# **Міністерство освіти і науки України**

**Закарпатський угорський інститут імені Ференца Ракоці ІІ**

Кафедра Філологія. Англійська мова і література

**Методичні вказівки**

з навчальної дисципліни

«Зарубіжна (американська) література: Американський роман»

для студентів IV курсу денної форми навчання

напрям підготовки/спеціальність:

014 Середня освіта, Мова і література (англійська)

014 Középfokú oktatás, Angol nyelv és irodalom

галузі знань/képzési ág 01 Освіта / Педагогіка

01 Oktatás / Pedagógia

#### Берегово - 2018

Методичні вказівки щодо до лекційних, практичних (семінарських), самостійних робіт з навчальної дисципліни «Зарубіжна (американська) література: Американський роман» для студентів ІV курсу денної форми навчання за напрямом 014 Середня освіта, Мова і література (англійська)

Розробники методичні вказівки: к.ф.н., в.о. доцента, Баняс В. В.; ст. викладач, мова та література (англійська), Надь-Коложварі Е. А.

Рецензент: доцент філолог. англійської мови і літератури, Баняс В. В. в.о. доцентa

Затверджено на засіданні кафедри філології

Протокол №1 від 28.08.2018.

Завідувач кафедри / Tanszékvezető Ковтюк І. Я.

**ЗМІСТ**

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**ВСТУП**

Програма вивчення навчальної дисципліни «Зарубіжна (американська) література: Американський роман» складена відповідно до навчального плану підготовки бакалаврів напряму (спеціальності) «014 Середня освіта, Мова і література (англійська)».

Навчальна дисципліна «Зарубіжна (американська) література: Американський роман» посідає особливе місце серед предметів гуманітарного циклу в системі професійної підготовки майбутнього викладача англійської мови. Вона допомагає людині правильно орієнтуватися у складному процесі самопізнання, справляє вплив на її духовний світ і зростання. Цей курс є однією з найважливіших складових частин підготовки студентів-філологів інституту.

Програма навчальної дисципліни складається з таких змістових модулів:

**Курс/Семестр / Évfolyam/Félév: IV/7**

**Змістовий модуль 1.**

**Тема 1. / 1. téma**

The World on the Turtle’s Back - an Iroquis Creation Myth

* Song of the Sky Loom – Tewa Native American song, a prayer to Mother Earth and Father Sky
* Dinni-Sin – a Navajo hunting song
* Coyote and the Buffalo – Okanogan trickster tale
* Fox and Coyote and Whale – Okanogan trickster retold by Morning Dove
* William Bradford – Of Plymouth Plantation

**Тема 2. / 2. téma**

* Captain John Smith (1580-1631) – The General History of Virginia, New England, and the Summer Isles (1624) Trading with the Indians. Saved by Pocahontas.
* John Winthrop (1588-1649) – The History of New England from 1630 to 1649. The Puritan Legacy
* William Bradford (1590-1657) Of Plymouth Plantation (1630-1651). Arriving in the New World. A Horrible Case of Bestiality

**Тема 3. / 3. téma**

* Anne Bradstreet (1612-1672) – On My Dear Grandchild Simon Bradstreet, Who Dies on 16 November, 1669, Being But a Month, and One Day Old (1678). Here Follows Some Verses upon the Burning of Our House, July 10th, 1666
* Phillis Wheatley (1753-1784) – On Being Brought from Africa to America (1773)
* Cotton Mather (1663-1728) – The Wonders of the Invisible World (1693). A People of God in the Devil’s Territories
* Jonathan Edwards (1703-1758) – Sinners in the Hands of an Angry God (1741)

**Тема 4. / 4. téma**

* Benjamin Franklin (1706-1790) – Sayings from Poor Richard’s Almanac. A Letter to the Pennsylvania Gazette. Autobiography.
* Thomas Paine (1737-1809) – Common Sense
* The American Declaration of Independence
* St Jean De Crévecoeur (1735-1813) – Letter from an American Farmer. Letter III – What is America?

**Тема 5. / 5. téma**

* William Cullant Bryant (1794-1878) – To a Waterfowl
* Philip Freneu (1752-1832) – The Indian Convert. The Indian Burying Ground. The Star-Spangled Banner

**Тема 6. / 6. téma**

* Washington Irving (1783-1859) – Rip Van Winkle: Rip Returns to His Village.

The Legend of Sleepy Hollow: A Description of Sleepy Hollow

The Legend of Sleepy Hollow: Ichabod Crane and Katrina Van Tassel

The Legend of Sleepy Hollow: The Headless Horseman

**Тема 7. / 7. téma**

* James Fenimore Cooper (1789-1851) – The Pioneers

**Тема 8. / 8. téma**

* Ralph Waldo Emerson (1803-1882) – Self-Reliance
* Henry David Thoreau (1 817-1862) – Walden, or Life in the Woods: Living Simply

**Тема 9. / 9. téma**

* Herman Melville (1819 – 1891) – Moby Dick: It is Moby Dick Ye Have Seen.

**Тема 10. / 10. téma**

* Mark Twain (1835-1910) – The Adventures of Huckleberry Finn: Huck and His Conscience. Polly-Voo-Franzy.’I’ll Go to Hell’
* Stephen Crane (1871-1900) – The Red Badge of Courage: Henry Fleming meets a dead soldier

**Тема 11. / 11. téma**

* Module Test

**Курс/Семестр / Évfolyam/Félév: IV/8**

**Змістовий модуль 1.**

**Тема 1. / 1. téma**

* The American short story: the 19th century development. Edgar Allan Poe about short stories. „The Masque of the Red Death”
* Edgar Allan Poe. (1809-1849). Life and creative work. Poe’s poetry: „The Raven”, „Annabel Lee”

**Тема 2. / 2. téma**

* Nathaniel Hawthorne (1804-1864) Life and creative work. „Dr. Heidegger’s Experiment”. (fiction). The Scarlet Letter.
* The development of American Gothic.
* Emily Dickinson (1830-1886). Life and creative work. Selected poems: „This is my letter to the World”, „Hope” is the thing with feathers”, „Because I could not stop for Death”, etc

**Тема 3. / 3. téma**

* Charlotte Perkins Gilman (1830-1886). Life and creative work. „The Yellow Wallpaper”
* Kate Chopin (1851-1904). Life and creative work. „The Story of an Hour”
* Hisaye Yamamoto, „Seventeen Syllables” (1949) (A diversity of voices)

**Змістовий модуль 2.**

**Тема 4. / 4. téma**

* O Henry (1862-1910). Life. Henry’s social viewpoint and aesthetics. „The Gift of the Magi”, „The Last Leaf”. „The Ransom of Red Chief”, etc.

**Тема 5. / 5. téma**

* Jack London (1876-1916). London’s social viewpoint and aesthetics. London’s short stories. „White Fang”, „Martin Eden”

**Тема 6. / 6. téma**

* Socialist writers. Muckrakers. Theodore Dreiser. (1871-1945). Life and creative work. „Jennie Gerhardt”, „Sister Carrie”, „The American Tragedy”

**Тема 7. / 7. téma**

* Edwin Arlington Robinson (1869-1935). Life and creative work.”Richard Cory”,”Miniver Cheevy”,”Mr. Flood’s Party”, etc.
* Carl Sandburg (1878-1967). Life and creative work. „Chicago”, ”I am the People, the Mob”, „The people will live on”
* Edgar Lee Masters (1868?-1950). Life. „Lucinda Matlock’.

**Тема 8. / 8. téma**

* Robert Frost (1874-1963) Life and creative work. “Fire and Ice”, “Dust of Snow”, “Stopping by Woods on a Snowy Evening”
* Langston Hughes (1902-1967) Life and creative work. “Cross”, “Success”, “Flight”

**Тема 9. / 9. téma**

* F. Scott Fitzgerald (1896-1940). Life and creative work. „Winter Dreams”, „The Great Gatsby”.

**Тема 10. / 10. téma**

* John Steinbeck (1902-1968). Life and creative work. „The Grapes of Wrath”, „Why Soldiers Won’t Talk”

**Тема 11. / 11. téma**

* The Lost Generation.
* Ernest Hemingway. Life and creative work. „The Old Man and the Sea”

**Тема 12. / 12. téma**

* William Faulkner. Life and creative work. „A Rose for Emily”

**Тема 13. / 13. téma**

* Eugene O’Neill. (1888-1953)  „Long Day's Journey into Night”
* Lillian Hellman. (1905-1984) „The Little Foxes”, „The Children’s Hour”

**Тема 14. / 14. téma**

* Arthur Miller (1915-2005). Life and creative work. Influence on British theatre. „All My Sons”, „The Crucible”, „Death of a Salesman” a tragedy that won the Pulitzer Prize.

**Тема 15. / 15. téma**

* Tennessee Williams. (1911-1983) „The Streetcar Named Desire”

**ТЕМАТИЧНІ ПЛАНИ ЛЕКЦІЙ**

**Курс/Семестр / Évfolyam/Félév: IV/7**

**Lecture 1**  The New World: America at the Time of Columbus

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

**Readings:**

Peter B. High: An Outline of American Literature. Longman, 1986, 254 p.

K. Brodey, F. Malgaretti: Focus on English and American Literature. Modern Languages, 2002, 368 p.

R. Carter, J. McRae: The Penguin Guide to Literature in English. Penguine English Guides, 2001, 263 p.

D. Delaney, C. Ward, C. R. Fiorina: Fields of Vision. Literature in the English Language. Vol. I. Longman, 2009. Modules A-E.

D. R. Allen, P.G. Smith, F. G. Malgaretti: Words Words Words A History and Anthology of Literatures in English. From the Beginnings to the 18th Century. Vol. I. La Spiga Languages, 2003, 575 p.

Pat Rogers: The Oxford Illustrated History of English Literature. Oxford University Press, 2001, 528 p.

**Lecture 2** Early Colonial Literature (1600-1700)

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

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Peter B. High: An Outline of American Literature. Longman, 1986, 254 p.

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Pat Rogers: The Oxford Illustrated History of English Literature. Oxford University Press, 2001, 528 p.

**Lecture 3** Early to Late Eighteenth-Century American Literature

* Dave Barry,” The Boston Tea Party” insight. (nonfiction)
* Michel-Guillaume Jean de Crévecoeur, “What is an American” (nonfiction)
* Benjamin Franklin (1706-1790). “Poor Richard’s Almanack” insight (nonfiction)
* 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.
* Thomas Paine (1737-1809). “The Age of Reason”(pamphlet),”Agrarian Justice”(pamphlet)
* 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.

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Peter B. High: An Outline of American Literature. Longman, 1986, 254 p.

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Pat Rogers: The Oxford Illustrated History of English Literature. Oxford University Press, 2001, 528 p.

**Lecture 4** Post-Revolutionary America (1783-1820)

* James Fenimore Cooper (1789-1851).Life and Creative work.“The Last of the Mohicans”
* Philip Freneau (1752-1832). The three periods of his creative work. “The Wild Honey Suckle”, “The In5.1. American Romanticism. Romanticism as a struggle between vice and virtue. Features of American Romanticism. The early period of Romanticism (the twemties and thirties of the 19th century); the secfond 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.

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K. Brodey, F. Malgaretti: Focus on English and American Literature. Modern Languages, 2002, 368 p.

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Pat Rogers: The Oxford Illustrated History of English Literature. Oxford University Press, 2001, 528 p.

**Lecture 5** American literature between 1820 and 1890

* American Romanticism. Romanticism as a struggle between vice and virtue. Features of American Romanticism. The early period of Romanticism (the twemties and thirties of the 19th century); the secfond 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.
* Transcedentalism.
* Ralph Waldo Emerson (1803-1882). „Self-Reliance” (nonfiction)
* Henry David Thoreau (1817-1862). „Walden” (nonfiction).
* Washington Irving (1783-1859) „Rip Van Winkle”, „The Devil and Tom Walker”
* Anti-slavery movement. The Abolition literature.

**Readings:**

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**Курс/Семестр / Évfolyam/Félév: IV/8**

**Lecture 1**

* The American Renaissance.
* The American Gothic.
* The Dark Side of Individualism.
* The Changing Literary Marketplace.

**Readings:**

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K. Brodey, F. Malgaretti: Focus on English and American Literature. Modern Languages, 2002, 368 p.

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Pat Rogers: The Oxford Illustrated History of English Literature. Oxford University Press, 2001, 528 p.

**Lecture 2**

* Women’s Voices, Women’s Lives: a New Literature.
* Emily Dickinson (1830-1886). Life and creative work. Selected poems:
* Charlotte Perkins Gilman (1830-1886). Life and creative work. „The Yellow Wallpaper”
* Kate Chopin (1851-1904). Life and creative work. „The Story o fan Hour”
* Hisaye Yamamoto, „Seventeen Syllables” (1949) (A diversity of voices)

**Readings:**

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Pat Rogers: The Oxford Illustrated History of English Literature. Oxford University Press, 2001, 528 p.

**Lecture 3**  The South in the 19th Century. The Rising Tide of Realism (1865-90).

* 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.
* Jack London (1876-1916).London’s social viewpoint and aesthetics. London’s short stories. „White Fang”, „Martin Eden”.

**Readings:**

Peter B. High: An Outline of American Literature. Longman, 1986, 254 p.

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**Lecture 4**  The Beginning of the 20th Century (1900-1917).

* Socialist writers.
* Muckrakers.
* Theodore Dreiser. (1871-1945). Life and creative work. „Jennie Gerhardt”, „Sister Carrie”, „The American Tragedy”

**Readings:**

Peter B. High: An Outline of American Literature. Longman, 1986, 254 p.

K. Brodey, F. Malgaretti: Focus on English and American Literature. Modern Languages, 2002, 368 p.

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Pat Rogers: The Oxford Illustrated History of English Literature. Oxford University Press, 2001, 528 p.

**Lecture 5**

* The American Dream: Illusion or Reality?
* Realism and Reaction.
* American literature between 1917 and World War II.

**Readings:**

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**ПЛАНИ ПРАКТИЧНИХ ЗАНЯТЬ**

*Reading the assigned texts.* Students are required to come prepared for class: they must be able to understand the texts (know the words), remember details, and formulate their critical comments. Not reading the assignment for a class counts as an absence.

**Курс/Семестр / Évfolyam/Félév: IV/7**

**Practical Lesson 1**

**Topics for discussion:**

The World on the Turtle’s Back - an Iroquis Creation Myth

* Song of the Sky Loom – Tewa Native American song, a prayer to Mother Earth and Father Sky
* Dinni-Sin – a Navajo hunting song
* Coyote and the Buffalo – Okanogan trickster tale
* Fox and Coyote and Whale – Okanogan trickster retold by Morning Dove
* William Bradford – Of Plymouth Plantation

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/1tme-8Mvt74gbdRKgvAT8ZeFBoOjD5uzF>

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**Practical Lesson 2**

**Topics for discussion:**

* Captain John Smith (1580-1631) – The General History of Virginia, New England, and the Summer Isles (1624) Trading with the Indians. Saved by Pocahontas.
* John Winthrop (1588-1649) – The History of New England from 1630 to 1649. The Puritan Legacy
* William Bradford (1590-1657) Of Plymouth Plantation (1630-1651). Arriving in the New World. A Horrible Case of Bestiality

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/1tme-8Mvt74gbdRKgvAT8ZeFBoOjD5uzF>

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**Practical Lesson 3**

**Topics for discussion:**

* Anne Bradstreet (1612-1672) – On My Dear Grandchild Simon Bradstreet, Who Dies on 16 November, 1669, Being But a Month, and One Day Old (1678). Here Follows Some Verses upon the Burning of Our House, July 10th, 1666
* Phillis Wheatley (1753-1784) – On Being Brought from Africa to America (1773)
* Cotton Mather (1663-1728) – The Wonders of the Invisible World (1693). A People of God in the Devil’s Territories
* Jonathan Edwards (1703-1758) – Sinners in the Hands of an Angry God (1741)

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

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**Practical Lesson 4**

**Topics for discussion:**

* Benjamin Franklin (1706-1790) – Sayings from Poor Richard’s Almanac. A Letter to the Pennsylvania Gazette. Autobiography.
* Thomas Paine (1737-1809) – Common Sense
* The American Declaration of Independence
* St Jean De Crévecoeur (1735-1813) – Letter from an American Farmer. Letter III – What is America?

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/1AT8-7JnUnCLzrFA6cpPlhuLgEEihOrFN>

**Required and Suggested Reading:**

Peter B. High: An Outline of American Literature. Longman, 1986, 254 p.

R. Carter, J. McRae: The Penguin Guide to Literature in English. Penguine English Guides, 2001, 263 p.

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D. R. Allen, P.G. Smith, F. G. Malgaretti: Words Words Words A History and Anthology of Literatures in English. From the Beginnings to the 18th Century. Vol. I. La Spiga Languages, 2003, 575 p.

**Practical Lesson 5**

**Topics for discussion:**

* William Cullant Bryant (1794-1878) – To a Waterfowl
* Philip Freneu (1752-1832) – The Indian Convert. The Indian Burying Ground. The Star-Spangled Banner

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/1C3rjpn-zxutvvi1dQd4_hgPBKs8IF4jh>

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**Practical Lesson 6**

**Topics for discussion:**

* Washington Irving (1783-1859) – Rip Van Winkle: Rip Returns to His Village.

The Legend of Sleepy Hollow: A Description of Sleepy Hollow

The Legend of Sleepy Hollow: Ichabod Crane and Katrina Van Tassel

The Legend of Sleepy Hollow: The Headless Horseman

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/1UgKFqOvcsCxWaDiSS7ZFqyl6fOvXXv5J>

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**Practical Lesson 7**

**Topics for discussion:**

* James Fenimore Cooper (1789-1851) – The Pioneers

<https://drive.google.com/drive/folders/1EG9JOT71lxz4zYukTNVPycsaaZ-0rHt6>

**Required and Suggested Reading:**

Peter B. High: An Outline of American Literature. Longman, 1986, 254 p.

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**Practical Lesson 9**

**Topics for discussion:**

* Ralph Waldo Emerson (1803-1882) – Self-Reliance
* Henry David Thoreau (1 817-1862) – Walden, or Life in the Woods: Living Simply

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/1EG9JOT71lxz4zYukTNVPycsaaZ-0rHt6>

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**Prcatical Lesson 10**

**Topics for discussion:**

* Herman Melville (1819 – 1891) – Moby Dick: It is Moby Dick Ye Have Seen.

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

<https://drive.google.com/drive/folders/1rYoZdbo7KuJXwMkVQwJ7mwFUSCoakSKi>

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**Курс/Семестр / Évfolyam/Félév: IV/8**

**Practical Lesson 1**

**Topics for discussion:**

* The American short story: the 19th century development. Edgar Allan Poe about short stories. „The Masque of the Red Death”
* Edgar Allan Poe. (1809-1849). Life and creative work. Poe’s poetry: „The Raven”, „Annabel Lee”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/1dX6_f6OHdjFyylhBLvRmOpdXFIlqtLWq>

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**Practical Lesson 2**

**Topics for discussion:**

* Nathaniel Hawthorne (1804-1864) Life and creative work. „Dr. Heidegger’s Experiment”. (fiction). The Scarlet Letter.
* The development of American Gothic.
* Emily Dickinson (1830-1886). Life and creative work. Selected poems: „This is my letter to the World”, „Hope” is the thing with feathers”, „Because I could not stop for Death”, etc

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/1RzSkpe6r27VWnO4SN4-eV8IAHoFM4TRh>

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**Practical Lesson 3**

**Topics for discussion:**

* Charlotte Perkins Gilman (1830-1886). Life and creative work. „The Yellow Wallpaper”
* Kate Chopin (1851-1904). Life and creative work. „The Story of an Hour”
* Hisaye Yamamoto, „Seventeen Syllables” (1949) (A diversity of voices)

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/1AqoD38oEDksbozkuDqrifp0_8id5jo5r>

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**Practical Lesson 4**

**Topics for discussion:**

* O Henry (1862-1910). Life. Henry’s social viewpoint and aesthetics. „The Gift of the Magi”, „The Last Leaf”. „The Ransom of Red Chief”, etc.

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/1yFzIsRSO60fRJIRXrfBBsMUpgEtk7HvN>

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**Practical Lesson 5**

**Topics for discussion:**

* Jack London (1876-1916). London’s social viewpoint and aesthetics. London’s short stories. „White Fang”, „Martin Eden”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/1xyMphn1bdxIQCukTkbN0tQerAF-3XnqJ>

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**Practical Lesson 6**

**Topics for discussion:**

* Socialist writers. Muckrakers. Theodore Dreiser. (1871-1945). Life and creative work. „Jennie Gerhardt”, „Sister Carrie”, „The American Tragedy”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/10TUYg_4QHsTaVcFjHol3P2eDiesx7l1l>

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**Practical Lesson 7**

**Topics for discussion:**

* Edwin Arlington Robinson (1869-1935). Life and creative work.”Richard Cory”,”Miniver Cheevy”,”Mr. Flood’s Party”, etc.
* Carl Sandburg (1878-1967). Life and creative work. „Chicago”, ”I am the People, the Mob”, „The people will live on”
* Edgar Lee Masters (1868?-1950). Life. „Lucinda Matlock’.

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/114iG4JIMhy-jXMtkPtQl1ai6WHic7GHq>

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**Practical Lesson 8**

**Topics for discussion:**

* Robert Frost (1874-1963) Life and creative work. “Fire and Ice”, “Dust of Snow”, “Stopping by Woods on a Snowy Evening”
* Langston Hughes (1902-1967) Life and creative work. “Cross”, “Success”, “Flight”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/14BesjGUt2IO1OuJaHUWoQFl5Sn9bjcpk>

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**Practical Lesson 9**

**Topics for discussion:**

* F. Scott Fitzgerald (1896-1940). Life and creative work. „Winter Dreams”, „The Great Gatsby”.

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/10v7VzhX8bGztrWSg3mQHSkp9uHKNBt0K>

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**Practical Lesson 10**

**Topics for discussion:**

* John Steinbeck (1902-1968). Life and creative work. „The Grapes of Wrath”, „Why Soldiers Won’t Talk”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/1ERPJrNu51w6AusOZCy927kLhIwYMiI9p>

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**Practical Lesson 11**

**Topics for discussion:**

* The Lost Generation.
* Ernest Hemingway. Life and creative work. „The Old Man and the Sea”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/1Akbdgi6_gZR9SEUzNfnL1WziCcVC9SiU>

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**Practical Lesson 12**

**Topics for discussion:**

* William Faulkner. Life and creative work. „A Rose for Emily”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/1leOY480qHQLXF0C-rltAMgmtbuaMU-QG>

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**Practical Lesson 13**

**Topics for discussion:**

* Eugene O’Neill. (1888-1953)  „Long Day's Journey into Night”
* Lillian Hellman. (1905-1984) „The Little Foxes”, „The Children’s Hour”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/1VEhMpr73CoSJpLwaO1yoESWRvSU1j2TW>

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**Practical Lesson 14**

**Topics for discussion:**

* Arthur Miller (1915-2005). Life and creative work. Influence on British theatre. „All My Sons”, „The Crucible”, „Death of a Salesman” a tragedy that won the Pulitzer Prize.

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/1xK-HSelJ8EfQvRahOiNRW-1QE3GeDuS3>

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**Practical Lesson 15**

**Topics for discussion:**

* Tennessee Williams. (1911-1983) „The Streetcar Named Desire”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

[Electronic source] – mode of access:

<https://drive.google.com/drive/folders/12_gjJFgHEhRpHw-DooDmNUsy1VrIB3Ge>

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**САМОСТІЙНА РОБОТА**

Самостійна робота виконується студентами в позааудиторний час і є головною й основною частиною освітнього процесу. У межах засвоєння курсу англомовної літератури самостійна робота є основою, без якої неможливе вивчення даної навчальної дисципліни, оскільки в цей період велика кількість матеріалу залишається поза межами аудиторної роботи. Самостійна робота складається з кількох елементів:

1) читання та опрацювання основних художніх текстів, рекомендованих програмою та в списках текстів для додаткового читання; їх засвоєння студентами контролюється під час практичних занять, індивідуальних співбесід, на екзамені.

2) бібліографічна робота – самостійна робота з джерелами (навчальною, довідковою, спеціальною літературою). Викладач рекомендує джерела, з якими повинні ознайомитись студенти, готуючись до практичних занять і при засвоєнні тем та розділів курсу, що виносяться на самостійне вивчення.

3) конспектування спеціальних робіт або фрагментів монографій, які визначають напрям сучасного літературного процесу.

4) термінологічна робота. Значна кількість спеціальних термінів цілеспрямовано і послідовно вводиться викладачем на лекціях та практичних заняттях, однак студенти повинні й самостійно засвоювати основний корпус термінології, без якої неможливе наукове вивчення літератури.

5) вироблення індивідуального, творчого підходу до літературного твору. Вивчення літератури передбачає емоційне, особистісне ставлення до прочитаного. Необхідно заохочувати вироблення такого підходу, коли студенти можуть аргументовано висловити свою позицію, сформовану на основі вивченого матеріалу. З цієї причини викладач рекомендує вести щоденники читача, наявність яких, безумовно, буде враховуватися при виставленні підсумкової оцінки з курсу.

6) написання рефератів, творчих робіт, письмових варіантів відповідей згідно з тематикою самостійних та індивідуальних завдань, оцінювання яких також входить до суми залікових балів.

Самостійна робота включає в себе також й індивідуальні консультації для студентів, які з різних причин пропустили заняття або не впоралися з підготовкою до практичних занять. Такого роду консультації припускають перевірку завдань за планом практичних занять або питань до самостійних тем.

**Види та, вимоги до виконання та оцінювання самостійної роботи:**

* анотація прочитаної додаткової літератури з курсу, бібліографічний опис, історико-лінгвістичні розвідки (5 балів);
* повідомлення з теми, рекомендованої викладачем (5 балів);
* методологічна розвідка (5 балів);
* системна розвідка (5 балів);
* історико-біографічні дослідження у вигляді есе (5 балів).

**Шкала оцінювання самостійної роботи**

|  |  |  |
| --- | --- | --- |
| **Рівень виконання** | **Кількість балів, що відповідає рівню** | **Оцінка за традиційною системою** |
| Високий | 24-25 | Відмінно |
| Достатній | 20-23 | Добре |
| Середній | 16-19 | Задовільно |
| Низький | 0-15 | Незадовільно |

**Теми самостійної роботи**

**Курс/Семестр / Évfolyam/Félév: IV/7**

**Topic 1**

1.1. Native American traditions. (Anthropological facts; Religion; Literature; Custom; Society statisticcs; Historical background information; Ideas and trends: Philosophy)

1.2.”The World on a Turtle’s Back” Iroquois myth. How the earth was created.

O b j e c t i v e s: To understand and appreciate a myththat explains hoe the world came into existance;

To identify and understand the characteristics of a myth;

To express understanding of the myth through a choice of writing forms, including a reflective essay and comparison-and-contrast-essay;

To extand understanding of the myth through a variety of multimodal and cross-curricular activities.

Literary concepts and genre study: Imagery; Myth; Symbolism; creation story;

A n s w e r t h e q u es t i o n s:

a) What are the most important things you learned about the values and way of life of the Iroquois from reading the myth?

C o n s i d e r : - their attitude toward nature

- their view of their gods

- important foods, rituals and games

- the roles of men and women

b) Why do you think the Iroquois honour both the right-handed and the left-handed twin?

C o n s i d e r :- the characteristics and actions of each twin

- the characteristics of the world that the twins created

c) How would you relate the left-handed and right-handed twins to your own concept of good and evil?

D e v e l o p i n g w r i t i n g s k i l l s:

T a s k s:

a) Imitating the form of a creation myth, draft a story to explain the origin of one feature of the world you live in.

b) This selection statesthat the twins “represented twoways of the world which are in all people”: the “straight mind” and the “crooked mind”. Draft a short r e f l e c t i v e e s s a y in which you agree or disagree with this view of human character. Support your opinion with examples.

c) In a comparison-and-contrast chart or the draft of an essay point out similarities and differences between this Iroquois myth and another creation story.

1.3. S o n g s. Song of the Sky Loom. Tewa; Hunting Song/ Dinni-e Sin. Navajo.

A n s w e r t h e q u e s t i o n s:

a) What distinctive features of “Hunting Song” did you notice?

b) Describe how you interpret the process of hunting deer as it is portrayed in the song.

C o n s i d e r : - what attracts the deer

- the hunter’s comparison of himself to the bird loved by the deer

- the use of the words “blessed” and “luck”

- the hunter’s feelings about the deer.

c) In what ways is this song like a prayer? Discuss why the Navajo might consider this song sacred.

d) How would you compare “Song of the Sky Loom” and “Hunting Song”?

C o n s i d e r: - the singers

- the purposes of the song

- the attitudes toward nature

1.4. F o l k T a l e s. Coyote Stories. Okanogen. „Coyote and the Buffalo“.

A n s w e r t h e q u e s t i o n s:

a) What did you find most interesting about the characters in this tale?

b) Folk tales often serve to teach or explain. In your view, what does “Coyote and the Buffalo” teach orexplain?

C o n s i d e r: - what actions are rewardedor punished

- what changes occur in the characters

- the first and last paragraphs of the tale

1.5. F ol k T a le s. Coyote stories.Okanogan. “Fox and Coyote and Whale”

A n s w e r t h e q u e s t i o n s:

a) What did you learn about the Okanogan culture from reading this story?

C o n s i d e r: - their values, attitudes and beliefs

- geographical features of their area

- their way of life

b) What might be Okanogan storytellers’ purpose for telling this story?

L i t e r a r y c o n c e p t s: trickster tale.

1.6. First encounters: Account of exploration and exploitation.

1.7. William Bradford, “Of Plymouth Plantation”. The pilgrims find a new home. Bradford’s language, vocabulary and style. Plain style and ornate style.

1.8. Alicia Crane Williams, „Women and children first: The Mayflower Pilgrims”/ insight. Something personal about the pilgrims.

**Topic 2**

N A T I O N A L B E G I N N I N G S

2. The beginnings of American traditions. The conflict between ideals and realities. Two colonial types. The Puritans. The Cavalier. Free meni n a free country. A literature of gifted amateurs.

2.1. Benjamin Franklin (1706-1790). Life and creative work, his use of satire. His Autobiography.

T a s k s :

a/ Speak about the reasons Franklin gives for writing his autobiography.

b/ How is he writing about moral virtues, enumerate the names of virtues with their precepts considered by Franklin as necessary or desirable.

2.1.1. Benjamin Franklin „Poor Richard’s Almanach”.

T a s k s :

a/ Choose any of the sayings of Poor Richard and develop the thought of the saying.

b/ Discuss the epigrams of Poor Richard from the point of view that a/ they are universal truths, or b/ that with few exceptions they are merely guides for Franklin’s time, and therefore, not applicable to present-day life.

2.2. Washington Irving (1783-1859). Life and creative work.

2.2.1. Washington Irving „The Devil and Tom Walker”.

O b j e c t i v e s: - To understand and appreciate a classic short story that explores the consequences of greed;

- To identify and understand imagery and the omniscient narrator;

- To identify and appreciate the author’s humour;

- To express understanding of the selection through a choice of writing forms including headlines,

proverbs and a persuasive essay;

- To extend understanding of the selection through a variety of cross-curricular and multimodal

activities;

S k i l l s: Reading skills/ strategies – Interpreting imagery; Genre study – Fiction. Short story. The writer’s style – humour, sensory details; Literary concepts – characterization, imagery, omniscient narrator, tone; Speaking, listening and viewing – group discussion, oral presentation, role playing.

A n s w e r t h e q u e s t i o n s:

a) What is your reaction to what happens to Tom Walker?

b) In your opinion, could Tom Walker have escaped the consequences of his bargain with Old Scratch? Why or why not?

c) What do you think are the features of Tom Walker’s character that Irving especially wanted readers to notice? Which of these features are supported or enhanced by imagery?

d) Do you consider Tom Walker better or worse than the other prominent Puritans of Boston?

C o n s i d e r : - the Puritans’ treatment of Native Americans, Quakers, and Anabaptists;

- what the marked trees in the swamp suggest about such respected Puritans as Deacon Peabody and

Absalom Crowninshield;

- why land speculators have „run mad with schemes for new settlements”

- how other Christians react to Tom’s religious zeal

e) What do you think was Irving’s purpose in writing this story?

f) Driven by greed, Tom Walker literally sells his soul to gain wealth. Can you think of a real person or character in a book or film who reminds you Tom Walker?

g) Writers use a variety of elements to create humour, including ridiculous characters, absurd situations and images,exaggeration, understatement and situational irony (a contrast between what is expected to happen and what actually happens). What makes this story humorous? Share your ideas with the group.

D e v e l o p i n g w r i t i n g s k i l l s:

a) How might local newspaper headlines describe the events of this story? Write a few headlines that sum up what happens to Tom Walker. Share your hadlines with other students of the group.

b) Write a set of three proverbs - such as „Money is the root of all evil” – that help explain the lesson or moralof „The Devil and Tom Walker”

c) Drawing on your reading of this story and trying to find out your opinion and attitude to such questions whether people should pursue wealth, why or why not, how important is wealth to you, or what are the limits, if any, you would put on your own pursuit of wealth, draft a persuasive essay about the pursuit of wealth.

L i t e r a r y c o n c e p t: Characterization, Imagery, Omniscient narrator, Tone.

G e n r e s t u d y: fiction, nonfiction, short story.

2.2.2. Washington Irving, „Rip Van Winkle”.

T a s k s :

a/ (Pay attention to the passage of time.) As the story moves forward in time, not only do characters and events change but the setting may change as well. How a place is described later in the story may be different from how it is described earlier. In “Rip Van Winkle” changes in the setting over time are especially important to the story as a whole.

b/ (Look for) As you read the story try to picture the setting clearly. Look for the details that make the Catskill mountain region come vivdly alive. How does the setting change as time passes?

A n s w e r t h e q u e s t i o n s:

a/ What problems does Rip Van Winkle have with his wife?

b/ How do the people in the village feel about Rip?

c/ Describe „the great error” in Rip’s character.

d/What does Rip see when he enters the amphitheatre with the strange man carrying the keg?

e/ When Rip awakes, what is the first sign that he has been asleep a very long time?

f/ What changes does Rip discover in the village?

g/ How do Dame Van Winkle’s personalty and Rip’spersonality differ?

h/ Compare and contrast Rip’s life after his long sleep with his earlier life?

i/ What change has occurred that will make Rip’s life at home different from what it was before his long sleep?

T a s k s:

a/ Tell your opinion of Rip Van Winkle. Is he a tragic or comic figure?

b/ Do you think Rip symbolizes man’s desire to flee from responsibility?

C o m p a r e a n d c o n t r a s t:

When you c o m p a r e and c o n t r a s t a setting at different times you note similarities, or comparisons, and differences, or contrasts.

a/ When Rip looks aroundafterhe awakes, what features or the natural world does he see that have not changed at all?

b/ What differences does he see in the mountain setting?

c/ How has the village changed?

d/ How is his home different from what it was?

2.3. James Fenimore Cooper.(1789-1851). Life and creative work. Cooper’s contribution to American national literature. The “Leather-Stocking Tales”.

**Topic 3**

3. The spirit of individualism. Celebrations of the self. Transcedentalism. American Romanticism.

3.1.Transcedentalism and its roots.

3.2. Ralph Waldo Emerson, (1803-1882) „Self-Reliance” nonfiction

O b j e c t i v e s : -To understand and appreciate an essay that explores individualistic integrity;

- To examine and understand aphorism;

- To express understanding of the selection through a choice of writing forms, including a personal essay, an aphorism, and a first-person account;

- To extend understanding of the selection through a variety of multinodal and cross-curricural activities.

S k i l l s : Grammar (Capitalization); Literary concept (Aphorism); Speaking, Listening and viewing ( group discussion, oral presentation).

S u m m e r i z i n g m a i n i d e a s : To summerize a piece of writing is to state its main ideas briefly in your own words.

T a s k :

a/ After reading the excerpt from „Self-Reliance”, try to summerize Emerson’s major points. The guidelines below might help you:

1. As you read each paragraph, identify the one or two most important phrases or statements in it.

2. Write a sentence of your own to express the main idea of each statement you identified.”

3. Try phrasing your sentences as pieces of advice to live by.

b/ Discuss with your partner the importance of self-reliance to your lives. If you need help getting started, the following questions might help you:

1. What does self-reliance mean to you?

2. How self-reliant do you feel you are”

3. What are some of the advantages and disadvantages of being self-reliant?

c/ As you read „Self-Reliance”, notice Emerson’s opinions on the subject. How do they compare with yours?

d/ Tell whether you agree or not with each of these quotations from „Self-Reliance”, and explai why or why not:

1. „Envy is ignorance . . . imitation is suicide”

2. „Nothing is at last sacred but the integrity of your own mind.”

3. „What I must do, is all that concerns me, not what the people think.”

e/ “Trust thyself: every heart vibrates to that iron string” is one of Emerson’s most quoted lines. Cite examples from the selection given.

f/ Explain why Emerson believes that ‘c o n f o r m i t y’ is an enemy of self-reliance basing your explanation on the following quotations:

1. infancy conforms to nobody; all conform to it;

2. Society everywhere is in conspiracy against the manhood of every one of its members;

3. Whoso would be a man, must be a nonconformist;

4. Nothing is at last sacred but tyhe integrity of your own mind.

g/ What do you think Emerson means when he says that the adult is “clapped into jail by his consciousness?”

h/ In what way, according to Emerson, does youth exhibit force?

i/ For Emerson conformity was not a desirable characteristic for one to have. Do you think there are times when conformity is desirable or even necessary? Explaim your answer.

j/ Emerson states that beside conformity the other great enemy of self-reliance is consistency. Explain how he develops each of the following statements to advance his argument:

1. A foolish consistency is the hobgoblin of little minds.

2. To be great is to be misunderstood.

3.An institution is the lengthened shadow of oneman.

k/ How doe the world punish nonconformists?

l/ What does Emerson feel controls the attitudes of most bystanders of the cultivated classes?

m/ How is the rage of the cultivated classes different from that of the massof society?

3.3. Henry David Thoreau, (1817-1862) Life and creative work.

3.3.1. „Walden” nonfiction

O b j e c t i v e s: - To understand and appreciate a classic personal essay that explores the benefits of living simply and communing with nature;

- To identify and understand the style o fan essay;

- To identify and appreciate paradox;

- To express understanding of a selection through a choice of writing forms, including an informal essay and a grant proposal;

- To extend understanding of the selection through a variety of multimodal and cross-curricular activities;

S k i l l s: The writer’s style (revising overloaded sentences, paradoxes); Grammar (semicolons); Lietrary concepts (Essay, style, figurative language); Speaking, listening and viewing (group discussion, oral presentation)

Thoreau’s prose is dense with ideas, and he often expresses his thoughts in figurative language. Read the given excerpt slowly to understand the metaphors used in the selection.

A n s w e r t h e q u e s t i o n s:

a/ What is the mostvaluable lesson tha Thoreau learned from his experience of living in the woods?

b/ In your own words, explain Thoreau’s reason for leaving Walden Pond. (Consider: the meaning of the statement „I had several more lives to live”; Thoreau’s thoughts about tradition, conformity and success;)

c/ In this excerpt from Walden, Thoreau frequently discusseswhat is not important. What do you think was important to him?

d/ To what extent do you agree with the ideas expressed by Thoreau in this selection? (Consider: 1. whether living a simple life is possible or desirable; 2. whether beauty and wisdom are to be found in nature; 3. whether poverty hasbenefits; 4. other ideas you found thought-provoking)

e/ Delbert L. Earisman is the author of „Hippies in Our Midst” (1968), where he compares Thoreau to Hippies stating the Thoreau is a Hippie in History. In what ways do you think Thoreau was similar to and different from the hippies of the 1960s and 1970s? Create a comparison chart based on what you learned about Thoreau from Walden and what you learned about hippies from the insight selection „Thoreau, a Hippie in History”.

f/ Spend some time alone either observing nature or just thinking. Then draft an i n f o r m a l e s s a y modeled on „Walden” to describe your thpoughts and experiences.

g/ With a small group of students evaluate Thoreau’s experiment of living in the woods. What did he hope to learn? What did he actually learn? Create a short report that answers these questions and share it with your group.

h/ Write a short paragraph in which you explain what the following quotations from Thoreau mean to you:

1. „Do not hire a man who does your work for money, but him who does it for love of it”.

3. „You must get your living by loving”

3.4. Henry Wadsworth Longfellow (1807-1882). Life and creative work. „True poets embody and give form to the fine thoughts which are passing through their own minds; but these men, like mere painters, only animate those forms, which have long existed inevery one’s fancy”. (from his „Poets and Common Sense Men”) ”True greatness is the greatness of the mind – the true glory of a nation is a moral and intellectual preeminene”, from his Works.

3.4.1. Henry Wadsworth Longfellow. „A Psalm of Life”

O b j e c t i v e s : - To understand and appreciate a classic lyric poem that presents a romantic view of life;

- To examine and understand stanza and rhyme scheme;

- To express understanding of the selection through a choice of writing forms, including a personal response and a parody;

- To extend understanding of the selection through a variety of multimodal and cross-curricular activity;

S k i l l s : Reading skills/strategies (appreciating rhyme and rhythm); The writer’s style (alliteration and consonance); Literary concepts (stanza, rhyme scheme); Speaking, kistening and viewing ( Interview, group discussion, oral presentation). Collecting information aboute the F i r e s i d e P o e t s .

T a s k :

a/ Think about the attitude toward life and death expressed by the speaker.

b/ Read the poem aloud and listen to the four quotations. Think about the quotations and then discuss the following questions with the group:

1. Which quotation comes closest to expressing your philosophy of life?

2. Do you consider your outlook on life optimistic or pessimistic?

T a s k : As you read”A Psalm of Life”, compare the speaker’s philosophy to your own. Much of the poetry written by the Fireside Poets contains obvious patterns of end of rhyme and regular metre (a repeated sequence of stressed and unstressed syllables). As you read it note its patterns of rhyme and metre. Look for a pattern of end rhymes in each group of four lines. To hear the metre of the poem read it aloud or tap the rhythm out as you read the poem silently to yourself.

c/ Write the letter of the best answer.

. . . . . . . . . . .1. What is the rhyme scheme of each of the stanza of the poem?

a/ aabb b/ abab c/ abba

. . . . . . . . . . . 2. It is most important to the speaker that one’s life be

a/ exciting b/ enjoyed c/ meaningful

d/ Answer the following questions based on your understanding of the poem:

1. Do you agree with the philosophy of life presented in the poem? Explain your answer, noting at least two specific points of agreement or disagreement. When comparing the speaker’s view of life to your own view consider: a/ what the speaker says life is not; b/ his command „Act – act in the living present!” (line 23); c/ the last four lines of the poem;

2. At what type of event do you think it would be especially appropriate to read aloud this poem? Support your idea with reference to the poem.

3. In your own words, summarise what the speaker says about the value of lives of great people (lines 25-32). Do you agree withthe speaker?

4. During his lifetime Longfellow’s poetry was extremely popular in America and abroad. On the basis of your reading of „A Pslam of Life”, what do you think made Longfellow’s poetry so popular? Read „The Slave’s Dream”

5. „A Psalm of Life” is among the most parodied poems in the English language. Here is an example by Harriet Fleischman: „Lives of great man all remind us/ As we history’s pages turn/ That we often leave behind us/ Letters which we ought to burn.” After analysing thoroughly „A Psalm of Life” tell your opinion.

3.4.2. „The Song of Hiawatha” by H. W. Longfellow – where Longfellow has woven together the legends of various American Indian tribes. Reading it find examples of Longfellow’s description of nature.

3.4.3. Longfellow’s anti-slavery poetry – the political lyrics by Longfellow, which played their social role in the period before the Civil War of 1861-1865.

3.5. Herman Melville (1819-1891). Life and creative work.

3.5.1. Herman Melville, „Moby Dick”. Read the given chapters. The great chase is ending and we are close to the conclusion.

F i n d a n s w e r s t o t h e q u e s t i o n s :

a/ The men in Ahab’s boat were in constant danger of death from three sources. What were they?

b/ If men had to die, which death would Ahab prefer?

c/ Ahab’s boat approached Moby Dick’s side and Ahab was soon standing „in a smoky mountain mist”. What was this mist?

d/ What happened after Ahab sent his harpoon into Moby Dick’s body?

e/ What does Ahab mean by „I grow blind. Is’t night?”

f/ How did the men try to escape the charging whale?

g/ How good is Melville at describing actions? Cite some examples where he presents frozen moments of action and stark realism..

h/ What is the meaning of Ahab’s cry, „Am I cut off from the last fond pride of meanestshipwrckedcaptains? Oh, lonely death on lonely life”?

i/ What acts of courage do you find in this excerpt?

j/ How does Ahab die?

k/ What happens to the larger ship?

l/ What is the symbolism of the bird caught between Tashtego’shammer and the sinking flag?

m/ In some ways Melville wrote his novel not only like an epic but like a play.Can you find any similarities to a play in this excerpt?

n/ To make Ahab a titanic character, Melville has him talk differently fromthe other characters. His language style is almost Elizabethan in character. Does this add to theeffectiveness of the story? Give your reasons.

o/ Was Ahab an evil man? Explain.

**Topic 4**

4. R o m a n t i c i s m a n d r e a s o n.

A n s w e r t he q u e s t i o n s:

a/ When did the literary trend of Romanticism appear in America and what social events led to it?

b/ What was the impulse of Romanticism?

c/ Characterize the romantic attitude towards the realities of life.

d/ What are the principle features of Romanticism?

e/ Describe the creative method of American Romantic writers and the influence they had on American literature.

f/ What new themes were introduced by American Romantic writers and how did they enrich American literature?

4.1. Harriet Beecher-Stowe (1811-1896) Life and creative work.

a/ Speak about Harriet Beecher-Stowe’s education and explain how did her upbringing influence her works.

4.1.1. Harriet Beecher-Stowe, „Uncle Tom’s Cabin” and its importance.

a/ Speak about Abolition literature and about the beginning of the emancipation of Negro slaves in the United States.

b/ Speak about the reaction of the pro-slavery government against abolitionists.

c/ Analyze the novel „Uncle Tom’s Cabin”:

Speak about the „kind and cruel masters of slaves, about the dealing with the slaves as with properties, comment on different characters of the novel (compare meek Tom with Cassy, George, Eliza, and explain why Beecher-Stowe made her hero, Tom, die a martyr.

d/ Speak about the role of the novel and itseffects on the advocates of the slave system.

4.2. Critical realism as a trend in American literature.

A n s w e r t h e q u e s t i o n s:

a/ What was the reason of the development of Critical Realism in America?

b/ Why did writers turn away from fantasy and started depicting of real life?

c/ Comment on the new attitudes of writers towards the various aspects of American life.

d/ Speak about the differences between the writings of the trend Romanticism and Critical Realism. Comment on the problems advanced by American Critical Realists and the ways they enriched world literature.

4.3. Mark Twain (1835-1910) Humour. Life and creative work.

Explain Mark Twain’s novelty. What was new in in Mark Twain’s style of writing?

4.3.1. Mark Twain, „The Adventures of Tom Sawyer” and „The Huckleberry Finn”

Analyse the books about Tom Sawyer and Huckleberry Finn. Why may both books be considered books for adults as well as children?

4.4. Walt Whitman (1819-1892). Life and creative work. Whitman the first poet of American Critical Realism and his poetical work. His style and the novelty of Witman’s poetry. Whitman’s themes. Whitman’s democracy. Whitman’s abolitionism. Walt Whitman’s essay „Democratic Vistas” (1871) calling for realism in American literature.

S u g g e s t i o n s : Many of Whitman’s poems contain vivid images of America in the mid-1800s. His style of poetry differs greatly from the prevalent poetic style of his era and also differs from the style of the poetry to which we are accustomed. As you read his poems, notice these distinctive features of his style.

F e a t u r e s o f W h i t m a n’s s t y l e :

a/ F r e e v e r s e: The lines do not rhyme, nor is there a regular metre.

b/ C a t a l o g u e : There are frequent lists of people, things, and attributes.

c/ R e p e t i t i o n : Words or phrases are repeated at the beginning of two or more lines.

d/ P a r a l l e l i s m: Related ideas are phrased in similar ways.

4.4.1. Walt Whitman, „Laeves of Grass”. The new type of hero in his collection „Leaves of Grass”. After reading „I Hear America Singing”, „I Sit and Look out” and „Song of Myself” analyse them.

O b j e c t i v e s : - To understand and appreciate three classic poems that explore a man’s identity as an individual and an American;

- To identify and understand free verse;

- To express understanding of the selections through a choice of writing forms, including a review and a free-verse-poem;

- To extend understanding of the selections through a variety of cross-curricular and multimodal activities.

S k i l l s : The writer’s style (Parallel structures), Literary concepts (Free verse, Repetitions), Speaking, listening and viewing ( Choral reading, group discussion, oral presentation)

After reading „I Hear America Singing” find out how the poet feels about his country and about himself.

a/ Where can you find the use of catalogue technique?

b/ Where can you find repetition?

c/ What do you think singing represents in this poem? Consider who the singers are and what they might be singing about?

d/ On the basis of our reading this poem, how would you describe Whitman’s view of America?

After reading „I Sit and Look out”, answer the questions:

a/ Speak about your reaction to the speaker’s silence.

b/ Speculate about who the speaker is and why the speaker remains silent.

c/ How many sorrows does Whitman list in the poem? What effect might this have on a reader?

d/ Identify examples of alliteration.

After reading the paragraphs 1, 6, 52 of the „Song of Myself” fulfill the given below tasks:

a/ Pay attention that he first line of this poem echoes the opening lines of a classical epic poems such as The Odyssey, The Illiad, The Aeneid. With this the poet suggests that he regards himself as an equally important topic deserving of song.

b/ Find repetition, alliteration in the selection.

c/ What is your impression of the individual celebrated in this poem? (Consider: 1. the speaker’s connection with nture; 2. the speaker’s view of death; 3. the speaker’s view of himself;)

d/ What do you think grass represent in the poem? (Consider: 1. the different metaphors in which the speaker compares grass to other things; 2. The connection the speaker makes between grass and the dead.)

e/ Do you see consistence or contradiction in the three Whitman’s poems? (consider: 1. the references to singing and silence; 2. whether they can all be viewed as „celebrations of the self”.

4.4.2. Walt Whitman „When Lilacs Last in the Dooryard Bloomed” in which he expressed his personal grief at the nation’s loss caused by the assassination of President Lincoln on Good Friday, 1865. Whitman witnessed the somber procession of thirty thousand battle-worn veterans passing slowly with banners furled and rifles reservedas the many bands sounded the dead march. Lilacs, then in full bloom in Washington, were heaped about the coffin as it lay in the rotunda of the Capitol.

Three symbols dominate the poem: the lilacs that surrounded Lincoln’s coffin; Venus, the western star; and a singing bird, the hermit thrush. The lilacs emphasize the ideathat in the midst of life death comes as an intruder. What does the western ster symbolize?

b/ What does the third symbol mean?

c/ Find lines in the poem that make an appeal to the senses. Which senses are appealed to most?

d/ What are the principal symbols in sections 13 and 14? Are the symbols developed equally? Which of the symbols become dominant? Why?

e/ Does the use of sound devices heighten the poem’s emoyional effect? Explain your answer.

f/ Study the thrush’s carol in section 14. Explain its mood and explain how Whitman’s uses the connotations of such words as s o o t h i n g, s e r e n e l y, and d e l i c a t e establish mood. Find other words in the carol that are important for their connotations.

4.5. Francis Bret Harte (1836-1902). Bret Harte’s works and aesthetic principles. Give an account of his realism. Speak about his contribution to Americam literature.

4.5.1. Bret Harte, „W a n L e e, t h e P a g a n „

T a s k :

a/ Tell the story of Wan Lee. Point out the social ideas dealt with in the story.

b/ Speak about the historical backfground of the work.

c/ Name the scene and the charactrs of the story and tell to what types of people do the secondary characters belong.

d/ Describe the conflicting views and the conflicting passions of the different characters in the story.

e/ How are the writer’s humanitarian ideas developed in the story?

f/ Tell your opinion about the story and explain the influence it made on you.

**Topic 5**

5.T h e D a r k S i d e o f I n d i v i d u a l i s m: A m e r i c a n G o t h i c

5.1. Stephen King, „Danse Macabre” insight. Nonfiction.

5.2. Edgar Allen Poe (1809-1849). Life and creative work. Poe’ aesthetic principles. Poe’s literary method. Poe’s poetry. Poe’s prose.

5.2.1. „The Fall of the House of Usher” by Edgar Allen Poe.

D i s c u s s t h e f o l l o w i n g :

a/ What is the importance of the fact that „the stem of the Usher race . . . had put forth, at no period, any enduring branch”? What may have been the author’s purpose in having the term „The House of Usher” stand for boyh the family and the family mansion?

b/ Howis Roderick Usher’s malady similar to Lady Madeline’s disease” What may have been the author’s purpose in revealing that Roderick and Madeline were twins?

c/ What is revealed about Roderick through his painting and his music? One of his pictures is described in details. What is the significance of this picture in the light what happens later in the story?

d/ In Roderick’s song, „The Haunted Palace”, what does the palace symbolize? Is there any similarity between the picture and the ballad? Explain.

e/ Describe the last scene in the story, beginning with the narrator’s rising in the middle of the night and encountering Roderick. How is the weather appropriate to this scene? During the scene, the narrator reads from a romance and describes „that well-known portion of the story where Ethelred, the hero of the Trist, having sought in vain for [peaceable admission into the dwelling of the hermit, proceeds to make good an entrance by force” What is the significance of this situation, considering what happens in the Usher mansion? What does the narrator’s oral reading of the romance contribute to the mood of the story?

f/ Study the language and the vocabulary of the story. Find words and expressions in the story which help the author to create the atmosphere of gloom.

G ra m m a r :

g/ Pay attention and study Poe’s evocative sentences used in the story. The sentences in this story are frequently long and complicated. To understand their basic meaning, you must identify the main clause of the sentence and determine the relationship of this clause to modifying clauses and phrases. At the same time be responsive to the effect that Poe creates in a sentence partly through musical rhythm, partly through evocative adjectives and adverbs, and partly through frequent pauses that slow down a sentence and give the reader an opportunity to grasp its full implications. The opening sentence of the story is a typical one. Choose several sentences of the type and analyse them.

5.2.2. Edgar Allen Poe’s poetry. „The Raven”, „Annabel Lee”, „Sonnet - to Science”

„T h e R a v e n” (A tormented man gets an unusual midnight visitor)

O b j e c t i v e s : - To understand and appreciate a classic narrative poem that explores a bereaved lover’s ominuous

encounter with a raven;

- To identify and analyse rhyme scheme;

- To recognise and apprecite alliteration, consonance and assonance;

- To express understanding of the poem through a choice of writing forms, including a short story and

a parody;

- To extend understanding of the poem through a variety of cross-curricular and multi-modal

activities;

The writer’s style: Alliteration, Consonance, assonance and onomatopoeia, setting

Literary concepts: Rhyme scheme,

Genre study: Poetry; narrative poem

A n s w e r t h e q u e s t i o n s :

a/ Name the emotions this poem stirs in you.

b/ What do you think of the speaker’s mental state?(consider: how he has tried to forget his grief; his thoughts about the raven and the questions he asks it; his changing moods during the poem; whether or not he is sane at the end of the poem)

c/ What meaning or meanings do you think the word n e v e r m o r e has in this poem? How does the bird’s reply, „Nevermore”, grow in emotional intensity and significance as the poem progresses? Tell what effect the word’s repetition has on you?

d/ How do you explain the raven and its visit” (Consider: why the bird comes to the speaker; whether the bird is real or an illusion)

e/ In his essay „The Philosophy of Composition”, Poe explains that „the human thirst for self-torture” impels the speaker of this poem to ask the question he does, even though he knows what the raven’s reply will be. Do you think such a „thirst” is common in people? Explain. In his famous essay,”The Philosophy o Composition”, Poe gives an account of ow he wrote “The Raven”, first deciding what the effect of the poem was to be, then choosing a subject and poetic devices, and finally working outthe form of his stanyas and the details of the narrative. Several biographers of Poe have doubted whether “The Philosophy of Composition” is an entirely accurate presentation of Poe’s methods. There is no doubt, however, that the essay reveals something of Poe’s attitude toward poetry in general and toward his own poems in particular. Read the essay and find some other details which are connected with the narrative poem “The Raven”.

f/ Find examples of alliteration in „Th e Raven”. Why do you think Poe makes extensive use of this device?

g/ Speak about the rhyme scheme of „The Raven”.

5.2.3. Edgar Poe „Annabel Lee”.(in this poem Poe is haunted by the memory of „the beautiful Annabel Lee’;

Objectives: - To understand and appreciate the poem;

- To look for repeated words and phrases while reading the poem and consider the effect they create.

A n s w e r t h e q u e s t i o n s:

a/Where do the events in this poem take place?

b/ At what stage of life was the narrator of the poem when he fell in love?

c/ What caused Annabel Lee’s death?

d/ Why can neither the angels nor the demons separate the narrator’s soul from that of Annabel Lee”? (Lines 27-33)

e/ What does the narrator do „all the nighttide”? (lines 34-41)

f/ How can a love be „more than love”? (lines 9-10)

g/ How would you describe the love between the narrator and Annabel Lee?

e/ Describe the narrator’s mood.

f/ The poet Countee Cullen once wrote,”Never love with all your heart,/It only ends in aching.” Do you think the narrator of Annabel Lee would agree? Why or why not?

g/ Evaluate the effect of repetition by answering the questions given below:

Poets use repetition for several reasons: it can help create a peaceful or disturbing rhythm in a poem, or also by stressing certain words and phrases it can show you that these are clues to the poem’s meaning.

1. Is the rhythm created by the repetitions in this poem disturbing or restful? Give reasons foryour answers.

2. Why do you think the writer repeats the name of „Annabel Lee” so many times?

3. Why do you think he stressesthe setting of the poem by repeating the word „Sea”?

h/ Analyse the language of the poem.

Poets sometimes use old-fashioned words that are no longer part of everyday speech to create mood. Words like „seraph”, „kinsman”, „nighttide” convey an old-time, romantic flavour. Identify the old-fashioned word in each of the following pairs and look it up in a dictionary. Then use each word in a sentence.

1. galleon, ship 3. horse, steed

2. sky, firmament 4. garments, clothes

**Topic 6**

5.2.5. The American short story: nineteenth-century developments. Edgar Allen Poe and the writing of short stories. „The Masque of the Red Death” (fiction)

O b j e c t i v e s: - To understand and appreciate a classic horror story that explores a man’s failed attempt to escape

death;

- To recognize and interpret allegory;

- To understand and appreciate diction; through a choice of writing forms, including a speech, a ballad

- To express understanding of the story

- Through a choice of writing forms, including a speech, a ballad and a critique;

-To extend understanding of the story through a variety of multimodal and crosscurricular activities;

S k i l l s : Reading skills/strategies (Approaching difficult vocabulary); The writer’s style (Climatic ending, diction); Grammar (Coordinating conjunctions); Literary concepts (allegory, irony); Speaking, listening and viewing (Group discussion, oral presentation)

A n s w e r t h e q u e s t i o n s :

a/ What is the “Red Death”? Explain how it effects its victims.

b/ Briefly describe the seven rooms in which the masked ball is held.

c/ Describe the clock that stands in the seventh room. What happens each time the clock chimes?

d/ How are the guests dressed for the ball? What are some words Poe uses to describe their appearance?

e/ How does Prince Prospero react to the midnight guest? What happens to the prince? To his guests?

f/ In your opinion, what does Prince Prospero’s response to the “Red Death” reveal about his character?

g/ Why do you think Prospero decorated the rooms the way he did?

h/ What do you think the clock symbolizes?

i/ How is the appearance of the “midnight guest” similar to that of the other guests? How is it different?

j/ At he end of the story, Poe alludes to a biblical prophecy that the day of judgment will come “as a thief in the night”. Why do you think Poe makes this allusion?

k/ Do you think Poe is using irony when he says that Prince Prospero is brave and wise? Explain your answer.

l/ In your opinion what is the moral , or lesson, of the story? Explain.

m/ What feelings do you think Poe wanted the readers to have at the end of the story? Explain why you think so.

n/ What message or messages do you see in this story? (Consider: what literally happens to the revellers? What the disease the “Red Death” might symbolise? Any ironies or unexpected contrasts you see)

o/ What is your opinion of Prince Prospero’s efforts to avoid the epidemic?

5.3. Nathaniel Hawthorne (1804-1864). Life and creative work.

5.3.1. „Dr. Heidegger’s Experiment” by Nathaniel Hawthorne. (fiction)

O b j e c t i v e s: - To understand and appreciate a classic short story that explores a gothic theme;

- To identify and understand foreshadowing;

- To express understanding of the story through a choice of writing forms, including a warning label, an abstract and the final paragraphs of the story;

- To extend understanding of the story through a variety of multimodal and crosscurricular activity;

S k i l l s : - reading skills/ strategies: interpreting allegory

- the writer’s style: sensory details

- grammar: adverb clauses

- literary concepts: foreshadowing, similes and metaphors;

- genre study: fiction. Short story

- speaking listening and viewing: appreciating art; group discussion; oral presentation.

A n s w e r t h e q u e s t i o n s :

a/ Describe Dr. Heidegger’s four guests. What do they have in common? Why did he author chose these particular characters as subjects for the experiment?

b/What does the description of Dr. Heidegger’s study tell the readerabout Dr. Heidegger in the theird paragrapgh of the story? What king of a story does this paragraph lead the reader to expect? (e. g. does it lead him to expect a realistic story?)

c/ Why does Dr. Heidegger refrain from drinking water and how does his refusal to act in this case emphasize his role as an observer of other people’sactions? Does his refusal to drink seem wise or foolish?

d/What advice does the doctor give his friends before they drink and what is their reaction to his advice? In the light of what happens, is their reaction wise or foolish?

e/ Describe the incident involving the mirror that occurs toward the end of the story.does this incident add or detract from the effectiveness of the story as a whole?

f/ What lesson or lessons do you think Hawthorne intended this story to teach? (C o n s i d e r: 1. What qualities the characters might represent? What Dr. Heidegger is testing? WhyDr. Heidegger says he would not drink from the Fountain of Youth?

g/ Compare your attitudes toward the youth and aging with those expressed by the characters in this soty.(C o n s i d e r: Dr. Heidegger’s comment about the withered rose; the guests’ behaviour when restored to youth; the guests’ desire to find the Fountain of Youth.)

h/ The narrator is deliberately unclear about whether the guests are actually restored to youth. What do you think? Support youranswer.

i/ If people could regain their youth, do you think they would make the same mistakes? Explain.

**IV/8.**

**Topic 1**

1. W o m e n’ s V o i c e s , W o m e n’ s L i v e s: A N e w L i t e r a t u r e (The Changing Face of America 1857-1925)

T a s k : Look through historical events of the given period. Pay attention to the events that relate to women, to immigration and to technological progress. Collect material about famous women. Try to find out information about Elizabeth Blackwell, Carry Nation, Susan B. Anthony, etc.)

1.1. Barbara Ehrenreich and Deidre English „Complaints and Disorders: The Sexual Politics of Sickness” insight. (nonfiction).

1.2. Charlotte Perkins Gilman (1860-19359. Life and creative work.

1.2.1. Ch. P. Gilman, „The Yellow Wallpaper” (fiction)

O b j e c t i v e s: - To understand and appreciate a story that explores a 19th century woman’s descent into madness;

- To enrich reading by using active reading strategies;

- To identify and ubderstand imagery

- To appreciate the effect of short paragraphs;

- To express understanding of the story through a choice of writing forms, including advertising copy and a personalreponse.

-To extend understanding of the selection through a variety of multimodal abd cross-curricular avtivity.

S k i l l s: Reading skills/strategies (approaching first person narrative; active reading; evaluate); The writer’s style (short paragraphs; sensory details); Grammar (Commas in a series); Literary concepts (Imagery; Point of view); Genre study :(Fiction:short story); Speaking, listening and viewing:(group discussion; Oral presentation; Role –playing)

Historical connection: „Nervous Conditions”

T a s k : Approaching First-Person Narrative: As you readallow yourself to perceive things as the narrator does, but stand back from her at times so that you can examine her perceptions and acions with a critical eye.

a/ Summarizing:

In „The Yellow Wallpaper”, the narrator’s condition gradually changes. As you read the story, pay close attention to what the narrator thinks about and how she feels. At each of the breaks in the story indicated below, stop to write a brief summaryof the narrator’s thoughts and feelings up to that point.

He hates to have me write a word.

I will take a nap I guess.

I . . .lay there for hours trying to decide whether that front pattern and the back pattern really move together or separately.

It only interests me, but I feel sure John and Jennie are secretely affected by it.

b/ Write a description of the narrator of „The Yellow Wallpaper” from the point of view of her husband using the words: atrocious, basely, felicity, derision, impertinence, inanimate, patent, perserverance, querulous, undulating, etc.)

c/ How do you explai the narrator’s behaviour at the end of the story?

d/ What is your impression of the narrator atthe beginning of the story? C o n s i d e r: her first impressions of the house; her feelings about her husband; her reactions to the medical treatment her husband prescribes; the wy she writes;

e/ Do you agree with the husband’s diagnosis and treatment of his wife’s condition? Why or hy not? Consider what you have learnt about nervous conditions.

f/ Why do you think the narrator becomes so obsessed with the wallpaper?

g/ Over the years „The Yellow Wallpaper” has been interpreted in different ways: as a Gothic horror tale like those of Edgar Allan Poe, as a semiautobiographical account of a mental breakdown (See the writer’s biography), and a symbolic presentation of the effects of social and economic oppression on women. What aspects of the story prompted each of these interpretations? State which interpretation you favour and explain your reasons.

1.3. Kate Chopin (1851-1904 ). Life and creative work.

1.3.1. Kate Chopin, „The Story of an Hour”- a young woman’s private thoughts about her life and marriage.

O b j e c t i v e s: -To understand and appreciate a short story that explores a young woman’s reaction to her husband’s death;

- To identify and understand a surprise ending;

- To appreciate imagery

- To express understanding of the story through a choice of writing forms, including an epitaph and an alternate ending;

- To extend understanding of the selection through a variety of cross-curricular and multimodal activities;

Skills: The writer’s style (ending with a climactic event); Grammar (Pronouns as subjects) Literary concept (Surprise ending; Irony); speaking, listening and viewing (group discussion; Oral presentation)

T a s k s :

a/Think about how Mrs. Mallard views her marriage. Then decide whether she would agree or disagree with the quotation below and make notes in the box to defend your view.

„ Marriage is that relation between man and woman in which the independence is equal, the dependence is mutual, and the obligation reciprocal (corresponding, but reversed)”. – Louis Kaufman Anspacher.

b/ How would you explain the cause of Mrs. Mallard’s death?

c/ What is your impression of Mrs. Mallard? C o n s i d e r: how Richards and her sister Josephine treat her; how she reacts to the news of her husband’s death; why she says under her breath „free, free, free!”; how she reacts when her husband arrives;

d/ How would you describe the relationship between Mrs Mallard and her husband?

e/ Mrs. Mallard „breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.” Explainwhat theme you see expressed by these sentences.

f/ What feelings do you think Brently Mallard will have about his wife’s sudden death? In your opinion, will hs feelings be similar to Mrs. Mallard’s feelings about his supposed death? Explain your answer.

g/ Compare the themes and styles of „The Yellow Wallpaper” and „The Story of an Hour”.

h/ Look again at the fifth and sixth pragraphs of the story, which describe what Mrs Mallard sees and hears from her open window after learning of her husband’s death.What do you think the imagery in these paragraphs contributes to the story?

1.4. Emily Dickinson (1830-1886). Life and creative work.

1.4.1. Emily Dickinson, Selected poems.

O b j e c t i v e s : - To understand and appreciate poems that explore nature, hope, success, death, etc.;

- To identify and understand personification;

- To apprecite rhythms, slant rhymes and figures of speech in poetry;

- To express understanding of a selection through a choice of writing forms;

- To extend understanding of the selection through a variety of mltimodal and cross-curricular activities;

S k i l l s: Reading skills/ strategies (enjoy poetry); The writer’s style (rhythm, slant rhyme, figure of speech); Literary concepts (personification, stanza and quatrain); Speaking listening and viewing (group discussion, oral presentation)

T a s k s a n d r e c o m m e n d a t i o n s (concerning enjoying and understanding Dickinson’s poetry) :

The following suggestions can help you increase your understanding and enjoyment of Emily Dickinson’s poetry:

1. Read each poem once for overall impression, then again for meaning, and at least one more time to appreciate Dickinson’s unique style and imagery;

2. Read the poem aloud, listening for the rhythm.

3. Pause when you encounter dashes, just as you do when you come to commas or periods in a poem.

4. Ask yourself questions about the meanings of words and metaphors, and be aware of any memories or thoughts that the poem awakes in you.

5. Decide whether you agree with Dickinson’s ideas and observations.

Remember that the following poems make observations about nature, hope, success, death, etc. Share your ideas and feelings about those concepts with apartner. Use the following questions about each concept:

1. What are the first thoughts or memories that come to mind when you hear the word nature (hope, success, death)?

2. What emotions do you associate with the concept?

3. What situations, image sor objects does the concept evoke?

4. As you read the poems, compare your observations to Dickinon’s.

P a y a t t e n t i o n t o D i c k i n s o n’ s v o c a b u l a r y a n d g r a m m a r. Most of Dickinson’s vocabulary is simple but her unusual use of capitalisation and dashes may make her poetry seem obscure. These aspects of her style are her ways of emphasizing thoughts in her writing. T a s k: „Edit” the poem by revising the punctuation and capitalisation into standard form then compare and contrast the effects of the two versions. You may come to the conclusion that standard form is more easily understandable while Dickinson’s form is more intriguing and personal.

1.4.1. „This is My Letter to the World” by E. Dickinson

A n s w e r t h e q u e s t i o n s :

a/ Dickinson’s poetry is her „letter to the World”. What can you infer about her life from her observation that the world never wrote to her?

b/ What conception do you see between the poet’s letter to the world and Nature’s „simple News”?

c/ What is the poet’s letter to the world? What news does it conain? To whom it ios delivered? Why does she implore her countrymen to judge her tenderly?

d/ Some critics say that Emily Dickinson is expressing her vision of the poet’s task and function in this poem. What is therole of the poet according to her? What is the poet’s relationship to the world? How would you define the role of the poet?

e/ Most of Dickinson’s poems were not published during her lifetime. Do you think she expected that other people would ever read them?

f/ What lines in the poem lead you to your conclusion?

g/ Find Edwin Arlington Robinson’s poem, „Oh for a Poet”, compare his vision of the role of the poet with that of Emily Dickinson.

1.4.2.”Hope” is the thing with feathers” by E. Dickinson

A n s w e r t h e q u e s t i on s:

a/ Identify the metaphor in line 1. Is theis metaphor effective or not? Why or why not? What qualities of hope are suggested by the image given in lines 1-4?

b/ Identify the main idea in each quatrain of this poem.(First quatrain says that hope is - . . . . . . . . .; the second that hope . . . . . . . .; the third that . . . . . . . . . ; )

1.4.3. „Success is counted sweetest” by E. Dickinson

T a s k s :

a/ Point out words in the third quatrain of the poem that emphasize the idea that failure makes people appreciate success.

b/ How do you interpret lines 3 and 4? Explain how they relate to lines 1 and 2? Explain the meaning of the first stanza by your words/ How does the poet develop this idea further in the second and third stanzas? What is meant in line 5 by „the purple host”? Why, in the last stanza, is the ear called „forbidden”? Why are the strains of triumph called „agonized”?

c/ In this poem Dickinson uses the image of a battlefield to make her point. Why might the defaeted soldier bebetter able to define and appreciate victory that the winning soldiers?

d/ According to the poem who apprecite success best? Who wants most to succeed? Does the successful person value success? Does he recognize it for what it is?

e/ Do you agree with Dickinson’s observations about success in this poem? Support your opinion, citing examples from your own observations and experiences.

f/ Examine the rhymes in this poem. Which are exact rhymes and which are approximate rhymes?

1.4.4. „Because I could not stop for Death” by E. Dickinson.

A n sw e r t h e q u e s t i o n s:

a/ What picture of death do you get from „Because I could no stop for Death”? Describe this mage.

b/ Why do you think the speaker could not stop for Death? Explain the poem’s first two lines.

c/ In the first stanza the carriage passes a school, fields of grain, and the setting sun. What aspects of a person’s life might these images symbolize?

d/ What does the portrayal of death in the poem say to you about the speaker’s attitude toward the subject?

e/ Give your reaction to the speaker’s view of death and the afterlife. How similar is the speaker’s view to other views you have encountered?

f/ How do Dickinson’s observations about nature, hope, success and death in these four poems compare with your observations?

g/ From these poems, what can you infer about Dickinson’s personality, values and view of the world?

1.5. C o n t i n u i t y a n d c h a n g e: A D i v e r s i t y o f V o i c e s. Hisaye Yamamoto, „Seveteen Syllables” (1949)(fiction).

O b j e c t i v e s : - To understand and appreciate a short story that explores a girl’s growing understanding of adulthood;

- To identify and understand plot and its elements;

- To express understanding of a selection through a choice of writing forms including a haiku and a biographical note;

- To extend understanding of the selection through a variety of multimodal and cross-curricular activities;

S k i l l s : Reading skills/strategies: (recognising conflict); The writer’s style: (Introducing the central conflict); Grammar (Capitalisation); Literary concepts (Plot, theme); Haiku; Speaking, listening and viewing (Oral history, group discussion, oral presentation).

Background connection: Study the life of Californian farmers and workers in the 1930s. It will help you envision the setting of the selection. Pay attention to the fact that a great number of immigrants settled down in America, in this case Japanese immigrants with radically different cultures who struggle to bridge the cultural differences that separated them from their American-born children.

T a s k s :

a/ Read the short story and find places where you can find c o n f l i c t, analyse them thinking critically. Pay attention to the plot, theme. In „Seventeen Syllables”, Rosie sees a conflict between her parents develop, heighten and finally explode. As you read, use the chart given below to keep track of the causes and effects that ultimately result the explosion.

1. C a u s e: Rosie’e mother starts to act like two women: a wife /mother named Tome Hayashi and a poet named Ume Hanazono.

E f f e c t :

2. C a u s e : While the Hayashis visit the Hayanos, Rosie’s mother talksto Mr. Hayano about haiku.

E f f e c t:

3. C a u s e :

E f f e c t : Rosie’s father ignores the guests and oes to take a bath. He abuptly refuses to scrubRosie’s back.

A n s w e r t h e f o l l o w i n g q u e s t i o n s based on your unerstanding of the story.

c/ Why do you think Mrs. Hayashi asks Rosie to promise that she will never marry? Why do you think Rosie gives her this promise?

d/ Do you think that Mr. Hayashi’s destruction of the picture is justified? Support your answer with details from the story and your own ideas about the situation and his motivations for destroying the picture.

**Topic 3**

2. T h e b e g i n n i n g o f t h e 2 0th c e n t u r y. R e a l i s m a n d R e a c t i o n.

2.1. O. Henry (William Sydney Porter) (1862-1910), humorist whose creative work reflect a specific period in American literature –the turn of the century and occupies an intermediate position between the critical tendency in literature and that of the „genteel tradition” in the neo-romantic trend. He wrote about ordinary people with warmth, humour, and a touch of romance.

2.1.1. Read and analyse his short stories: „The Gift of the Magi”, „A Service of Love”,”Makes the Whole World Kin”, „The Last Leaf”, „The Ransom of Red Chief”. Speak of the lesson they want to teach.

2.1.2. O.Henry, „The Ransom of Red Chief”

T a s k s : a/ P a y attention to the conflict (a struggle between the opposing sides or forces). When conflict in a story occurs between one person and another or between a person and a force of nature, we say the conflict is e x t e r n a l. When it occurs between opposing idea sor feelings within a character, we say the conflict is i n t e r n a l. Conflict lends excitement to a story. As you read this story, look for what happens when the town brat gets kidnapped. How does the conflict resolve itself in an unexpected way?

b/ Collect material for writing a short description of a character who is a real rascal. „Red Chief” is a mischief-maker, a rascal, a kind of kid most people would be quick to label „brat”. Recount an incident that typifies this person’s behaviour.

R e c a l l :

a/ Why do Bill and Sam choose Ebenezer Dorset’s son to kidnap?

b/ Tell two things the boy does before he is kidnapped that should have warned Bill and Sam that he would be nothing but trouble.

c/ What are the terms of the kidnapper’s note?

d/ What does Red Chief’s father’s note propose in response?

I n t e r p r e t:

a/ Outlaws are ofthen described as „desperate criminals”.Here the word desperate means „extremely dangerous”. No doubt, this is the meaning Bill and Sam intend when they sign their ransom note „two desperate men”. What meaning does O. Henry also want you to read in to this word?

b/ Why does Bill and Sam’s plan backfire?

c/ What clues at the beginning of the story hint at the humorous, unexpected events to come?

(Recognising stereotypes)

d/ How are Bill and Sam not like typical kidnappers? Find evidence to support your answer.

e/ How does Red Chief’s behaviour differ from that of stereotypical kidnap victim?

f/ How is Ebenezer Dorset’s reply to the kidnap note different from what you would expected in the kidnap story?

g/ Why is the story humorous?

h/ What advice would you give to Bill and Sam before they set out to kidnap anyone else? (try to give a humorous advice)

(Understanding conflict)

i/ How do the kidnappers come into conflict with Ebenezer Dorset?

j/ Describe the conflict between the kidnappers and Red Chief/

k/ Red Chief’s antics force Bill to face an internal conflict: Should he betray the compact with his friend to preserve sanity? While Sam is in Poplar Grove sending the ransom note, what does Bill decide to do? What surprise awaits Bill as he tells Sam of his treachery?

l/ How are the conflicts resolved?

(Appreciating diction) Diction refers to the choice and use of words.

m/ How does Sam and Bill’s diction contrast with their profession?

n/ How does their diction contrast with their actions and behaviour?

o/ Why do these contrasts add to the humour of the story?

2.2. Jack London (876-1916) Life and creative work. London’s social viewpoints and aesthetics. Give an account of the life of Jack London and characterize him as a writer. Find answers to he question why do the critics call him the poet of North?

2.2.1. London’s short stories. „Love of Life”, „White Fang”, „The Call of the Wild”.

2.2.2. Jack London’s novel „Martin Eden”

After reading „Martin Eden” answer the questions:

a/ Make a plot summary. Pay attention to the idea of the book.

b/ Describe Martin and his character. (Consider: 1. How did reading Shakespeare help Martin to educate himself? 2. How did he come to the idea of becoming a writer? 3. What did he want to write? 4. Whe did he start writing?)

c/ Describe Ruth and try to find answer to the question why couldn’t Ruthyappreciate Martin as a writer?

d/ What were London’s views on art and literature?

e/ Had Jack London anything in common with his hero and in what ways were they antipodes?

f/ How did the reading public accept the novel?

g/ Speak about the fate of an artist in the bourgeois society.

2.3. The „muckrakers”. The background. The most important representaives of muckracking novelists and their works. Upton Sinclair. „The Jungle” (1906),”King Coal” (1917), „Oil!” (1927), „Boston” (1928),

2.4. Socialist writers. John Reed (1887-1920), “Ten Days that Shook the World”. Albert Rhys Williams (1883-1962). Randolph Sulliman Bourne (1886-1918). Michael Gold (1893-1967).

Joseph Lincoln Steffens (1866-1936)

2.4. Theodore Dreiser (1871-1945). Life and creative work, social views. Famous critics about Dreiser and his novels, the freshness he brought into American literature.

2.4.1. Theodore Dreiser, „An American Tragedy” – the truth told about the sorrows and griefs of the common man of America which was hidden behind the facade of seeming well-being and prosperity. Plot summary. Historical background.

A n s w e r t h e q u e s t i o n s:

a/ When did Dreiser write his novel „An American Tragedy”? How did he work on the problem?

b/ What idea dominates Dreiser’s novel and why did he choose as the main characters the most ordinary of American youths?

c/ What is similar in theambitions of Clyde and Roberta?

d/ How many parts is the novel divided into?

e/ What is the theme of each part?

f/ What makes Clyde Griffiths’s tragedy typical for life in America?

g/ Why is dreiser considered the leading writer of the first half of the 20th century?

2.4.2. Theodore Dreiser, „Sister Carrie”

T a s k s :

a/ Speak about the theme of Dreiser’s first novel „Sister Carrie”.

2.4.3. „Jenny Gerhardt” (fiction)

2.5. The American Dream: Illusion or reality? (History, economy, Culture,

Art, literature, philosophy, Joseph Pulitzer, etc.)

2.5.1. Carl Sandburg (1878-1967). „Chicago” (poetry)

2.5.2. Edgar Lee Masters, „Lucinda Matlock” (poetry)

O b j e c t i v e s: -To understand and apprecite two free-verse poems that explore urban and rural perspectives on the Ametican dream;

- To understand and appreciate the use of epithets;

- To express understanding of the poems through a variety of writing forms, including a poem and an editorial

- To extend understanding of the poems through a variety of multimodal and cross-curricular activities.

S k i l l s : Reading skills/strategies (Movies of the mind); The writer’s style (Transitional devices); Literary concepts (Epithet, parallelism); Speaking, listening and viewing (group discussion, oral presentation)

„Chicago” and „Lucinda Matlock” give dramatically different portrayals of life in the early 1900s. That time Chicago was a metropolis of bustling industry and appaling slums, cultural achievements and criminal activity and the poems catalogues both the negative and positive aspects of the city, reflecting the energy and enthusiasm of its citizens in the early 1900s.

„Lucinda Matlock” is from Master’s Spoon River Anthology: a collection of 244 free-verse monologues spoken by deceased inhabitants of the fictional town of Spoon River who disclose the joys and tragedies of their lives as they speak from the grave. Masters patterned his characters on the pepole he had observed while growing up in Lewistown. His model for Lucinda Matlock was hs grandmother Lucinda, who died in 1910 at the age of 96.

After reading the poems fulfill the given tasks:

a/ „Chicago” opens with a series of epithets.What do they reveal about the speaker’s impression of the city?

b/ Find personification in the poem.

c/ The closing line repeats the opening epithets with a slight variation. What might be the significance of this difference?

d/ How would you describe Lucinda Matlock’s approach to life?

e/ Do you think Lucinda is fair in her judgment of the „degenerate sons and daughters”? Explain your opinion. (Consider: the attitudes she attributes to them in lines 18-19; what she might meanby her statements in lines 21-22).

f/ How is Lucinda Matlock similar to and different from the people that the speaker of „Chicago” admires? Support your answers.

2.5.3. Edwin Arlington Robinson (1869-1935). Life and creative work. „Richard Cory”, „Miniver Cheevy”, „Mr. Flood’s Party” (poetry)

2.5.4. Paul Laurence Dunbar (1872-1906). Life and creative work. „We Wear the Mask” (poetry)

O b j e c t i v e s : - To understand and appreciate two poems that explore two responses to alienation and suffering;

- To understand and appreciate the use of rhyme and metre;

- To express understanding of the poems through a variety of writing forms, including a note and a personal response;

- To extend understanding of the poems through a variety of cross-curricular and multimodal activities;

S k i l l s : Literary concepts (rhyme, metre, assonance); Speaking, listening and viewing ( Comparing song and poem; group discussion; oral presentation);

„Richard Cory” is from a famous series of poems depictong inner lives of people in Tilbury Town, a fictional community modeled on Robinson’s hometown of Gardiner, Maine. „We Wear the Mask” by Paul Laurence Dunbar, one of the first African-American poets to achieve national recognition. It was written in the same decade as „Richard Cory”, the 1890s, when a popular form of entertainment was the minstrel show, in which white men with blackened faces performed comedy and variety acts. In an exaggerated mimicry of African-American speech and behaviour, blackface minstrels danced and sang sentimental songs while playing banjos, violins and tambourines. The stereotype of the happy, grinning, dialect-speaking „darky” was the image of African Americans at the time. In „We Wear the Mask” the speaker reveals the pain such racial stereotyping caused African Americans.

T a s k :

a/ Pay attention to the language of the poems. Find examples when the English simple sentence insteadof following the structure subject-predicate-object follows the pattern object-subject-predicate.

b/ Identify assonance in the poems. Speak about rhyme, tone and symbol.

c/ Tell your opinion about the ending of „Richard Cory”.

d/ Give yourimpression of Richard Cory, perhaps sketching a picture of him. (Consider: 1. his physical appearance; 2. how he speaks to townspeople; 3. the feelings he may be hiding and his reasons for hiding them.)

e/ How do the townspeople seem to feel about Richard Cory? Support your ideas with details from the poem.

f/ What details of the poem help to make the ending a surprise? Why do you think Cory killed himself?

g/ What do you think the ’light’ is in the first line of the fourth stanza?

h/ Does tha poem say anything about human insight? Explain.

i/ Compare the problem faced by Richard Cory with that of Miniver Cheevy. In what sense are their solutions to the problem similar?

j/ Do you think Miniver really would have been happy in ancient Troy, Camelot, or in the Florence of the Medicis? Explain your answer.

k/ What emotion do you feel for Miniver? Explain.

l/ Compare Miniver with Eben Flood. Which do you admire most? Why?

m/ Do you find humour in this poem? Cite examples.

n/ What do you think has brought Eben Flood to his present condition?

o/ Describe the tone of „Mr. Flood’s Party” and explain how the verse from and diction help create it.

p/ Cite examples on the poet’s (1) pessimism and (2) wry humour found in the poem.

q/ In your own words explain what wearing a mask represents in the poem? (Consider: 1. the description of wearing the mask as a „debt we pay to human guile”; 2. who is wearing hthe mask and why; 3. the feelings that the mask hides;)

r/ Do you think Dunbar would writethis poem if he were living today? Explain your opinion.

s/ Is „We Wear the Nask” relevant to people other than African Americans? Why or why not?

t/ How would you relate „Richard Cory” and „We Wear the Mask” to the idea of the American dream? (Consider: 1. the life led by Richard Cory; 2. the lives led by the speakers in each poem;)

u/ Both Richard Cory and the speaker of „We Wear the Mask” hide their feelings. To illustrate the contrasts between outer appearances and inner feelings in the poems, complete a diagram (like the one shown below) for each of them. Write descriptive words on the appropriate sides of the diagram.

**Topic 4**

Robert Frost (1874-1963) – a transitional figure between the 19th and 20th centuries. Life and creative work. Like the transcendentalists before him Frosy loved nature and wrote about the lone individual deliberately making choices about how to live. Like the modernists who were his contemporaries, Frost portrayed the forces in modern society that serve to isolate people. Many of his poems portray tensions in relationships and the advantages and disadvantages of being alone.

O b j e c t i v e s : - To understand and appreciate lyric poetry that explores aspects of alienation;

- To examine blank verse;

- To express understanding of the poemsthrough a choice of writing forms, including report, a persuasive paragraph and an inspirational speech;

- To extend understanding of the poems through a variety of multimodal and cross-curricular activities;

S k i l l s : Reading skills/strategies (Identifying mood); Rhe writer’s style (Diction); Literary concepts (Rhyme scheme; repetiton; blank verse); Genre study (Poetry; lyric poetry); Speaking, listening and viewing (group discussion; oral presentation)

In each of these three poems a person is either alone or separated from others.

I. Robert Frost, „Acquaited with the Night”

T a s k s :

a/ Read the poem and discuss its form. Tell, whether the rhythm and rhyme scheme fit with the meaning of the poem.

b/ What is the effect of the repetition in the first and last lines of the poem?

c/ What adjectives would you use to describe the speaker of this poem?

d/ Do you feel sorry for the speaker? Why or why not?

e/ How do you think the speaker feels about his experience of being alone at night? Cite phrases or lines from the poem that suggest his feelings.

f/ Descibe the mood of the poem. Cite words, phrases and images that contribute to the mood.

Robert Frost, „M e n d i n g W a l l”. It is interesting to know that Frost chose to read this poem in Moscow shortly after the Berlin Wall was built in Germany in August 1961.(The East German government built the wall to stop its citizens from fleeing to West Berlin. The wall was dismantled in November 1989 as part of the reunification of East Germany with West Germany).

W h i l e r e a d i n g t h e p o e m a n s w e r t h e q u e s t i o n s :

a/ What is it „That doesn’t love a wall? Discuss why the speaker does not name the „something” in the poem.

b/ Acording to the speaker, why is there no pracytical need for the wall?

c/ What need does the neighbour see for the wall?

d/ The poem has fairly regular iambic pentametre and does not rhyme. What effect does this use of blank verse have on the poem’s tone?

e/ What is the speaker’s opinion about his neighbour?

f/ Contrast the isolation of the speakers in the two poems.

g/ Which man in ?Mending Wall” would you prefer as a neighbour, and why?

h/ How do the speaker of the poem and the neighbour differ? (Consider: 1. their feelings about the wall and the job rebuilding it; 2. the image the speaker has of his neighbour, as expressed in lines 38-42;)

i/ Explain what the wall represents in each of the following lines:

1. „Something there is that does not love a wall”

2. „We keep the wall between u sas we go”

3. „Before I built a wall I’d ask to know/ What I was walling in or walling out”

4. „He says again, ’Good fences make good neighbours’”.

j/ Does the wall separate the neighbours or bring them closer together? Explain.

3.1.3. Robert Frost, „O u t, O u t –„

The poem is based on a tragic accident that occurred in Bethlehem, New Hampshire, in March 1910. A 16-year-old boy named Raymond Tracy Fitzgerald, with whom Frost was acquainted, died of shock after a saw lacerated his hand.

T a s k : A n s w e r t h e q u e s t i o n s :

a/ What is the effect of the repetition in line 7?

b/ What effect the lack of rhyme has in lines 28-30?

c/ Describe the boy’s isolation (line 34)

d/ What are your impressions of this poem?

e/ Why do you think the bouy dies, even though his injury is not life threatening? (Consider: hs thoughts and feelings described in lines 19-25)

f/ How does the speaker of the poem seem tp feel about the boy’s death? (Consider: 1. the speaker’s expressions of personal feelings, as in lines 10-12; 2. how the speaker describes the saw in lines 14-18; 3. the speaker’s comment in the last three lines;)

g/ The title of this poem is an allusion to somelinesin William Shakespeare’stragic play Macbeth (Act five, Scene 5)

„Out, out, brief candle!

Life’s but a walking shadow, a poor player

That struts and frets his hour upon the stage

And then is heard no more.”

How do you think this quotation relates to the poem?

h/ Who do you think seems most alone – the speaker in „Acquainted with the Night”, the speaker of his neighbour in „ Mending Wall”, or the boy in „Out, Out-„? Support your opinion with references from the poems.

i/ Based on your reading of these poems, explain whether you think Frost viewed being alone as a positive or negative experience. Use details from each poem to explain your answer.

j/ Compare the different moods created by these three poems. How is the mood of eachpoem related to the subject matter?

k/ Do good fences make good neighbours? Write a persuasive paragraph/

l/ If you could have spoken with the bouy in „Out, Out-„ before he died, what would you have said to encourage him? Draft an inspirational speech intended to fortify his will to live after the loss of his hand.

3.2.. F. Scott Fitzgerald, (1896-1940). Life and creative work. „Winter Dreams” (fiction)

O b j e c t i v e s : - To understand and appreciate a classic short story about a young man’s discovery thar his ideals are illusions;

- To enrich reading by using active reading strategies;

- To identify and understand the importance of a short story’s title and theme;

- To express understanding of the selection through a variety of writing forms, including an evaluation, a résumé and a lecture outline;

- To extend understanding of the selection through a variety of cross-cultural and multimodal activities;

S k i l l s : Reading skills/ strategies (Evaluating characters; Active reading: evaluate); The writer’s style (using dialogues); Grammar (quotation marks); Literary concepts (Characterization; Imagery; Theme and title; Third person point of view;); Speaking listening and viewing ( Group discussion; Historical recordings; Oral presentation)

F. Scott Fitzgerald coined the term Jazz Age to convey the glitter and glamour of the America of the1920s.

P a y a t t e n t i o n to the third-person point of view. In third-person point of view events are related by a voice outside the action, not by one of the characters. In the t h i r d - p e r- s o n o m n i s c i e n t point of view, the narrator is an all-knowing objective observer who reports what different characters are thinking. In the t h i r d – p e r s o n l i m i t e d point of view the narrator focuses on one character’s thoughts and perceptions. In „Winter Dreams”, besides some direct commentary from the narrator, the narration is limited to Dexter’s understanding and perceptions; the narrator does not reach in to the mind of any other character.

T a s k s :

a/ While reading the short story point out places with 1. third-person point of view; 2. characterization; 3. figurative language (such as metaphors, similes and personifications, that communicate ideas of feelings beyond the literal meaning of the words); 4. imagery/symbolism.

A n s w e r t h e q u e s t i o n s :

a/ Are your feelings about what has happened to Judy Jones the same as Dexter’s? Explainyour answer.

b/ How do you account for the attraction between Dexter and Judy? (Consider: 1. Dexter’s awareness of Judy’s faults; 2. how his „winter dreams” relate to her; 3. her reasons for initially getting involved with Dexter and her reasons for sayiong she wants to marry him;)

c/ If Dexter and Judy had married, what do you think their life together would have been like?

d/ How worthwhile do you find Dexter’s „winter dreams”? (Consider: 1. what the dreams are; 2. what he gains from the dreams; 3. what he loses because of the dreams;)

e/ A writer may use the t i t l e of a work to suggest its t h e m e, or main idea. Why is „Winter Dreams” a good title for Fitzgerald’s story?

f/ Write a brief e v a l u a t i o n of Dexter’sand Judy’s relationship.

g/If you could offer advice to Dexter at the end of the story, what would you tell him? Outline the l e c t u r e that you would give to him.

h/ Make a plot summary.

i/ Marius Bewley’s critical essay „Scott Fitzgerald: The Apprentice Fiction” contains the sentence „Fitzgerald’s ultimate subject is the character of the American Dream in which, in their respective ways, his principal heroes are all trapped”. How well do you think this statement applies to „Winter Dreams”? Use examples from the story to support your opinion.

„The Great Gatsby” by F. Scott Fitzgerald (1925) brilliantly exposes the superficial and often cynical nature of upper-middle class American society during the ’Roaring twenties’. The novel is rich in revealing pointed dialogues. Pay attention to them while reading it. Write a critical essay on the topic.

**Topic 5**

3.5.. M o d e r n V o i c e s i n P r o s e a n d P o e t r y.

3.6. The Lost Generation

3.7.. Ernest Miller Hemingway (1899-1961). Life and creative work. Social viewpoints. Hemingway’s ideas concerning literature and writers. Hemingway’s style of writing.

„The Snows of Kilimanjaro”, “The Sun Also Rises”, „A Farewell to Arms”, „The Old Man and the Sea”.

3.8. Faulkner. Life and creative work. Faulkner’s views.

William Faulkner, „A Rose for Emily” (fiction)

O b j e c t i v e s : - To understand and appreciate a classic modern shoert story in the Gothic tradition;

- To identify and understand characterization;

- To appreciate flashback;

- To express understanding of the story through a choice of writing forms, including an obituary and diary entries;

- To extend understanding of the story through a variety of multimodal and cross-curricular activities.

S k i l l s : The writer’s style (setting the scene; flashback); Grammar ( dashes); Literary concepts (characterization,

foreshadowing, imagery); Speaking listening and viewing (group discussio; oral presentation);

T a s k s :

Think of someone who seems to have withdrawn from contact with other people. How can you notice such thing? How do other people treat this person? Do you think such a person chooses to be alone? Why? As you read „A Rose for Emily”, notice how people respond to Miss Emily.

a/ Make a plot summary. Try to find a good description of Miss Emily based on the narrator’s decsription.

b/ Speculate about why the deputation does not assert its authority and force Miss Emily to pay taxes?

c/ „We had long thought of them as a tableau, . . . . „ after finding this passage explain what this „tableau” suggests about Miss Emily and her father?

d/ Do you always agree with the narrator’s explanation of Miss Emily’s behaviour? Why or why not?

e/ What does the narrator’s description of Miss Emily after her illness suggest? Compare Miss Emily’s description in different parts of the story.

f/ What does the narrator mean by referring to Miss Emily as „an idol in a niche”?

g/ 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 n o r m a l, e c c e n t r i c or beyond e c c e n t r i c. Give reasons for your evaluation.

1. Miss Emily’s behaviour toward the alderman (page 394) is . . .

because . . .

2. Miss Emily’s behaviour when her father dies (page 396) is . . .

because…

3. Miss Emily’s behaviour when Homer disappears (page 398) is …

because…

4. Miss Emily’s behaviour in the upstair room (page 400) is …

because…

h/ How does Emily’s father treat young men wo wanted to date her?

i/ How does the Board of Aldermen deal with complaints about the smell coming from Miss Emily’s house?

i/ How did Emily kill Homer Barron?

j/ How does the reader know Emily shared a bed with Homer Barron’s corpse?

k/ What do you think motivates Miss Emily to commit murder? (consider: 1. her father’s reaction to her previous suitors; 2. what Homer Barron’s intentions toward Miss Emily might have been; 3. what Miss Emily’s deepest feelings and hidden longings might have been; 4. the appearanceof the upstairs room and the bed when discovered;

l/ How would you judge the way the community responds to Miss Emily throughout her life? (Consider: 1. the description of her as „a tradition, a duty, and a care; a sort of hereditary obligation upon the town”; 2. the community’s attitude toward her romance with Homer Barron; 3. the outcome of the disputes over her unpaid taxes, the arsenic, and the smell coming from her house; 4. why girls of the town are sent to her for lessons in china painting;)

m/ How much responsibility, if any, do you think the community bears for Miss Emily’s crime?

n/ What might the servant, Tobe, say if he were telling the story? Role-play an interview in which he answers questions from a reporter.

o/ How do you think Miss Emily compares with people who have committed shocking crimes in recent years?

p/ Characterization refers to the technique a writer uses to develop characters. A writer may reveal a character in one or more of the following ways:

1. through physical description of the character;

2. through the character’s actions, words and feelings;

3. through a narrator’s direct comments about the character’s nature;

4. through the actions, words and feelings of other characters;

Which techniques does Faulkner use to reveal the characterof Miss Emily? Find at least three specific examples pof characterization that help you learn more about Miss Emily?

q/ What instances of foreshadowing are there in this story? Find details that give clues about later events.

r/ Faulkner often used f l a s h b a c k s in his stories, shuffling the order of events. His unusual use of chronology was based on his notion of the fluidity of time, which he once expressed as follows: „There isn’t any time . . . . There is only the present moment, in which I include both, the past and the future, and that is eternity”. Would the story be hurt or improved by relating events in strict chronological order? T e s t your ideas by plotting the major events on a time line and then using this time line retell the story to someone who has not read it.

s/ Words to know: virulent, divulge, tedious, edict, obscure, encroach, temerity, thwart, profoundly, pallid, coquettish,

diffident, dank, circumwent, obliterate;

3.9. Langston Hughes (1902-1967). Life and creative work. „I, Too”, „The Weary Blues”

O b j e c t i v e s : - To appreciate and understand two poems that explore African American cultural identity;

- To identify and understand mood;

- To express understanding of the poems through a choice of writing forms, including an answer, a letter of congratulation and a poem;

- To extend understanding of the poems through a variety of multimodal and cross-curricular activities;

S k i l l s : Reading skills/strategies (Hearing poetry); Literary concepts (Mood; Rhythm); Speaking listening and viewing (Choral reading, group discussion, oral presentation)

The blues is a style of music that African Americans created and developed in the United States in the early 20th century. Under „hearing” poetry we understand how Langston Hughes, inspired by the blues and jazz he heard in Harlem nightclubs, tried to imitate in his poetry the distinctive rhythms of these types of music. Langston Hughes said that blues songs are „about being in the midst of trouble, friendless, hungry, disappointed in love right here on earth . . . The mood of the blues is almost always despondence, but when they are sung people laugh.”

A f t e r r e a d i n g „I, T o o” and „T h e W e a r y B l u e s „:

a/ Write a response to the poem „I, Too”and then discuss it with your group.

b/ What do you believe tha poem is saying about America? (Consider: 1. the first and last lines; 2. the identities of the speaker and the „they” in lines 3 and 16; 3. what is meant by „when company comes” in line 4; 4. how the poem compares with patriotic songs;)

c/ How do you think the speaker expects to move from the ’kitchen” to the „table”? How do you view his expectations?

d/ Hughes defined poetry this way:” Poetry is rhythm – and, through rhythm, has its roots deep in the nature of the universe; the rhythms of the stars, the rhythm of the earth moving around the sun, of day, night, of the seasons, of the sowing and the harvest, of fecundity and birth. The rhythms of poetry give continuity and pattern to words, to thoughts, strengthening them, adding the qualities of performance, and relating the written words to the vast rhythms of life.” Share the definition with your group, as well as Hughes definition of literature:”Literature is a big sea full of many fish, I let down my nets and pulled”.

e/ How does the speaker seem to feel about the musician and about blues music. Support your answer with lines from the poem.

f/ What, in your opinion, is musical about the style of this poem?

g/ What differences do you see between the two blues verses (lines 19-22 and 25-30) and the rest of the poem? How well doyou think the two styles work together?

h/ Hughes reportedly was dissatisfied with the ending of this poem. What do you think of the last three lines?

i/ „The Weary Blues” and „I, Too” present two different ways of responding to unfair treatment. Which response do you think is better? Give reasons for your answer.

j/ Draft a letter of congratulation to Hughes, telling him why his poem won first prize.

**Topic 6**

4. A m e r i c a n D r a m a. The structure of drama. Types of drama. The two languages of drama: dialogue and staging. The development of American drama: realism and experimentalism

4.1. Thornton Wilder, „Our Town”, „The Long Christmas Dinner”

4.1.1. Thronton Wilder, „The long Christmas Dinner”

O b j e c t i v e s : -To understand and appreciate a drama that uses experimental staging to explore Christmas traditions of a family over several generations;

- To appreciate and understand repetition;

- To express understanding of a play through a choice of writing forms, including birth announcements and obituaries, director’s notes, and a personal essay;

- To extend understanding of the drama through a variety of multimodal and cross-curricular activities;

S k i l l s : Reading skills/strategies (analysing sequents of events); The writer’s style (Using dialogue in drama); Grammar (Imperative sentences); Literary concepts (Repetition; theme; irony); Genre study (Drama: one-act play);

Speaking, listening and viewing (oral history; group discussion; oral presentation);

In this play Thornton Wilder depicts the Christmas dinners of the Bayard family over the course of 90 years. During the 19th and early 20th centuries realism was the predominant dramatic style. By means of realistic sets, costumes, and dialogue, playwrights attempted to create the illusion that what was happening on the stage was an exact replice of real life. Thornton Wilder like other modernists, rejected such traditions in favour of something new. In „The Long Christmas Dinner”, written in 1930, he calls for few props, no curtain, and minimal scenery and costumes. Moreover, he compresses 90 years of family gatherings into one short continuous act in which events flow into one another. By abandoning the conditions of realistic drama, Wilder demanded that those in his audience use their imagination to provide the setting and fill in the time gaps. In this way he hoped to visibly represent on stage the drama of „pure existing”, as he called it, free from unnecessary details.

A n s w e r t h e q u e s t i o n s :

a/ Describe the Bayard family. What family traits emerge and are sustained over time? (Consider: 1. the importance of the traditional Christmas dinner; 2. how family members feel about one another; 3. how they deal with losses and disappointments; 4. what they regret;)

b/ In this play what happens to succeeding generations of the Bayard family is represented in accelerated motion, without any delineation between the different time periods. To keep track of the sequence of events mentioned during the family gatherings, make a time line and fill it out as you read. Pay particular attention to how the members of the family deal with the changes in their lives

Look at this time line. Of all the changes that the family goes through over 90 years, which ones do you think are the hardest for them todealwith? Explain your choice.

c/ Do you think this play is generally sad or happy? Support your opinion with evidence from the play.

d/ To mark the changes that take place in the Bayard family during the 90-year period, write b i r t h a n n o u n c e m e n t s for those characters who are born and o b i t u a r i e s for those who die.

e/ Draft a p e r s o n a l e s s a y in which you describe a family gatheing that you particularly enjoy.

f/ Create a f am i l y t r e e, or genealogical diagram

of the Bayard family.

4.2. Eugene O’Neil, „Beyond the Horizon”

4.3. Lillian Hellman, „The Little Foxes”, „The Autumn Garden’

4.4. Arthur Miller.

**Filmography Worksheet**

**5. Filmography Worksheet**

Watch one of these movies:

1. Daniel Defoe: Moll Flanders (1996)

2. Jonathan Swift: Gulliver’s Travels (1996)

3. Oliver Cromwell: Cromwell (1970)

**After whatching the movie, fill in the filmography worksheet.**

**Filmography Worksheet**

Student: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Year: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Cast and Credits**

Title:

Director:

Year:

Main actors:

**Summary**

Write a summary of the story in approximately 120 words. Focus on the main plot and avoid complicated subplots, details etc.

**Plot**

Is the story told in chronological order?

Does it begin in ’medias res’?

Are there any flashback or flashforward sequences?

Is the plot complicated or simple to follow?

**Setting**

Identify the time setting in which the film takes place (past, present, future?)

Does the action take place in a specific time frame? Can you identify the year, decade, century?

What time period does the action cover (a day, a month, several centuries…)?

Where does the action take place (country, city, village, rural setting, alien setting…)?

Does most of the action take place

indoors or outdoors?

at day or at night?

What are the predominant weather conditions in the film?

**Characters**

Who is the protagonist of the film?

Is there a character who can be identified as an antagonist?

Is the cast of characters numerous or limited in number?

**Character analysis**

Choose one of the characters in the film and analyse his/her role using the following questions as guidelines:

How old is he/she?

What does he/she look like?

Role in the plot (protagonist, main character, minor character?)

Is he/she a round/flat character?

Is he/she a dynamic or static character?

How do the spectators respond to the character and why?

**Sound Track**

What type of music is used in the sound track?

Is the sound track a strong feature of the film?

Is any specific music strongly associated with a character, a setting, etc.?

**Technical devices**

Does the narrator use and special devices (camera angles, colours, lighting…?)

Does the film contain any spectacular special effects?

**Theme**

What is the theme of the film?

**General comment**

What was your own personal response to the film?

**Курс/Семестр / Évfolyam/Félév: III/6**

* Wilkie Collins: The Woman in White
* Adventures of Sherlock Holmes by Arthur Conan Doyle
* Character Profile
* Filmography Worksheet

**Wilkie Collins: The Woman in White**

1. Laura is presented as an ideal of Victorian womanhood, obedient, respectful of social conventions, and willing to sacrifice her own wishes for others. How does her double, Anne Catherick, illuminate the dark side of that ideal?

2. "You will make aristocratic connections that will be of the greatest use to you in life," Collins's father told him when he started school. But Collins lived a life on the periphery of respectable English society that his father would not have condoned. In the novel, how is pedigree intertwined with deception and immorality? Where do the lines blur between servants and the served? How are the underprivileged used as a screen for viewing the upper-crust characters?

3. Why is Marian so mesmerized by Fosco, who she says "has interested me, has attracted me, has forced me to like him"? Why is Fosco able to see Marian, despite her physical unattractiveness, as a "magnificent creature"?

4. When Hartright returns from Honduras to restore Laura's true identity, he brings tactics he had first used "against suspected treachery in the wilds of Central America" to "the heart of civilised London." Why is he forced to work outside the laws and conventions of society to achieve his aim? Why did he have to leave England and return in order to make this change?

5. One critic has suggested that Marian and Fosco might be considered the true protagonists of The Woman in White. (In many ways they are much closer to Collins's own bohemian sensibilities than Hartright and Laura.) In what sense might this be true? How would you interpret the story's conclusion— especially Marian and Fosco's fate—in this light?

6. The use of multiple narrators was one of Collins's favourite storytelling techniques. What qualities does each narrator bring to the story? How does each change our view of the characters? Could the story have been told from a single viewpoint, and if so, whose?

**Adventures of Sherlock Holmes by Arthur Conan Doyle**

1. In the story titled "A Scandal in Bohemia" in The Adventures of Sherlock Holmes, what is Irene Adler's personality?
2. Why, according to Sherlock Holmes in the story "A Scandal in Bohemia" in The Adventures of Sherlock Holmes, do so many people overlook clues hiding in plain sight?
3. How is Sherlock Holmes able to dig up so much information about Irene Adler in the story "A Scandal in Bohemia" in The Adventures of Sherlock Holmes?
4. In "A Scandal in Bohemia" in The Adventures of Sherlock Holmes, what do the men's feelings about Irene Adler imply about perceptions of women during the Victorian era?
5. In what ways does Sherlock Holmes express his admiration for Watson in the story "The Red-Headed League" in The Adventures of Sherlock Holmes?
6. How is the Scotland Yard police officer, Peter Jones, contrasted with Sherlock Holmes in the story "The Red-Headed League" in The Adventures of Sherlock Holmes?
7. In the story "The Red-Headed League" in The Adventures of Sherlock Holmes, how is John Clay's arrest an example of situational irony?
8. In the story titled "The Red-Headed League" in The Adventures of Sherlock Holmes, what does the concert lead Watson to conclude about Sherlock Holmes's nature?

**Character Profile**

Choose one of your most loved protagonists that you know very well from the novels you read, and use the form below to create a printed or drawn character profile in the form of a poster (Format A3). This profile should include the character’s most important traits.

YOUR CHARACTER PROFILE LIST

Name/Nickname:  
Drama, this character is in:

Gender:  
Age:  
Physical Description (Size, Weight, Defining Attributes…):  
Personality/Nature:  
Ambitions/Desires:  
Is mostly seen as:  
Sees her/himself as:  
Loves:  
Believes in:  
Trusts:  
Fears most:  
Fights for:  
Hates:  
Most important event in life up to date:  
Most influenced by:  
Best Friends:  
Worst Enemies:  
Relationship/Family status:  
Social/Ethnic Background:  
Occupation:  
Education:  
Hobbies:  
Special Skills/Talents:  
Flaws:  
Disabilities:  
Special behaviourism(s), quirks,…:  
Style (Dress/Life Style):

**Filmography Worksheet**

Watch one of these movies:

1. Jane Austen: Emma (1996)

2. Jane Austen: Pride and Prejudice (1995)

3. Charles Dickens: David Copperfield (1999)

4. Emily Bronte: Wuthering Heights (1992)

5. Charlotte Bronte: Jane Eyre (1996)

After watching the movie, fill in the filmography worksheet.

**Filmography Worksheet**

Student: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Year: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Cast and Credits**

Title:

Director:

Year:

Main actors:

**Summary**

Write a summary of the story in approximately 120 words. Focus on the main plot and avoid complicated subplots, details etc.

**Plot**

Is the story told in chronological order?

Does it begin in ’medias res’?

Are there any flashback or flashforward sequences?

Is the plot complicated or simple to follow?

**Setting**

Identify the time setting in which the film takes place (past, present, future?)

Does the action take place in a specific time frame? Can you identify the year, decade, century?

What time period does the action cover (a day, a month, several centuries…)?

Where does the action take place (country, city, village, rural setting, alien setting…)?

Does most of the action take place

indoors or outdoors?

at day or at night?

What are the predominant weather conditions in the film?

**Characters**

Who is the protagonist of the film?

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**Character analysis**

Choose one of the characters in the film and analyse his/her role using the following questions as guidelines:

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What type of music is used in the sound track?

Is the sound track a strong feature of the film?

Is any specific music strongly associated with a character, a setting, etc.?

**Technical devices**

Does the narrator use and special devices (camera angles, colours, lighting…?)

Does the film contain any spectacular special effects?

**Theme**

What is the theme of the film?

**General comment**

What was your own personal response to the film?

**ПИТАННЯ ДО ЗАЛІКУ**

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. Transcedentalism and its representatives. Emerson and Thoreau.

28. Mark Twian. 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 existance. 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. Transcaedentalism. Henry David Thoreau (1817-1862). „Walden” (nonfiction)

42. American Transcedentalism. 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”

Year 4 Semester 8

1. Edgar Allan Poe. Life and creative work. Literary methods and views on writing short stories. The peculiarities of Poe’s romanticism.

2. Jack London (1876-1916) Life, work, social viewpoints and aesthetics. „White Fang”, ”The Call of the Wild”.

3. Romanticism in America. Features and periods of American romanticism. (The early, the second and the third period of American romanticism)

4. Theodore Dreiser (1871-1945). Life, work. and social views. The freshness he brought into American literature. „An American Tragedy” – the truth told about the sorrows and griefs of the common man of America which was hidden behind the facade of the seeming well-being and prosperity. Plot summary. Historical background.

5. Analyse „The Story of an Hour” by Kate Chopin that explores a young woman’s private thoughts about her life and marriage. Speak about the writer’s style (consider its surprise ending with a climatic event), the irony used by the writer.

6. Theodore Dreiser (1871-1945). Life work and social views. The freshness he brought into American literature. „Sister Carrie”.

7. Analyse Emily Dickinson’s poems „Because I Could not Stop for Death”, „’Hope’ is the Thing with Feather”, „This is My Letter to the World”, poems that explore nature, hope, success, death, etc. Identify personification, stanza, quatrain and punctuation. Speak about the writer’s style (consider slant rhyme, figure of speech, punctuation).

8. 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 alienation, creation of mood, his diction, etc.

9. Analyse „The Yellow Wallpaper” by Ch. Perkins Gilman, a story that explores a nineteenth-century woman’s descent into madness. Identify imagery and appreciate the effect of short paragraphs and sensory details. Speak about its imagery and point of view.

10. Edgar Allan Poe. His aesthetic principles. Poe’s poetry. Annabel Lee, The Raven.

11. 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)

12. EdgarAllan Poe. Poe and the short story. „The Masque of the Red Death”

13. John Steinback (1902-1968) Life and creative work. „Why Soldiers Won’t Talk”.

14. Speak about American drama. The development of American drama: realism and experimentalism. Thornton Wilder „Our Town” and „The Long Christmas Table” – that use experimental staging to explore Christmas traditions of a family over several generations.

15. Francis Bret Harte. Life, creative work, aesthetic principles. „Wan Lee, the Pagan”

16. Stephen Crane. Life and creative work.

17. America between 1855-1925 – the changing face of America. Political and social problems. The life of women (in Puritan families). Charlotte Perkins Gilman. Life and work. „The Yellow Wallpaper”.

18. Analyse „The Raven” by A. E. Poe

19. Women’s lives in the American society between 1855-1925. Kate Chopin. Life and creative work. „The Story of an Hour”

20. Analyse „Annabel Lee” by A. E. Poe

21. Emily Dickinson. Life, poetry and style of writing. „This is My Letter to the World”, „’Hope’ is the Thing with Feather”, „Because i Could not Stop for Death”

22. American literature after World War II. Truman Capote. „The Grass Harp”, „In Cold Blood”

24. Hisaye Yamamoto, „Seventeen Syllables”. Problems of immigrants in the American society.

25. American literature after world War II. Harper Lee. „To Kill a Mockingbird”

26. John Steinback. Life and creative work. „Why Soldiers Won’t Talk”

27. Analyse „The Masque of the Red Death” by A. E. Poe, a classic horror story that explores a man’s failed attempt to escape death. Recognise and interpret allegory and irony, appreciate the writer’s style – diction, climatic ending, etc.

28. Eugene O’ Neil and the American drama. „Beyond the Horizon”

29. Analyse „The Raven” by A. E. Poe, a classic narrative poem that explores a bereaved lover’s ominuous encounter with a raven. Speak about its rhyme scheme, rhyme, alliteration, consonance, assonance, onomatopoeia, setting mood, words creating mood, etc.

30. American literature during the turn of the century. O. Henry. Life, creative work, social viewpoints and aesthetics. Analyse „The Gift of the Magi”, „The Last Leaf”, „Ransome of the Red Chief”

31. The American drama. Lillian Hellman. „The Little Foxes”, „The Autumn Garden”

32. Nathaniel Hawthorne (1804-1864) Life and creative work. American Gothic. „Dr. Heidegger’s Experiment”, „The „Scarlet Letter”

33. Frank Norris (1870-1902) Norris’ works and his views on literature. „The Octopus”

34. Nathaniel Hawthorne (1804-1864). Life and creative work. „The Scarlet Letter”

35. 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”.

36. Transcedentalism. Henry David Thoreau (1817-1862). „Walden” (nonfiction)

37. Robert Frost. Life and creative work.

38. Analyse „Seventeen Syllables” by Hisaye Yamamoto (fiction, 1949) that explores a girl’s growing understanding of adulthood. Pay attention to the diversity of voices. Identify plots and their elements.(consider conflicts, introducing the central conflict, the causes and effects, etc.)

39. Arthur Miller. Life and creative work. Influence on British drama and theatre. „Death of a Salesman” – a tragedy that won the Pulitzer Prize.

**ФОРМА ПІДСУМКОВОГО КОНТРОЛЮ УСПІШНОСТІ НАВЧАННЯ**

Успішне формування теоретичних/практичних навичок і вмінь студентів, визначених даною програмою, багато в чому залежить від систематичного контролю успішності. Контроль сформованості навичок і вмінь проводиться шляхом поточного опитування (усного, письмового) контрольних заходів, а також шляхом підсумкового контролю (заліку).

Протягом навчального року студенти вивчають один модуль з дисципліни. Модуль складається з двох змістових модулів; після виконання кожного змістового модуля здійснюється поточний контроль у вигляді письмової контрольної роботи або тестування. Студенти, які не відвідували заняття, або не в повному обсязі виконали практичні завдання, до поточного контролю за змістовий модуль не допускаються до тих пір, поки не відпрацюють пропущений матеріал.

Оцінка знань, умінь та практичних навичок студентів здійснюється за 100-бальною системою. Студент може отримати до 100 балів за кожний змістовий модуль.

**Оцінювання знань студентів здійснюється на основі результатів (100 балів):**

* поточного контролю знань - (50 балів)
* підсумкового контролю знань заліку - (50 балів)

**Поточний контроль знань студентів здійснюється за такими складовими:**

* відвідування лекцій, семінарських занять, контроль систематичності та активності роботи студента протягом семестру (5 балів)
* виконання завдання з самостійної роботи (15 балів)
* модульна контрольна робота (30 балів)

При контролі систематичності та активності роботи студента оцінюванню підлягають:

* відвідування лекційних занять;
* активність, готовність на семінарських заняттях;
* рівень засвоєння програмового матеріалу.

Методи самоконтролю: уміння самостійно оцінювати свої знання, самоаналіз.

Контроль за виконанням модульних завдань:

Після виконання програми змістового модулю здійснюється поточний модульний контроль у вигляді письмової контрольної роботи або тесту, які оцінюється у межах від 0 до 100 балів (перераховуються в 30 бальну шкалу). Якщо з об’єктивних причин студент не пройшов модульний контроль у визначений термін, то він має право за дозволом ректорату пройти його протягом двох тижнів після виникнення заборгованості.

**Підсумкова оцінка з дисципліни**

Залік

До заліку допускаються студенти, які виконали контрольні роботи, самостійні роботи та міні тести.

Структура залікового контролюю

Заліковий контроль проводиться в усній формі.

Усна форма: висловлювання монологічного характеру та бесіда іноземною мовою за запропонованою темою в межах пройденої тематики (лекціні, семінарські заняття, самостійна робота).

**Порядок оцінювання знань студента за результатами заліку**

Результати заліку оцінюються від 0 до 50 балів.

У разі, коли відповіді студента під час **заліку** оцінені менше, ніж у 60 відсотків, він отримує незадовільну підсумкову оцінку. При цьому результати поточного контролю не враховуються.

При підсумковому оцінюванні знань студента, який складав залік, враховується оцінка поточного контролю знань студента протягом семестру.

**5. Засоби діагностики успішності навчання:**

**Шкала оцінювання: національна та ECTS**

|  |  |  |  |
| --- | --- | --- | --- |
| Сума балів за всі види навчальної діяльності | ОцінкаECTS | Оцінка за національною шкалою | |
| для екзамену, курсового проекту (роботи), практики | для заліку |
| 90 – 100 | **А** | відмінно | зараховано |
| 82-89 | **В** | добре |
| 75-81 | **С** |
| 64-74 | **D** | задовільно |
| 60-63 | **Е** |
| 35-59 | **FX** | незадовільно з можливістю повторного складання | не зараховано з можливістю повторного складання |
| 0-34 | **F** | незадовільно з обов’язковим повторним вивченням дисципліни | не зараховано з обов’язковим повторним вивченням дисципліни |

### РЕКОМЕНДОВАНА ЛІТЕРАТУРА

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