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УТВЕРЖДАЮ:
Декан факультета



С. С. Худяков
«05» июля 2021 г.

РАБОЧАЯ ПРОГРАММА

по дисциплине Б1.О.18 История литературы стран изучаемого языка

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1. Цели и задачи дисциплины

1.1 Цель дисциплины – формирование компетенций:

ОПК-3 Способен использовать в профессиональной деятельности, в том числе педагогической, основные положения и концепции в области теории литературы, истории отечественной литературы (литератур) и мировой литературы; истории литературной критики, представление о различных литературных и фольклорных жанрах, библиографической культуре

1.2 Типы задач профессиональной деятельности, к которым готовятся обучающиеся в рамках освоения дисциплины:

- научно-исследовательский

1.3 Дисциплина ориентирована на подготовку обучающихся к профессиональной деятельности в сфере: 01 Образование и наука (в сферах: реализации основных образовательных программ основного общего, среднего общего образования, основных программ профессионального обучения, образовательных программ среднего профессионального образования, высшего образования, дополнительных профессиональных программ; научных исследований)

1.4 В результате освоения дисциплины у обучающихся должны быть сформированы:

Обобщенные трудовые функции / трудовые функции / трудовые или профессиональные действия (при наличии профстандарта)	Код и наименование компетенции ФГОС ВО, необходимой для формирования трудового или профессионального действия	Индикаторы достижения компетенций
	ОПК-3 Способен использовать в профессиональной деятельности, в том числе педагогической, основные положения и концепции в области теории литературы, истории отечественной литературы (литератур) и мировой литературы; истории литературной критики, представление о различных литературных и фольклорных жанрах, библиографической культуре	Соотносит знания в области теории и истории литературы стран изучаемого языка с конкретным литературным материалом

1.5 Согласование междисциплинарных связей дисциплин, обеспечивающих освоение компетенций:

ОПК-3 Способен использовать в профессиональной деятельности, в том числе педагогической, основные положения и концепции в области теории литературы, истории отечественной литературы (литератур) и мировой литературы; истории литературной критики, представление о различных литературных и фольклорных жанрах, библиографической культуре

№ п/п	Наименование дисциплин, определяющих междисциплинарные связи	Форма обучения			
		Очная (семестр)			
		4	5	6	7

1	История зарубежной литературы		+	+	+
2	Основы литературоведения	+			

2. Место дисциплины в структуре ОП бакалавриата:

Дисциплина «История литературы стран изучаемого языка» относится к обязательной части учебного плана ОП по направлению подготовки 45.03.01 - Филология.

Дисциплина «История литературы стран изучаемого языка» изучается в 5 семестре.

3. Объем и содержание дисциплины

3.1. Объем дисциплины: 4 з.е.

Очная: 4 з.е.

Вид учебной работы	Очная (всего часов)
Общая трудоёмкость дисциплины	144
Контактная работа	48
Лекции (Лекции)	16
Практические (Практ. раб.)	32
Самостоятельная работа (СР)	60
Экзамен	36

3.2. Содержание курса:

№ темы	Название раздела/темы	Вид учебной работы, час.			Формы текущего контроля
		Лек ции	Пра кт. раб.	СР	
		О	О	О	
5 семестр					
1	Ранняя английская литература. Английская литература Средневековья	2	4	10	Подготовка электронной презентации
2	Английская литература эпохи Ренессанса и Реформации (1510-1620).	2	4	10	Подготовка электронной презентации; Контрольный срез
3	Английская литература периода Английской буржуазной революции и Реставрации (1620-1690).	2	6	10	Подготовка электронной презентации; Профиль автора

4	Английская литература периода Просвещения (1690-1780).	4	6	10	Подготовка электронной презентации; Выступление с рефератом
5	Английская литература периода Романтизма (1780-1830).	2	6	10	Подготовка электронной презентации; Профиль автора
6	Викторианская литература (1830-1900).	4	6	10	Контрольный срез; Подготовка электронной презентации; Профиль автора; Реферат

Тема 1. Ранняя английская литература. Английская литература Средневековья (ОПК-3)

Лекция.

Old English literature and Medieval English Literature (sometimes referred to as Anglo-Saxon literature) encompasses literature written in Old English (also called Anglo-Saxon) in Anglo-Saxon England from the 7th century to the decades after the Norman Conquest of 1066. "Cædmon's Hymn", composed in the 7th century according to Bede, is often considered the oldest extant poem in English, whereas the later poem, The Grave is one of the final poems written in Old English, and presents a transitional text between Old and Middle English.[1] Likewise, the Peterborough Chronicle continues until the 12th century.

The poem Beowulf, which often begins the traditional canon of English literature, is the most famous work of Old English literature. The Anglo-Saxon Chronicle has also proven significant for historical study, preserving a chronology of early English history.

In descending order of quantity, Old English literature consists of: sermons and saints' lives; biblical translations; translated Latin works of the early Church Fathers; Anglo-Saxon chronicles and narrative history works; laws, wills and other legal works; practical works on grammar, medicine, geography; and poetry. In all there are over 400 surviving manuscripts from the period, of which about 189 are considered "major".

Besides Old English literature, Anglo-Saxons wrote a number of Anglo-Latin works.

Scholarship

Old English literature has gone through different periods of research; in the 19th and early 20th centuries the focus was on the Germanic and pagan roots that scholars thought they could detect in Old English literature.[4] Later, on account of the work of Bernard F. Huppé,[5] the influence of Augustinian exegesis was emphasised.[6] Today, along with a focus upon paleography and the physical manuscripts themselves more generally, scholars debate such issues as dating, place of origin, authorship, and the connections between Anglo-Saxon culture and the rest of Europe in the Middle Ages, and literary merits.

Extant manuscripts

The Peterborough Chronicle, in a hand of about 1150, is one of the major sources of the Anglo-Saxon Chronicle; the initial page

A large number of manuscripts remain from the Anglo-Saxon period, with most written during its last 300 years (9th to 11th centuries), in both Latin and the vernacular. There were considerable losses of manuscripts as a result of the Dissolution of the Monasteries in the 16th century.[2] Scholarly study of the language began in the reign of Queen Elizabeth I when Matthew Parker and others obtained whatever manuscripts they could. Old English manuscripts have been highly prized by collectors since the 16th century, both for their historic value and for their aesthetic beauty with their uniformly spaced letters and decorative elements.

There are four major poetic manuscripts:

- The Junius manuscript, also known as the man hunt, is an illustrated collection of poems on biblical narratives.
- The Exeter Book, is an anthology, located in the Exeter Cathedral since it was donated there in the 11th century.
- The Vercelli Book, contains both poetry and prose; it is not known how it came to be in Vercelli.
- The Beowulf Manuscript (British Library Cotton Vitellius A. xv), sometimes called the Nowell Codex, contains prose and poetry, typically dealing with monstrous themes, including Beowulf.

Seven major scriptoria produced a good deal of Old English manuscripts: Winchester; Exeter; Worcester; Abingdon; Durham; and two Canterbury houses, Christ Church and St. Augustine's Abbey. Regional dialects include: Northumbrian; Mercian; Kentish; and the main dialect, West Saxon. Some Old English text survives on parchment, stone structures, and other ornate objects.

Poetry

Old English poetry falls broadly into two styles or fields of reference, the heroic Germanic and the Christian. Almost all Old English poets are anonymous.

Although there are Anglo-Saxon discourses on Latin prosody, the rules of Old English verse are understood only through modern analysis of the extant texts. The first widely accepted theory was constructed by Eduard Sievers (1893), who distinguished five distinct alliterative patterns.[8] His system of alliterative verse is based on accent, alliteration, the quantity of vowels, and patterns of syllabic accentuation. It consists of five permutations on a base verse scheme; any one of the five types can be used in any verse. The system was inherited from and exists in one form or another in all of the older Germanic languages. Two poetic figures commonly found in Old English poetry are the kenning, an often formulaic phrase that describes one thing in terms of another (e.g. in Beowulf, the sea is called the whale road) and litotes, a dramatic understatement employed by the author for ironic effect. Alternative theories have been proposed, such as the theory of John C. Pope (1942), which uses musical notation to track the verse patterns. J. R. R. Tolkien describes and illustrates many of the features of Old English poetry in his 1940 essay "On Translating Beowulf".

Even though all extant Old English poetry is written and literate, it is assumed that Old English poetry was an oral craft that was performed by a scop and accompanied by a harp.

Bede is often thought to be the poet of a five-line poem entitled Bede's Death Song, on account of its appearance in a letter on his death by Cuthbert. This poem exists in a Northumbrian and later version.[12]

Alfred is said to be the author of some of the metrical prefaces to the Old English translations of Gregory's Pastoral Care and Boethius's Consolation of Philosophy. Alfred is also thought to be the author of 50 metrical psalms, but whether the poems were written by him, under his direction or patronage, or as a general part in his reform efforts is unknown.[13]

Cynewulf has proven to be a difficult figure to identify, but recent research suggests he was from the early part of the 9th century to which a number of poems are attributed including The Fates of the Apostles and Elene (both found in the Vercelli Book), and Christ II and Juliana (both found in the Exeter Book).

Although William of Malmesbury claims that Aldhelm, bishop of Sherborne (d. 709), performed secular songs while accompanied by a harp, none of these Old English poems survives. Paul G. Remely has recently proposed that the Old English Exodus may have been the work of Aldhelm, or someone closely associated with him.

Genres and themes

Heroic poetry

The Old English poetry which has received the most attention deals with the Germanic heroic past. The longest at 3,182 lines, and the most important, is Beowulf, which appears in the damaged Nowell Codex. The poem tells the story of the legendary Geatish hero Beowulf, who is the title character. The story is set in Scandinavia, in Sweden and Denmark, and the tale likewise probably is of Scandinavian origin. The story is biographical and sets the tone for much of the rest of Old English poetry. It has achieved national epic status, on the same level as the Iliad, and is of interest to historians, anthropologists, literary critics, and students the world over.

Other heroic poems besides Beowulf exist. Two have survived in fragments: The Fight at Finnsburh, controversially interpreted by many to be a retelling of one of the battle scenes in Beowulf, and Waldere, a version of the events of the life of Walter of Aquitaine. Two other poems mention heroic figures: Widsith is believed to be very old in parts, dating back to events in the 4th century concerning Eormanric and the Goths, and contains a catalogue of names and places associated with valiant deeds. Deor is a lyric, in the style of Consolation of Philosophy, applying examples of famous heroes, including Weland and Eormanric, to the narrator's own case.

The Anglo-Saxon Chronicle contains various heroic poems inserted throughout. The earliest from 937 is called The Battle of Brunanburh, which celebrates the victory of King Athelstan over the Scots and Norse. There are five shorter poems: capture of the Five Boroughs (942); coronation of King Edgar (973); death of King Edgar (975); death of Alfred the son of King Æthelred (1036); and death of King Edward the Confessor (1065).

Christian poetry

Saints' lives

The Vercelli Book and Exeter Book contain four long narrative poems of saints' lives, or hagiography. In Vercelli are Andreas and Elene and in Exeter are Guthlac and Juliana.

Andreas is 1,722 lines long and is the closest of the surviving Old English poems to Beowulf in style and tone. It is the story of Saint Andrew and his journey to rescue Saint Matthew from the Mermedonians. Elene is the story of Saint Helena (mother of Constantine) and her discovery of the True Cross. The cult of the True Cross was popular in Anglo-Saxon England and this poem was instrumental.

Guthlac consists of two poems about the English 7th century Saint Guthlac.

Biblical paraphrases

There are a number of partial Old English Bible translations and paraphrases surviving. The Junius manuscript contains three paraphrases of Old Testament texts. These were re-wordings of Biblical passages in Old English, not exact translations, but paraphrasing, sometimes into beautiful poetry in its own right. The first and longest is of Genesis, the second is of Exodus and the third is Daniel. The fourth and last poem, Christ and Satan, which is contained in the second part of the Junius manuscript, does not paraphrase any particular biblical book, but retells a number of episodes from both the Old and New Testament.

The Nowell Codex contains a Biblical poetic paraphrase, which appears right after Beowulf, called Judith, a retelling of the story of Judith. This is not to be confused with Ælfric's homily Judith, which retells the same Biblical story in alliterative prose.

Old English translations of Psalms 51-150 have been preserved, following a prose version of the first 50 Psalms.

There are a number of verse translations of the Gloria in Excelsis, the Lord's Prayer, and the Apostles' Creed, as well as a number of hymns and proverbs.

Features

Simile and metaphor

Anglo-Saxon poetry is marked by the comparative rarity of similes. This is a particular feature of Anglo-Saxon verse style, and is a consequence both of its structure and of the rapidity with which images are deployed, to be unable to effectively support the expanded simile. As an example of this, Beowulf contains at best five similes, and these are of the short variety. This can be contrasted sharply with the strong and extensive dependence that Anglo-Saxon poetry has upon metaphor, particularly that afforded by the use of kennings. The most prominent example of this in The Wanderer is the reference to battle as a "storm of spears". This reference to battle shows how Anglo-Saxons viewed battle: as unpredictable, chaotic, violent, and perhaps even a function of nature.

Alliteration

Main article: alliterative verse

Old English poetry traditionally alliterates, meaning that a sound (usually the initial consonant sound) is repeated throughout a line. For instance, in the first line of Beowulf, "Hwaet! We Gar-Dena | in gear-dagum", (meaning "Lo! We ... of the Spear Danes in days of yore"), the stressed words Gar-Dena and gear-dagum alliterate on the consonant "G".

Variation

The Old English poet was particularly fond of describing the same person or object with varied phrases, (often appositives) that indicated different qualities of that person or object. For instance, the Beowulf poet refers in three and a half lines to a Danish king as "lord of the Danes" (referring to the people in general), "king of the Scyldings" (the name of the specific Danish tribe), "giver of rings" (one of the king's functions is to distribute treasure), and "famous chief". Such variation, which the modern reader (who likes verbal precision) is not used to, is frequently a difficulty in producing a readable translation.

Caesura

Old English poetry, like other Old Germanic alliterative verse, is also commonly marked by the caesura or pause. In addition to setting pace for the line, the caesura also grouped each line into two couplets.

Практическое занятие.

Обсуждение следующих вопросов:

1. The Making of the English Language.
2. Sources of Anglo-Saxon Culture. "Beowulf".
3. Form and Style in Medieval Literature.
4. Arthurian Literature.
5. English Romance and the Gawain Poem.
6. Geoffrey Chaucer. The Canterbury Tales – Sources and Background.

Задания для самостоятельной работы.

- а) прочтение произведений: «Кентерберийские рассказы» Дж. Чосера, «Трагическая история доктора Фауста» К. Марло, трагедии и комедии У. Шекспира («Гамлет», «Отелло», «Король Лир», «Макбет», «Ромео и Джульетта», «Много шума из ничего», «Буря»).
- б) ведение читательского дневника
- в) студент осуществляет подготовку к опросу, тестированию, контрольной работе; по желанию готовят рефераты, сообщения, презентации, анализирует текст.

Тема 2. Английская литература эпохи Ренессанса и Реформации (1510-1620). (ОПК-3)

Лекция.

Renaissance: Impact on English Literature

"Renaissance" is a French word which means rebirth, reawakening or revival. In literature the term "Renaissance" is used to denote the revival of ancient classical literature and culture and re-awakening of human mind, after the long sleep in the Medieval Ages, to the glory, wonders and beauty of man's earthly life and nature. The great literary movement, Renaissance began in Italy with the fall of Constantinople in 1453. But its influence was not felt in England till the last years of the fifteenth century when the English scholars who visited Italy at the time came back to England nourished on the Renaissance humanism. The Renaissance, however, had its full blossoming in the Elizabethan period (1551-1603). This late flowering of the Renaissance was due to the religious dissension (Reformation) which swept over England before Elizabeth's accession to the throne.

The most interesting significant product of the early Renaissance was the translation of Greek and Roman literature. The translators opened for their countrymen a window into the enchanted world of classical antiquity which appeared with all the freshness of a new discovery, the world of the gods and the goddesses of Greece and the great soldiers and statesmen and the Roman Empire. Moreover they brought their readers too into contact with the life and thought of contemporary Europe, and especially of Renaissance Italy. The invention of the printing press placed the translations within the reach of the common people. The translators amassed rich stores of material for the dramatists and poets of the future. Let us now consider the impact of the Renaissance on Elizabethan poetry, drama and prose.

Under the influence of the Renaissance English poetry awoke as from a long sleep at the court of Henry VIII. The English poetry was kindled into new life by contact with the Italian Renaissance. There appeared a group of courtier-poets who, under the influence of Renaissance individualism, inaugurated a new fashion of writing poems of personal kind (for the great characteristic of medieval poetry was its impersonal character) dealing particularly with love. The two members of this group-Sir Thomas Wyatt and the Earl of Surrey were the chieftains of the new literary movement. Wyatt abandoned the conventions of the long poem and the allegory which had hampered the late medieval poets and produced the monstrosities of Lydgate and Hawes. He imparted a new dignity and a new power to the short poem. He introduced into English poetry the sonnet, the most compact form for the short poem. Surrey is more definitely a humanist poet than Wyatt. He was influenced by Petrarch and like Wyatt he translated from the Italian. He translated from Martial, Horace and Virgil and his translations have something of the lucidity, conciseness and elegance of the originals. If Wyatt introduced the sonnet into English, it is Surrey who introduced blank verse, the great epic and dramatic measure in English. His translation of the two books of Virgil's Aeneid is doubly significant as the first English verse translation of Virgil and also as the first example of blank verse; one of the effects of the study of the classics was to lessen the prestige of rhyme. Surrey's blank verse was a definite step in the direction of a literary form in which the greatest Elizabethans won their highest triumphs.

The Renaissance turned England into a huge nest of singing birds. The zest for life was one of the gifts of the Renaissance, and this zest found its expression in songs. This song is everywhere; it resounds in the drawing-rooms, it wanders along the roads; it is in the town and in the country, it abounds on the stage and in the novel. Indifferent to the plastic arts, England became the impassioned lover of song.

One important effect of the Renaissance was the revival of classical literature, the revival which commonly goes by the name of humanism. Of the Elizabethan poets Spenser was most influenced by the Renaissance humanism. He is rightly called the child of the renaissance. He often borrowed from classical writer such as Aristotle, Plato, Virgil, and others. The Shepherd's Calendar is modeled on the artificial pastoral popularized by the Renaissance and inspired by Virgil and Theocritus. In this poem he sets himself to rescue English poetry from the "rascally rhymes" into whose hands it had fallen and to reform it in its kind, metre and action. In his plan and conduct of *The Faerie Queene* he follows the classical model of a heroic poem and takes a lot from the classical writers. Sir Guyon's Voyage to the Bower of Bliss is boded upon a similar voyage in Homer's *Odyssey*. Spenser also shared in the rich sensuous life the Renaissance had thrown open to men. His poems, *The Faerie Queene* in particular offer us a rich feast for our sense.

Similarly, the Renaissance exercised a great influence on the Metaphysical Poetry. Metaphysical poetry is predominantly intellectual and analytical. In it an emotion or feeling is expressed through the working of the intellect. The poets who wrote successfully in the metaphysical style were all intellectual. Donne, the leader of the metaphysicals, for instance, links up a wider range of ideas.

In Metaphysical poetry emotions are shaped and expressed by logical reasoning, and both sound and picture are subservient to this end. Words dedicated to poetry are eschewed because these words are charged with accumulated emotion. Like Wordsworth they prefer words in everyday use, but their practice goes even further than his theory. Wordsworth proposed to use the natural language of impassioned feeling. But the metaphysical poets use the natural language of men when they are soberly engaged in commerce or in scientific speculation, so that the words themselves, apart from their meaning in the context, have no repercussion.

Similarly, the Renaissance exercised a great influence on the course of the English drama. It is under its influence that the moralities underwent a kind of gradual secularization and evolved into a form of the drama called the interludes. And though the aim of the interludes is still didactic, it is not so intimately concerned with the salvation of soul according to the church teaching. Again, the characters on the interludes were real men and women, and not personified abstracters, as in the moralities. The regular English drama is the product of the Renaissance. The classics began to be studied avidly with the result that the scope of the drama was widened. In comedy the principal influences were the dramas of Plautus and Terence and the Italian comedies written in imitation of Latin models. In tragedy the principal influence were the tragedies of Seneca. The most important comedies in English in the early Renaissance period are Ralph Roister Doister and Gammer Gurton's Needle, both of which were deeply influenced by Plautine and Terentian models. Like the plays of Terence and Plautus, both these comedies are rich in complicated situations and the main plots are intermingled with subplots, they are divided into five acts with rigid care over the Renaissance principle that a new act begins when the stage is bare, and a new scene when a character joins or leaves those who are in conversation. The first English tragedy Gorboduc is modeled on Seneca. It is divided into five acts. The action takes place behind the scenes and each act ends with a chorus, in imitation of the Senecan tragedies.

Likewise, Shakespearean drama is profoundly concerned with shifting power relations within society. "The individual was a new force on relation to the state. The threat of rebellion, of the overturning of established order, was forcefully brought home to the Elizabethan public by the revolt of the Earl of Essex, once the Queen's favourite" (93:Routledge). The contemporary debate questioned the relationship between individual life, the power and the authority of the state, and the establishing of moral absolutes. Where Mediaeval drama was largely used as a means of showing God's designs, drama in Renaissance England focuses on man, and becomes a way of exploring his weakness, depravities, flaws and qualities.

Shakespeare's themes are frequently the great abstract, universal themes, seen both on the social level and the individual level: power, ambition, love, death, and so on. The language of the characters is recognizably the same as they speak. From Kings to ordinary soldiers, from young lovers to old bawds, Shakespeare's characters speak modern English. The language of Shakespeare is the first and lasting affirmation of the great changes that took place in the sixteenth century, leaving the Middle English of Chaucer behind.

Among the prose-writers the chief exponents of the Renaissance are Erasmus and Sir Thomas More. Erasmus's Praise of Folly and More's Utopia show how the English scholars of the time were imbued with the spirit of the classical Renaissance. Praise of Folly gives the best expression in literature of the attack that the Oxford reformers like Linacre, "Colet and Lyly were making upon medieval system. It is like a song of victory for the Renaissance which reigned supreme in the Middle Ages. Utopia is the product of the Renaissance thought. It revolts against all the ideals dear to the Middle Ages. It is built upon Plato's Republic which embodies the dream of an ideal state and rests on the impulse to react against the stiff inert conception of society which obtained in the Middle Ages.

The opportunistic utilitarian philosophy of worldly success and self-aggrandizement as enunciated by Machiavelli in his The Prince greatly influenced the Elizabethan writers. Machiavellian philosophy deeply impressed Bacon. His essays give the fullest expression to the practical wisdom that makes for success in human life.

Philosophical prose writer, Bacon's contribution to English literature is that of a pioneer. He did more than introduce a new literary genre. English prose before him was cumbrous. It could rise, but it could not easily sink. The new style of Bacon fitted itself as easily to buildings and gardens or to suitors and ceremonies, as to truth and death. It could sink to the familiarity of likening money to muck, not good unless it be spread or rise to a comparison between the movements of the human mind and those of the heavenly bodies. In his Essays he treats such elevated themes as justice and truth on the one hand, and such trifling themes as masques and factions on the other.

Практическое занятие.

Обсуждение следующих вопросов:

1. Elizabethan Epoch.
2. The Meaning of More's Utopia.
3. Edmund Spenser: pastoralism.

4. Creating Elizabethan Tragedy: Marlowe and Kyd.
5. Shakespeare: Histories. Tragedies. Comedies.
6. Ben Johnson: Vision and Art.

Задания для самостоятельной работы.

- а) прочтение произведений: «Потерянный рай» Дж. Милтон.
- б) ведение читательского дневника
- в) студент осуществляет подготовку к опросу, тестированию, контрольной работе; по желанию готовят рефераты, сообщения, презентации, анализирует текст.

Тема 3. Английская литература периода Английской буржуазной революции и Реставрации (1620-1690). (ОПК-3)

Лекция.

English Literature's Reflection of 17th Century Society

The 17th century marked a shift from an age of faith to an age of reason. Literature represents the turbulence in society, religion, and the monarchy of this period. Life for the English people changed as religious controversy and civil war shook the nation. These issues reformulated the role of individuals in society, perspectives of faith, and social structures in England. Writers of this period offer their own philosophies as proof of the issues and influenced the masses. Specific examples of authors of this period who present English issues and perspectives in their works are John Donne and John Milton. Common themes among these two authors are love, religion, and political views.

Major Events in 17th Century England

The Reformation

The Reformation began in the 16th century as religion in England experienced an upheaval. The difficulty of combining church and state created hostility with the people. People were imprisoned for practicing faiths beyond that sanctioned by the government. Still the Protestant church of England was perceived by the people of England as becoming increasingly similar to the Catholic church. Creation of religious sects, such as Puritans, Separationists, and Presbyterians created rifts among the people and intolerance by the government. In addition to the problems of tied religion and state was the shift in monarchy and combined religious tensions.

Changes in Monarchy

With the death of Queen Elizabeth James I took over the monarchy. King James I commissioned the translation of the Bible to reduce diversity in the Biblical stories seen prior to the King James version (Vance, n.d.). James I ruled with autocracy and believed that his position was divinely appointed (Greenblatt & Abrams, 2006). The people did not love King James as they did Queen Elizabeth. After 22 years King James I died and was succeeded by his son Charles I. Charles follows his father's example of divine rule, and disregards Parliament taxing at will. The new king further ignites the hostility of the people by marrying a Catholic woman. Civil War breaks out in 1642 (Greenwich Royal Observatory, 2011).

The Civil War

The English Civil War was fought by the Parliamentarians and the Royalists. The Royalists supported the monarchy. The Parliamentarians fought against the Royalists who believed that the monarchy had ultimate rule by right of divinity. King Charles was eventually put on trial, found to have behaved treasonously, and beheaded (History Learning Site, 2013).

Advances in Science

Despite the turbulence of the monarchy, religious differences, and civil war the 17th century was a time of exploration, expansion of science, and reflection of individualism and personal perspectives. Francis Bacon offered his philosophy on using scientific reasoning, observation, and experimentation to form conclusions (Lambert, n.d.). The works of Copernicus, Galileo, and Isaac Newton were now becoming widely accepted. These new ideas and scientific discoveries changed how people viewed themselves and the world around them. Education became more widely available, art and science flourished, and focus shifted from life of work and social place to a more individualistic society.

John Donne

Biography

John Donne was born to a prominent Catholic family, but his father died when he was only four. He was schooled by Jesuits and continued on through college but was not issued a degree upon graduation because he refused to pledge the Oath of Supremacy which recognizes Henry VIII as head of the church (Luminarium, 2007). His brother was imprisoned for harboring a Catholic priest and died of a fever while in jail causing Donne to question his religious beliefs. Donne secretly married Anne More, the niece of Lady Egerton. The marriage caused Donne to be fired from his post and thrown in jail by More's father. Eventually Donne reconciled with More's family. He reluctantly went into the ministry in 1607, and went on to write many works with themes of religion and relationships (Luminarium, 2007). Among Donne's most famous works is "Holy Sonnets."

"Holy Sonnets"

Donne's poems the "Holy Sonnets" have also been called the "Divine Sonnets." These poems are written in the form of Petrarch Sonnets, which originated in the 14th century (Schmoop University Inc., 2013). The "Holy Sonnets" are made up of 19 poems dealing with themes of love and religion. They are examples of metaphysical poetry. Donne deals with issues of religion and mortality in this poem, such as in sonnet 10 "Death, be not proud, though some have called thee might and dreadful, for thou art not so; for those whom thou think'st thou dost overthrow die not" (Donne, 2006, p. 623, 10:1-4). Another prominent metaphysical poet of the 17th century was John Milton.

John Milton

Biography

Milton was born in London to a middle-class family. He was educated at Christ's College and Cambridge preparing to enter the clergy (Academy of American Poets, 2013). Milton decided against becoming a minister and instead began life as a poet. Milton married three times. He was quite active in politics and favored the Parliamentary movement in the English Civil War. He wrote many political pamphlets and his famous work "Paradise Lost" offers interpretations of Biblical works, religion, and political forces in England.

"Paradise Lost"

Milton's "Paradise Lost" was written in the style of the classic epic recounting the Biblical tale of Adam and Eve's fall from grace in the Garden of Eden. The story delves into the characters' personalities and motivations. Milton's representation of the Devil as the snake in the Garden of Eden offers political views and calls into question Catholic religious beliefs. One particular quote that ties in the political plight of King Charles I and authority in England was offered by the snake "Indeed? Hath God then said that of the fruit Of all these garden trees ye shall not eat, Yet lords declared of all in earth or air?" (Milton, 2006, p. 825, 9:656-658).

Comparison of These Works

The Nature of the Individual

Donne and Milton each find ways to express concepts that embrace the nature of individualism. Both works call into question religion as a means of individual assessment of beliefs. In the past church and state were combined. To question the church was unacceptable and an act seen as traitorous. By the 17th century people were beginning to assess their own individual opinions on religion. Donne and Milton each present religious concepts for interpretation by readers.

The Nature of Society

Each of the poetic works evaluated the role of individuals in society. Milton's "Paradise Lost" presents an allegory of society. He presents the characters relating to the political difficulties brought about by extreme authority by King Charles I. His story presents questions of society that readers can correlate to 17th century England. Donne's "Holy Sonnets" present sonnets of sadness and loss, questions of religion and mortality, and love. The sociological ties to religion and relationships are everyday occurrences. Society was at a point of questioning religion during this period, and Donne's sonnets present this condition.

Theme of Faith

Donne and Milton both present works of religious faith. "Paradise Lost" offers an interpretation of Biblical passages. Milton uses this story to call attention details of faith for readers to reconsider. This was a time of religious questioning, and individuals assessed their beliefs. John Donne's "Holy Sonnets" also present faith in God while questioning the sadness of death. Donne offers readers ways to use their faith to overcome despair and sorrow while chronicling his own grief.

John Donne and John Milton each provide unique literary works that provide insight into life during the 17th century. This was a period of change, individually, politically, socially, scientifically, and religiously. Times of change are often difficult to live through. The turbulence of society and the descent into war reveals this problem. Milton presents his views of society, politics, and religion in his work "Paradise Lost." Donne offers more personal perspectives in his "Holy Sonnets," but still calls attention to the prominence of religious turmoil and change of the time. Despite the difficulties this period made way for the age of reason when individuality and science blossomed.

Практическое занятие.

Обсуждение следующих вопросов:

The 17-th Century Background: the Thought of the Age in Relation to Literature. Francis Bacon: John Donne: the Monarch of Wit.

John Wilson: Radical Christian Humanism.

Bunyan: Negotiations and Paradox.

Dryden: Comedy and Manners.

Задания для самостоятельной работы.

а) прочтение произведений Дж. Донна и Ф. Бекона

б) ведение читательского дневника

в) студент осуществляет подготовку к опросу, тестированию, контрольной работе; по желанию готовят рефераты, сообщения, презентации, анализирует текст.

Тема 4. Английская литература периода Просвещения (1690-1780). (ОПК-3)

Лекция.

The Enlightenment

The Enlightenment, sometimes referred to as the Age of Reason, was a confluence of ideas and activities that took place throughout the eighteenth century in Western Europe, England, and the American colonies. Scientific rationalism, exemplified by the scientific method, was the hallmark of everything related to the Enlightenment. Following close on the heels of the Renaissance, Enlightenment thinkers believed that the advances of science and industry heralded a new age of egalitarianism and progress for humankind. More goods were being produced for less money, people were traveling more, and the chances for the upwardly mobile to actually change their station in life were significantly improving. At the same time, many voices were expressing sharp criticism of some time-honored cultural institutions. The Church, in particular, was singled out as stymieing the forward march of human reason. Many intellectuals of the Enlightenment practiced a variety of Deism, which is a rejection of organized, doctrinal religion in favor of a more personal and spiritual kind of faith. For the first time in recorded Western history, the hegemony of political and religious leaders was weakened to the point that citizens had little to fear in making their opinions known. Criticism was the order of the day, and argumentation was the new mode of conversation.

Francis Bacon and Isaac Newton are frequently mentioned as the progenitors of the Enlightenment. In the later phase of the English Renaissance, Bacon composed philosophical treatises which would form the basis of the modern scientific method. Bacon was also a logician, pointing out the false pathways down which human reason often strays. He was also an early proponent of state funding for scientific inquiry. Whereas Bacon worked in the realm of ideas and language, Isaac Newton was a pure scientist in the modern sense. Like Galileo, he relied on observation and testing to determine the soundness of his theories. He was a firm believer in the importance of data, and had no philosophical qualms regarding the reliability of the senses. Newton's Principia, completed in 1687, is the foundation of the entire science of physics. This mechanistic view of the universe, a universe governed by a set of unchanging laws, raised the ire of the Church fathers. However, the mode of inquiry which both Bacon and Newton pioneered became much more influential than the Church's teachings. The Enlightenment would see these ideas applied to every segment of life and society, with huge ramifications for citizens and rulers alike.

The Enlightenment was, at its center, a celebration of ideas – ideas about what the human mind was capable of, and what could be achieved through deliberate action and scientific methodology. Many of the new, enlightened ideas were political in nature. Intellectuals began to consider the possibility that freedom and democracy were the fundamental rights of all people, not gifts bestowed upon them by beneficent monarchs or popes. Egalitarianism was the buzzword of the century, and it meant the promise of fair treatment for all people, regardless of background. Citizens began to see themselves on the same level as their leaders, subject to the same shortcomings and certainly subject to criticism if so deserved. Experimentation with elected, consensual leadership began in earnest. The belief was that the combined rationality of the people would elect the best possible representatives. The idea of a collective, national intelligence led many to imagine that virtually all the world's serious problems would soon be solved. Discussion and debate were considered healthy outlets for pent-up frustrations, not signs of internal weakness. Argumentation as a style of decision-making grew out of the new scientific method, which invited multiple hypotheses to be put to the test. Empiricism, or the reliance on observable, demonstrable facts, was likewise elevated to the level of public discourse. During the Renaissance, there was certainly unbridled optimism, and a sense of humanity's great unfulfilled potential. The Enlightenment was believed to be the realization of the tools and strategies necessary to achieve that potential. The Renaissance was the seed, while the Enlightenment was the blossom.

The idea of a “public,” an informed collection of citizens invested in the common good and preservation of the state, reached fruition during the Enlightenment. Curiously, the coffee shop or café became the unofficial center of this new entity. Citizens would gather to read whatever literature was available, to engage in heated conversation with neighbors, or to ponder the affairs of state. What made this kind of revolution in free time possible was an increasingly urban, sophisticated population coupled with the steady progress of industrialization. The coffee houses became the stomping grounds of some of the greatest thinkers of the age. Indeed, democracy would have been unachievable if the citizens had no community forum in which to commiserate, plan, and debate their needs and desires. Grassroots political movements were the natural outgrowth of these populist venues. It must be stated, of course, that this public entity was still a very exclusive one. Women, minorities, and the lower classes were not exactly welcomed into this new civil discourse. For all the high-minded discussion of a new, egalitarian social order, the western world was still predominantly owned by middle class men.

One of the beneficial effects of the Industrial Revolution was a surge in the amount of reading material available to the general public. Consequently, the cost of such material decreased to the point that literature was no longer the sole purview of aristocrats and wealthy merchants. Literacy rates are believed to have risen dramatically during the eighteenth century, as the upwardly mobile citizenry clamored for information, gossip, and entertainment. Some coffee houses and salons appealed to more lowbrow tastes, and these were sometimes the target of authorities. Personal libraries were still expensive, but they were becoming more common. The trend of solitary reading, initiated during the Renaissance, continued unabated throughout the Enlightenment. The first modern lending libraries began to dot the provincial capitals of Europe, with the trend eventually reaching America as well. A literate public was a more opinionated public, and so more equipped to engage in the political discourse. Probably some of the elites looked upon the new reading public with disdain. However, the days of literature as a sacred and guarded realm open only to a few were all but gone by the time the nineteenth century arrived.

In Europe, Voltaire and Jean-Jacques Rousseau were the torchbearers of Enlightenment literature and philosophy. Rousseau was a strong advocate for social reform of all kinds. He more or less invented the autobiography as it is known today. His most important work, however, was *Émile*, a massively influential piece of non-fiction that argues for extensive and liberal education as the means for creating good citizens. Rousseau's work on behalf of social empowerment and democracy would remain influential long after his passing. Espousing similar political positions, Voltaire employed dry wit and sarcasm to entertain his readers while making convincing arguments for reform. Voltaire was in fact the pen name of Francois-Marie Arouet, and there are endless interpretations of the meaning of that name. On the most practical level, a pen name probably helped shield him from the persecution which his writings encouraged. For like Rousseau, Voltaire had harsh criticism for many of the powers-that-were. He reserved especially pointed barbs for the Church, which he reviled as intolerant, backward, and too steeped in dogma to realize that the world was leaving the institution behind. Together, Voltaire and Rousseau are the most well-known of a collective of European writers working to promulgate Enlightenment philosophy, all for the sake of making their world a better and fairer place.

Britain likewise had her share of satirists and humorists attacking the tired and ponderous institutions of the eighteenth century. In the genre of the novel, Jonathan Swift is probably most well-remembered. In all honesty, the Enlightenment was a bit of a dry spell for English literature. Working in the shadow of the Elizabethans presented creative difficulties for English writers, as no one could quite determine how to follow up after Shakespeare and Marlowe. Swift answered the call with a sizzling wit that resonates to this day. *Gulliver's Travels* has established itself as a classic of world, not just English, literature. The fantastic story, which in one sense could be seen as mere children's literature, works on multiple levels at once. Each of the societies that Gulliver encounters has a metaphorical relation to the eighteenth century in England. Whereas some authors confronted social injustice head-on, Swift preferred the inviting trickery of the allegory. His sense of humor charmed his admirers, disarmed his critics, and cemented his reputation in literary history.

Alexander Pope was arguably the only great poet of Enlightenment England. Not surprisingly, he was a controversial figure who invited as much scorn as praise. His biting satires were not modulated with as much humor as Swift or Voltaire, so he drew down the thunder of many powerful figures. From a literary standpoint, Pope was an innovator on several fronts. For one, he popularized the heroic couplet, a sophisticated rhyme scheme that suited his subject matter well. He took mundane settings and events and made them grandiose, a kind of irony that anticipated Modernism by two centuries. He blended formal criticism into his poetry, a diffusion of generic boundaries that also strikes one as an entirely modern practice. In his own day, Pope was possibly most admired for his capable and effective translations of classic literature. He single-handedly elevated translation to an art-form, and demonstrated that a good poetic sensibility was necessary to pull it off with any success. Pope's great masterpiece was *The Dunciad*, a four-part, scathing indictment of eighteenth century English society. Although he initially attempted to conceal his authorship, the vitriol of his attacks made it clear that only Alexander Pope could have produced such a piece of literature. Unlike most of his Enlightenment brethren, Pope was singularly pessimistic about the future of civil society. Perhaps he foresaw that the tide of rationalism could sweep out just as easily as it had swept in.

Like many other intellectual movements, the Enlightenment frame of mind transcended the distance between Europe and the American colonies. However, the vastly different political climate of the colonies meant that the Enlightenment was realized in very different ways. Though it may have been transmuted, the essential elements of Enlightenment philosophy had a profound impact on the history of the New World. Benjamin Franklin and Thomas Paine, each in his own way, took up the mantle of rational thinking and encouraged that perspective for an entire society. In America, one could effectively argue that the Enlightenment provided the accelerant for the fires of revolution. For Paine especially, the new ideas from Europe incited in him a desire to see the colonies separate and independent from the British Crown. His *Common Sense*, an impassioned yet well-reasoned plea for independence, was instrumental in gathering supporters to the cause. The rallying cry of “No Taxation without Representation” was the manifestation of Enlightenment principles of fair governance. Franklin, for his part, was more utilitarian in his approach to matters of public consequence. He saw the need for becoming independent of the British Empire, but he also foresaw the difficulties in forging a strong and lasting union out of disparate and competing colonial interests. His contributions at the Constitutional Conventions were indispensable, and needless to say informed by the principles of rational thinking and the observable facts of the matter.

The essential beliefs and convictions of Enlightenment thinkers were by and large committed to writing, thus a fairly accurate sketch of the eighteenth century mind is available to historians working in this century. The principles set forth during the Enlightenment had consequences in the near term that very few anticipated, and these would spell the end of the so-called Age of Reason. If there is a historical moment that can be said to mark the beginning of the end of the Enlightenment, then that moment was the French Revolution. France in 1789 was an example of a civil society intoxicated with its own power. The belief that the collective power of the public will could shape the future devolved into a kind of ecstatic anarchy. The sadism that French citizens perpetrated on each other was horrifying to the entire western world, and governments took quick measures to curtail the possibility of such violence on their own soil.

As the eighteenth century drew to its inevitable close, the passionate calls for social reform and a utopian, egalitarian society quieted down substantially. If nothing else, people were simply tired. The bloodshed in France and a variety of other upheavals had seemed to demonstrate that Enlightenment principles were not practical, or at least not yet. The atmosphere that permeated early nineteenth century Europe was one of relative tranquility. Granted, there had been substantial gains made in nearly all walks of life thanks to the progressive ideas of the Enlightenment. Science had been propelled forward, such that the traditional authority of the Church was in real jeopardy. Monarchs no longer ruled by Divine Right, and citizens had frank conversations about their nation’s policies and the course of world events. The literary world, too, had to catch its breath. No one yet knew how to deal with a suddenly literate public, clamoring for reading material. The next several decades would be spent figuring that out. Despite its apparent failures and setbacks, the Enlightenment paved the way for the modern world.

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Major Writers of the Enlightenment

- Congreve, William (1670-1729)
- Diderot, Denis (1713-1784)
- Franklin, Benjamin (1706-1790)
- Hume, David (1711-1776)
- Johnson, Samuel (1709-1784)
- Locke, John (1632-1704)
- Kant, Immanuel (1724-1804)
- Newton, Sir Isaac (1642-1727)
- Paine, Thomas (1737-1809)
- Pope, Alexander (1688-1744)
- Rousseau, Jean-Jacques (1712-1778)
- Swift, Jonathan (1667-1745)
- Voltaire (1694-1778)
- Wollstonecraft, Mary (1759-1797)

Практическое занятие.

Обсуждение следующих вопросов:

Forging the Nation

The Age of Reason. Classicism. Sentimentalism.

A. Pope:

J. Swift: A Study of Disaffection.

Th. Grey: The Elegy and After.

Addison and Steele: the Critical Heritage.

The Origins of the English Novel.

D. Defoe: Man and Society.

H. Fielding:

S. Richardson:

Drama: Goldsmith and Sheridan.

Задания для самостоятельной работы.

а) прочтение произведений: «Робинзон Крузо» Д. Дефо, «Путешествие Гулливера» Д. Свифт, «Кларисса» С. Ричардсон, «История Тома Джонса, найденыша» Г.Филдинг, «Школа злословия» Р. Шеридан

б) ведение читательского дневника

в) студент осуществляет подготовку к опросу, тестированию, контрольной работе; по желанию готовят рефераты, сообщения, презентации, анализирует текст.

Тема 5. Английская литература периода Романтизма (1780-1830). (ОПК-3)

Лекция.

The Romantic period

The nature of Romanticism

As a term to cover the most distinctive writers who flourished in the last years of the 18th century and the first decades of the 19th, "Romantic" is indispensable but also a little misleading: there was no self-styled "Romantic movement" at the time, and the great writers of the period did not call themselves Romantics. Not until August Wilhelm von Schlegel's Vienna lectures of 1808–09 was a clear distinction established between the "organic," "plastic" qualities of Romantic art and the "mechanical" character of Classicism.

Many of the age's foremost writers thought that something new was happening in the world's affairs, nevertheless. William Blake's affirmation in 1793 that "a new heaven is begun" was matched a generation later by Percy Bysshe Shelley's "The world's great age begins anew." "These, these will give the world another heart, / And other pulses," wrote John Keats, referring to Leigh Hunt and William Wordsworth. Fresh ideals came to the fore; in particular, the ideal of freedom, long cherished in England, was being extended to every range of human endeavour. As that ideal swept through Europe, it became natural to believe that the age of tyrants might soon end.

The most notable feature of the poetry of the time is the new role of individual thought and personal feeling. Where the main trend of 18th-century poetics had been to praise the general, to see the poet as a spokesman of society addressing a cultivated and homogeneous audience and having as his end the conveyance of "truth," the Romantics found the source of poetry in the particular, unique experience. Blake's marginal comment on Sir Joshua Reynolds's Discourses expresses the position with characteristic vehemence: "To Generalize is to be an Idiot. To Particularize is the alone Distinction of Merit." The poet was seen as an individual distinguished from his fellows by the intensity of his perceptions, taking as his basic subject matter the workings of his own mind. Poetry was regarded as conveying its own truth; sincerity was the criterion by which it was to be judged.

The emphasis on feeling—seen perhaps at its finest in the poems of Robert Burns—was in some ways a continuation of the earlier “cult of sensibility”; and it is worth remembering that Alexander Pope praised his father as having known no language but the language of the heart. But feeling had begun to receive particular emphasis and is found in most of the Romantic definitions of poetry. Wordsworth called poetry “the spontaneous overflow of powerful feeling,” and in 1833 John Stuart Mill defined poetry as “feeling itself, employing thought only as the medium of its utterance.” It followed that the best poetry was that in which the greatest intensity of feeling was expressed, and hence a new importance was attached to the lyric. Another key quality of Romantic writing was its shift from the mimetic, or imitative, assumptions of the Neoclassical era to a new stress on imagination. Samuel Taylor Coleridge saw the imagination as the supreme poetic quality, a quasi-divine creative force that made the poet a godlike being. Samuel Johnson had seen the components of poetry as “invention, imagination and judgement,” but Blake wrote: “One Power alone makes a Poet: Imagination, the Divine Vision.” The poets of this period accordingly placed great emphasis on the workings of the unconscious mind, on dreams and reveries, on the supernatural, and on the childlike or primitive view of the world, this last being regarded as valuable because its clarity and intensity had not been overlaid by the restrictions of civilized “reason.” Rousseau’s sentimental conception of the “noble savage” was often invoked, and often by those who were ignorant that the phrase is Dryden’s or that the type was adumbrated in the “poor Indian” of Pope’s *An Essay on Man*. A further sign of the diminished stress placed on judgment is the Romantic attitude to form: if poetry must be spontaneous, sincere, intense, it should be fashioned primarily according to the dictates of the creative imagination. Wordsworth advised a young poet, “You feel strongly; trust to those feelings, and your poem will take its shape and proportions as a tree does from the vital principle that actuates it.” This organic view of poetry is opposed to the classical theory of “genres,” each with its own linguistic decorum; and it led to the feeling that poetic sublimity was unattainable except in short passages.

Hand in hand with the new conception of poetry and the insistence on a new subject matter went a demand for new ways of writing. Wordsworth and his followers, particularly Keats, found the prevailing poetic diction of the late 18th century stale and stilted, or “gaudy and inane,” and totally unsuited to the expression of their perceptions. It could not be, for them, the language of feeling, and Wordsworth accordingly sought to bring the language of poetry back to that of common speech. Wordsworth’s own diction, however, often differs from his theory. Nevertheless, when he published his preface to *Lyrical Ballads* in 1800, the time was ripe for a change: the flexible diction of earlier 18th-century poetry had hardened into a merely conventional language.

Poetry

Blake, Wordsworth, and Coleridge

Useful as it is to trace the common elements in Romantic poetry, there was little conformity among the poets themselves. It is misleading to read the poetry of the first Romantics as if it had been written primarily to express their feelings. Their concern was rather to change the intellectual climate of the age. William Blake had been dissatisfied since boyhood with the current state of poetry and what he considered the irreligious drabness of contemporary thought. His early development of a protective shield of mocking humour with which to face a world in which science had become trifling and art inconsequential is visible in the satirical *An Island in the Moon* (written c. 1784–85); he then took the bolder step of setting aside sophistication in the visionary *Songs of Innocence* (1789). His desire for renewal encouraged him to view the outbreak of the French Revolution as a momentous event. In works such as *The Marriage of Heaven and Hell* (1790–93) and *Songs of Experience* (1794), he attacked the hypocrisies of the age and the impersonal cruelties resulting from the dominance of analytic reason in contemporary thought. As it became clear that the ideals of the Revolution were not likely to be realized in his time, he renewed his efforts to revise his contemporaries’ view of the universe and to construct a new mythology centred not in the God of the Bible but in Urizen, a repressive figure of reason and law whom he believed to be the deity actually worshipped by his contemporaries. The story of Urizen’s rise was set out in *The First Book of Urizen* (1794) and then, more ambitiously, in the unfinished manuscript *Vala* (later redrafted as *The Four Zoas*), written from about 1796 to about 1807.

Blake developed these ideas in the visionary narratives of *Milton* (1804–08) and *Jerusalem* (1804–20). Here, still using his own mythological characters, he portrayed the imaginative artist as the hero of society and suggested the possibility of redemption from the fallen (or Urizenic) condition.

William Wordsworth and Samuel Taylor Coleridge, meanwhile, were also exploring the implications of the French Revolution. Wordsworth, who lived in France in 1791–92 and fathered an illegitimate child there, was distressed when, soon after his return, Britain declared war on the republic, dividing his allegiance. For the rest of his career, he was to brood on those events, trying to develop a view of humanity that would be faithful to his twin sense of the pathos of individual human fates and the unrealized potentialities in humanity as a whole. The first factor emerges in his early manuscript poems “The Ruined Cottage” and “The Pedlar” (both to form part of the later *Excursion*); the second was developed from 1797, when he and his sister, Dorothy, with whom he was living in the west of England, were in close contact with Coleridge. Stirred simultaneously by Dorothy’s immediacy of feeling, manifested everywhere in her *Journals* (written 1798–1803, published 1897), and by Coleridge’s imaginative and speculative genius, he produced the poems collected in *Lyrical Ballads* (1798). The volume began with Coleridge’s “The Rime of the Ancient Mariner,” continued with poems displaying delight in the powers of nature and the humane instincts of ordinary people, and concluded with the meditative “Lines Written a Few Miles Above Tintern Abbey,” Wordsworth’s attempt to set out his mature faith in nature and humanity.

His investigation of the relationship between nature and the human mind continued in the long autobiographical poem addressed to Coleridge and later titled *The Prelude* (1798–99 in two books; 1804 in five books; 1805 in 13 books; revised continuously and published posthumously, 1850). Here he traced the value for a poet of having been a child “fostered alike by beauty and by fear” by an upbringing in sublime surroundings. The *Prelude* constitutes the most significant English expression of the Romantic discovery of the self as a topic for art and literature. The poem also makes much of the work of memory, a theme explored as well in the “Ode: Intimations of Immortality from Recollections of Early Childhood.” In poems such as “Michael” and “The Brothers,” by contrast, written for the second volume of *Lyrical Ballads* (1800), Wordsworth dwelt on the pathos and potentialities of ordinary lives.

Coleridge’s poetic development during these years paralleled Wordsworth’s. Having briefly brought together images of nature and the mind in “The Eolian Harp” (1796), he devoted himself to more-public concerns in poems of political and social prophecy, such as “Religious Musings” and “The Destiny of Nations.” Becoming disillusioned in 1798 with his earlier politics, however, and encouraged by Wordsworth, he turned back to the relationship between nature and the human mind. Poems such as “This Lime-Tree Bower My Prison,” “The Nightingale,” and “Frost at Midnight” (now sometimes called the “conversation poems” but collected by Coleridge himself as “Meditative Poems in Blank Verse”) combine sensitive descriptions of nature with subtlety of psychological comment. “Kubla Khan” (1797 or 1798, published 1816), a poem that Coleridge said came to him in “a kind of Reverie,” represented a new kind of exotic writing, which he also exploited in the supernaturalism of “The Ancient Mariner” and the unfinished “Christabel.” After his visit to Germany in 1798–99, he renewed attention to the links between the subtler forces in nature and the human psyche; this attention bore fruit in letters, notebooks, literary criticism, theology, and philosophy. Simultaneously, his poetic output became sporadic. “Dejection: An Ode” (1802), another meditative poem, which first took shape as a verse letter to Sara Hutchinson, Wordsworth’s sister-in-law, memorably describes the suspension of his “shaping spirit of Imagination.”

The work of both poets was directed back to national affairs during these years by the rise of Napoleon. In 1802 Wordsworth dedicated a number of sonnets to the patriotic cause. The death in 1805 of his brother John, who was a captain in the merchant navy, was a grim reminder that, while he had been living in retirement as a poet, others had been willing to sacrifice themselves. From this time the theme of duty was to be prominent in his poetry. His political essay *Concerning the Relations of Great Britain, Spain and Portugal...as Affected by the Convention of Cintra* (1809) agreed with Coleridge’s periodical *The Friend* (1809–10) in deploring the decline of principle among statesmen. When *The Excursion* appeared in 1814 (the time of Napoleon’s first exile), Wordsworth announced the poem as the central section of a longer projected work, *The Recluse*, “a philosophical Poem, containing views of Man, Nature, and Society.” The plan was not fulfilled, however, and *The Excursion* was left to stand in its own right as a poem of moral and religious consolation for those who had been disappointed by the failure of French revolutionary ideals.

Both Wordsworth and Coleridge benefited from the advent in 1811 of the Regency, which brought a renewed interest in the arts. Coleridge's lectures on Shakespeare became fashionable, his play *Remorse* was briefly produced, and his volume of poems *Christabel; Kubla Khan: A Vision; The Pains of Sleep* was published in 1816. *Biographia Literaria* (1817), an account of his own development, combined philosophy and literary criticism in a new way and made an enduring and important contribution to literary theory. Coleridge settled at Highgate in 1816, and he was sought there as "the most impressive talker of his age" (in the words of the essayist William Hazlitt). His later religious writings made a considerable impact on Victorian readers.

The later Romantics: Shelley, Keats, and Byron

The poets of the next generation shared their predecessors' passion for liberty (now set in a new perspective by the Napoleonic Wars) and were in a position to learn from their experiments. Percy Bysshe Shelley in particular was deeply interested in politics, coming early under the spell of the anarchist views of William Godwin, whose *Enquiry Concerning Political Justice* had appeared in 1793. Shelley's revolutionary ardour caused him to claim in his critical essay "A Defence of Poetry" (1821, published 1840) that "the most unfailing herald, companion, and follower of the awakening of a great people to work a beneficial change in opinion or institution, is poetry," and that poets are "the unacknowledged legislators of the world." This fervour burns throughout the early *Queen Mab* (1813), the long *Laon and Cythna* (retitled *The Revolt of Islam*, 1818), and the lyrical drama *Prometheus Unbound* (1820). Shelley saw himself at once as poet and prophet, as the fine "Ode to the West Wind" (1819) makes clear. Despite his grasp of practical politics, however, it is a mistake to look for concreteness in his poetry, where his concern is with subtleties of perception and with the underlying forces of nature: his most characteristic images are of sky and weather, of lights and fires. His poetic stance invites the reader to respond with similar outgoing aspiration. It adheres to the Rousseauistic belief in an underlying spirit in individuals, one truer to human nature itself than the behaviour evinced and approved by society. In that sense his material is transcendental and cosmic and his expression thoroughly appropriate. Possessed of great technical brilliance, he is, at his best, a poet of excitement and power.

John Keats, by contrast, was a poet so sensuous and physically specific that his early work, such as *Endymion* (1818), could produce an over-luxuriant, cloying effect. As the program set out in his early poem "Sleep and Poetry" shows, however, Keats was determined to discipline himself: even before February 1820, when he first began to cough blood, he may have known that he had not long to live, and he devoted himself to the expression of his vision with feverish intensity. He experimented with many kinds of poems: "Isabella" (published 1820), an adaptation of a tale by Giovanni Boccaccio, is a tour de force of craftsmanship in its attempt to reproduce a medieval atmosphere and at the same time a poem involved in contemporary politics. His epic fragment *Hyperion* (begun in 1818 and abandoned, published 1820; later begun again and published posthumously as *The Fall of Hyperion* in 1856) has a new spareness of imagery, but Keats soon found the style too Miltonic and decided to give himself up to what he called "other sensations." Some of these "other sensations" are found in the poems of 1819, Keats's *annus mirabilis*: "The Eve of St. Agnes" and the great odes "To a Nightingale," "On a Grecian Urn," and "To Autumn." These, with the *Hyperion* poems, represent the summit of Keats's achievement, showing what has been called "the disciplining of sensation into symbolic meaning," the complex themes being handled with a concrete richness of detail. His superb letters show the full range of the intelligence at work in his poetry.

George Gordon, Lord Byron, who differed from Shelley and Keats in themes and manner, was at one with them in reflecting their shift toward "Mediterranean" topics. Having thrown down the gauntlet in his early poem *English Bards and Scotch Reviewers* (1809), in which he directed particular scorn at poets of sensibility and declared his own allegiance to Milton, Dryden, and Pope, he developed a poetry of dash and flair, in many cases with a striking hero. His two longest poems, *Childe Harold's Pilgrimage* (1812–18) and *Don Juan* (1819–24), his masterpiece, provided alternative personae for himself, the one a bitter and melancholy exile among the historic sites of Europe, the other a picaresque adventurer enjoying a series of amorous adventures. The gloomy and misanthropic vein was further mined in dramatic poems such as *Manfred* (1817) and *Cain* (1821), which helped to secure his reputation in Europe, but he is now remembered best for witty, ironic, and less portentous writings, such as *Beppo* (1818), in which he first used the ottava rima form. The easy, nonchalant, biting style developed there became a formidable device in *Don Juan* and in his satire on Southey, *The Vision of Judgment* (1822).

The novel: from the Gothic novel to Austen and Scott

The death of Tobias Smollett in 1771 brought an end to the first great period of novel writing in English. Not until the appearance of Jane Austen's *Sense and Sensibility* in 1811 and Sir Walter Scott's *Waverley* in 1814 would there again be works of prose fiction that ranked with the masterpieces of Richardson, Fielding, Sterne, and Smollett.

It is possible to suggest practical reasons for this 40-year partial eclipse. The war with France made paper expensive, causing publishers in the 1790s and early 1800s to prefer short, dense forms, such as poetry. It might also be argued, in more broadly cultural terms, that the comic and realistic qualities of the novel were at odds with the new sensibility of Romanticism. But the problem was always one of quality rather than quantity. Flourishing as a form of entertainment, the novel nevertheless underwent several important developments in this period. One was the invention of the Gothic novel. Another was the appearance of a politically engaged fiction in the years immediately before the French Revolution. A third was the rise of women writers to the prominence that they have held ever since in prose fiction.

The sentimental tradition of Richardson and Sterne persisted until the 1790s with Henry Brooke's *The Fool of Quality* (1765–70), Henry Mackenzie's *The Man of Feeling* (1771), and Charles Lamb's *A Tale of Rosamund Gray and Old Blind Margaret* (1798). Novels of this kind were, however, increasingly mocked in the later years of the 18th century.

The comic realism of Fielding and Smollett continued in a more sporadic way. John Moore gave a cosmopolitan flavour to the worldly wisdom of his predecessors in *Zeluco* (1786) and *Mordaunt* (1800). Fanny Burney carried the comic realist manner into the field of female experience with the novels *Evelina* (1778), *Cecilia* (1782), and *Camilla* (1796). Her discovery of the comic and didactic potential of a plot charting a woman's progress from the nursery to the altar would be important for several generations of female novelists.

More striking than these continuations of previous modes, however, was Horace Walpole's invention, in *The Castle of Otranto* (1764), of what became known as the Gothic novel. Walpole's intention was to "blend" the fantastic plot of "ancient romance" with the realistic characterization of "modern" (or novel) romance. Characters would respond with terror to extraordinary events, and readers would vicariously participate. Walpole's innovation was not significantly imitated until the 1790s, when—perhaps because the violence of the French Revolution created a taste for a correspondingly extreme mode of fiction—a torrent of such works appeared.

The most important writer of these stories was Ann Radcliffe, who distinguished between "terror" and "horror." Terror "expands the soul" by its use of "uncertainty and obscurity." Horror, on the other hand, is actual and specific. Radcliffe's own novels, especially *The Mysteries of Udolpho* (1794) and *The Italian* (1797), were examples of the fiction of terror. Vulnerable heroines, trapped in ruined castles, are terrified by supernatural perils that prove to be illusions.

Практическое занятие.

Обсуждение следующих вопросов:

1. The French Revolution: New Ideas – New Literature.
2. Jacobin Novelists.
3. Jane Austen and the War of Ideas.
4. Gothic Fiction. Ann Radcliffe: Civilized Imagination.
5. R Burns: "Regional Spirit".
6. W. Blake: Prophet Against Empire.
7. The Lake School.
8. W. Wordsworth: tradition and Experiment.
9. S. Coleridge: Visionary Language.
10. W. Scott and the Historical Imagination.
11. G. Byron: Philosophy, Poetry, Life.
12. P.B. Shelley: a Poet of Revolt.
13. J. Keats in the Mirror of Art.

Задания для самостоятельной работы.

а) прочтение произведений: «Сентиментальное путешествие» Л. Стерн, «Гордость и предубеждение» Д. Остен, «Паломничество Чайлд Гарольда», «Дон Жуан» Д.Г. Байрон, «Роб Рой», «Айвенго» В. Скотт.

б) ведение читательского дневника

в) студент осуществляет подготовку к опросу, тестированию, контрольной работе; по желанию готовят рефераты, сообщения, презентации, анализирует текст.

Тема 6. Викторианская литература (1830-1900). (ОПК-3)

Лекция.

The post-Romantic and Victorian eras

Self-consciousness was the quality that John Stuart Mill identified, in 1838, as “the daemon of the men of genius of our time.” Introspection was inevitable in the literature of an immediately Post-Romantic period, and the age itself was as prone to self-analysis as were its individual authors. Hazlitt’s essays in *The Spirit of the Age* (1825) were echoed by Mill’s articles of the same title in 1831, by Thomas Carlyle’s essays “Signs of the Times” (1829) and “Characteristics” (1831), and by Richard Henry Horne’s *New Spirit of the Age* in 1844.

This persistent scrutiny was the product of an acute sense of change. Britain had emerged from the long war with France (1793–1815) as a great power and as the world’s predominant economy. Visiting England in 1847, the American writer Ralph Waldo Emerson observed of the English that “the modern world is theirs. They have made and make it day by day.”

This new status as the world’s first urban and industrialized society was responsible for the extraordinary wealth, vitality, and self-confidence of the period. Abroad these energies expressed themselves in the growth of the British Empire. At home they were accompanied by rapid social change and fierce intellectual controversy.

The juxtaposition of this new industrial wealth with a new kind of urban poverty is only one of the paradoxes that characterize this long and diverse period. In religion the climax of the Evangelical revival coincided with an unprecedentedly severe set of challenges to faith. The idealism and transcendentalism of Romantic thought were challenged by the growing prestige of empirical science and utilitarian moral philosophy, a process that encouraged more-objective modes in literature. Realism would be one of the great artistic movements of the era. In politics a widespread commitment to economic and personal freedom was, nonetheless, accompanied by a steady growth in the power of the state. The prudery for which the Victorian Age is notorious in fact went hand in hand with an equally violent immoralism, seen, for example, in Algernon Charles Swinburne’s poetry or the writings of the Decadents. Most fundamentally of all, the rapid change that many writers interpreted as progress inspired in others a fierce nostalgia. Enthusiastic rediscoveries of ancient Greece, Elizabethan England, and, especially, the Middle Ages by writers, artists, architects, and designers made this age of change simultaneously an age of active and determined historicism.

John Stuart Mill caught this contradictory quality, with characteristic acuteness, in his essays on Jeremy Bentham (1838) and Samuel Taylor Coleridge (1840). Every contemporary thinker, he argued, was indebted to these two “seminal minds.” Yet Bentham, as the enduring voice of the Enlightenment, and Coleridge, as the chief English example of the Romantic reaction against it, held diametrically opposed views.

A similar sense of sharp controversy is given by Carlyle in *Sartor Resartus* (1833–34). An eccentric philosophical fiction in the tradition of Swift and Sterne, the book argues for a new mode of spirituality in an age that Carlyle himself suggests to be one of mechanism. Carlyle’s choice of the novel form and the book’s humour, generic flexibility, and political engagement point forward to distinctive characteristics of Victorian literature.

Early Victorian literature: the age of the novel

Several major figures of English Romanticism lived on into this period. Coleridge died in 1834, De Quincey in 1859. Wordsworth succeeded Southey as poet laureate in 1843 and held the post until his own death seven years later. Posthumous publication caused some striking chronological anomalies. Percy Bysshe Shelley’s “A Defence of Poetry” was not published until 1840. Keats’s letters appeared in 1848 and Wordsworth’s *Prelude* in 1850.

Despite this persistence, critics of the 1830s felt that there had been a break in the English literary tradition, which they identified with the death of Byron in 1824. The deaths of Austen in 1817 and Scott in 1832 should perhaps have been seen as even more significant, for the new literary era has, with justification, been seen as the age of the novel. More than 60,000 works of prose fiction were published in Victorian Britain by as many as 7,000 novelists. The three-volume format (or “three-decker”) was the standard mode of first publication; it was a form created for sale to and circulation by lending libraries. It was challenged in the 1830s by the advent of serialization in magazines and by the publication of novels in 32-page monthly parts. But only in the 1890s did the three-decker finally yield to the modern single-volume format.

Dickens

Charles Dickens first attracted attention with the descriptive essays and tales originally written for newspapers, beginning in 1833, and collected as *Sketches by “Boz”* (1836). On the strength of this volume, Dickens contracted to write a historical novel in the tradition of Scott (eventually published as *Barnaby Rudge* in 1841). By chance his gifts were turned into a more distinctive channel. In February 1836 he agreed to write the text for a series of comic engravings. The unexpected result was *The Pickwick Papers* (1836–37), one of the funniest novels in English literature. By July 1837, sales of the monthly installments exceeded 40,000 copies. Dickens’s extraordinary popular appeal and the enormous imaginative potential of the Victorian novel were simultaneously established.

The chief technical features of Dickens’s fiction were also formed by this success. Serial publication encouraged the use of multiple plot and required that each episode be individually shaped. At the same time it produced an unprecedentedly close relationship between author and reader. Part dramatist, part journalist, part mythmaker, and part wit, Dickens took the picaresque tradition of Smollett and Fielding and gave it a Shakespearean vigour and variety.

His early novels have been attacked at times for sentimentality, melodrama, or shapelessness. They are now increasingly appreciated for their comic or macabre zest and their poetic fertility. *Dombey and Son* (1846–48) marks the beginning of Dickens’s later period. He thenceforth combined his gift for vivid caricature with a stronger sense of personality, designed his plots more carefully, and used symbolism to give his books greater thematic coherence. Of the masterpieces of the next decade, *David Copperfield* (1849–50) uses the form of a fictional autobiography to explore the great Romantic theme of the growth and comprehension of the self. *Bleak House* (1852–53) addresses itself to law and litigiousness; *Hard Times* (1854) is a Carlylean defense of art in an age of mechanism; and *Little Dorrit* (1855–57) dramatizes the idea of imprisonment, both literal and spiritual. Two great novels, both involved with issues of social class and human worth, appeared in the 1860s: *Great Expectations* (1860–61) and *Our Mutual Friend* (1864–65). His final book, *The Mystery of Edwin Drood* (published posthumously, 1870), was left tantalizingly uncompleted at the time of his death.

Thackeray, Gaskell, and others

Unlike Dickens, William Makepeace Thackeray came from a wealthy and educated background. The loss of his fortune at age 22, however, meant that he too learned his trade in the field of sketch writing and occasional journalism. His early fictions were published as serials in *Fraser’s Magazine* or as contributions to the great Victorian comic magazine *Punch* (founded 1841). For his masterpiece, *Vanity Fair* (1847–48), however, he adopted Dickens’s procedure of publication in monthly parts. Thackeray’s satirical acerbity is here combined with a broad narrative sweep, a sophisticated self-consciousness about the conventions of fiction, and an ambitious historical survey of the transformation of English life in the years between the Regency and the mid-Victorian period. His later novels never match this sharpness. *Vanity Fair* was subtitled “A Novel Without a Hero.” Subsequently, it has been suggested, a more sentimental Thackeray wrote novels without villains.

Elizabeth Gaskell began her career as one of the “Condition of England” novelists of the 1840s, responding like Frances Trollope, Benjamin Disraeli, and Charles Kingsley to the economic crisis of that troubled decade. *Mary Barton* (1848) and *Ruth* (1853) are both novels about social problems, as is *North and South* (1854–55), although, like her later work—*Sylvia’s Lovers* (1863), *Wives and Daughters* (1864–66), and the remarkable novella *Cousin Phyllis* (1864)—this book also has a psychological complexity that anticipates George Eliot’s novels of provincial life.

Political novels, religious novels, historical novels, sporting novels, Irish novels, crime novels, and comic novels all flourished in this period. The years 1847–48, indeed, represent a pinnacle of simultaneous achievement in English fiction. In addition to *Vanity Fair*, *Dombey and Son*, and *Mary Barton*, they saw the completion of Disraeli's trilogy of political novels—*Coningsby* (1844), *Sybil* (1845), and *Tancred* (1847)—and the publication of first novels by Kingsley, Anne Brontë, Charlotte Brontë, Emily Brontë, and Anthony Trollope. For the first time, literary genius appeared to be finding its most natural expression in prose fiction, rather than in poetry or drama. By 1853 the poet Arthur Hugh Clough would concede that “the modern novel is preferred to the modern poem.”

The Brontës

In many ways, however, the qualities of Romantic verse could be absorbed, rather than simply superseded, by the Victorian novel. This is suggested clearly by the work of the Brontë sisters. Growing up in a remote but cultivated vicarage in Yorkshire, they, as children, invented the imaginary kingdoms of Angria and Gondal. These inventions supplied the context for many of the poems in their first, and pseudonymous, publication, *Poems by Currer, Ellis, and Acton Bell* (1846). Their Gothic plots and Byronic passions also informed the novels that began to be published in the following year.

Anne Brontë wrote of the painful reality of disagreeable experience, although both her novels have cheerful romantic endings. *Agnes Grey* (1847) is a stark account of the working life of a governess, and *The Tenant of Wildfell Hall* (1848) paints a grim picture of the heroine's marriage to an abusive husband. Charlotte Brontë, like her sisters, appears at first sight to have been writing a literal fiction of provincial life. In her first novel, *Jane Eyre* (1847), for example, the heroine's choice between sexual need and ethical duty belongs very firmly to the mode of moral realism. But her hair's-breadth escape from a bigamous marriage with her employer and the death by fire of his mad first wife derive from the rather different tradition of the Gothic novel. In *Shirley* (1849) Charlotte Brontë strove to be, in her own words, “as unromantic as Monday morning.” In *Villette* (1853) the distinctive Gothic elements return to lend this study of the limits of stoicism an unexpected psychological intensity and drama.

Emily Brontë united these diverse traditions still more successfully in her only novel, *Wuthering Heights* (1847). Closely observed regional detail, precisely handled plot, and a sophisticated use of multiple internal narrators are combined with vivid imagery and an extravagantly Gothic theme. The result is a perfectly achieved study of elemental passions and the strongest possible refutation of the assumption that the age of the novel must also be an age of realism.

Robert Browning and Elizabeth Barrett Browning

Deeply influenced by Shelley, Robert Browning made two false starts. One was as a playwright in the 1830s and '40s. The other was as the late-Romantic poet of the confessional meditation *Pauline* (1833) and the difficult though innovatory narrative poem *Sordello* (1840).

Browning found his individual and distinctively modern voice in 1842, with the volume *Dramatic Lyrics*. As the title suggests, it was a collection of dramatic monologues, among them “*Porphyria's Lover*,” “*Johannes Agricola in Meditation*,” and “*My Last Duchess*.” The monologues make clear the radical originality of Browning's new manner: they involve the reader in sympathetic identification with the interior processes of criminal or unconventional minds, requiring active rather than merely passive engagement in the processes of moral judgment and self-discovery. More such monologues and some equally striking lyrics make up *Men and Women* (1855).

In 1846 Browning married Elizabeth Barrett. Though now remembered chiefly for her love poems *Sonnets from the Portuguese* (1850) and her experiment with the verse novel *Aurora Leigh* (1856; dated 1857), she was in her own lifetime far better known than her husband. Her *Poems* (1844) established her as a leading poet of the age. *Casa Guidi Windows* (1851) is a subtle reflection on her experience of Italian politics, and “*A Musical Instrument*” (1862) is one of the century's most memorable expressions of the difficulty of the poet's role. Only with the publication of *Dramatis Personae* (1864) did Robert Browning achieve the sort of fame that Tennyson had enjoyed for more than 20 years. The volume contains, in “*Rabbi Ben Ezra*,” the most extreme statement of Browning's celebrated optimism. Hand in hand with this reassuring creed, however, go the skeptical intelligence and the sense of the grotesque displayed in such poems as “*Caliban upon Setebos*” and “*Mr. Sludge, 'The Medium.'*”

His *The Ring and the Book* (1868–69) gives the dramatic monologue format unprecedented scope. Published in parts, like a Dickens novel, it tells a sordid murder story in a way that both explores moral issues and suggests the problematic nature of human knowledge. Browning's work after this date, though voluminous, is uneven.

Late Victorian literature

"The modern spirit," Matthew Arnold observed in 1865, "is now awake." In 1859 Charles Darwin had published *On the Origin of Species by Means of Natural Selection*. Historians, philosophers, and scientists were all beginning to apply the idea of evolution to new areas of study of the human experience. Traditional conceptions of man's nature and place in the world were, as a consequence, under threat. Walter Pater summed up the process, in 1866, by stating that "Modern thought is distinguished from ancient by its cultivation of the 'relative' spirit in place of the 'absolute.'"

The economic crisis of the 1840s was long past. But the fierce political debates that led first to the Second Reform Act of 1867 and then to the battles for the enfranchisement of women were accompanied by a deepening crisis of belief.

The novel

Late Victorian fiction may express doubts and uncertainties, but in aesthetic terms it displays a new sophistication and self-confidence. The expatriate American novelist Henry James wrote in 1884 that until recently the English novel had "had no air of having a theory, a conviction, a consciousness of itself behind it." Its acquisition of these things was due in no small part to Mary Ann Evans, better known as George Eliot. Initially a critic and translator, she was influenced, after the loss of her Christian faith, by the ideas of Ludwig Feuerbach and Auguste Comte. Her advanced intellectual interests combined with her sophisticated sense of the novel form to shape her remarkable fiction. Her early novels—*Adam Bede* (1859), *The Mill on the Floss* (1860), and *Silas Marner* (1861)—are closely observed studies of English rural life that offer, at the same time, complex contemporary ideas and a subtle tracing of moral issues. Her masterpiece, *Middlemarch* (1871–72), is an unprecedentedly full study of the life of a provincial town, focused on the thwarted idealism of her two principal characters. George Eliot is a realist, but her realism involves a scientific analysis of the interior processes of social and personal existence.

Her fellow realist Anthony Trollope published his first novel in 1847 but only established his distinctive manner with *The Warden* (1855), the first of a series of six novels set in the fictional county of Barsetshire and completed in 1867. This sequence was followed by a further series, the six-volume Palliser group (1864–80), set in the world of British parliamentary politics. Trollope published an astonishing total of 47 novels, and his *Autobiography* (1883) is a uniquely candid account of the working life of a Victorian writer.

The third major novelist of the 1870s was George Meredith, who also worked as a poet, a journalist, and a publisher's reader. His prose style is eccentric and his achievement uneven. His greatest work of fiction, *The Egoist* (1879), however, is an incisive comic novel that embodies the distinctive theory of the corrective and therapeutic powers of laughter expressed in his lecture "The Idea of Comedy" (1877).

In the 1880s the three-volume novel, with its panoramic vistas and proliferating subplots, began to give way to more narrowly focused one-volume novels. At the same time, a gap started to open between popular fiction and the "literary" or "art" novel. The flowering of realist fiction was also accompanied, perhaps inevitably, by a revival of its opposite, the romance. The 1860s had produced a new subgenre, the sensation novel, seen at its best in the work of Wilkie Collins. Gothic novels and romances by Sheridan Le Fanu, Robert Louis Stevenson, William Morris, and Oscar Wilde; utopian fiction by Morris and Samuel Butler; and the early science fiction of H.G. Wells make it possible to speak of a full-scale romance revival.

Realism continued to flourish, however, sometimes encouraged by the example of European realist and naturalist novelists. Both George Moore and George Gissing were influenced by Émile Zola, though both also reacted against him. The 1890s saw intense concern with the social role of women, reflected in the New Woman fiction of Grant Allen (*The Woman Who Did*, 1895), Sarah Grand (*The Heavenly Twins*, 1893), and George Egerton (*Keynotes*, 1893). The heroines of such texts breach conventional assumptions by supporting woman suffrage, smoking, adopting "rational" dress, and rejecting traditional double standards in sexual behaviour.

The greatest novelist of this generation, however, was Thomas Hardy. His first published novel, *Desperate Remedies*, appeared in 1871 and was followed by 13 more before he abandoned prose to publish (in the 20th century) only poetry. His major fiction consists of the tragic novels of rural life, *The Mayor of Casterbridge* (1886), *Tess of the D'Urbervilles* (1891), and *Jude the Obscure* (1895). In these novels his brilliant evocation of the landscape and people of his fictional Wessex is combined with a sophisticated sense of the "ache of modernism."

Практическое занятие.

Обсуждение следующих вопросов:

- a) 1. High Victorian Literature (1830-1880).
 2. Victorian Thinkers: Carlyle, Ruskin, Arnold.
 3. Ch. Dickens.
 4. E. Gaskell: a Habit of Stories.
 5. W. Thackeray: Shifting Worlds of Imagination and Reality.
 6. The Brontë Sisters.
 7. A. Tennyson: the Unquiet Heart.
 8. Pre-Raphaelite Poets: Modes of Self-Expression.
 9. G. Meredith: a Change of Masks.
 10. The Brownings.
 11. G. Eliot and the Challenge of the Time.
 12. J. Ruskin: Aesthetic and Critical Theories.
 13. Edward Lear: a Wanderer.
 14. L. Carroll: Reality and Wonderland.
- b) 15. Late Victorian Literature.
 16. Th. Hardy: Study of Mankind.
 17. R. Stevenson: Transformations and Reality.
 18. S. Butler: Satire and Psychology – a Version of Evolution.

Задания для самостоятельной работы.

a) прочтение произведений: «Записки Пиквикского клуба», «Оливер Твист», «Дэвид Копперфильд», «Большие надежды» Ч. Диккенса, «Ярмарка Тщеславия» У. Теккерея, «Джен Эйр» Ш. Бронте, «Грозовой перевал» Э. Бронте, «Мэри Бартон» Э. Гаскелл, «Мельница на Флоссе» Д. Элиот, «Тэсс из рода д Эрбервиллей» Т. Гарди.

б) ведение читательского дневника

в) студент осуществляет подготовку к опросу, тестированию, контрольной работе; по желанию готовят рефераты, сообщения, презентации, анализирует текст.

4. Контроль знаний обучающихся и типовые оценочные средства

4.1. Распределение баллов:

5 семестр

- текущий контроль – 60 баллов
- контрольные срезы – 2 среза: 10 баллов, 10 баллов
- премиальные баллы – 20 баллов
- ответ на экзамене: не более 30 баллов

Распределение баллов по заданиям:

№ те мы	Название темы / вид учебной работы	Формы текущего контроля / срезы	Мак. кол-во баллов	Методика проведения занятия и оценки

1.	Ранняя английская литература. Английская литература Средневековья	Подготовка электронная презентация	5	<p>Презентация подготавливается по одному из вопросов практического занятия. При выступлении с презентацией необходимо обращать внимание на такие моменты как:</p> <ul style="list-style-type: none"> - содержание презентации: актуальность темы, полнота ее раскрытия, смысловое содержание, соответствие заявленной темы содержанию, соответствие методическим требованиям (цели, ссылки на ресурсы, соответствие содержания и литературы), практическая направленность, соответствие содержания заявленной форме, адекватность использования технических средств учебным задачам, последовательность и логичность презентуемого материала; - оформление презентации: объем (оптимальное количество), дизайн (читаемость, наличие и соответствие графики и анимации, звуковое оформление, структурирование информации, соответствие заявленным требованиям), оригинальность оформления, эстетика, использование возможности программной среды, соответствие стандартам оформления; - личностные качества: ораторские способности, соблюдение регламента, эмоциональность, умение ответить на вопросы, систематизированные, глубокие и полные знания по всем разделам программы; - содержание выступления: логичность изложения материала, раскрытие темы, доступность изложения, эффективность применения средств ИКТ, способы и условия достижения результативности и эффективности для выполнения задач своей профессиональной или учебной деятельности, доказательность принимаемых решений, умение аргументировать свои заключения, выводы. <p>5 баллов – презентация соответствует теме, структура и оформление отвечает вышеперечисленным требованиям, студент свободно владеет материалом, демонстрирует глубокие, систематизированные знания, свободно отвечает на вопросы используя профессиональную терминологию</p> <p>4 балла – презентация соответствует теме, структура и оформление в основном отвечает вышеперечисленным требованиям, студент владеет представленным материалом, отвечает на заданные вопросы</p> <p>3 балла – в структуре и оформлении презентации имеются недоработки, материал представлен в презентации не рационально, мало иллюстративного материала, студент владеет неполной информацией по теме, затрудняется с ответами на задаваемые вопросы</p> <p>2 балла - в структуре и оформлении презентации имеются недоработки, материал представлен сплошным текстом, мало иллюстративного материала, студент слабо владеет информацией по теме, при ответе использует заготовленный текст, затрудняется с ответами на задаваемые вопросы</p> <p>1 балл - в структуре и оформлении презентации имеются значительные недоработки, материал представлен не по теме, сплошным текстом, мало иллюстративного материала, студент слабо владеет информацией по теме, при ответе использует заготовленный текст, не может отвечать на поставленные дополнительные вопросы</p>
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2.	Английская литература эпохи Ренессанса и Реформации (1510-1620).	Подготовка электронная презентация	5	<p>Презентация подготавливается по одному из вопросов практического занятия. При выступлении с презентацией необходимо обращать внимание на такие моменты как:</p> <ul style="list-style-type: none"> - содержание презентации: актуальность темы, полнота ее раскрытия, смысловое содержание, соответствие заявленной темы содержанию, соответствие методическим требованиям (цели, ссылки на ресурсы, соответствие содержания и литературы), практическая направленность, соответствие содержания заявленной форме, адекватность использования технических средств учебным задачам, последовательность и логичность презентуемого материала; - оформление презентации: объем (оптимальное количество), дизайн (читаемость, наличие и соответствие графики и анимации, звуковое оформление, структурирование информации, соответствие заявленным требованиям), оригинальность оформления, эстетика, использование возможности программной среды, соответствие стандартам оформления; - личностные качества: ораторские способности, соблюдение регламента, эмоциональность, умение ответить на вопросы, систематизированные, глубокие и полные знания по всем разделам программы; - содержание выступления: логичность изложения материала, раскрытие темы, доступность изложения, эффективность применения средств ИКТ, способы и условия достижения результативности и эффективности для выполнения задач своей профессиональной или учебной деятельности, доказательность принимаемых решений, умение аргументировать свои заключения, выводы. <p>5 баллов – презентация соответствует теме, структура и оформление отвечает вышеперечисленным требованиям, студент свободно владеет материалом, демонстрирует глубокие, систематизированные знания, свободно отвечает на вопросы используя профессиональную терминологию</p> <p>4 балла – презентация соответствует теме, структура и оформление в основном отвечает вышеперечисленным требованиям, студент владеет представленным материалом, отвечает на заданные вопросы</p> <p>3 балла – в структуре и оформлении презентации имеются недоработки, материал представлен в презентации не рационально, мало иллюстративного материала, студент владеет неполной информацией по теме, затрудняется с ответами на задаваемые вопросы</p> <p>2 балла - в структуре и оформлении презентации имеются недоработки, материал представлен сплошным текстом, мало иллюстративного материала, студент слабо владеет информацией по теме, при ответе использует заготовленный текст, затрудняется с ответами на задаваемые вопросы</p> <p>1 балл - в структуре и оформлении презентации имеются значительные недоработки, материал представлен не по теме, сплошным текстом, мало иллюстративного материала, студент слабо владеет информацией по теме, при ответе использует заготовленный текст, не может отвечать на поставленные дополнительные вопросы</p>
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		<p>Контрольный срез(контрольный срез)</p>	<p>Контрольный срез рассчитан на целое занятие.</p> <p>Студентам предлагается выполнить ряд заданий разного формата по двум пройденным темам. Среди заданий выделяются следующие виды:</p> <ul style="list-style-type: none"> - дать лексические эквиваленты; - привести синонимы/антонимы; - выбрать правильный вариант ответа; - прочитать текст по литературе стран изучаемого языка и ответить на вопросы (типа «правда/неправда», выбрать правильный ответ); - исправить смысловые ошибки в высказываниях; - дать полные ответы на поставленные вопросы и др. <p>10-9 баллов – задание выполнено полностью, допускаются 1-2 ошибки.</p> <p>8-6 баллов – задание в целом выполнено, однако имеется 3-6 ошибок.</p> <p>5-4 балла – задание выполнено на 45-50 %, имеются многочисленные ошибки (7-10).</p> <p>3-2 балла – задание выполнено на 20-25 %, имеются многочисленные ошибки (11-15).</p> <p>1 балл – работа выполнена на 10-15%. Многочисленные ошибки затрудняют понимание.</p> <p>0 баллов – задание выполнено менее чем на 10 %.</p>
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3.	Английская литература периода Английской буржуазной революции и Реставрации (1620-1690).	Подготовка электронная презентации	5	<p>Презентация подготавливается по одному из вопросов практического занятия. При выступлении с презентацией необходимо обращать внимание на такие моменты как:</p> <ul style="list-style-type: none"> - содержание презентации: актуальность темы, полнота ее раскрытия, смысловое содержание, соответствие заявленной темы содержанию, соответствие методическим требованиям (цели, ссылки на ресурсы, соответствие содержания и литературы), практическая направленность, соответствие содержания заявленной форме, адекватность использования технических средств учебным задачам, последовательность и логичность презентуемого материала; - оформление презентации: объем (оптимальное количество), дизайн (читаемость, наличие и соответствие графики и анимации, звуковое оформление, структурирование информации, соответствие заявленным требованиям), оригинальность оформления, эстетика, использование возможности программной среды, соответствие стандартам оформления; - личностные качества: ораторские способности, соблюдение регламента, эмоциональность, умение ответить на вопросы, систематизированные, глубокие и полные знания по всем разделам программы; - содержание выступления: логичность изложения материала, раскрытие темы, доступность изложения, эффективность применения средств ИКТ, способы и условия достижения результативности и эффективности для выполнения задач своей профессиональной или учебной деятельности, доказательность принимаемых решений, умение аргументировать свои заключения, выводы. <p>5 баллов – презентация соответствует теме, структура и оформление отвечает вышеперечисленным требованиям, студент свободно владеет материалом, демонстрирует глубокие, систематизированные знания, свободно отвечает на вопросы используя профессиональную терминологию</p> <p>4 балла – презентация соответствует теме, структура и оформление в основном отвечает вышеперечисленным требованиям, студент владеет представленным материалом, отвечает на заданные вопросы</p> <p>3 балла – в структуре и оформлении презентации имеются недоработки, материал представлен в презентации не рационально, мало иллюстративного материала, студент владеет неполной информацией по теме, затрудняется с ответами на задаваемые вопросы</p> <p>2 балла - в структуре и оформлении презентации имеются недоработки, материал представлен сплошным текстом, мало иллюстративного материала, студент слабо владеет информацией по теме, при ответе использует заготовленный текст, затрудняется с ответами на задаваемые вопросы</p> <p>1 балл - в структуре и оформлении презентации имеются значительные недоработки, материал представлен не по теме, сплошным текстом, мало иллюстративного материала, студент слабо владеет информацией по теме, при ответе использует заготовленный текст, не может отвечать на поставленные дополнительные вопросы</p>
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		Профиль автора	5	<p>Студенты создают профили авторов – писателей и поэтов - Великобритании. В профиль вносится основная биографическая информация и произведения автора.</p> <p>5-4 балла – в профиль верно внесена информация об авторе, форма красочно и аккуратно оформлена, имеются гиперссылки на источники.</p> <p>3-2 балла – в профиль в целом верно внесена информация об авторе, форма красочно и аккуратно оформлена, имеются гиперссылки на источники. Однако, имеются недочеты (1-2).</p> <p>1 балл – в оформлении профиля имеются множественные ошибки (отсутствуют 3 и более компонента), профиль визуально плохо воспринимается, отсутствуют гиперссылки.</p>
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4.	Английская литература периода Просвещения (1690-1780).	Подготовка электронная презентации	5	<p>Презентация подготавливается по одному из вопросов практического занятия. При выступлении с презентацией необходимо обращать внимание на такие моменты как:</p> <ul style="list-style-type: none"> - содержание презентации: актуальность темы, полнота ее раскрытия, смысловое содержание, соответствие заявленной темы содержанию, соответствие методическим требованиям (цели. ссылки на ресурсы. соответствие содержания и литературы), практическая направленность, соответствие содержания заявленной форме, адекватность использования технических средств учебным задачам, последовательность и логичность презентуемого материала; - оформление презентации: объем (оптимальное количество), дизайн (читаемость, наличие и соответствие графики и анимации, звуковое оформление, структурирование информации, соответствие заявленным требованиям), оригинальность оформления, эстетика, использование возможности программной среды, соответствие стандартам оформления; - личностные качества: ораторские способности. соблюдение регламента, эмоциональность, умение ответить на вопросы, систематизированные, глубокие и полные знания по всем разделам программы; - содержание выступления: логичность изложения материала, раскрытие темы, доступность изложения, эффективность применения средств ИКТ, способы и условия достижения результативности и эффективности для выполнения задач своей профессиональной или учебной деятельности, доказательность принимаемых решений, умение аргументировать свои заключения, выводы. <p>5 баллов – презентация соответствует теме, структура и оформление отвечает вышеперечисленным требованиям, студент свободно владеет материалом, демонстрирует глубокие, систематизированные знания, свободно отвечает на вопросы используя профессиональную терминологию</p> <p>4 балла – презентация соответствует теме, структура и оформление в основном отвечает вышеперечисленным требованиям, студент владеет представленным материалом, отвечает на заданные вопросы</p> <p>3 балла – в структуре и оформлении презентации имеются недоработки, материал представлен в презентации не рационально, мало иллюстративного материала, студент владеет неполной информацией по теме, затрудняется с ответами на задаваемые вопросы</p> <p>2 балла - в структуре и оформлении презентации имеются недоработки, материал представлен сплошным текстом, мало иллюстративного материала, студент слабо владеет информацией по теме, при ответе использует заготовленный текст, затрудняется с ответами на задаваемые вопросы</p> <p>1 балл - в структуре и оформлении презентации имеются значительные недоработки, материал представлен не по теме, сплошным текстом, мало иллюстративного материала, студент слабо владеет информацией по теме, при ответе использует заготовленный текст, не может отвечать на поставленные дополнительные вопросы</p>
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		Выступление с рефератом	5	<p>Устное выступление автора по результатам доклада/реферата сосредоточено на принципиальных вопросах, таких как: актуальность темы исследования; методологический аппарат и основные научные подходы (школы), занимавшиеся решением вопросов; новизна работы и основные выводы, сформулированные в ходе изучения материала.</p> <p>Индивидуальная защита предполагает раскрытие личностного аспекта автора доклада/реферата в ходе работы над темой. Необходимо обосновать выбор темы и привести собственные методы и способы работы над проблемой, вынесенной в заглавие. Приведены оригинальные находки, собственные суждения, интересные факты и идеи, полученные в ходе разработки материала. В докладе должна быть отражена личностная значимость проделанной работы и намечены перспективы продолжения исследования. Возможны презентации, раздаточный материал, слайды и т.д.</p> <p>5 баллов – студент грамотно выстраивает логику своего доклада по материалам реферата, раскрывает тему исследования, опираясь на результаты теоретических и эмпирических исследований современной социологии образования последних 3-5 лет, демонстрирует оригинальные находки в решении проблемы, намечены перспективы исследования, продемонстрированы хорошие ораторские способности, выступление сопровождается презентацией полученных результатов. Грамотные ответы на дополнительные вопросы</p> <p>4 балла - студент грамотно выстраивает логику своего доклада по материалам реферата, раскрывает тему исследования, опираясь на результаты теоретических или эмпирических исследований современной социологии образования последних 5 лет, демонстрирует отдельные оригинальные находки в решении проблемы, перспективы исследования намечены отдельными штрихами, продемонстрированы хорошие ораторские способности, выступление сопровождается презентацией полученных результатов. Даны грамотные ответы на отдельные дополнительные вопросы</p> <p>3 балла - логика выступления в отдельных местах нарушается, тема исследования раскрывается, опираясь на результаты теоретических исследований современной социологии образования последних 10 лет, отсутствуют оригинальные находки в решении проблемы, перспективы исследования намечены пунктирно, продемонстрированы средние ораторские способности, выступление сопровождается презентацией полученных результатов, ответы на вопросы требуют уточнения.</p> <p>2 балла – представленные результаты в массе своей не новы, ответ представляет собой простое зачитывание текста, отдельные ответы на дополнительные вопросы требуют уточнения</p> <p>1 балл - представленные результаты в массе своей не новы, ответ представляет собой простое зачитывание текста, студент не может дать ответы на дополнительные вопросы</p>
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5.	Английская литература периода Романтизма (1780-1830).	Подготовка электронная презентация	5	<p>Презентация подготавливается по одному из вопросов практического занятия. При выступлении с презентацией необходимо обращать внимание на такие моменты как:</p> <ul style="list-style-type: none"> - содержание презентации: актуальность темы, полнота ее раскрытия, смысловое содержание, соответствие заявленной темы содержанию, соответствие методическим требованиям (цели, ссылки на ресурсы, соответствие содержания и литературы), практическая направленность, соответствие содержания заявленной форме, адекватность использования технических средств учебным задачам, последовательность и логичность презентуемого материала; - оформление презентации: объем (оптимальное количество), дизайн (читаемость, наличие и соответствие графики и анимации, звуковое оформление, структурирование информации, соответствие заявленным требованиям), оригинальность оформления, эстетика, использование возможности программной среды, соответствие стандартам оформления; - личностные качества: ораторские способности, соблюдение регламента, эмоциональность, умение ответить на вопросы, систематизированные, глубокие и полные знания по всем разделам программы; - содержание выступления: логичность изложения материала, раскрытие темы, доступность изложения, эффективность применения средств ИКТ, способы и условия достижения результативности и эффективности для выполнения задач своей профессиональной или учебной деятельности, доказательность принимаемых решений, умение аргументировать свои заключения, выводы. <p>5 баллов – презентация соответствует теме, структура и оформление отвечает вышеперечисленным требованиям, студент свободно владеет материалом, демонстрирует глубокие, систематизированные знания, свободно отвечает на вопросы используя профессиональную терминологию</p> <p>4 балла – презентация соответствует теме, структура и оформление в основном отвечает вышеперечисленным требованиям, студент владеет представленным материалом, отвечает на заданные вопросы</p> <p>3 балла – в структуре и оформлении презентации имеются недоработки, материал представлен в презентации не рационально, мало иллюстративного материала, студент владеет неполной информацией по теме, затрудняется с ответами на задаваемые вопросы</p> <p>2 балла - в структуре и оформлении презентации имеются недоработки, материал представлен сплошным текстом, мало иллюстративного материала, студент слабо владеет информацией по теме, при ответе использует заготовленный текст, затрудняется с ответами на задаваемые вопросы</p> <p>1 балл - в структуре и оформлении презентации имеются значительные недоработки, материал представлен не по теме, сплошным текстом, мало иллюстративного материала, студент слабо владеет информацией по теме, при ответе использует заготовленный текст, не может отвечать на поставленные дополнительные вопросы</p>
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		Профиль автора	5	<p>Студенты создают профили авторов – писателей и поэтов - Великобритании. В профиль вносится основная биографическая информация и произведения автора.</p> <p>5-4 балла – в профиль верно внесена информация об авторе, форма красочно и аккуратно оформлена, имеются гиперссылки на источники.</p> <p>3-2 балла – в профиль в целом верно внесена информация об авторе, форма красочно и аккуратно оформлена, имеются гиперссылки на источники. Однако, имеются недочеты (1-2).</p> <p>1 балл – в оформлении профиля имеются множественные ошибки (отсутствуют 3 и более компонента), профиль визуально плохо воспринимается, отсутствуют гиперссылки.</p>
6.	Викторианская литература (1830-1900).	Контрольный срез(контрольный срез)	10	<p>Студентам предлагается выполнить ряд заданий разного формата по двум пройденным темам. Среди заданий выделяются следующие виды:</p> <ul style="list-style-type: none"> - дать лексические эквиваленты; - привести синонимы/антонимы; - выбрать правильный вариант ответа; - прочитав текст по литературе стран изучаемого языка и ответить на вопросы (типа «правда/неправда», выбрать правильный ответ); - исправить смысловые ошибки в высказываниях; - дать полные ответы на поставленные вопросы и др. <p>10-9 баллов – задание выполнено полностью, допускаются 1-2 ошибки.</p> <p>8-6 баллов – задание в целом выполнено, однако имеется 3-6 ошибок.</p> <p>5-4 балла – задание выполнено на 45-50 %, имеются многочисленные ошибки (7-10).</p> <p>3-2 балла – задание выполнено на 20-25 %, имеются многочисленные ошибки (11-15).</p> <p>1 балл – работа выполнена на 10-15%. Многочисленные ошибки затрудняют понимание.</p> <p>0 баллов – задание выполнено менее чем на 10 %.</p>

Подготов ка электронн ой презентац ии	5	<p>Презентация подготавливается по одному из вопросов практического занятия. При выступлении с презентацией необходимо обращать внимание на такие моменты как:</p> <ul style="list-style-type: none"> - содержание презентации: актуальность темы, полнота ее раскрытия, смысловое содержание, соответствие заявленной темы содержанию, соответствие методическим требованиям (цели. ссылки на ресурсы. соответствие содержания и литературы), практическая направленность, соответствие содержания заявленной форме, адекватность использования технических средств учебным задачам, последовательность и логичность презентуемого материала; - оформление презентации: объем (оптимальное количество), дизайн (читаемость, наличие и соответствие графики и анимации, звуковое оформление, структурирование информации, соответствие заявленным требованиям), оригинальность оформления, эстетика, использование возможности программной среды, соответствие стандартам оформления; - личностные качества: ораторские способности. соблюдение регламента, эмоциональность, умение ответить на вопросы, систематизированные, глубокие и полные знания по всем разделам программы; - содержание выступления: логичность изложения материала, раскрытие темы, доступность изложения, эффективность применения средств ИКТ, способы и условия достижения результативности и эффективности для выполнения задач своей профессиональной или учебной деятельности, доказательность принимаемых решений, умение аргументировать свои заключения, выводы. <p>5 баллов – презентация соответствует теме, структура и оформление отвечает вышеперечисленным требованиям, студент свободно владеет материалом, демонстрирует глубокие, систематизированные знания, свободно отвечает на вопросы используя профессиональную терминологию</p> <p>4 балла – презентация соответствует теме, структура и оформление в основном отвечает вышеперечисленным требованиям, студент владеет представленным материалом, отвечает на заданные вопросы</p> <p>3 балла – в структуре и оформлении презентации имеются недоработки, материал представлен в презентации не рационально, мало иллюстративного материала, студент владеет неполной информацией по теме, затрудняется с ответами на задаваемые вопросы</p> <p>2 балла - в структуре и оформлении презентации имеются недоработки, материал представлен сплошным текстом, мало иллюстративного материала, студент слабо владеет информацией по теме, при ответе использует заготовленный текст, затрудняется с ответами на задаваемые вопросы</p> <p>1 балл - в структуре и оформлении презентации имеются значительные недоработки, материал представлен не по теме, сплошным текстом, мало иллюстративного материала, студент слабо владеет информацией по теме, при ответе использует заготовленный текст, не может отвечать на поставленные дополнительные вопросы</p>
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Профиль автора	5	<p>Студенты создают профили авторов – писателей и поэтов - Великобритании. В профиль вносится основная биографическая информация и произведения автора.</p> <p>5-4 балла – в профиль верно внесена информация об авторе, форма красочно и аккуратно оформлена, имеются гиперссылки на источники.</p> <p>3-2 балла – в профиль в целом верно внесена информация об авторе, форма красочно и аккуратно оформлена, имеются гиперссылки на источники. Однако, имеются недочеты (1-2).</p> <p>1 балл – в оформлении профиля имеются множественные ошибки (отсутствуют 3 и более компонента), профиль визуально плохо воспринимается, отсутствуют гиперссылки.</p>
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	Реферат	10	<p>Устное выступление автора по результатам доклада/реферата сосредоточено на принципиальных вопросах, таких как: актуальность темы исследования; методологический аппарат и основные научные подходы (школы), занимавшиеся решением вопросов; новизна работы и основные выводы, сформулированные в ходе изучения материала.</p> <p>Индивидуальная защита предполагает раскрытие личностного аспекта автора доклада/реферата в ходе работы над темой. Необходимо обосновать выбор темы и привести собственные методы и способы работы над проблемой, вынесенной в заглавие. Приведены оригинальные находки, собственные суждения, интересные факты и идеи, полученные в ходе разработки материала. В докладе должна быть отражена личностная значимость проделанной работы и намечены перспективы продолжения исследования. Возможны презентации, раздаточный материал, слайды и т.д.</p> <p>10-9 баллов – студент грамотно выстраивает логику своего доклада по материалам реферата, раскрывает тему исследования, опираясь на результаты теоретических и эмпирических исследований современной социологии образования последних 3-5 лет, демонстрирует оригинальные находки в решении проблемы, намечены перспективы исследования, продемонстрированы хорошие ораторские способности, выступление сопровождается презентацией полученных результатов. Грамотные ответы на дополнительные вопросы</p> <p>8-7 баллов - студент грамотно выстраивает логику своего доклада по материалам реферата, раскрывает тему исследования, опираясь на результаты теоретических или эмпирических исследований современной социологии образования последних 5 лет, демонстрирует отдельные оригинальные находки в решении проблемы, перспективы исследования намечены отдельными штрихами, продемонстрированы хорошие ораторские способности, выступление сопровождается презентацией полученных результатов. Даны грамотные ответы на отдельные дополнительные вопросы</p> <p>6-5 баллов - логика выступления в отдельных местах нарушается, тема исследования раскрывается, опираясь на результаты теоретических исследований современной социологии образования последних 10 лет, отсутствуют оригинальные находки в решении проблемы, перспективы исследования намечены пунктирно, продемонстрированы средние ораторские способности, выступление сопровождается презентацией полученных результатов, ответы на вопросы требуют уточнения.</p> <p>4-2 балла – представленные результаты в массе своей не новы, ответ представляет собой простое зачитывание текста, отдельные ответы на дополнительные вопросы требуют уточнения</p> <p>1 балл - представленные результаты в массе своей не новы, ответ представляет собой простое зачитывание текста, студент не может дать ответы на дополнительные вопросы</p>
7.	Премияльные баллы	20	<p>Дополнительные премиальные баллы могут быть начислены: за постоянную активность во время практических занятий – 20 баллов;</p> <p>участие с докладом на студенческой конференции по тематике изучаемой дисциплины – 10 баллов</p>

8.	Ответ на экзамене	30	10-17 баллов – студент раскрыл основные вопросы и задания билета на оценку «удовлетворительно» 18-24 баллов – студент раскрыл основные вопросы и задания билета на оценку «хорошо», 25-30 баллов – студент раскрыл основные вопросы и задания билета на оценку «отлично».
9.	Индивидуальные задания, с помощью которых можно набрать дополнительные баллы	70	Подготовить реферат (30 баллов) Прохождение тестирования (30 вопросов) по всему курсу дисциплины (20 баллов) Добор: студент может предоставить все задания текущего контроля и контрольные срезы.
10.	Итого за семестр	100	

Итоговая оценка по экзамену выставляется в 100-балльной шкале и в традиционной четырехбалльной шкале. Перевод 100-балльной рейтинговой оценки по дисциплине в традиционную четырехбалльную осуществляется следующим образом:

100-балльная система	Традиционная система
85 - 100 баллов	Отлично
70 - 84 баллов	Хорошо
50 - 69 баллов	Удовлетворительно
Менее 50	Неудовлетворительно

4.2 Типовые оценочные средства текущего контроля

Выступление с рефератом

Тема 4. Английская литература периода Просвещения (1690-1780).

A. Pope:

J. Swift: A Study of Disaffection.

Th. Grey: The Elegy and After.

Addison and Steele: the Critical Her The Origins of the English ND. Defoe: Man and

Drama: Goldsmith and Sheridan.

Контрольный срез

Тема 2. Английская литература эпохи Ренессанса и Реформации (1510-1620).

1. The chronological frame of the Victorian age is:

(!) 1837 – 1900

(?) 1780 - 1837

2. As Romanticism is identified with poetry the Victorian age is identified with:

(!) novel

(?) drama

3. The most significant reason for the triumph of fiction is:

(?) improved educational system

(!) the rapid growth in the middle class

4. The tendency toward analysis and dissection which is characteristic of Victorian literature is a result of:

(!) scientific influence

(?) historical background of the age

1 5. Which of these non – fictional Victorian writers attacked the spiritual bankruptcy of Victorian industrial society:

- (!) T. Carlyle
- (?) T. Macaulay

1 6. Who is the author of “Lectures on Art, Delivered before the University of Oxford” 1870:

- (!) J. Ruskin
- (?) T. Carlyle

7. Which novel by Ch. Dickens shows the cruel life of poor children in workhouses and orphanages:

- (?) Hard Times
- (!) Nicholas Nickleby

8. Which of these characters is similar to Dickens’s father and thus represents autobiographical elements in the author’s works:

- (!) Wilkins Micawber
- (?) Edward Murdstone

9. In his novels Thackeray mainly portrays:

- (?) outcasts and the merchants
- (!) polite leisure class and its dependents

10. Which novel is the sequel of Thackeray’s “Esmond”:

- (!) The Virginians
- (?) The Newcomers

Тема 6. Викторианская литература (1830-1900).

Типовые задания тестирования

1. The chronological frame of the Victorian age is:

- (!) 1837 – 1900
- (?) 1780 - 1837

2. As Romanticism is identified with poetry the Victorian age is identified with:

- (!) novel
- (?) drama

3. The most significant reason for the triumph of fiction is:

- (?) improved educational system
- (!) the rapid growth in the middle class

4. The tendency toward analysis and dissection which is characteristic of Victorian literature is a result of:

- (!) scientific influence
- (?) historical background of the age

5. Which of these non – fictional Victorian writers attacked the spiritual bankruptcy of Victorian industrial society:

- (!) T. Carlyle
- (?) T. Macaulay

1 6. Who is the author of “Lectures on Art, Delivered before the University of Oxford” 1870:

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- (!) Nicholas Nickleby

8. Which of these characters is similar to Dickens’s father and thus represents autobiographical elements in the author’s works:

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(?) Edward Murdstone

9. In his novels Thackeray mainly portrays:

(?) outcasts and the merchants

(!) polite leisure class and its dependents

10. Which novel is the sequel of Thackeray's "Esmond":

(!) The Virginians

(?) The Newcomers

Подготовка электронной презентации

Тема 1. Ранняя английская литература. Английская литература Средневековья

1. Beowulf – English epic poem.
2. "The Elizabethan Love Sonnet".
3. "The Shakesperean" in Modern English Prose" (Huxley, Woolf).
4. "John Donne's Poetry: Comparative Study".
5. "Pope's Imagination".
6. "Propaganda in the Age of Swift and Defoe".

Тема 2. Английская литература эпохи Ренессанса и Реформации (1510-1620).

1. Elizabethan Epoch.
2. The Meaning of More's Utopia.
3. Edmund Spenser: pastoralism.
4. Creating Elizabethan Tragedy: Marlowe and Kyd.
5. Shakespeare: Histories. Tragedies. Comedies.
6. Ben Johnson: Vision and Art.

Тема 3. Английская литература периода Английской буржуазной революции и Реставрации (1620-1690).

The 17-th Century Background: the Thought of the Age in Relation to Literature.

Francis Bacon: John Donne: the Monarch of Wit.

John Wilson: Radical Christian Humanism.

Bunyan: Negotiations and Paradox.

Dryden:

Comedy and Manners.

Тема 4. Английская литература периода Просвещения (1690-1780).

- The Age of Reason. Classicism. Sentimentalism.
- A. Pope:
- J. Swift: A Study of Disaffection.
- Th. Grey: The Elegy and After.
- Addison and Steele: the Critical Heritage.
- The Origins of the English Novel.
- D. Defoe: Man and Society.
- H. Fielding:
- S. Richardson:
- Drama: Goldsmith and Sheridan.

Тема 5. Английская литература периода Романтизма (1780-1830).

- The French Revolution: New Ideas – New Literature.
- Jacobin Novelists.
- Jane Austen and the War of Ideas.
- Gothic Fiction. Ann Radcliffe: Civilized Imagination.
- R Burns: “Regional Spirit”.
- W. Blake: Prophet Against Empire.
- The Lake School.
- W. Wordsworth: tradition and Experiment.
- S. Coleridge: Visionary Language.
- W. Scott and the Historical Imagination.
- G. Byron: Philosophy, Poetry, Life.
- P.B. Shelley: a Poet of Revolt.
- J. Keats in the Mirror of Art.

Тема 6. Викторианская литература (1830-1900).

- Victorian Thinkers: Carlyle, Ruskin, Arnold.
- Ch. Dickens.
- E. Gaskell: a Habit of Stories.
- W. Thackeray: Shifting Worlds of Imagination and Reality.
- The Brontë Sisters.
- A. Tennyson: the Unquiet Heart.
- Pre-Raphaelite Poets: Modes of Self-Expression.
- G. Meredith: a Change of Masks.
- The Brownings.
- G. Eliot and the Challenge of the Time.
- J. Ruskin: Aesthetic and Critical Theories.
- Edward Lear: a Wanderer.
- L. Carroll: Reality and Wonderland.

Профиль автора

Тема 3. Английская литература периода Английской буржуазной революции и Реставрации (1620-1690).

Создайте профили английских поэтов и писателей. Внесите биографическую информацию и информацию по произведениям

Тема 5. Английская литература периода Романтизма (1780-1830).

Создайте профили английских поэтов и писателей. Внесите биографическую информацию и информацию по произведениям.

Тема 6. Викторианская литература (1830-1900).

Создайте профили английских поэтов и писателей. Внесите биографическую информацию и информацию о произведениях

Реферат

Тема 6. Викторианская литература (1830-1900).

1. Beowulf – English epic poem.
2. "The Elizabethan Love Sonnet".

3. "The Shakesperean" in Modern English Prose" (Huxley, Woolf).
4. "John Donne's Poetry: Comparative Study".
5. "Pope's Imagination".
6. "Propaganda in the Age of Swift and Defoe".
7. "Sentiment and Sociability: The Language of Feeling in the 18th Century".
8. "Sex and Enlightenment: Women in Richardson and Defoe".
9. "Sheridan, Wilde, Shaw - Development of English Drama".
10. "Byron and Pushkin".
11. "Russian Translation of English Literature".

4.3 Промежуточная аттестация по дисциплине проводится в форме экзамена

Типовые вопросы экзамена (ОПК-3)

1. The first English literature. Beowulf. Content and Style.
2. G. Chaucer. The Canterbury Tales. Language. Plot.
3. Elizabethan Drama. Ch. Marlowe.
4. W. Shakespeare. Background and topicality.
5. W. Shakespeare. Comedies.
6. W. Shakespeare. Tragedies.
7. W. Shakespeare. Histories.
8. Tudor Poetry. J. Donne. E. Spenser.
9. J. Milton. Philosophy of "Paradize Lost".
10. Poetry in the Age of Reason. Classicism. A. Pope.

Типовые задания для экзамена (ОПК-3)

1. Установите авторство предложенного отрывка.
2. Перескажите содержание предложенного произведения.

4.4. Шкала оценивания промежуточной аттестации

Оценка	Компетенции	Дескрипторы (уровни) – основные признаки освоения (показатели достижения результата)
«отлично» (85 - 100 баллов)	ОПК-3	Демонстрирует прочные знания основных тенденций развития истории литературы стран изучаемого языка; систему методических принципов и приемов проведения исследования. Свободно владеет системой методических принципов и методических приемов исследования литературы стран изучаемого языка в историческом срезе.
«хорошо» (70 - 84 баллов)	ОПК-3	Демонстрирует хорошие знания основных тенденций развития истории литературы стран изучаемого языка; систему методических принципов и приемов проведения исследования. Хорошо владеет системой методических принципов и методических приемов исследования литературы стран изучаемого языка в историческом срезе.
«удовлетворительно» (50 - 69 баллов)	ОПК-3	Демонстрирует слабые знания основных тенденций развития истории литературы стран изучаемого языка; систему методических принципов и приемов проведения исследования. Слабо владеет системой методических принципов и методических приемов исследования литературы стран изучаемого языка в историческом срезе.

«неудовлетворительно» (менее 50 баллов)	ОПК-3	Демонстрирует отсутствие знаний основных тенденций развития истории литературы стран изучаемого языка; не владеет системой методических принципов и приемов проведения исследования литературы стран изучаемого языка в историческом срезе.
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5. Методические указания для обучающихся по освоению дисциплины (модуля)

5.1 Методические указания по организации самостоятельной работы обучающихся:

Приступая к изучению дисциплины, в первую очередь обучающимся необходимо ознакомиться содержанием рабочей программы дисциплины (РПД), которая определяет содержание, объем, а также порядок изучения и преподавания учебной дисциплины, ее раздела, части.

Для самостоятельной работы важное значение имеют разделы «Объем и содержание дисциплины», «Учебно-методическое и информационное обеспечение дисциплины» и «Материально-техническое обеспечение дисциплины, программное обеспечение, профессиональные базы данных и информационные справочные системы».

В разделе «Объем и содержание дисциплины» указываются все разделы и темы изучаемой дисциплины, а также виды занятий и планируемый объем в академических часах.

В разделе «Учебно-методическое и информационное обеспечение дисциплины» указана рекомендуемая основная и дополнительная литература.

В разделе «Материально-техническое обеспечение дисциплины, программное обеспечение, профессиональные базы данных и информационные справочные системы» содержится перечень профессиональных баз данных и информационных справочных систем, необходимых для освоения дисциплины.

5.2 Рекомендации обучающимся по работе с теоретическими материалами по дисциплине

При изучении и проработке теоретического материала необходимо:

- просмотреть еще раз презентацию лекции в системе MOODLe, повторить законспектированный на лекционном занятии материал и дополнить его с учетом рекомендованной дополнительной литературы;
- при самостоятельном изучении теоретической темы сделать конспект, используя рекомендованные в РПД источники, профессиональные базы данных и информационные справочные системы;
- ответить на вопросы для самостоятельной работы, по теме представленные в пункте 3.2 РПД.
- при подготовке к текущему контролю использовать материалы фонда оценочных средств (ФОС).

5.3 Рекомендации по работе с научной и учебной литературой

Работа с основной и дополнительной литературой является главной формой самостоятельной работы и необходима при подготовке к устному опросу на семинарских занятиях, к дебатам, тестированию, экзамену. Она включает проработку лекционного материала и рекомендованных источников и литературы по тематике лекций.

Конспект лекции должен содержать реферативную запись основных вопросов лекции, в том числе с опорой на размещенные в системе MOODLe презентации, основных источников и литературы по темам, выводы по каждому вопросу. Конспект может быть выполнен в рамках распечатки выдачи презентаций лекций или в отдельной тетради по предмету. Он должен быть аккуратным, хорошо читаемым, не содержать не относящуюся к теме информацию или рисунки.

Конспекты научной литературы при самостоятельной подготовке к занятиям должны содержать ответы на каждый поставленный в теме вопрос, иметь ссылку на источник информации с обязательным указанием автора, названия и года издания используемой научной литературы. Конспект может быть опорным (содержать лишь основные ключевые позиции), но при этом позволяющим дать полный ответ по вопросу, может быть подробным. Объем конспекта определяется самим студентом.

В процессе работы с основной и дополнительной литературой студент может:

- делать записи по ходу чтения в виде простого или развернутого плана (создавать перечень основных вопросов, рассмотренных в источнике);

- составлять тезисы (цитирование наиболее важных мест статьи или монографии, короткое изложение основных мыслей автора);
- готовить аннотации (краткое обобщение основных вопросов работы);
- создавать конспекты (развернутые тезисы).

5.4. Рекомендации по подготовке к отдельным заданиям текущего контроля

Собеседование предполагает организацию беседы преподавателя со студентами по вопросам практического занятия с целью более обстоятельного выявления их знаний по определенному разделу, теме, проблеме и т.п. Все члены группы могут участвовать в обсуждении, добавлять информацию, дискутировать, задавать вопросы и т.д.

Устный опрос может применяться в различных формах: фронтальный, индивидуальный, комбинированный. Основные качества устного ответа подлежащего оценке:

- правильность ответа по содержанию;
- полнота и глубина ответа;
- сознательность ответа;
- логика изложения материала;
- рациональность использованных приемов и способов решения поставленной учебной задачи;
- своевременность и эффективность использования наглядных пособий и технических средств при ответе;
- использование дополнительного материала;
- рациональность использования времени, отведенного на задание.

Устный опрос может сопровождаться презентацией, которая подготавливается по одному из вопросов практического занятия. При выступлении с презентацией необходимо обращать внимание на такие моменты как:

- содержание презентации: актуальность темы, полнота ее раскрытия, смысловое содержание, соответствие заявленной темы содержанию, соответствие методическим требованиям (цели, ссылки на ресурсы, соответствие содержания и литературы), практическая направленность, соответствие содержания заявленной форме, адекватность использования технических средств учебным задачам, последовательность и логичность презентуемого материала;
- оформление презентации: объем (оптимальное количество), дизайн (читаемость, наличие и соответствие графики и анимации, звуковое оформление, структурирование информации, соответствие заявленным требованиям), оригинальность оформления, эстетика, использование возможности программной среды, соответствие стандартам оформления;
- личностные качества: ораторские способности, соблюдение регламента, эмоциональность, умение ответить на вопросы, систематизированные, глубокие и полные знания по всем разделам программы;
- содержание выступления: логичность изложения материала, раскрытие темы, доступность изложения, эффективность применения средств ИКТ, способы и условия достижения результативности и эффективности для выполнения задач своей профессиональной или учебной деятельности, доказательность принимаемых решений, умение аргументировать свои заключения, выводы.

6. Учебно-методическое и информационное обеспечение дисциплины

6.1 Основная литература:

1. Гиленсон Б. А. История античной литературы : учебное пособие. - 4-е изд., стер.. - Москва: Флинта, 2018. - 415 с. - Текст : электронный // ЭБС «Университетская библиотека онлайн» [сайт]. - URL: <http://biblioclub.ru/index.php?page=book&id=461006>
2. Гиленсон Б. А. История зарубежной литературы XVII-XVIII веков : Учебник и практикум для вузов. - Москва: Юрайт, 2020. - 279 с. - Текст : электронный // ЭБС «ЮРАЙТ» [сайт]. - URL: <https://urait.ru/bcode/451041>
3. Гиленсон Б. А. История зарубежной литературы эпохи Реализма (вторая треть XIX века) : Учебник и практикум для вузов. - Москва: Юрайт, 2020. - 139 с. - Текст : электронный // ЭБС «ЮРАЙТ» [сайт]. - URL: <https://urait.ru/bcode/451042>

6.2 Дополнительная литература:

1. Ч. 1, 2017. - 297 с.
2. Карпелес Г. История еврейской литературы : монография, I. - Репр. изд. 1890 г.. - Москва: Директ-Медиа, 2014. - 548 с. - Текст : электронный // ЭБС «Университетская библиотека онлайн» [сайт]. - URL: <http://biblioclub.ru/index.php?page=book&id=500405>
3. Игнатенко И. И., Морозова Л. Ю. Изучаем английский язык. Читаем англоязычную литературу : учебное пособие. - Москва: Московский педагогический государственный университет (МПГУ), 2019. - 68 с. - Текст : электронный // ЭБС «Университетская библиотека онлайн» [сайт]. - URL: <http://biblioclub.ru/index.php?page=book&id=563595>

6.3 Иные источники:

1. <http://www.e-teaching.ru> - <http://www.e-teaching.ru>
2. Oxford Dictionaries. Lexico - <https://www.lexico.com>
3. Английский язык.py - english.language.ru
4. Сайт Британского Совета - <http://learnenglish.britishcouncil.org/en/>

7. Материально-техническое обеспечение дисциплины, программное обеспечение, профессиональные базы данных и информационные справочные системы

Для проведения занятий по дисциплине необходимо следующее материально-техническое обеспечение: учебные аудитории для проведения занятий лекционного и семинарского типа, групповых и индивидуальных консультаций, текущего контроля и промежуточной аттестации, помещения для самостоятельной работы.

Учебные аудитории и помещения для самостоятельной работы укомплектованы специализированной мебелью и техническими средствами обучения, служащими для представления учебной информации большой аудитории.

Помещения для самостоятельной работы укомплектованы компьютерной техникой с возможностью подключения к сети "Интернет" и обеспечением доступа в электронную информационно-образовательную среду Университета.

Для проведения занятий лекционного типа используются наборы демонстрационного оборудования, обеспечивающие тематические иллюстрации (проектор, ноутбук, экран/ интерактивная доска).

Лицензионное и свободно распространяемое программное обеспечение:

Microsoft Office Профессиональный плюс 2007

7-Zip 9.20

Adobe Reader XI (11.0.08) - Russian Adobe Systems Incorporated 10.11.2014 187,00 MB 11.0.08

Kaspersky Endpoint Security для бизнеса - Стандартный Russian Edition. 1500-2499 Node 1 year Educational Renewal Licence

Microsoft Windows 10

Adobe Creative Suite 3 Web Standard Russian Version Win Educ

CorelDRAW Graphics Suite X3

LiteManager Pro - Server

QuarkXPress 7.2

Профессиональные базы данных и информационные справочные системы:

1. IPR BOOKS: электронно-библиотечная система. – URL: <http://www.iprbookshop.ru>
2. Государственная информационная система «Национальная электронная библиотека» . – URL: <https://rusneb.ru>
3. Тамбовская областная универсальная научная библиотека им. А.С. Пушкина. – URL: <http://www.tambovlib.ru>

4. Университетская библиотека онлайн: электронно-библиотечная система. – URL: <https://biblioclub.ru>
5. Юрайт: электронно-библиотечная система. – URL: <https://urait.ru>
6. Электронный каталог Фундаментальной библиотеки ТГУ. – URL: <http://biblio.tsutmb.ru/elektronnyij-katalog>

Электронная информационно-образовательная среда

https://auth.tsutmb.ru/authorize?response_type=code&client_id=moodle&state=xyz

Взаимодействие преподавателя и студента в процессе обучения осуществляется посредством мультимедийных, гипертекстовых, сетевых, телекоммуникационных технологий, используемых в электронной информационно-образовательной среде университета.