Pilgrim's Progress
 - 2.3. Izaak Walton (1593 – 1683) A Sermon on Content
 - 2.4. Samuel Pepys (1633 – 1703) Pepys' Diary .The London Fire
- Women Writers of the Restoration and the Eighteenth Century
- 2.5. Aphra Ben (1640 – 1689)
 - 2.6. Lady Mary Wortley Montagu (1689 – 1762)
 - 2.7. Fanny Burney (1752 – 1840)

2. Tartalmi modul

3. Téma: THE EIGHTEENTH CENTURY 1700 – 1800

- 3.1. Later classicism and the Enlightenment. New types of novel.
- 3.2. Periodical Essayists. Joseph Addison. Richard Steele. The Tatler and The Spectator
- 3.3. The Novelists.
- 3.4. Jonathan Swift. (1667 – 1745) His gift of satire. Gulliver's Travels, A Modest Proposal, A Tale of a Tub
- 3.5. Daniel Defoe. (1661 – 1731). His style. Satire. Exemplary or didactic fiction, and picaresque. (Moll Flanders, Roxana). Robinson Crusoe- a typical representative of the English bourgeois society of those years. A Journal of the Plague Year. The contagion of fear. The Shortest Way with Dissenters.
- 3.6. Samuel Johnson. A Dictionary of the English Language(1755), The Lives of the Poets (1779 - 1781), his tragedy Irene (1736), the Gentleman's Magazine – called the first magazine, The Rambler (1750),- a series of essays, Epistolary Novel. Famous Letter-Writers.
- 3.7. Samuel Richardson (1689 – 1761). Pamela or Virtue Rewarded, Clarissa or The History of a Young Lady, Sir Charles Grandison.
- 3.8. Henry Fielding (1707 – 1754). Joseph Andrews, Jonathan Wild the Great, Tom Jones

3.9. Tobias Smollett (1721-1771)

3.10. Laurence Sterne. *Tristram Shandy*, A Sentimental Journey initiated a new form, the work-in-progress fiction or poioumenon, that is the process of creation, of growth, of the author's imagination of his own world, with all its emergent contingencies, idiosyncratic perspectives and alternations of cosmic and local scale.

3.11 Oliver Goldsmith, *The Vicar of Wakefield*

4. **Téma:** THE AGE OF ROMANTICISM 1800 – 1840

Transformations of prose.

4.1. Personal styles.

4.2. The Romantic essayists. William Hazlitt (1778-1830)

4.3. Lyric prose: Ruskin to Stevenson

4.4. Gothic novels (*The Castle of Otranto* (1765) by Horace Walpole)

4.5. Walter Scott and the historical romance. Scott's *Waverley* novels.

The probable novel: Austen to Meredith

4.6. Jane Austen (1775 – 1817) – the finest woman writer of her time. *Pride and Prejudice*. *Sense and Sensibility*. *Emma*

3. **Tartalmi modul**

5. **Téma:** VICTORIAN HUMOUR AND SATIRE. VARIOUS REALISMS

5.1. Charles Dickens (1812 -1870). The life of children as depicted by Charles Dickens. Dickens and the multiplot novel. *Dombey and Son*, *The Old Curiosity Shop*, *David Copperfield*, *Little Dorrit*, *Oliver Twist*, *Nicholas Nickleby*, *Bleak House*, *A Christmas Carol*

5.2. William Makepeace Thackeray (1811-1863). *Pendennis*, *Henry Esmond*, *The Book of Snobs*, *Vanity Fair*. A Novel without a Hero.

5.3. Charlotte Bronte (1816 -1855). *Jane Eyre*

5.4. Emily Bronte (1818 – 1848) and Anne Bronte (1820 – 1849). *Wuthering Heights* by Emily Bronte show up romance origins.

5.5. Wilkie Collins's *The Woman in White* (1860) combine romance with novel.

5.6. George Eliot (1819- 1880). *Adam Bede*, *Middlemarch*, *The Mill on the Floss*, *Daniel Deronda*

5.7. Lewis Carroll (1832 – 1898) *Alice's Adventures in Wonderland* and *through the Looking Glass*

5.8. Rudyard Kipling (1865 – 1936) *The Mark of the Beast*, *Rikki-Tikki-Tavy*

5.9. Oscar Wilde the representative of decadence in British literature. The sketch to the short story.

5.10. Thomas Hardy. (1840-1928). *Tess of the D'Urbervilles* (1891)

5.11. Henry James *Portrait of a Lady*

5.12. Joseph Conrad, *The Heart of the Darkness*, *Lord Jim*

5.13. Robert Louis Stevenson, *The Treasure Island*.

5.14. Arthur Conan Doyle, *The Hound of the Baskerville*

6. **Téma.** THE TWENTIETH CENTURY

6.1. John Galsworthy, *The Forsyte Saga*

6.2. Herbert George Wells, *The War of the Worlds*

6.3. William Somerset Maugham, *Of Human Bondage*

6.4. Graham Greene, *The Quiet American*

6.5. Archibald Joseph Cronin, *Citadel*, *Hatter's Castle*

6.6. Virginia Woolf, *Mrs. Dalloway*

6.7. James Joyce, *Ulysses*, *Araby*

4. A tárgy struktúrája / Structure of the Subject

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: ANGLO – SAXON PROSE 449 – 1066; MIDDLE ENGLISH PROSE 1066 – 1485; PURITAN AND RESTORATION PROSE 1625 – 1700								
Téma 1.	12	2	3	7	12	0,8		11,2
Téma 2.	12	2	3	7	12	0,8		11,2
Összesen tartalmi modul 1	24	4	6	14	24	1,6		22,4
2. Tartalmi modul: THE EIGHTEENTH CENTURY 1700 – 1800 THE AGE OF ROMANTICISM 1800 – 1840								
Téma 3.	13	2	4	7	12	0,8		11,2
Téma 4.	13	2	4	7	12	0,8		11,2
Összesen tartalmi modul 2	26	4	8	14	24	1,6		22,4
3. Tartalmi modul VICTORIAN HUMOUR AND SATIRE. VARIOUS REALISMS THE TWENTIETH CENTURY								
Téma 5.	22	2	6	14	12	0,8		11,2
Összesen tartalmi modul 3	22	2	6	14	12	0,8		11,2
Mindösszesen	72	10	20	42	60	4		56

5. A gyakorlati órák témája / Topics for the practical lessons

Nő	A téma címe	Óraszám
1.	Anglo-Saxon prose, King Alfred the Great; Sir Thomas Malory; Sir Thomas More; The English Bible; Francis Bacon.	2
2.	Dryden's On Chaucer; John Bunyan; Samuel Pepys; Aphra Ben	2
	Module Test 1.	2
3.	Periodical Essayists. Joseph Addison. Richard Steele. Jonathan Swift. Daniel Defoe. Samuel Johnson. Samuel Richardson. Henry Fielding	3
4.	Walter Scott; Scott's Waverley novels. Jane Austen; Pride and Prejudice. Sense and Sensibility. Emma.	3
	Module Test 2.	2
5.	Charles Dickens; William Makepeace Thackeray; Bronte sisters; Lewis Carroll; Rudyard Kipling; Oscar Wilde. Thomas Hardy	2
6.	John Galsworthy; Graham Greene; Archibald Joseph Cronin; Virginia Woolf	2
	Module Test 3.	2
	Összesen	20

6. Önálló munka /Topics for the independent work

Nő	A téma címe	Óraszám
1	Elizabethan mannerism. Rhetorical prose. Thomas Nashe.The	7

	Unfortunate Traveller. The earlier seventeenth century. New prose forms: biography and history.	
2	Izaak Walton (1593 – 1683) A Sermon on Content; Lady Mary Wortley Montagu (1689 – 1762); Fanny Burney (1752 – 1840)	7
3	Tobias Smollett, Laurence Sterne, Oliver Goldsmith	7
4	The Romantic essayists. William Hazlitt (1778-1830), Lyric prose: Ruskin to Stevenson	7
5	Wilkie Collins's The Woman in White (1860); George Eliot (1819-1880). Adam Bede, Middlemarch, The Mill on the Floss, Daniel Deronda. Henry James Portrait of a Lady; Joseph Conrad; Robert Louis Stevenson; Arthur Conan Doyle.	7
6	Herbert George Wells, The War of the Worlds; William Somerset Maugham, Of Human Bondage; James Joyce, Ulysses, Araby	7
	Összesen	42

7. Egyéni feladatok / Individual Tasks

Topics for essay:

1. Anglo-Saxon prose. The Venerable Bede, the first prose master. "Ecclesiastical History of the English People"
2. King Alfred the Great and the first English prose of his reign – "The Anglo – Saxon Chronicle"
3. Middle English prose. Sir Thomas Malory, "Le Morte d'Arthur"
4. Elizabethan prose. Sir Thomas More. Utopia.
5. Elizabethan mannerism. Rhetorical prose. Thomas Nashe, "The Unfortunate Traveller"
6. The English Bible. Naaman the Leper, The Prodigal Son (short story), The Ideal Wife. But the Greatest of these is Charity (essay). Genesis. The Parable of a Good Samaritan.
7. Francis Bacon – the first Englishman to use the word 'essay' to designate a brief discourse in prose. His works.
8. Puritan and Restoration prose. Dryden "On Chaucer"
9. John Bunyan, "The Pilgrim's Progress". Speak about allegory.
10. Samuel Pepys and his Diary. "The London Fire".
11. Women writers of the Restoration Age. Aphra Ben and Fanny Burney.
12. Women writers of the Restoration Age. Lady Mary Wortley Montagu.
13. The 18th century. Periodical essayists – Joseph Addison and Richard Steele. "The Tattler" and "The Spectator".
14. Jonathan Swift and his creative work. Swift's satire. "A Modest Proposal", "A Tale of the Tub"
15. "Gulliver's Travels" by Swift.
16. Daniel Defoe. His satire. "The Shortest Way with the Dissenters"
17. Daniel Defoe, "A Journal of the Plague Year". The contagion of fear.
18. Daniel Defoe, "Robinson Crusoe". Crusoe as a typical representative of the bourgeois society of England of those days.
19. Famous Letter-writers. Philip Dormer Stanhope, Earl of Chesterfield, "To His Son".
20. Famous Letter-writers. Samuel Richardson. The first epistolary novels: Pamela or virtue rewarded, Clarissa or the history of a young lady, Sir Charles Grandison
21. Henry Fielding and his creative work. The picaresque. "Joseph Andrews, "Tom Jones"
22. Jane Austen – the finest woman-writer of her time. Characterize her novels: "Pride and Prejudice", "Sense and Sensibility", "Emma"
23. The appearance of the historical novel. Walter Scott and his creative work. "Ivanhoe"
24. Walter Scott and his Waverley novels.
25. Victorian humour and satire. Various realisms. The Victorian novel.

26. Charles Dickens and his creative work. Themes and topics used by Dickens. Dickens and the children. Dickens and the multiplot novel.
27. "Dombey and Son" by Dickens.
28. "David Copperfield" by Dickens.
29. William Makepeace Thackeray. Biography and creative work. "The Book of Snobs"
- 30 "Vanity Fair. A novel Without a Hero" by Thackeray.
31. Lady novelists. The Bronte sisters. Charlotte Bronte. Her Creative work Jane Eyre.
32. Lady novelists. The Bronte sisters. Emily Bronte. And Ann Bronte. "Wuthering Heights"
33. Wilkie Collins's "The Woman in White" combine romance with novel.
34. George Eliot. Her creative work.
35. Lewis Carroll. "Alice's Adventures in Wonderland and Through the Looking Glass"
36. Rudyard Kipling. "The Mark of the Beast"
37. Herbert George Wells and his creative work.
38. Oscar Wilde the most outstanding representative of Decadence. The Picture of Dorian Gray. Oscar Wilde's Tales.⁴
39. Modernist fiction. Thomas Hardy."Tess of the D'Urbervilles". „Jude the Obscure“, etc.
40. Henry James „Portrait of a Lady“
41. Joseph Conrad, "The Heart of the Darkness"
42. Speak about the development of the English novel.
43. Describe the Anglo-Saxon period.
44. Describe the Middle Ages
45. Describe the Renaissance
46. Describe the Restoration Age.
- 47 Describe the Romantic period
48. The beginning of the novel All types of realism. The Victorian 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 god-mother, 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.

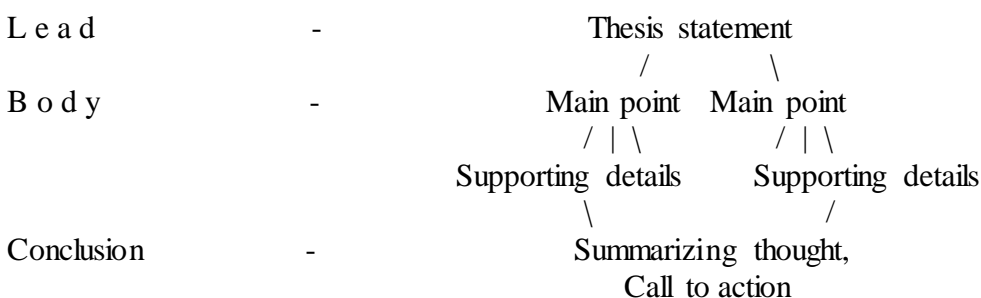
b/ Persuasive essays promote an opinion or position. Commonly, persuasive essays describe a situation and then offer reasons that the reader should believe or act in a certain way regarding the issue.

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

Alapművek

1. Alastair Fowler, A History of English Literature, Oxford, 1988
2. Allen Derek – Smith Paul, English and American Literature, Milan La Spiga Languages, 1996
3. Аникст Г. В., Михальская Н. П. История английской литературы, М.-Л. 1960
4. Аникст А. А. Творчество Шекспира, М., 1956
5. Báti László, Régi és Középkori Angol Irodalom, Budapest, Tankönyvkiadó, 1965
6. Brown Carleton, English Lyrics of the 13th Century, Oxford, Clarendon Press, 1965
7. Ford Boris, Volumes 1-9 of the new Pelican Guide to English Literature
8. N. Gordeyeva, The English Literature, Kyiv, Forum, 2000
9. Кортез Л. П. Никифорова Н. Н., Английская литература в Гародня асвета, Минск
10. Dr Probst and the editorial staff, Elements of Literature, Literature of Britain with World Classics, Austin, London, Harcourt Brace and Company, 1997.
11. H.C. Schweikert, Rewey Belle Inglis, Adventures in English Literature, New-York, Chicago, Harcourt, Brace and Company, 1935
12. Szenczi Miklós, A középkor és a reneszánsz angol irodalma, Budapest, 1966.
13. Szenczi Miklós, Szobotka Tibor, Katona Anna, Az angol irodalom története, Gondolat, Budapest, 1972
14. Szokolay Károly, Great Masters of English Literature Part I, Tankönyvkiadó, Budapest, 1992
15. Pat Rogers, An Outline of English Literature, Oxford University Press, 1992
16. Sampson George, The Concise Cambridge History of English Literature, Cambridge University Press, 1965
17. The Complete Works of William Shakespeare, Geddes & Grosset, 2008
18. Thomas H. Briggs, Max J. Herzberg, Emma Miller Bolenius, English Literature New and Old, Boston-New York, The Riverside Press, 1936

Kiegészítő olvasmányok

1. Báti László, Régi és Középkori angol irodalom, kézirat, 6. változatlan utánnomás, Eötvös Loránd Tudományegyetem, Bölcsészettudományi kar, Tankönyvkiadó, 1965
2. Báti László, István Kristó-Nagy, Az angol irodalom a XX. században, Budapest, 1970, 374 oldal
3. Berta Csilla, A drámaíró Yeats, Budapest, 1980, 187 oldal
4. Thomas H. Briggs, Max J. Herzberg, Emma Miller Bolenius, English Literature New and Old, Houghton Mifflin Company, New York, 1936, 766 pages
5. Törésvonalak. Drámai irányok az európai századfordulón, Budapest, 1981, 98 oldal
6. Kenneth Brodey, Fabio Magaretti, Focus on English and American Literature, Modern Languages, Milan, Italy, 1985, 368 pages
7. Boris Ford, The Pelican Guide to English Literature, volumes 3-9, Harmondsworth, 1960, 3269 pages
8. Alastair Fowler, A History of English Literature, Blackwell Publishers, Oxford, 1992, 409 pages
9. Helen Gardner, The Art of T. S. Eliot, London, 1975, 146 oldal
10. M. J. Hecker, T. D. Volosova, English Literature, books 1-2, Prpsveshcheniye, 2001, 500 pages

11. Miller, Arthur, *Death of a Salesman, Certain Private Conversations in Two Acts and a Requiem*, Harmondsworth, 1965 Penguin Books
12. Pat Rogers, *An Outline of English Literature*, Oxford University Press, Oxford, 1986, 398 pages
13. Pinter Harold, *The Dumb Waiter*, *New English Dramatists*, Harmondsworth, Middlesex, Penguin Books
14. Shakespeare, William, *The Tempest*, *The Laurel Shakespeare*, Published by Dell, Publishing Co. Inc., New York, 1971, (Fourth printing 1967)
15. Miklós Szenczi, Tibor Szobotka, Anna Katona, *Az angol irodalom története*, Budapest, 1972, 587 oldal
16. Szenczi Miklós, *A középkor és a Reneszánsz angol drámairodalma*, (egységes jegyzet), kézirat, Bölcsészettudományi karok, Tankönyv Kiadó Budapest, 1966, 213 oldal
17. Szenczi Miklós, Szobotka Tibor, Katona Anna, *Az angol irodalom története*, Budapest, Gondolat, 1972
18. Antal Szerb, *A világirodalom története*, Budapest, 1980, 470 oldal
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.glencoe.com/literature
3. www.oup.com/literature

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

1. Anglo-Saxon prose. The Venerable Bede – the first prose master. “Ecclesiastical History of the English People”. Chronicles.
2. Anglo-Saxon prose. King Alfred the Great and the first English prose of his reign – “The Anglo-Saxon Chronicle”.
3. The Middle English Prose. Sir Thomas Malory. “Le Morte d’Arthur” by Sir Thomas Malory England’s first book of poetic prose. The plot of the prose and its characters.
4. Jane Austen the finest woman writer of her time and her creative work. “Pride and Prejudice”. Austen’s primary theme – a lady’s power to attract a marriage partner, and the social and economic advantages and disadvantages of a lifelong partnership.
5. Elizabethan mannerism and rhetorical prose. Thomas Nashe. “The Unfortunete Traveller”. The Elizabethan prose. Sir Thomas More (1478-1535). Life and creative work. “Utopia” – an early Tudor prose.
6. Daniel Defoe. (1661-1731). Life and creative work. His style. Satire. Exemplary or didactic fiction and the picaresque. (Moll Flanders, Roxana).
7. The character of Robinson Crusoe in the novel by Daniel Defoe “Robinson Crusoe”
8. The English Bible. Analyse the short stories: “Naaman the Leper”, “The Prodigal Son”; the essays: “The Ideal Wife” and “But the Greatest of these is Charity”, “The Parable of the Good Samaritan”.
9. Daniel Defoe (1661-1731). His style and satire. “Robinson Crusoe” – a typical representative of the English bourgeois society of those days.
10. The character of Rebecca (Becky) Sharp in the novel by W.M. Thackeray “VanityFair”.
11. The English Bible. Genesis.

12. Daniel Defoe, life and creative work. "A Journal of the Plague Year", the contagion of fear.
13. The character of Amelia Sadley in the novel by W. M. Thackeray "Vanity Fair"
14. The Victorian Age and the development of the English novel. Charles Dickens and his life and creative work. Topics used by Ch. Dickens. Charles Dickens and the education of the children.
15. The character of Captain Dobbin in the novel by W. M. Thackeray "Vanity Fair".
16. Francis Bacon – the first Englishman to use the word 'essay' to designate a brief discourse in prose. "Of Studies", "Of Discourse", "Of Travel" by Francis Bacon.
17. The character of Elizabeth Bennet in the novel "Pride and Prejudice" by Jane Austen.
18. John Bunyan (1628-1688) life and creative work. The importance of his allegorical novel "The Pilgrim's Progress". Allegory.
19. William Makepeace Thackeray. Life and creative work. "The Book of Snobs." Thackeray's irony.
20. The character of Fitzwilliam Darcy in the novel by Jane Austen "Pride and Prejudice"
21. Samuel Pepys (1633-1703). Pepys' Diary: "The London Fire"
22. William Makepeace Thackeray, Life and creative work. "Vanity Fair. A Novel Without Hero" – Thackeray's masterpiece, a novel not only describing the society as a whole, but also the very laws which govern it. Thackeray's irony. The characters of the novel that make the strongest point of it.
23. The character of Jane Bennet in the novel by Jane Austen "Pride and Prejudice".
24. Periodical essayists of the eighteenth century. Sir Richard Steele, life and work. "The Tatler" (1709-1711).
25. Charles Dickens, life and creative work. "David Copperfield" – one of Dickens' most prolific in his studies of schools and schoolmasters.
26. The character of Charles Bingley in the novel by Jane Austen "Pride and Prejudice".
27. Periodical essayists of the eighteenth century. Joseph Addison (1672-1719). "The Spectator"
28. Charles Dickens, life and creative work. "Oliver Twist" by Ch. Dickens – the adventures of a young boy born in a workhouse of an unknown, unmarried mother, who died delivering the boy into the world. The plot of the novel.
29. The character of Mr. Bennet in the novel by Jane Austen "Pride and Prejudice".
30. The Enlightenment in England. London of the eighteenth century. The Coffee-houses. Art and literature of the period.
31. Charles Dickens' life and creative work. The general analysis of his works. The themes used by C. Dickens.
32. The character of Mrs. Bennet in the novel by Jane Austen "Pride and Prejudice"
33. Jonathan Swift (1667-1745). His gift of satire. Life and creative work. "A Modest Proposal"
34. The Victorian Age of England. Progress and problems. Lady novelists of the Victorian Age.
35. The character of Mr. Collins in the novel by Jane Austen "Pride and Prejudice"
36. Jonathan Swift, life and creative work. Swift the great master of satire, one of the greatest mocking satirists of English literature. "Gulliver's Travels" – the sole work of Captain Lemuel Gulliver who set down his memoirs of four voyages to remote countries of the world as a contribution to human knowledge.
37. The life and creative work of Charlotte Bronte (1816-1855). "Jane Eyre" describing the story of a poor orphan brought up in Victorian charity schools, describing life of children and the attitude of teachers to them, criticizing Victorian education.
38. The character of George Wickham in the novel by Jane Austen "Pride and Prejudice"
39. Famous letter-writers of Restoration Age. Samuel Richardson (1689-1761). Life and creative work. The appearance of the epistolary novel. "Pamela" or "Virtue Rewarded", "Clarissa"
40. Emily Bronte. Her life and creative work. "Wuthering Heights" – a novel that shows up romance origins with gothic elements – an important masterpiece of British literature.
41. The character of Charlotte Lucas in the novel "Pride and Prejudice" by Jane Austen.
1. The beginning and the development of the English novel. The predecessors of the English novel.
42. Wilkie Collins. Life and creative work. "The Woman in White"
43. The character of Friday in the novel by Daniel Defoe "Robinson Crusoe".

44. Henry Fielding (1707-1754) – the first to introduce into the novel real characters in their real surroundings. Life and creative work.
45. The character of Jane in the novel "Jane Eyre" by Ch. Bronte.
46. Henry Fielding's biography and creative work. His novel "The History of Tom Jones, a Foundling" (1749).
47. Thomas Hardy (1840-1928) – the outstanding English realist. Life and creative work.
48. The characters of Mr. Rochester and St. John Rivers in the novel by Ch. Bronte "Jane Eyre".
49. The character of Basil Hallward in the novel by Oscar Wilde "The Picture of Dorian Gray"
50. Charles Dickens and education. (on the basis of the novels "Hard Times", "Great Expectations", "Dombey and Son", "Bleak House", etc.
51. Sir Thomas Malory, "le Morte d'Arthur" – England's first book of poetic prose.
52. The character of Dorian Gray in the novel by Oscar Wilde "The Picture of Dorian Gray"
53. Charlotte Bronte and Charles Dickens about the fate of children in the British Victorian society. (on the basis of their novels)
54. The character of Lord Henry Wotton in the novel by Oscar Wilde "The Picture of Dorian Gray".
55. Thomas More. Life and creative work. "Utopia" (1516) by Thomas More – the description of a perfect social system built on communist principles. Book I and Book II.
56. Wilkie Collins (1824-1889). Life and creative work. His novel "The Woman in White"
57. Describe the character of the Happy Prince in Oscar Wilde's tale "The Happy Prince"
58. The English Bible. The short stories of the English Bible: "Naaman the Leper", and "The Prodigal Son" explain their moral.
59. The character of Tess in the novel by Thomas Hardy "Tess of the D'Urbervilles"
60. The English Bible. Essays: "The Ideal Wife", and "But the Greatest of These is Charity". What are they teaching?
61. Samuel Richardson and the epistolary novel
62. The character of the Giant in Oscar Wilde's tale "The Selfish Giant"
63. The English Bible. Genesis.
64. Francis Bacon – the first Englishman to use the word 'essay' to designate a brief discourse in prose. His works "Of Studies", "Of Travel", "Of Discourse"
65. The character of the student in Oscar Wilde's tale "The Nightingale and the Rose".
66. Oscar Wilde (1856-1900)- the most important representative of British decadence. Biography and creative work. His aesthetic views. His novel "The Picture of Dorian Gray."
67. Steele and Addison and "The Tatler" and "The Spectator" . The importance of their magazines.
68. The character of Rebecca (Becky) Sharp in W. M. Thackeray's novel "Vanity Fair"
69. Speak about the Anglo-Saxon prose.
70. The beginning of the novel and its development during the centuries. Certain successive stages of writing which may be called the milestones leading up to the appearance of the English novel.
71. John Dryden. His life and creative work.
72. Laurence Stern. His life and creative work.
73. Sir Arthur Conan Doyle. His life and creative work.
74. Virginia Woolf. Her life and creative work.
75. James Joyce, his life and creative work. The stream of consciousness.

14. Mintateszt / Sample Test

INTRODUCTION TO THE ENGLISH NOVEL YEAR III/6 MODULE I Variant A

Name: _____

Result: _____/100p

1. Explain the following literary terms: (5*2p)

a) Epistolary novel _____

b) Legend _____

c) Romance _____

d) Conduct Book _____

e) Pamphlet _____

2. Comment on the development of the English novel enumerating those important works that are considered to be the milestones, predecessors of the English novel. (5p)

3. Name, please, the most important representatives of Anglo-Saxon prose and their works. (5p)

4. Answer the questions:

a/ Who was King Arthur? (3p)

b/ Who is the author of the book "Le Morte D'Arthur" and what do you know about his life? (3p)

c/ "Le Morte D'Arthur" is England's first book of ... (4p)

5. What is the importance of the English Bible? What translations of the Bible do you know? (5p)

6. The Renaissance refers to a “rebirth” of what? What are a couple or a few ways Utopia may be said to embody key interests of the Renaissance? (5p)

7. Comment on Francis Bacon’s use of everyday imagery. Can you see signs of the rise of empiricism in his essay “Of Studies”? (5p)

8. At the beginning of Pilgrims’ Progress the narrator insists that the reader should not accept details in his book at face value but should look beneath the surface to the hidden meaning. What do we understand by that? (5p)

9. Describe Samuel Jonson’s most significant work. When was it published? Why was it so peculiar? (5p)

10. Prove that Robinson Crusoe was a typical representative of the English bourgeois society of those days.”? (5p)

1. When did Old English literature become popular?

- (A) In the 1700s
- (B) Around 130 AD
- (C) In the 1900s
- (D) In the 5th century

2. Bede's most famous work is his _____ .

- (A) accounts of early Anglo-Saxon rulers
- (B) ideas about Leap Year
- (C) *Historia Ecclesiastica Gentes Anglorum*
- (D) translation of the book of John

3. Who was Sir Thomas Malory?

- (A) A professional educated medieval author
- (B) A layman writer who was charged with several crimes
- (C) A member of King Arthur's Court and his most trusted knight
- (D) The brother of Sir Lancelot

4. For which of the following crimes was Sir Thomas Malory arrested?

- (A) Extortion
- (B) All of these are correct
- (C) Theft
- (D) Rape

5. Who killed King Arthur?

- (A) Mordred
- (B) King Uther
- (C) Merlin
- (D) Lancelot

6. Why is Arthurian legend sometimes confusing?

- (A) All of these are correct
- (B) Because King Arthur and many of the other characters in Arthurian literature led complicated lives
- (C) Because many writers have written their own versions of what happened during King Arthur's reign
- (D) Because of the illegitimate nature of the relationships between characters in Arthurian literature

7. Which author first started the story of King Arthur?

- (A) Geoffrey of Monmouth
- (B) Robert Wace
- (C) Chretien de Troyes
- (D) Thomas Malory

8. In Book I and II, Utopia is

- (A) a commune outside of the Low Countries
- (B) a remote island
- (C) imaginary
- (D) the aspiration among intellectuals

9. The basic theme in Utopian literature is that

- (A) as technology and machinery continue to make our lives easier, society will continue to become more orderly
- (B) people have strived to return to Eden since Adam and Eve were banished from there
- (C) people recognize the problems in their current society and imagine living in one that's free of the stresses related to competitive and commercialized civilization
- (D) technology and machinery are damaging to humankind and people would be happier returning to a simpler existence

10. What two topics are discussed in the greatest detail by the author in Utopia?

- (A) Equality and housing
- (B) Religion and war
- (C) Slavery and law
- (D) The economy and philosophy

11. What year was Utopia published?

- (A) 1516
- (B) 1616
- (C) 1716
- (D) 1816

12. The fact that King James wanted the translation of the Bible to be written in the language of the common man is ironic because

- (A) the common man was uninterested in the Bible
- (B) no one knew what the Bible was
- (C) most people of the day were illiterate
- (D) the Bible was only written for Catholics

13. The King James Bible endures today because

- (A) all of these
- (B) it is considered by many to be the standard Biblical text
- (C) it is accurate
- (D) it is written in beautiful language

14. Which English monarch remained devoutly Catholic and reinstated English Catholicism?

- (A) Elizabeth I
- (B) Henry VIII
- (C) Edward VI
- (D) Mary I

15. Vernacular means

- (A) In someone's native language
- (B) Printed
- (C) Protestant, in Latin
- (D) Having to do with spring

16. Which of the following was NOT a vernacular Bible?

- (A) The Luther Bible
- (B) The Great Bible
- (C) The Latin Vulgate
- (D) The King James Bible

17. The mass printing of vernacular Bible enables many more people to read the Bible. What effect did this have on the Roman Catholic Church?

- (A) The Church gained power in northern Europe
- (B) The Church became a much more open and transparent
- (C) The Church began selling indulgences
- (D) The Church lost much of its authority as the gatekeeper to heaven

18. The narrator learns about Christian from (Pilgrim's Progress)

- (A) a book
- (B) a wise man
- (C) a dream
- (D) an ancient poem

19. After seeing the cross and climbing the hill of Difficulty, Christian falls asleep and loses

- (A) his certificate to entry to the Celestial City
- (B) his burden
- (C) his Bible
- (D) his money

20. Faithful is

- (A) The Interpreter's servant
- (B) the porter at the Palace Beautiful
- (C) Christian's travel companion
- (D) Giant Dispair's son

21. Just before arriving in the Celestial City, Christian nearly dies in

- (A) the mountains
- (B) a river
- (C) a desert
- (D) a pit

22. Mercy is

- (A) Christiana's daughter
- (B) Christian's guide in the Delectable Mountains
- (C) the mistress of the Palace Beautiful
- (D) Christiana's servant and companion

23. In the Celestial City Christiana learns that she will go to meet her Master

- (A) from an angel
- (B) from a letter
- (C) from a book
- (D) from a dream

24. When Crusoe eats eggs on the island, from what animal do they come?

- (A) Seagull
- (B) Quail
- (C) Penguin
- (D) Turtle

25. Which of the following describes Robinson Crusoe's place in his family?

- (A) Oldest son
- (B) Middle son
- (C) Youngest son
- (D) Only son

26. Crusoe names his servant Friday in honor of what?

- (A) Good Friday
- (B) The day on which the native's life was saved
- (C) The last workday before the weekend
- (D) The day on which Crusoe's life was saved

27. In what century is Robinson Crusoe set?

- (A) Sixteenth
- (B) Nineteenth
- (C) Eighteenth
- (D) Seventeenth

28. How does Crusoe first grow grain on the island?

- (A) Friday gives him seeds
- (B) He throws seeds by accident when he discards cornhusks
- (C) He salvages seeds from the Spanish wreck
- (D) He transplants grain from another area of the island

29. Why is Friday excited when he sees the cannibals' captive in the boat?

- (A) The captive is Friday's father
- (B) The captive is Friday's hated enemy
- (C) The captive is Friday's brother
- (D) The captive is Friday's fiancée

30. Why does Crusoe's first attempt at making a canoe fail?

- (A) The wood is rotten

- (B) The canoe is too fragile
- (C) The canoe is too heavy
- (D) Termites eat through the bottom

31. After returning to England, what does Crusoe find out about his family?

- (A) They are dead except for two sisters
- (B) They are dead except for one brother
- (C) They are not overjoyed to see him alive
- (D) They have moved away from England years earlier

32. What can be said about the success of Richardson's Pamela?

- (A) All of these are true.
- (B) It shocked people with its brazen depictions of class and gender issues.
- (C) included instructions for how to live a virtuous life.
- (D) It was the first real 'bestseller' and a true multimedia event.
- (E) It was one of the earliest examples of the young form of the novel.

33. Before Samuel Richardson started writing Pamela, what kind of work was it intended to be?

- A conduct book
- (A) An adventure novel
 - (B) An epic poem
 - (C) A religious essay
 - (D) A staged drama

34. How do the Lilliputians offer Gulliver something to drink?

- (A) They break down their town reservoir
- (B) They divert a river
- (C) They summon the rains
- (D) They roll out barrels of wine

35. Instead of killing him outright, the Lilliputians decide on which of the following punishments for Gulliver?

- (A) Blinding him and slowly starving him to death
- (B) Exiling him
- (C) Cutting off his hands
- (D) Poisoning him

36. What is the line of doctrine over which the Blefuscudians and Lilliputians differ?

- (A) "All true believers shall break their eggs at the small end."
- (B) "All true believers shall break their eggs at the big end."
- (C) "All true believers shall break their eggs as they see fit."
- (D) "All true believers shall break their eggs at the convenient end."

37. How does Gulliver leave Brobdingnag?

- (A) He builds himself a sailboat
- (B) He is exiled
- (C) He is carried away by a giant eagle
- (D) He is taken back to England by Don Pedro

38. What human invention does Gulliver propose to the king of Brobdingnag that the king finds revolting?

- (A) Gunpowder
- (B) Christianity
- (C) Lawyers
- (D) Lying

39. Why does Gulliver seem stupid to the Laputans?

- (A) He does not speak their language
- (B) He is ignorant of music and mathematics
- (C) He is unwilling to use a flapper
- (D) He does not understand how the floating island works

40. Which of the following places does Gulliver visit last?

- (A) Brobdingnag
- (B) Lilliput
- (C) Houyhnhnmland
- (D) Laputa