

**УЧЕБНО-НАУЧНО-ПРОИЗВОДСТВЕННЫЙ КОМПЛЕКС  
«МЕЖДУНАРОДНЫЙ УНИВЕРСИТЕТ КЫРГЫЗСТАНА»**



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**Факультет:** ЛиР  
**Кафедра:** Лингвистика  
**Название дисциплины:** «Мировая литература»  
**Учебно-методический комплекс дисциплины:** «Мировая литература»  
**Название и код направления подготовки:** 531100 Лингвистика  
**Название профиля:** Перевод и переводоведение  
**Квалификация выпускника:** бакалавр  
**Форма обучения (очная):** 4 курс  
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**График проведения модулей**

**7-семестр**

неделя	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
лекц. зан.	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
прак./лаб. зан.	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

**8-семестр**

неделя	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
лекц. зан.	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
прак./лаб. зан.	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

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## АННОТАЦИЯ

В соответствии с рабочим учебным планом дисциплина «Современные проблемы перевод» изучается на 4 м году обучения. Общая трудоёмкость освоения составляет 2/2 кредита за 7/8 семестры. Данная рабочая программа составлена в соответствии с Государственным образовательным стандартом высшего профессионального образования второго поколения и входит в перечень дисциплин базовой части профессионального цикла учебного плана по направлению подготовки по специальности 531100 - Лингвистика. Программа и планы семинарских занятий включают в себя изучение научного текста, сочинение и слушание, а также вариативные упражнения в соответствии с тематикой. Содержание каждой темы может варьироваться в определенных пределах в зависимости от практического опыта обучаемых, качества их базовой подготовки, проявляемого интереса к тем или иным проблемам в связи с профессиональными интересами и выполняемыми должностными обязанностями, в связи со всеми изменениями, происходящими в сфере перевода.

### УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС ДИСЦИПЛИНЫ (МОДУЛЕЙ)

#### 1. Пояснительная записка

Мировая литература – научная дисциплина, изучающая историю мировой литературы в динамике ее последовательного, поэтапного развития как единый исторический и историко-культурный процесс. История зарубежной литературы охватывает многовековое развитие литературы с учетом региональной и национальной значимости литератур разных стран и регионов и стадийных различий. Особое внимание уделяется изучению международных литературных общностей, художественных систем.

Курс «Мировой литературы» ведется в течение 7–8-го семестров и включает в себя несколько этапов: «История античной литературы, история зарубежной литературы средних веков и Возрождения», «История зарубежной литературы 17–18 вв., история зарубежной литературы 19 в.», «История зарубежной литературы 20-21 вв.».

Составной частью предмета является история эстетических учений и литературной критики, представляющих методологическую и теоретическую основы дисциплины. История зарубежной литературы является одним из магистральных направления литературоведения, без освоения которого невозможно как изучение истории отечественной литературы, так и теоретического литературоведения. Программа курса отражает проблематику истории зарубежной литературы как науки и как учебной

дисциплины в рамках традиций отечественных университетов и с учетом региональных особенностей, отражая цель классического гуманитарного образования.

Курс «Мировая Литература» занимает важное место в учебном плане по специальности 531100 – Перевод и переводоведение. Глобализация, охватившая весь мир, с новой остротой поставила вопрос о том, чтобы современный специалист владел английским языком не только как средством международного общения, но и мог читать и писать текстовые материалы, касающиеся выбранной специальности. Все это приводит к целесообразности включения курса основ технического перевода в учебный план для студентов - бакалавров.

### **1.1 Миссия и Стратегия Университета:**

#### ***Миссия Университета:***

Подготовка профессионалов лингвистов к своей будущей деятельности путем создания новых знаний, способствовать сохранению и приумножению нравственных, культурных и научных ценностей общества.

#### ***Стратегия Университета:***

- обеспечить уверенность студентов в компетентном подходе в современном образовательном процессе;
- помочь осуществить интеграцию образовательного, научного и культурного пространства;
- формирование моральных, культурных и научных ценностей студентов и молодежи факультета Магистратуры;
- подготовить высококвалифицированных специалистов, умеющих демонстрировать свои интеллектуальные потенциалы в науке, бизнесе, политике и в социальной сфере нашей жизни;
- развивать профессиональную деятельность студентов для обеспечения экономического, политического и социального развития страны;
- быть одним из лучших образовательных учреждений по подготовке лингвистов-переводчиков не только в нашей стране, но и в Центральной Азии.

## **1.2. ЦЕЛИ И ЗАДАЧИ ДИСЦИПЛИНЫ**

Цель курса «Мировая литература» – сформировать у студентов систему ориентирующих знаний о литературе Европы от античности до наших дней и общее представление о литературах других регионов мира. ФГОС ВПО предусматривает знание выпускниками основных этапов истории мировой литературы, основанное на последовательном изучении античной литературы, зарубежной литературы средних веков и эпохи Возрождения, 17–18, 19, 20 и 21 веков. Основными задачами изучения истории зарубежной литературы являются углубленное познание исторических процессов во всех национальных литературах, их интерпретация отечественными и зарубежными литературоведами, философами, историками, культурологами; освоение основного корпуса художественных текстов, представляющих золотой фонд классической мировой литературы.

**Цель** преподавания первой части дисциплины – изучение основных тенденций развития античной литературы, истории литературы средних веков и эпохи Возрождения. **Задачи** изучения дисциплины: культурно-исторический анализ основных жанров развития литературы греко-римского общества, литератур средневековья и Возрождения; демонстрация своеобразия этих литератур; анализ становления и развития литературных жанров; раскрытие морально-эстетических тенденций античной, средневековой и возрожденческой литератур и значения созданных ими ценностей; изучение художественных особенностей произведений в пределах основных жанров и их крупнейших представителей; знакомство с философской и научно-критической литературой; освоение научной терминологии и системы мифологических образов.

## **1.3. Формируемые компетенции**

Процесс изучения дисциплины направлен на формирование следующих компетенций:

### **Общекультурные (ОК):**

- обладает навыками социокультурной и межкультурной коммуникации, обеспечивающими адекватность социальных и профессиональных контактов (ОК-3);
- стремлением к постоянному саморазвитию, повышению своей квалификации и мастерства; может критически оценить свои достоинства и недостатки, наметить пути и выбрать средства саморазвития (ОК-11);
- понимает социальную значимость своей будущей профессии, обладает высокой мотивацией к выполнению профессиональной деятельности (ОК-12).

### **Инструментальными (ИК):**

- способен самостоятельно приобретать и использовать новые знания и умения (ИК-1);
- имеет развитые навыки устной и письменной речи для представления научных исследований (ИК-2).

#### **Социально-личностными и общекультурными (СЛК):**

- способен задавать, транслировать правовые и этические нормы в профессиональной и социальной деятельности использовать социальные и мультикультурные различия для решения проблем в профессиональной и социальной деятельности (СЛК-1);
- способен руководить коллективом, в том числе, междисциплинарными проектами (СЛК-5).

#### **Профессиональными (ПК):**

- владеет системой лингвистических знаний, включающей в себя знание основных явлений на всех уровнях языка и закономерностей функционирования изучаемых языков, его функциональных разновидностей (ПК-1);
- владеет системой знаний о ценностях и представлениях, присущих культурам стран изучаемых иностранных языков, теоретическими и эмпирическими знаниями в области межкультурной коммуникации, знанием основных различий концептуальной и языковой картин мира носителей русского и изучаемых языков (ПК-2).

#### **Требования к уровню подготовки студентов**

Для изучения данного курса студенту необходимо владеть знаниями по следующим дисциплинам: «Античная литература», «Литература Возрождения», «Зарубежная литература 17-18вв», «Мировая зарубежная литература 19 века»

В результате изучения курса «Мировая литература» студент должен: во-первых, овладеть знаниями о литературном процессе зарубежной литературы, во-вторых, осознать преемственность и связи мировой литературы с предшествующими литературными процессами; в-третьих, научиться использовать свои знания о мировой литературы в практических целях; в-четвертых, повысить свой общекультурный уровень.

Методология обучения - Обучение проводится в основном в виде лекций, на которых отражается содержание основного учебного материала и которые основываются на анализе художественных текстов. В процессе проведения СРСП закрепляются практические навыки анализа художественного текста.

Контроль знаний студентов будет осуществляться в виде проверки выполнения домашних заданий, устного опроса, индивидуальных семестровых заданий, рубежных контрольных работ.

**Изучив курс «Мировая Литература», бакалавр должен**

**Знать:**

- важнейшие литературные эпохи и направления;
- содержание основных произведений западной литературы;
- основные теоретические концепции истории литературы;

**Уметь:**

- видеть признаки направления и стиля в литературном произведении;
- анализировать художественные тексты в историческом и социально-культурном контексте;
- видеть главное и второстепенное в содержании и поэтике художественного произведения;
- применять опыт литературных классиков в собственной профессиональной деятельности;

**Владеть:**

- культурой грамотного мышления; навыками ведения дискуссии на литературные и общекультурные темы.

**Методическая новизна курса**

В преподавании используются методы активного обучения : дискуссии по проблемным вопросам литературных произведений.

#### **1.4. Место дисциплины в структуре ООП.**

Дисциплина «Мировая Литература» представляет собой дисциплину профессионального цикла вариативной части бакалавриатской программы «Перевод и переводоведение». Профессиональный цикл. Базовая дисциплина государственного образовательного стандарта высшего профессионального образования по направлению 531100 Лингвистика, занимает ведущее место, являясь одной из профилирующих фундаментальных дисциплин по подготовке бакалавров.

Дисциплина базируется на таких вузовских дисциплинах профессионального цикла, как «Практический курс первого иностранного языка», «Практический курс второго иностранного языка», «Практикум по культуре речевого общения первого иностранного языка», «Практикум по культуре речевого общения второго иностранного языка», «Теорию перевода», «Практический курс перевода первого иностранного языка», «Практический курс перевода второго иностранного языка», «Введение в теорию межкультурной коммуникации», которые читаются на 1-4 курсах бакалавриата.

Общая трудоемкость дисциплины составляет 120 часов. Вид промежуточной аттестации: экзамен.

## 2. Структура дисциплины (модулей)

### *Структура дисциплины для очной формы обучения*

Изучение курса «Современные проблемы перевода» предусматривает 2 кредита в 7 семестре и 2 кредита в 8 семестре (общ. 120 часов), соответствующий к общим целям ГОС ВПО.

Распределение трудоемкости дисциплины по видам учебной работы:

Общая трудоемкость дисциплины – 120 ч

Аудиторные занятия – 60 ч

Лекции-30

Семинарские -30

СРСП - 20 ч

СРС – 40 ч

в том числе: самостоятельное изучение отдельных тем модулей, подготовка к промежуточной аттестации и рубежному контролю – экзамену.

## 3. Содержание дисциплины

№	Наименование тем	Лекции	Практ	СРСП	СРС
1	<i>Тема 1.</i> Термин и понятие «античная литература»	2	2	2	1
2	<i>Тема 2.</i> Миф как историко-культурная категория, развитие греческой мифологии	2	2	<u>1</u>	1
3	<i>Тема 3.</i> Древний эпос. <i>Гомеровский эпос.</i>	2	2	<u>2</u>	1
4	<i>Тема 4.</i> Развитие архаической литературы в 7-6 вв. до н.э.: основные направления и жанры	2	2	1	<u>1</u>
5	<i>Тема 5.</i> Классический период развития древнегреческой литературы. Расцвет древнегреческого театра	2	2	<u>1</u>	<u>2</u>
6	<i>Тема 6.</i> Культура эллинизма. Греческая литература римского периода	2	2	<u>1</u>	<u>1</u>



7	Тема 7. Ранний период римской литературы. Литература последнего века республики	2	2	<u>1</u>	<u>1</u>
8	Тема 8. Литература «века Августа»	2	2	<u>1</u>	<u>2</u>
9	Тема 9. Серебряный век римской литературы. Позднейший период: литература упадка и кризиса Римской империи.	2	2	<u>1</u>	<u>1</u>
10	Тема 10. Раннехристианская литература. Смена цивилизаций. Литература средних веков: общая	2	2	<u>1</u>	<u>1</u>
11	Тема 11. Литература зрелого Средневековья. Героический эпос. Рыцарская литература Средневековья Готтская литература	2	2	<u>1</u>	<u>1</u>
12	Тема 12. Пути развития средневековой драмы. Предренессанс. Творчество Данте Алигьери.	2	2	<u>1</u>	<u>1</u>
13	Тема 13. Литература эпохи Возрождения. Итальянская литература.	2	2	<u>1</u>	<u>1</u>
14	Тема 14. Северное Возрождение. Немецкая литература.	2	2	<u>1</u>	<u>1</u>
15	Возрождение во Франции. Возрождение в Испании. Жанр романа в европейской литературе.	2	2	<u>1</u>	<u>1</u>
16	Тема 15. Английская литература. Творчество Шекспира	2	2	<u>1</u>	<u>2</u>
	<b>ИТОГО</b>	<b>32</b>	<b>32</b>	<b><u>20</u></b>	<b><u>40</u></b>

#### 4. Конспект-лекции

Antique literature extends from around 3500 BC to the beginning of the Middle Ages and comprises literary works of Ancient Rome, Ancient Greece and other Ancient Civilizations. Ancient literature is very important to study as it is the basis of all modern literatures.

**Literature** (from the Latin *Littera* meaning 'letters' and referring to an acquaintance with the written word) is the written work of a specific culture, sub-culture, **religion**, **philosophy** or the study of such written work which may appear in poetry or in prose. Literature, in the west, originated in the southern **Mesopotamia** region of **Sumer** (c. 3200) in the **city** of **Uruk** and flourished in **Egypt**, later in **Greece** (the written word having been imported there from the **Phoenicians**) and from there,

to **Rome. Writing** seems to have originated independently in **China** from divination practices and also independently in Mesoamerica and elsewhere.

The first author of literature in the world, known by name, was the high-priestess of **Ur, Enheduanna** (2285-2250 BCE) who wrote hymns in praise of the Sumerian goddess **Inanna**. Much of the early literature from Mesopotamia concerns the activities of the gods but, in time, humans came to be featured as the main characters in such poems as *Enmerkar and the Lord of Aratta* and *Lugalbanda and Mount Hurrum* (c.2600-2000 BCE). For the purposes of study, Literature is divided into the categories of fiction or non-fiction today but these are often arbitrary decisions as ancient literature, as understood by those who wrote the tales down, as well as those who heard them spoken or sung pre-literacy, was not understood in the same way as it is in the modern-day.

#### THE TRUTH IN LITERATURE

**Homer**'s soaring odes to the grandeur of the Grecian fleet sailing for **Troy** or **Odysseus**'s journey across the wine-dark sea were as real to listeners as his descriptions of the sorceress Circe, the cyclops Polyphemus or the Sirens. Those tales which today are regarded as myth were then considered as true and sacred as any of the writings contained in the Judeo-Christian **Bible** or the Muslim Koran are to believers. Designations such as fiction and non-fiction are fairly recent labels applied to written works. The ancient mind understood that, quite often, truth may be apprehended through a fable about a fox and some unattainable grapes. The modern concern with the truth of a story would not have concerned anyone listening to one of Aesop's tales; what mattered was what the story was trying to convey.

Even so, there was a value placed on accuracy in recording actual events (as ancient criticism of the historian **Herodotus**' accounts of events shows). Early literary works were usually didactic in approach and had an underlying (or often overt) religious purpose (such as the Sumerian *Enuma Elish* of 1120 BCE or the *Theogony* of the **Greek** writer **Hesiod** of the 8th century BCE).

One of the earliest known literary works is the Sumerian/Babylonian Epic of Gilgamesh from c. 2150 BCE which deals with themes of heroism, pride, nationality, friendship, disappointment, **death**, and the quest for eternal life. Whether what happened in the tale of Gilgamesh 'actually happened' was immaterial to the writer and to the listener.

#### EXAMPLES OF ANCIENT LITERATURE

The **Pyramid Texts** of Egypt, also considered literature, tell of the journey of the soul to the afterlife in the Field of Reeds. Homer's *Iliad* recounts the famous ten-year **war** between the Greeks and the Trojans while his *Odyssey* tells of the great hero Odysseus's journey back home after the war to his beloved wife Penelope of Ithaca. The story told in the biblical *Book of Exodus* (1446 BCE) is considered historical truth by many today, but originally could have been meant to be interpreted as liberation from bondage in a spiritual sense as it was written to empower the worshipers of **Yahweh** to resist the temptations of the indigenous peoples of **Canaan**.

*The Song of Songs* (c. 950 BCE) from the Hebrew scripture of the Tanakh, immortalizes the passionate love between a man and a woman (interpreted by Christians, much later, as the relationship between Christ and the church, though no such interpretation is supported by the original text) and the sacred aspect of such a relationship. The Indian epic **Mahabharata** (c.800-400 BCE) relates the birth of a nation while **the Ramayana** (c. 200 BCE) tells the tale of the great **Rama**'s rescue of his abducted wife Sita from the evil Ravana. The works found in the Assyrian King Asurbanipal's library (647-627 BCE) record the heroic deeds of the gods, goddesses and the struggles and triumphs of heroic kings of ancient Mesopotamia such as Enmerkar, Lugalbanda, and Gilgamesh.

#### ORIGINALITY IN ANCIENT LITERATURE

Most early works were written in the poetical metre which the writer had heard repeated over time and, therefore, the dating of such pieces as the *Enuma Elish* or the *Odyssey* is difficult in that they were finally recorded in writing many years after their oral composition. The great value which modern-day readers and critics place on 'originality' in literature was unknown to ancient people. The very idea of according a work of the imagination of an individual with any degree of respect would never have occurred to anyone of the ancient world. Stories were re-tellings of the feats of great heroes, of the gods, the goddesses, or of creation (as in Hesiod and Homer).

So great was the respect for what today would be called 'non-fiction', that Geoffrey of Monmouth (1100-1155 CE) claimed his famous *History of the Kings of Briton* (which he largely made up) was actually a

translation from an earlier text he had 'discovered' and Sir Thomas Malory (1405-1471 CE) famed as the author of the *Morte D'Arthur*, denied any original contributions to the work he compiled from earlier authors, even though today it is clear that he added much to the source material he drew from.

This literary tradition of ascribing an original work to earlier, seemingly-authoritative, sources is famously exemplified in the gospels of the Christian New Testament in that the gospels of Matthew, **Mark**, Luke, and John, understood by many believers to be eye-witness accounts of the ministry of **Jesus**, were written much later by unknown authors who chose names associated with the early church.

Literature encompasses forms such as poetry, drama, prose, folklore, epic tale, personal narrative, poetry, history, biography, satire, philosophical dialogues, essays, legends and myths, among others. **Plato**'s *Dialogues*, while not the first to combine philosophical themes with dramatic form, were the first to make drama work in the cause of philosophical inquiry. Later writers drew on these earlier works for inspiration (as **Virgil** did in composing his *Aeneid*, based on Homer's *Iliad* and *Odyssey*, between 30-18 BCE) and this tradition of borrowing lasted until the time of Shakespeare (1564-1616 CE) and continues in the present day.

Literature and writing, though connected, are not synonymous. The very first writings from ancient **Sumer** by any reasonable definition do not constitute literature—the same is true of some of the early **Egyptian hieroglyphics** or the thousands of logs from ancient **Chinese** regimes. Scholars have often disagreed concerning when written record-keeping became more like "literature" than anything else; the definition is largely subjective.

Moreover, given the significance of distance as a cultural isolator in earlier centuries, the historical development of literature did not occur at an even pace across the world. The problems of creating a uniform global history of literature are compounded by the fact that many texts have been lost over the millennia, either deliberately, by accident, or by the total disappearance of the originating culture. Much has been written, for example, about the destruction of the **Library of Alexandria** in the 1st century BC, and the innumerable key texts which are believed to have been lost forever to the flames. The deliberate suppression of texts (and often their **authors**) by organisations of either a spiritual or a temporal nature further shrouds the subject.

Certain primary texts, however, may be isolated which have a qualifying role as literature's first stirrings. Very early examples include *Epic of Gilgamesh*, in its **Sumerian** version predating 2000 BC, and the *Egyptian Book of the Dead* written down in the *Papyrus of Ani* in approximately 1250 BC but probably dates from about the 18th century BC. Ancient Egyptian literature was not included in early studies of the history of literature because the writings of **Ancient Egypt** were not translated into European languages until the 19th century when the **Rosetta stone** was deciphered.

Many texts handed down by **oral tradition** over several centuries before they were fixed in written form are difficult or impossible to date. The core of the **Rigveda** may date to the mid 2nd millennium BC. The **Pentateuch** is traditionally dated to the 15th century, although modern scholarship estimates its oldest part to date to the 10th century BC at the earliest.

**Homer's Iliad** and *Odyssey* date to the 8th century BC and mark the beginning of **Classical Antiquity**. They also stand in an oral tradition that stretches back to the late Bronze Age.

**Indian śruti** texts post-dating the Rigveda (such as the **Yajurveda**, the **Atharvaveda** and the **Brahmanas**), as well as the Hebrew **Tanakh** and the mystical collection of poems attributed to **Lao Tze**, the **Tao te Ching**, date to the **Iron Age**, but their dating is difficult and controversial. The great **Hindu epics** were also transmitted orally, likely predating the **Maurya** period

### **Classical antiquity-- Greek literature**

Ancient Greek society placed considerable emphasis upon literature. Many authors consider the **western** literary tradition to have begun with the **epic** poems *The Iliad* and *The Odyssey*, which remain giants in the literary **canon** for their skillful and vivid depictions of war and peace, honor and disgrace,

love and hatred. Notable among later Greek poets was [Sappho](#), who defined, in many ways, [lyric poetry](#) as a genre.

A playwright named [Aeschylus](#) changed [Western literature](#) forever when he introduced the ideas of [dialogue](#) and interacting characters to playwriting. In doing so, he essentially invented "drama": his [Oresteia](#) trilogy of plays is seen as his crowning achievement. Other refiners of playwriting were [Sophocles](#) and [Euripides](#). Sophocles is credited with skillfully developing [irony](#) as a literary technique, most famously in his play [Oedipus Rex](#). Euripides, conversely, used plays to challenge societal norms and mores—a hallmark of much of Western literature for the next 2,300 years and beyond—and his works such as [Medea](#), [The Bacchae](#) and [The Trojan Women](#) are still notable for their ability to challenge our perceptions of propriety, gender, and war. [Aristophanes](#), a comic playwright, defines and shapes the idea of [comedy](#) almost as Aeschylus had shaped [tragedy](#) as an art form—Aristophanes' most famous plays include the [Lysistrata](#) and [The Frogs](#).

[Philosophy](#) entered literature in the dialogues of [Plato](#), who converted the give and take of [Socratic questioning](#) into written form. [Aristotle](#), Plato's student, wrote dozens of works on many scientific disciplines, but his greatest contribution to literature was likely his [Poetics](#), which lays out his understanding of drama, and thereby establishes the first criteria for [literary criticism](#).

The [New Testament](#) is an unusual collection of texts--[John's Book of Revelation](#), though not the first of its kind, essentially defines [apocalypse as a literary genre](#).

### **Latin literature**

In many respects, the writers of the [Roman Republic](#) and the [Roman Empire](#) chose to avoid innovation in favor of imitating the great Greek authors. [Virgil's Aeneid](#), in many ways, emulated Homer's [Iliad](#); [Plautus](#), a comic playwright, followed in the footsteps of [Aristophanes](#); [Tacitus' Annals](#) and [Germania](#) follow essentially the same historical approaches that [Thucydides](#) devised (the Christian historian [Eusebius](#) does also, although far more influenced by his religion than either Tacitus or Thucydides had been by Greek and Roman polytheism); [Ovid](#) and his [Metamorphoses](#) explore the same Greek myths again in new ways. It can be argued, and has been, that the Roman authors, far from being mindless [copycats](#), improved on the [genres](#) already established by their Greek predecessors. For example, Ovid's [Metamorphoses](#) creates a form which is a clear predecessor of the [stream of consciousness genre](#). What is undeniable is that the Romans, in comparison with the Greeks, innovate relatively few literary styles of their own.

[Satire](#) is one of the few Roman additions to literature—[Horace](#) was the first to use satire extensively as a tool for argument, and [Juvenal](#) made it into a weapon.

[Augustine of Hippo](#) and his [The City of God](#) do for religious literature essentially what Plato had done for philosophy, but Augustine's approach was far less conversational and more didactic. His [Confessions](#) is perhaps the first true [autobiography](#), and it gave rise to the genre of [confessional literature](#) which is now more popular than ever.

### **India**

Knowledge traditions in India handed down philosophical gleanings and theological concepts through the two traditions of [Shruti](#) and [Smriti](#), meaning *that which is learnt* and *that which is experienced* - this included the [Vedas](#). It is generally believed that the [Puranas](#) are the earliest philosophical writings in Indian history, although linguistic works on [Sanskrit](#) existed earlier than 1000 BC. Puranic works such as the Indian epics: [Ramayana](#) and [Mahabharata](#), have influenced countless other works, including Balinese [Kecak](#) and other performances such as shadow puppetry ([wawang](#)), and many European works. [Pali](#) literature has an important position in the rise of [Buddhism](#). [Classical Sanskrit literature](#) flowers in the [Maurya](#) and [Gupta periods](#), roughly spanning the 2nd century BC to the 8th century AD.

### **Middle Ages- Europe**

After the fall of Rome (in roughly 476), many of the literary approaches and styles invented by the Greeks and Romans fell out of favor in Europe. In the [millennium](#) or so that intervened between Rome's fall and the [Florentine Renaissance](#), [medieval literature](#) focused more and more on faith and faith-related

matters, in part because the works written by the Greeks had not been preserved in Europe, and therefore there were few models of classical literature to learn from and move beyond. What little there was became changed and distorted, with new forms beginning to develop from the distortions. Some of these distorted beginnings of new styles can be seen in the literature generally described as [Matter of Rome](#), [Matter of France](#) and [Matter of Britain](#).

Following Rome's fall, [Islam](#)'s spread across [Asia](#) and [Africa](#) brought with it a desire to preserve and build upon the work of the Greeks, especially in literature. Although much had been lost to the ravages of time (and to catastrophe, as in the burning of the Library of Alexandria), many Greek works remained extant: they were preserved and copied carefully by Muslim scribes.

In Europe [Hagiographies](#), or "lives of the [saints](#)", are frequent among early medieval texts. The writings of [Bede](#)—*Historia ecclesiastica gentis Anglorum*—and others continue the faith-based historical tradition begun by Eusebius in the early 4th century. Playwriting essentially ceased, except for the [mystery plays](#) and the [passion plays](#) that focused heavily on conveying Christian belief to the common people. Around 400 AD the *Prudenti* [Psychomachia](#) began the tradition of allegorical tales. Poetry flourished, however, in the hands of the [troubadours](#), whose courtly romances and *chanson de geste* amused and entertained the upper classes who were their patrons. [Geoffrey of Monmouth](#) wrote works which he claimed were histories of Britain. These were highly fanciful and included stories of [Merlin](#) the magician and [King Arthur](#). Epic poetry continued to develop with the addition of the mythologies of Northern Europe: *Beowulf* and the [Norse sagas](#) have much in common with Homer and Virgil's approaches to war and honor, while poems such as [Dante's Divine Comedy](#) and [Geoffrey Chaucer's The Canterbury Tales](#) take much different stylistic directions.

In November 1095 - [Pope Urban II](#) preached the [First Crusade](#) at the [Council of Clermont](#). The crusades would affect everything in Europe and the [Middle East](#) for many years to come and literature would, along with everything else, be transformed by the wars between these two cultures. For instance the image of the [knight](#) would take on a different significance. Also the [Islamic](#) emphasis on scientific investigation and the preservation of the Greek philosophical writings would eventually affect European literature.

Between Augustine and *The Bible*, religious authors had numerous aspects of [Christianity](#) that needed further explication and interpretation. [Thomas Aquinas](#), more than any other single person, was able to turn [theology](#) into a kind of science, in part because he was heavily influenced by Aristotle, whose works were returning to Europe in the 13th century.

### **Islamic world**

The most well known [fiction](#) from the Islamic world was *The Book of One Thousand and One Nights* (*Arabian Nights*), which was a compilation of many earlier folk tales told by the [Persian](#) Queen [Scheherazade](#). The epic took form in the 10th century and reached its final form by the 14th century; the number and type of tales have varied from one manuscript to another.<sup>[5]</sup> All Arabian [fantasy](#) tales were often called "Arabian Nights" when translated into [English](#), regardless of whether they appeared in *The Book of One Thousand and One Nights*, in any version, and a number of tales are known in Europe as "Arabian Nights" despite existing in no Arabic manuscript.<sup>[5]</sup>

This epic has been influential in the West since it was translated in the 18th century, first by [Antoine Galland](#).<sup>[6]</sup> Many imitations were written, especially in France.<sup>[7]</sup> Various characters from this epic have themselves become cultural icons in Western culture, such as [Aladdin](#), [Sinbad](#) and [Ali Baba](#). However, no [medieval](#) Arabic source has been traced for [Aladdin](#), which was incorporated into *The Book of One Thousand and One Nights* by its [French](#) translator, [Antoine Galland](#), who heard it from an Arab [Syrian Christian](#) storyteller from [Aleppo](#). The popularity of the work may in part be due to greater popular knowledge of history and geography since it was written. This meant that the plausibility of great marvels had to be set at a greater distance of time ("long ago") and place ("far away"). This is a process that continues, and finally culminates in [fantasy fiction](#) having little connection, if any, to actual times and places. A number of elements from [Arabian mythology](#) and [Persian mythology](#) are now common in modern [fantasy](#), such as [genies](#), [bahamuts](#), [magic carpets](#), magic lamps, etc.<sup>[7]</sup> When [L. Frank Baum](#) proposed writing a modern fairy tale that banished stereotypical elements he felt the genie, dwarf and fairy were stereotypes to avoid.

## Arabic literature

**Ibn Tufail** (Abubacer) and **Ibn al-Nafis** (1213–1288) were pioneers of the [philosophical novel](#). Ibn Tufail wrote the first fictional Arabic [novel](#) *Hayy ibn Yaqdhān* (*Philosophus Autodidactus*) as a response to [al-Ghazali's](#) *The Incoherence of the Philosophers*, and then Ibn al-Nafis also wrote a novel *Theologus Autodidactus* as a response to Ibn Tufail's *Philosophus Autodidactus*. Both of these narratives had [protagonists](#) (Hayy in *Philosophus Autodidactus* and Kamil in *Theologus Autodidactus*) who were [autodidactic feral children](#) living in seclusion on a [desert island](#), both being the earliest examples of a desert island story. However, while Hayy lives alone with animals on the desert island for the rest of the story in *Philosophus Autodidactus*, the story of Kamil extends beyond the desert island setting in *Theologus Autodidactus*, developing into the earliest known [coming of age](#) plot and eventually becoming the first example of a [science fiction](#) novel.

*Theologus Autodidactus* deals with various science fiction elements such as [spontaneous generation](#), [futurology](#), the [end of the world and doomsday](#), [resurrection](#), and the [afterlife](#). Rather than giving supernatural or mythological explanations for these events, Ibn al-Nafis attempted to explain these plot elements using the [scientific knowledge](#) of [biology](#), [astronomy](#), [cosmology](#) and [geology](#) known in his time. His main purpose behind this science fiction work was to explain [Islamic](#) religious teachings in terms of [science](#) and [philosophy](#) through the use of fiction.

A [Latin](#) translation of Ibn Tufail's work, *Philosophus Autodidactus*, first appeared in 1671, prepared by [Edward Pocke](#) the Younger, followed by an English translation by [Simon Ockley](#) in 1708, as well as [German](#) and [Dutch](#) translations. These translations later inspired [Daniel Defoe](#) to write *Robinson Crusoe*, a candidate for the title of "[first novel in English](#)".<sup>[24][25][26][27]</sup> *Philosophus Autodidactus* also inspired [Robert Boyle](#) to write his own philosophical novel set on an island, *The Aspiring Naturalist*.<sup>[28]</sup> The story also anticipated [Rousseau's](#) *Emile: or, On Education* in some ways, and is also similar to [Mowgli's](#) story in [Rudyard Kipling's](#) *The Jungle Book* as well as [Tarzan's](#) story, in that a baby is abandoned but taken care of and fed by a mother [wolf](#).

Among other innovations in Arabic literature was [Ibn Khaldun's](#) perspective on chronicling past events—by fully rejecting supernatural explanations, Khaldun essentially invented the scientific or sociological approach to history.

## Persian literature

[Ferdowsi's](#) *Shahnameh*, the national epic of [Iran](#), is a mythical and heroic retelling of [Persian history](#). It is the longest epic poem ever written.

From [Persian](#) culture the book which would, eventually, become the most famous in the west is the *Rubáiyat of Omar Khayvám*. The Rubáiyát is a collection of poems by the [Persian](#) mathematician and astronomer [Omar Khayvám](#) (1048–1122). "Rubaiyat" means "quatrains": verses of four lines.

*Amir Arsalan* was also a popular mythical Persian story, which has influenced some modern works of fantasy fiction, such as *The Heroic Legend of Arslan*.

Examples of early Persian proto-[science fiction](#) include [Al-Farabi's](#) *Opinions of the residents of a splendid city* about a [utopian](#) society, [Al-Oazwini's](#) futuristic tale of *Awaj bin Anfaq* about a man who travelled to Earth from a distant planet, and elements such as the [flying carpet](#).

## Ottoman literature

The two primary streams of Ottoman written literature are [poetry](#) and [prose](#). Of the two, [divan poetry](#) was by far the dominant stream. Moreover, it should be noted that, until the 19th century, Ottoman prose did not contain any examples of [fiction](#): that is, there were no counterparts to, for instance, the European [romance](#), [short story](#), or novel (though analogous genres did, to some extent, exist in both the Turkish folk tradition and in divan poetry). Until the 19th century, Ottoman prose never managed to develop to the extent that contemporary divan poetry did. A large part of the reason for this was that much prose was expected to adhere to the rules of *sec'* (سجع, also transliterated as *seci*), or [rhymed prose](#).<sup>[30]</sup> a type of writing descended from the Arabic *saj'* and which prescribed that between each adjective and noun in a sentence, there must be a [rhyme](#).

## Jewish literature

Medieval Jewish fiction often drew on ancient [Jewish legends](#), and was written in a variety of languages including [Hebrew](#) and [Judeo-Arabic](#). [Liturgical Jewish poetry](#) in Hebrew flourished in Palestine in the seventh and eighth centuries with the writings of [Yose ben Yose](#), [Yanai](#), and [Eleazar Kalir](#).<sup>[31]</sup> Later Jewish poets in Spain, Provençal, and Italy wrote both religious and secular poems in Hebrew; particularly prominent poets were the Spanish Jewish poets [Solomon ibn Gabirol](#) and [Yehuda Halevi](#). In

addition to poetry and fiction, medieval Jewish literature also includes [philosophical literature](#), [mystical \(Kabbalistic\) literature](#), [ethical \(musar\) literature](#), [legal \(halakhic\) literature](#), and [commentaries on the Bible](#).

### India

Early Medieval ([Gupta period](#)) literature in India sees the flowering of [Sanskrit drama](#), classical [Sanskrit poetry](#) and the compilation of the [Puranas](#). Sanskrit declines in the early 2nd millennium, late works such as the [Kathasaritsagara](#) dating to the 11th century, to the benefit of literature composed in [Middle Indic](#) vernaculars such as [Old Bengali](#), [Old Hindi](#).

### Renaissance

Had nothing occurred to change literature in the 15th century but the Renaissance, the break with medieval approaches would have been clear enough. The 15th century, however, also brought [Johann Gutenberg](#) and his invention of the [printing press](#), an innovation (for Europe, at least) that would change literature forever. Texts were no longer precious and expensive to produce—they could be cheaply and rapidly put into the marketplace. [Literacy](#) went from the prized possession of the select few to a much broader section of the population (though by no means universal). As a result, much about literature in Europe was radically altered in the two centuries following Gutenberg's unveiling of the printing press in 1455.

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[William Caxton](#) was the first English printer and published [English language](#) texts including [Le Morte d'Arthur](#) (a collection of oral tales of the [Arthurian](#) Knights which is a forerunner of the [novel](#)) and [Geoffrey Chaucer's Canterbury Tales](#). These are an indication of future directions in literature. With the arrival of the printing press a process begins in which folk yarns and legends are collected within a [frame story](#) and then mass published.

In the Renaissance, the focus on learning for learning's sake causes an outpouring of literature. [Petrarch](#) popularized the [sonnet](#) as a poetic form; [Giovanni Boccaccio's Decameron](#) made romance acceptable in prose as well as poetry; [Francois Rabelais](#) rejuvenates satire with [Gargantua and Pantagruel](#); [Michel de Montaigne](#) single-handedly invented the [essay](#) and used it to catalog his life and ideas. Perhaps the most controversial and important work of the time period was a treatise printed in [Nuremberg](#), entitled [De Revolutionibus Orbium Coelestium](#): in it, the astronomer [Nicolaus Copernicus](#) removed the Earth from its privileged position in the universe, which had far-reaching effects, not only in science, but in literature and its approach to humanity, hierarchy, and truth.

### Early modern period

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A new spirit of science and investigation in Europe was part of a general upheaval in human understanding which began with the European invasion of the [New World](#) in 1492 and continues through the subsequent centuries, even up to the present day.

The form of writing now commonplace across the world—the [novel](#)—originated from the [early modern period](#) and grew in popularity in the next century. Before the [modern novel](#) became established as a form there first had to be a transitional stage when "novelty" began to appear in the style of the epic poem.

Plays for entertainment (as opposed to religious enlightenment) returned to Europe's stages in the early modern period. [William Shakespeare](#) is the most notable of the early modern playwrights, but numerous others made important contributions, including [Molière](#), [Pierre Corneille](#), [Jean Racine](#), [Pedro Calderón de la Barca](#), [Lope de Vega](#), [Christopher Marlowe](#), and [Ben Jonson](#). From the 16th to the 18th century [Commedia dell'arte](#) performers improvised in the streets of Italy and France. Some Commedia dell'arte plays were written down. Both the written plays and the [improvisation](#) were influential upon literature of the time, particularly upon the work of Molière. Shakespeare drew upon the arts of [jesters](#) and strolling players in creating new style comedies. All the parts, even the female ones, were played by men ([en travesti](#)) but that would change, first in France and then in England too, by the end of the 17th century.

The epic [Elizabethan](#) poem [The Faerie Queene](#) by [Edmund Spenser](#) was published, in its first part, in 1590 and then in completed form in 1597. [The Fairie Queen](#) marks the transitional period in which "novelty" begins to enter into the narrative in the sense of overturning and playing with the flow of events. Theatrical forms known in Spenser's time such as the [Masque](#) and the [Mummers' Play](#) are

incorporated into the poem in ways which *twist tradition* and turn it to political propaganda in the service of Queen Elizabeth I.

The earliest work considered an opera in the sense the work is usually understood dates from around 1597. It is *Dafne*, (now lost) written by Jacopo Peri for an elite circle of literate Florentine humanists who gathered as the "Camerata".

17th century is considered as the greatest era of Spanish and French literature where it is called Siglo de Oro and Grand Siècle respectively. The most famous authors beside playwrights include Jean de La Fontaine and Charles Perrault known primarily for their fables.

Miguel de Cervantes's *Don Quixote* has been called "the first novel" by many literary scholars (or the first of the modern European novels). It was published in two parts. The first part was published in 1605 and the second in 1615. It might be viewed as a parody of *Le Morte d'Arthur* (and other examples of the chivalric romance), in which case the novel form would be the direct result of poking fun at a collection of heroic folk legends. This is fully in keeping with the spirit of the age of enlightenment which began from about this time and delighted in giving a satirical twist to the stories and ideas of the past. It's worth noting that this trend toward satirising previous writings was only made possible by the printing press. Without the invention of mass-produced copies of a book it would not be possible to assume the reader will have seen the earlier work and will thus understand the references within the text.

The new style in English poetry during the 17th century was that of the metaphysical movement. The metaphysical poets were John Donne, George Herbert, Andrew Marvell and others. Metaphysical poetry is characterised by a spirit of intellectual investigation of the spiritual, rather than the mystical reverence of many earlier English poems. The metaphysical poets were clearly trying to *understand* the world around them and the spirit behind it, instead of accepting dogma on the basis of faith.

In the middle of the century the king of England was overthrown and a republic declared. In the new regime (which lasted from 1649 to 1653) the arts suffered. In England and the rest of the British Isles Oliver Cromwell's rule temporarily banned all theatre, festivals, jesters, mummers plays and frivolities. The ban was lifted when the monarchy was restored with Charles II. The Drury Lane theatre was favorite of King Charles.

In contrast to the metaphysical poets was John Milton's *Paradise Lost*, an epic religious poem in blank verse. Milton had been Oliver Cromwell's chief propagandist and suffered when the Restoration came. *Paradise Lost* is one of the highest developments of the epic form in poetry immediately preceding the era of the modern prose novel.

An allegorical novel, *The Pilgrim's Progress from This World to That Which Is to Come* was published by John Bunyan in 1678.

Other early novelists include Daniel Defoe (born 1660) and Jonathan Swift (born 1667).

### **Modern period- 18th century**

This is the Age of Enlightenment and its most important authors are Voltaire, Jean-Jacques Rousseau, Immanuel Kant and Adam Smith. The second half of the century sees the beginnings of Romanticism with Goethe.

### **19th century**

In Britain, the 19th century is dominated by the Victorian era, characterized by Romanticism, with Romantic poets such as William Wordsworth, Lord Byron or Samuel Taylor Coleridge and genres such as the gothic novel.

In Germany, the Sturm und Drang period of the late 18th century merges into a Classicist and Romantic period, epitomized by the long era of Goethe's activity, covering the first third of the century. The conservative Biedermeier style conflicts with the radical Vormärz in the turbulent period separating the end of the Napoleonic wars from the Revolutions of 1848.

In Denmark, the early 19th century Golden Age produced prolific literary authors such as Søren Kierkegaard and Hans Christian Andersen.

In the later 19th century, Romanticism is countered by Realism and Naturalism. The late 19th century, known as the Belle Époque, with its Fin de siècle retrospectively appeared as a "golden age" of European culture, cut short by the outbreak of World War I in 1914.



The 19th century was perhaps the most literary of all centuries, because not only were the forms of [novel](#), [short story](#) and [magazine serial](#) all in existence side-by-side with theatre and [opera](#), but since film, radio and television did not yet exist, the popularity of the written word and its direct enactment were at their height.

### **The early part of the century**

The [romantic](#) movement was well under way and along with it developed the splintering of fiction writing into [genres](#) and the rise of [speculative fiction](#). There was a romantic tendency toward the exploration of [folk traditions](#) and old [legends](#). In 1802 [Sir Walter Scott](#) published *Minstrelsy of the Scottish Border*. [Amelia Opie](#), another romantic, was publishing poetry in the early 19th century and was an active anti-war campaigner. [Anne Bannerman](#) (1765–1829) reworked legends of [King Arthur](#) and [Merlin](#). [William Blake](#) worked in words and pictures to share his visions and mysticism. In 1807 [Thomas Moore](#) published *Irish Melodies*. [Lord Byron](#) produced many influential poems during this period. In 1808 [Goethe](#) published part one of *Faust*. In 1810 [Sir Walter Scott](#) published *Lady of the Lake*. [Percy Shelley](#) published a [gothic novel](#): *Zastrozzi*. The term "*Gothic*" had, by this time, come to mean a desire for a romantic return to the times before the renaissance. [Percy Shelley](#) also published a gothic [novella](#): *St. Irvyne* in 1811.

North Americans who would later produce great literature were being born in the first third of the century. In 1803 the great American poet and essayist [Ralph Waldo Emerson](#) was born (May 25) in [Boston](#) and in 1804 [Nathaniel Hawthorne](#). In 1807 [Henry Wadsworth Longfellow](#) and then [Edgar Allan Poe](#) in 1809. [Phillipe-Ignace Francois Aubert du Gaspe](#), author of the first [French Canadian](#) novel was born in 1814 followed by [Henry David Thoreau](#) in 1817 and [Herman Melville](#) in 1819. Canadian poets [Octave Crémazie](#) and [James McIntyre](#) were both born in 1827. In 1830 was the birth of [Emily Dickinson](#) and, just over a third of the way through the century, in 1835 [Samuel Clemens](#) (Mark Twain) arrived in this world. Before all of them was [Washington Irving](#), said to be the first American "Literary Lion" and mentor to several other American writers. Washington Irving wrote "[The Legend of Sleepy Hollow](#)" (a short story contained in his collection *The Sketch Book of Geoffrey Crayon, Gent.*) while he was living in [Birmingham](#), England and it was first published in 1819.

In 1807, [Charles](#) and [Mary Lamb](#) published *Tales from Shakespeare*, a simple retelling of some of Shakespeare's plays in the form of little stories accessible to a child readership. Along with all the other genres born in the 19th century came the genre of [Children's literature](#).

In 1809 [Schlegel](#) published *On Dramatic Art and Literature*. [Alfred. Lord Tennyson](#) was born. [Nikolai Gogol](#) was born. In 1811 [Jane Austen](#) published (anonymously) *Sense and Sensibility*. In 1812, [George Crabbe](#) published *Tales in Verse*. Byron published *Childe Harold's Pilgrimage* Cantos I and II. [Samuel Taylor Coleridge](#) published *Remorse*. On February 7 [Charles Dickens](#) was born. On May 7 [Robert Browning](#) was born in London. On October 4, in London, [Percy Shelley](#) first met [William Godwin](#) (3 March 1756 - 7 April 1836), an English writer, husband of feminist writer [Mary Wollstonecraft](#) and father of [Mary Wollstonecraft Godwin](#) (who would eventually marry Shelley and become [Mary Shelley](#)).

In 1813, [Jane Austen](#) published (anonymously) *Pride and Prejudice*. Byron published *The Giaour* and *The Bride of Abydos*. January 23 [Drury Lane](#) reopened with [Coleridge's Remorse](#). In May [Percy Shelley](#) published his poem *Queen Mab*. In September [Sir Walter Scott](#) declined the offer of being made [Poet Laureate](#). [Robert Southey](#) accepted the post. [Wilhelm Richard Wagner](#) born 22 May. In 1814, [Sir Walter Scott](#) published *Waverley*. [Jane Austen's Mansfield Park](#) was published anonymously. [Robert Southey](#) published *Roderick, the Last of the Goths*. An English translation of [Dante's Divine Comedy](#) appeared. On July 28 [Percy Shelley](#) and Mary Godwin ([Mary Shelley](#)) eloped. [Mikhail Lermontov](#) was born.

In 1815, [Jane Austen](#) anonymously published *Emma*.

In 1816, [Thomas Love Peacock](#) published *Headlong Hall*. [Coleridge](#) published *Christabel* and *Kubla Khan*. [E. T. A. Hoffmann](#) published *Undine*. Mary Shelley and Percy Shelley went to [Geneva](#) and met Byron (with his physician [John Polidori](#)). At Byron's villa they told [ghost stories](#) and invented the basic ideas which led eventually to Mary Shelley's book *Frankenstein* and Polidori's novel *The Vampyre*. Their stay at Byron's villa was one of the most famous events in the Gothic/Romantic movement.

In 1817, [John Keats](#) published a volume of Poems. Sir Walter Scott published *Harold the Dauntless*. Byron published *Manfred*.

In 1818, [Mary Shelley](#) anonymously published [Frankenstein](#) which came to be known, eventually, as the first [science fiction](#) novel and the template for the [mad scientist](#) subgenre. Byron published *Childe Harold* Canto IV. [John Keats](#) published *Endymion*. [Thomas Love Peacock](#) published *Rhododaphne* and *Nightmare Abbey*. [Jane Austen's](#) *Northanger Abbey* and *Persuasion* were published posthumously. Sir Walter Scott published *Rob Roy*. [Ivan Turgenev](#) was born.

In 1819, [John Polidori](#) published *The Vampyre*.

In 1820, [John Keats](#) published *Lamia*, *Isabella* and *Hyperion*. Percy Shelley published *Prometheus Unbound*. [Elizabeth Barrett](#) published *The Battle of Marathon*. [Sir Walter Scott](#) published *Ivanhoe*, *The Abbot* and *The Monastery*. [James Catnach](#): *Street Ballads*. A gothic novel, *Melmoth the Wanderer* was published by [Charles Robert Maturin](#).

In 1821, February 23: John Keats died. Percy Shelley published *Adonais: An Elegy on the Death of John Keats* and *Epipsychidion*. Byron published *The Prophecy of Dante*. [Sir Walter Scott](#) published *Kenilworth*. [Fyodor Dostoevsky](#) was born.

In 1822, [Alexander Pushkin](#) published *Ruslan and Ludmila*, his first poem. [Thomas De Quincey](#) published *Confessions of an English Opium Eater*. Percy Shelley published *Hellas*.

In 1823 Mary Shelley published *Valperga*. Byron published *The Age of Bronze* and *The Island*. [Charles Lamb](#) published *Essays of Elia*. Sir Walter Scott published *Quentin Durward*. An English translation of [Jacob Grimm](#), *Grimms' Fairy Tales* appeared.

In 1824, Sir Walter Scott published *Redgauntlet*. Byron died in Greece.

In 1826, Mary Shelley published *The Last Man*, a novel set in the 21st century.

In 1827, [Alfred](#) and [Charles Tennyson Turner](#) published *Poems by Two Brothers*. August 12: [William Blake](#) died.

In 1828, [Leo Nikolavevich Tolstov](#) was born 9 September.

In 1828, [Karl Wilhelm Friedrich von Schlegel](#) died 11 January. Edgar Allan Poe published a poem: "[Al Aaraaf](#)".

In 1831, Sir Walter Scott published *Castle Dangerous*. Edgar Allan Poe published a poem: "[The City in the Sea](#)".

In 1832, Percy Shelley published his poem *The Masque of Anarchy*, a reaction to the [Peterloo massacre](#). [Johann Wolfgang Goethe](#) published part II of *Faust*. On March 20 Goethe died. [Jerrold Douglas](#) published *The Factory Girl*, *The Golden Calf* and *The Rent-Day*.

In 1833, [Alexander Pushkin](#) published *Eugene Onegin*. [Caroline Bowles](#) published *Tales of the Factories*. [Charles Lamb](#) published *The Last Essays of Elia*.

In 1834, [Frederick Marryat](#) published *Peter Simple* and *Jacob Faithful*. [Balzac](#) published *Le Pere Goriot*. [William Morris](#) was born. On July 25 [Samuel Taylor Coleridge](#) died.

The first modern [Arabic](#) compilation of *The Book of One Thousand and One Nights* was published in [Cairo](#).

### **The middle of the century**

In the mid-19th century [magazines](#) publishing short stories and [serials](#) began to be popular. Some of them were more respectable, while others were referred to by the derogatory name of *penny dreadfuls*. In 1844 [Alexandre Dumas, père](#) published a novel *The Three Musketeers* (*Les Trois Mousquetaires*) and wrote *The Count of Monte Cristo* which was published in installments over the next two years. [William Makepeace Thackeray](#) published *The Luck of Barry Lyndon*. In Britain [Charles Dickens](#) published several of his books in installments in magazines: *The Pickwick Papers*, followed, in the next few years, by *Oliver Twist* (1837–1839), *Nicholas Nickleby* (1838–1839), *The Old Curiosity Shop* (1840–1841), *Barnaby Rudge* (1841), *A Christmas Carol* (1843) and *Martin Chuzzlewit* (1843–1844). In America a version of the penny dreadful became popularly known as a *dime novel*. In the dime novels the reputations of [gunfighters](#) and other [wild west](#) heroes or villains were created or exaggerated.

The [western](#) genre came into existence. [James Fenimore Cooper](#) began a series of stories featuring the characters [Hawkeye](#) and [Chingachook](#). These stories were not only "westerns" but also *historical novels*, the earliest setting being approximately 100 years earlier than the year James Fenimore Cooper was writing it. The series was called the *Leatherstocking Tales* and comprised five volumes: *The Deerslayer* (1841), *The Last of the Mohicans* (1826), *The Pathfinder* (1840), *The Pioneers* (1823), *The Prairie* (1827).

In 1836, [Nikolai Gogol](#) published *The Government Inspector*

In 1837, Edgar Allan Poe published a poem: "[The Conqueror Worm](#)". [Alexander Pushkin](#) died of injuries sustained in a duel.

In 1838 Edgar Allan Poe published a short story: "[Ligeia](#)" and a novel: *The Narrative of Arthur Gordon Pym of Nantucket*. [Elizabeth Barrett](#) published *The Seraphim*. [Lady Charlotte Guest](#) published *Mabinogion*, a collection of ancient [Celtic](#) stories from [Wales](#).

In 1839 the [Canadian](#) writer [Louis Fréchet](#) was born. Edgar Allan Poe published three short stories: "[William Wilson](#)", "[The Devil in the Belfry](#)" and "[The Fall of the House of Usher](#)".

In 1840 the [Westcountry](#) author [Thomas Hardy](#) was born. [Mikhail Lermontov](#) published *A Hero of Our Time*.

In 1841 [Phillipe-Ignace François Aubert de Gaspé](#) died. Edgar Allan Poe published two short stories: "[A Descent into the Maelström](#)" and "[The Murders in the Rue Morgue](#)". The latter introduced the fictional detective [C. Auguste Dupin](#). [Mikhail Lermontov](#) was killed in a duel.

In 1842, [Nikolai Gogol](#) published *Dead Souls*.

In 1843 the [transatlantic](#) author [Henry James](#) was born. Edgar Allan Poe published a poem: "[Lenore](#)" and four short stories: "[The Gold-Bug](#)", "[The Black Cat](#)", "[The Tell-Tale Heart](#)" and a [C. Auguste Dupin](#) short story called "[The Mystery of Marie Roget](#)".

In 1844, Edgar Allan Poe published several works: "[The Spectacles](#)", "[The Balloon-Hoax](#)" and his final Dupin story "[The Purloined Letter](#)".

In 1845, Edgar Allan Poe published his poem "[The Raven](#)" and a short story "[The Facts in the Case of M. Valdemar](#)". [August Wilhelm von Schlegel](#) died 12 May.

In 1846, [Elizabeth Barrett](#) married [Robert Browning](#). [Charlotte](#), [Emily](#), and [Anne Brontë](#) published *Poems by Currer, Ellis and Acton Bell*. [Edward Lear](#) published his *Book of Nonsense*. [Fvodor Dostoevsky](#) published *Poor Folk*.

In 1847, [Anne Brontë](#) published *Agnes Grey*. [Emily Brontë](#) published *Wuthering Heights*, and [Charlotte Brontë](#) published *Jane Eyre*. [Rymer](#) published *Varney the Vampire; or, the Feast of Blood*. Edgar Allan Poe published the poem "[Ulalume](#)".

In 1848, [William Makepeace Thackeray](#)'s novel, *Vanity Fair* was published. [Elizabeth Gaskell](#) published *Mary Barton*. [Anne Brontë](#) published *The Tenant of Wildfell Hall*. [Grant Allen](#) was born. Edgar Allan Poe published a book-length essay he called a prose poem: *Eureka: A Prose Poem*.

In 1849, both [Anne Brontë](#) and Edgar Allan Poe died. Poe's poems "[Annabel Lee](#)" and "[The Bells](#)" were published posthumously. [Dostoevski](#) published *Netochka Nezvanova*. The poet [Emma Lazarus](#) was born 22 July in New York City.

Between 1849 and 1861, Charles Dickens' prolific creative outpouring gave us *David Copperfield* (1849–1850), *Bleak House* (1852–1853), *Hard Times* (1854), *Little Dorrit* (1855–1857), *A Tale of Two Cities* (11 July 1859) and *Great Expectations* (1860–1861).

In 1850, [Alfred Lord Tennyson](#) became [Poet Laureate](#) and [Robert Louis Stevenson](#) was born 13 November.

In 1851, [Sheridan Le Fanu](#) published *Ghost Stories and Tales of Mystery*, [Herman Melville](#) published *Moby-Dick* and [James Fenimore Cooper](#) died 14 September.

In 1852, [Ivan Turgenev](#) published *A Sportsman's Sketches*. [Leo Tolstoy](#) published *Childhood*.

In 1854, [Oscar Wilde](#) was born 16 October.

In 1859 [George Eliot](#) published her first novel *Adam Bede*. [Dostoevsky](#) published *The Village of Stepanchikovo* (or The Friend of the Family). [Arthur Conan Doyle](#) was born 22 May; [Knut Hamsun](#) was born 4 August; and [Washington Irving](#) died 28 November.

1860 [Anton Pavlovich Chekhov](#) (Антон Павлович Чехов) was born 29 January.

In 1861 [Robert Goldsmith](#) died. [Bliss Carman](#) was born. [E. Pauline Johnson](#) was born. [Fvodor Dostoevsky](#) published *Humiliated and Insulted*.

In 1862 [Victor Hugo](#) published *Les Misérables*. [Ivan Turgenev](#) published *Fathers and Sons*. [Henry David Thoreau](#) died. [Edith Wharton](#) was born. [Dostoevsky](#) published *The House of the Dead* and *A Nasty Story*. [Christina Rossetti](#) published *Goblin Market and Other Poems*.

### The late 19th century

In 1863 [Jules Verne](#) published *Cinq semaines en ballon* (*Five Weeks in a Balloon*). (Verne's *Paris au XXe siècle* (*Paris in the 20th Century*) was written, but was not published until 1994). *Voyage au centre de la*

*Terre (Journey to the Center of the Earth)* came out in 1864 and *De la Terre à la Lune (From the Earth to the Moon)* in 1865. Verne had by then fully established the "*scientific romance*" as a genre. Charles Dickens published *Our Mutual Friend* in installments from 1864 to 1865. Literature by this time was becoming increasingly popular. Well-educated European and North American middle-classes read more than ever before. At the same time authors tended toward plainer language and more broadly understood themes. People read about detectives, ghosts, machines, wonders, adventures, tricky situations, unusual turns of fate and romances. Love stories and grudges, explorations and wars, ideas based on scientific positivism and ideas based on nonsense and gibberish were all being published and enjoyed by a readership which could now be termed "*the masses*".

In 1864 Nathaniel Hawthorne died. Dostoyevski published *Notes from Underground* (or *Letters from the Underworld*). Dostoyevski's concerns and style were singularly original and allow the reader entry to a claustrophobic interior world of the psyche. It is probably correct to describe Dostoyevski as the first Existentialist author.

In 1865 Lewis Carroll published *Alice's Adventures in Wonderland*, combining social satire with nonsense writing and presenting the two of them in the guise of a children's story. Thomas Chandler Haliburton died. Edith Maude Eaton was born.

1866 Dostoyevsky published *Crime and Punishment*, followed by *The Gambler* (1867). Mark Twain published *The Celebrated Jumping Frog of Calaveras County*.

Jules Verne published *Les enfants du Capitaine Grant (In Search of the Castaways)* 1867–1868 and *Vingt mille lieues sous les mers (Twenty Thousand Leagues Under the Sea)* in 1870.

In 1868 Dostoyevsky published *The Idiot* dedicated to Ivanov Dumitru.

In 1869 Leo Tolstoy published *War and Peace*. Mark Twain published *Innocents Abroad*. Matthew Arnold set a cultural agenda in his book *Culture and Anarchy*. His views represented one of two polar opposites which would be in struggle against each other for many years to come. The other side of the struggle would be represented by the Aesthetic, Symbolist or Decadent movement. The chief participants in the cultural opposition at this time included, on the so-called *decadent* side French poets like Jean Moréas, Paul Verlaine, Tristan Corbière, Arthur Rimbaud, Charles Baudelaire, Stéphane Mallarmé and, in Britain, the Irish writer Oscar Wilde. On the other side were Matthew Arnold, John Ruskin and the tendency amongst the arts toward a utilitarian, constructive and educational ethic. The views of Matthew Arnold and John Ruskin inspired the Arts and Crafts movement and William Morris. This dispute (*art for art's sake* versus *art for the common good*) would continue throughout the remainder of the 19th century and much of the 20th.

The *Decadent* movement was a transitional stage between romanticism and *modernism*.

In 1870 Charles Dickens died aged 58. Before his death he was working on *The Mystery of Edwin Drood* (published unfinished). John McCrae was born. Hilaire Belloc was born (27 July).

In 1872 Dostoyevsky published *The Possessed* (or *Demons* or *The Devils*). Lewis Carroll published *Through the Looking-Glass and what Alice Found There*. Samuel Butler published *Erewhon*, an early science fiction novel. Jules Verne published *Le tour du monde en quatre-vingt jours (Around the World in Eighty Days)*.

In 1873 Alfred Jarry was born (8 September).

In 1874 Jules Verne published *L'île mystérieuse (The Mysterious Island)*.

In 1875 *Carmen*, a French opera by Georges Bizet, with text by Henri Meilhac and Ludovic Halévy, reached the stage. Dostoyevsky published *The Raw Youth* (or *The Adolescent*).

In 1876 Lewis Carroll published *The Hunting of the Snark*. Mark Twain published *The Adventures of Tom Sawyer*.

In 1877 Leo Tolstoy published *Anna Karenina*.

In 1878 Gilbert and Sullivan's operetta *HMS Pinafore*, or, *The Lass That Loved a Sailor*, was staged.

In 1879 Octave Crémazie died. Gilbert and Sullivan's operetta *The Pirates of Penzance*, or, *The Slave of Duty* was staged.

In 1880 Dostoyevsky published *The Brothers Karamazov*. Norwegian writer Knut Hamsun published *Hunger*.

In 1881 [Dostoevsky](#) died. [Oscar Wilde](#) published his first book of poems. [Gilbert and Sullivan's operetta \*Patience, or, Bunthorne's Bride\*](#) was staged. Mark Twain published [The Prince and the Pauper](#).

In 1882 [Gilbert and Sullivan's operetta \*Iolanthe, or, The Peer and the Peri\*](#) was staged. [Ralph Waldo Emerson](#) died. [Henry Wadsworth Longfellow](#) died.

In 1883 [Wilhelm Richard Wagner](#) died 13 February. [Franz Kafka](#) was born 3 July. [Ivan Turgenev](#) died 3 September.

In 1884 Mark Twain published [The Adventures of Huckleberry Finn](#). [Gilbert and Sullivan's operettas \*Princess Ida\*, or, Castle Adamant \(1884\) and \*The Mikado, or, The Town of Titipu\* \(1885\)](#) arrive on the London stage.

In 1885 [H. Rider Haggard](#) published [King Solomon's Mines](#).

In 1886 [Emily Dickinson](#) died. [Leo Tolstoy](#) published [The Death of Ivan Ilvich](#).

In 1887 Oscar Wilde published [The Canterville Ghost](#). [Gilbert and Sullivan's operetta \*Ruddigore, or, The Witch's Curse\*](#) was staged. [Sir Arthur Conan Doyle](#) published [A Study in Scarlet](#), the first [Sherlock Holmes](#) story and the beginning of [crime fiction](#) as a genre. [H. Rider Haggard](#) published [She](#) first serialized in [The Graphic](#) from October 1886 to January 1887.

In 1888 Oscar Wilde published [The Happy Prince and Other Stories](#). [Gilbert and Sullivan's operetta \*The Yeomen of the Guard\*, or, The Merryman and his Maid](#) was staged. [Gilbert and Sullivan's operettas \*The Gondoliers\*, or, The King of Barataria \(1889\), \*Utopia, Limited\*, or, The Flowers of Progress \(1893\) and \*The Grand Duke\*, or, The Statutory Duel \(1896\)](#) were all staged. Lewis Carroll's last novel, the two-volume [Sylvie and Bruno](#), was published in 1889 and 1893 respectively. In 1889 Oscar Wilde published [The Portrait of Mr. W. H.](#)

In 1890 [Sir Arthur Conan Doyle](#) published [The Sign of the Four](#). [H. Rider Haggard](#) published [The Saga of Eric Brighteyes](#) an epic [viking](#) novel. Oscar Wilde published [The Picture of Dorian Gray](#).

In 1891 [Herman Melville](#) died. Oscar Wilde published [Lord Arthur Savile's Crime and Other Stories](#), [Intentions](#) and [House of Pomegranates](#).

In 1892 [Sir Arthur Conan Doyle](#) published [The Adventures of Sherlock Holmes](#).

In 1893 Oscar Wilde staged two plays: [Salomé](#) (French version) and [Lady Windermere's Fan](#). His [A Woman of No Importance](#) and the English version of [Salomé](#) followed in 1894.

In 1894 [Sir Arthur Conan Doyle](#) published [The Memoirs of Sherlock Holmes](#). [Robert Louis Stevenson](#) died 3 December. Mark Twain published [Tom Sawyer Abroad](#) and [Pudd'n'head Wilson](#). [Oscar Wilde](#) was in prison for "gross indecency" from 1895 to 1897.

In 1896 [Giacomo Puccini's](#) opera [La Bohème](#) was staged, as was Chekov's play [The Seagull](#). [H. G. Wells](#) published [The Time Machine](#) and [The Island of Dr. Moreau](#). [William Morris](#) died 3 October. Mark Twain published [Tom Sawyer, Detective](#). [Alfred Jarry](#), only 23 years old, wrote his highly influential play [Ubu Roi](#), which is often cited as a forerunner to the [Theatre of the Absurd](#).

In 1897 [Bram Stoker](#) published [Dracula](#). H.G. Wells published [The Invisible Man](#).

In 1898 [Henry James](#) published [The Turn of the Screw](#). H.G. Wells publishes [The War of the Worlds](#). Oscar Wilde published [The Ballad of Reading Gaol](#).

In 1899 Chekov's play [Uncle Vanya](#) was staged. Mark Twain published [A Connecticut Yankee in King Arthur's Court](#). H.G. Wells published [When The Sleeper Wakes](#). [Grant Allend](#) died. Oscar Wilde staged his plays [The Importance of Being Earnest](#) and [An Ideal Husband](#) one year before his death in 1900.

When the 19th century ended the genres of [horror](#), [ghost stories](#), [westerns](#), [children's literature](#), [crime fiction](#), [science fiction](#), [historical novels](#) and [fantasy](#) had all been established.

### **Modernist poetry**

Modernist poetry is a mode of writing characterised by technical innovation in the mode of versification (sometimes referred to as [free verse](#)) and by the dislocation of the 'I' of the poet as a means of subverting the notion of an unproblematic poetic 'self' directly addressing an equally unproblematic ideal reader or audience. In English, it is generally considered to have emerged in the early years of the 20th century.

These two facets of modernist [poetry](#) are intimately connected with each other. The dislocation of the authorial presence is achieved through the application of such techniques as [collage](#), [found poetry](#), [visual poetry](#), the juxtaposition of apparently unconnected materials, etc. In the best examples of modernist writing, these techniques are used not for their own sake but to open up questions in the mind of the reader.

Modernist poetry in English is often viewed as an American phenomenon in origin, with leading exponents including [Ezra Pound](#), [T.S. Eliot](#), [Marianne Moore](#), [William Carlos Williams](#), [H.D.](#), and [Louis Zukofsky](#), but there were a number of important British modernist poets, including [David Jones](#), [Hugh MacDiarmid](#), [Mina Loy](#), and [Basil Bunting](#).

The influence of modernism can be seen in such later poetic groups and movements as the [Objectivists](#), the [Beat generation](#), the [Black Mountain poets](#), the [deep image](#) group, the [L=A=N=G=U=A=G=E](#) poets and the [British Poetry Revival](#).

### **Modernist prose**

The [Modernist](#) form of prose began from the styles of writing popular in the mid-to-late 19th century: The nonsense books of [Edward Lear](#) and [Lewis Carroll](#) were one influence. Another was the dark [gothic](#) brooding of [Mary Shelley](#), [Bram Stoker](#), Edgar Allan Poe and Dostoyevski. These tendencies toward rebellious nonsense and morose introspection were, to some extent, reactions against the science and positivism of the [Victorian era](#) mindset. At the same time, however, science continued to influence writers to adopt a spirit there are three parts of this book like hi and by experimentalism.

In 1902 [Joseph Conrad](#) published *Heart of Darkness*, which threw representations of civilised society into sharp contrast with representations of the jungle and played both of them in relation to the human heart and soul.

In the first half of the 20th century writers such as [Franz Kafka](#) and [James Joyce](#) experimented with dislocations of [conventional wisdom](#) in their creations of distorted characters, locations and narrative styles. Literary experiments in form, matching those taking place in modernist painting and sculpture of the same period, challenged the reader to re-examine and [deconstruct](#) preconceptions about the world. [Bertholt Brecht](#) created modernist theatrical productions according to his theory of the [alienation effect](#) which was supposed to make the audience think and feel in new and critical ways by removing comfortable assumptions and not permitting the narrative to appear too much like reality.

### **Structuralism, deconstruction, poststructuralism, postmodernism and postcolonialism**

#### **Hypertext fiction**

Hypertext fiction is a genre of electronic literature, characterized by the use of hypertext links which provide a new context for non-linearity in literature and reader interaction.[1] The reader typically chooses links to move from one node of text to the next, and in this fashion arranges a story from a deeper pool of potential stories. Its spirit can also be seen in interactive fiction.

The term can also be used to describe traditionally-published books in which a nonlinear narrative and interactive narrative is achieved through internal references. James Joyce's *Ulysses* (1922), Mark Z. Danielewski's *House of Leaves* (2000), Enrique Jardiel Poncela's *La Tournée de Dios* (1932), Jorge Luis Borges' *The Garden of Forking Paths* (1941), Vladimir Nabokov's *Pale Fire* (1962) and Julio Cortázar's *Rayuela* (1963; translated as *Hopscotch*) are early examples predating the word "hypertext", while a common pop-culture example is the *Choose Your Own Adventure* series in young adult fiction and other similar gamebooks. *The Garden of Forking Paths* is both a hypertext story and a description of a fictional hypertext work.

#### **20th century**

The main periods of 20th century literature are captured in the bipartite division, [Modernist literature](#) and [Postmodern literature](#), flowering from roughly 1900 to 1940 and 1945 to 1980 respectively, divided, as a rule of thumb, by [World War II](#).

Popular literature develops its own genres such as [fantasy](#) and [science fiction](#). Ignored by mainstream [literary criticism](#), these genres develop their own establishments and critical awards, such as the [Nebula Award](#) (since 1965), the [British Fantasy Award](#) (since 1971) or the [Mythopoeic Awards](#) (since 1971).

## 5. Информационные и образовательные технологии

<b>№ п/п</b>	<b>Наименование раздела</b>	<b>Виды учебной работы</b>	<b>Формируемые компетенции (указывается код компетенции)</b>	<b>Информационные и образовательные технологии</b>
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
1	<i>Тема 1. Термин и понятие «античная литература»</i>	<i>Лекционные занятия Практические занятия Самостоятельная работа</i>	<i>ОК-3, ОК-11, ОК-12, ИК-1, ИК-2, СЛК-1, СЛК-5, ПК-1, ПК-2</i>	<i>Развернутая беседа на англ. языке. Дискуссия/Консультирование Дополнительные материалы в бумажном носителе. Наглядные пособия.</i>
2	<i>Тема 2. Миф как историко-культурная категория, развитие греческой мифологии</i>	<i>Лекционные занятия Практические занятия Самостоятельная работа</i>	<i>ОК-3, ОК-11, ОК-12, ИК-1, ИК-2, СЛК-1, СЛК-5, ПК-1, ПК-2</i>	<i>Развернутая беседа на англ. языке. Дискуссия/Консультирование Дополнительные материалы в бумажном носителе. Наглядные пособия.</i>
3	<i>Тема 3. Древний эпос. Гомеровский эпос.</i>	<i>Лекционные занятия Практические занятия Самостоятельная работа</i>	<i>ОК-3, ОК-11, ОК-12, ИК-1, ИК-2, СЛК-1, СЛК-5, ПК-1, ПК-2</i>	<i>Развернутая беседа на англ. языке. Дискуссия/Консультирование Дополнительные материалы в бумажном носителе. Наглядные пособия.</i>
4	<i>Тема 4. Развитие архаической литературы в 7-6 вв. до н.э.: основные направления и жанры</i>	<i>Лекционные занятия Практические занятия Самостоятельная работа</i>	<i>ОК-3, ОК-11, ОК-12, ИК-1, ИК-2, СЛК-1, СЛК-5, ПК-1, ПК-2</i>	<i>Развернутая беседа на англ. языке. Дискуссия/Консультирование Дополнительные материалы в бумажном носителе. Наглядные пособия.</i>

5	<i>Тема</i> Классический период развития древнегреческой литературы. Расцвет древнегреческого театра	5. <i>Лекционные занятия</i> <i>Практические занятия</i> <i>Самостоятельная работа</i>	ОК-3, ОК-11, ОК-12, ИК-1, ИК-2, СЛК-1, СЛК-5, ПК-1, ПК-2	<i>Развернутая беседа на англ. языке.</i> <i>Дискуссия/Консультирование</i> <i>Дополнительные материалы в бумажном носителе.</i> <i>Наглядные пособия.</i>
6	<i>Тема</i> 6. Культура эллинизма. Греческая литература римского периода	<i>Лекционные занятия</i> <i>Практические занятия</i> <i>Самостоятельная работа</i>	ОК-3, ОК-11, ОК-12, ИК-1, ИК-2, СЛК-1, СЛК-5, ПК-1, ПК-2	<i>Развернутая беседа на англ. языке.</i> <i>Дискуссия/Консультирование</i> <i>Дополнительные материалы в бумажном носителе.</i> <i>Наглядные пособия.</i>
7	<i>Тема</i> 7. Ранний период римской литературы. Литература последнего века республики	<i>Лекционные занятия</i> <i>Практические занятия</i> <i>Самостоятельная работа</i>	ОК-3, ОК-11, ОК-12, ИК-1, ИК-2, СЛК-1, СЛК-5, ПК-1, ПК-2	<i>Развернутая беседа на англ. языке.</i> <i>Дискуссия/Консультирование</i> <i>Дополнительные материалы в бумажном носителе.</i> <i>Наглядные пособия.</i>
8	<i>Тема</i> 8. Литература «века Августа»	<i>Лекционные занятия</i> <i>Практические занятия</i> <i>Самостоятельная работа</i>	ОК-3, ОК-11, ОК-12, ИК-1, ИК-2, СЛК-1, СЛК-5, ПК-1, ПК-2	<i>Развернутая беседа на англ. языке.</i> <i>Дискуссия/Консультирование</i> <i>Дополнительные материалы в бумажном носителе.</i> <i>Наглядные пособия.</i>
9	<i>Тема</i> 9. Серебряный век римской литературы. Позднейший период: литература упадка и кризиса Римской империи.	<i>Лекционные занятия</i> <i>Практические занятия</i> <i>Самостоятельная работа</i>	ОК-3, ОК-11, ОК-12, ИК-1, ИК-2, СЛК-1, СЛК-5, ПК-1, ПК-2	<i>Развернутая беседа на англ. языке.</i> <i>Дискуссия/Консультирование</i> <i>Дополнительные материалы в бумажном носителе.</i> <i>Наглядные пособия.</i>
10	<i>Тема</i> Раннехристианская литература. Смена цивилизаций. Литература средних веков: общая характеристика. Литература раннего	10. <i>Лекционные занятия</i> <i>Практические занятия</i> <i>Самостоятельная работа</i>	ОК-3, ОК-11, ОК-12, ИК-1, ИК-2, СЛК-1, СЛК-5,	<i>Развернутая беседа на англ. языке.</i> <i>Дискуссия/Консультирование</i> <i>Дополнительные материалы в бумажном носителе.</i> <i>Наглядные пособия.</i>



	Средневековья.		ПК-1,ПК-2	
11	<i>Тема 11.</i> Литература зрелого Средневековья. Героический эпос. Рыцарская литература Средневековья. Городская литература Средневековья. Клерикальная литература.	<i>Лекционные занятия</i> <i>Практические занятия</i> <i>Самостоятельная работа</i>	ОК-3, ОК-11,ОК-12, ИК-1,ИК-2, СЛК-1, СЛК-5, ПК-1,ПК-2	<i>Развернутая беседа на англ. языке.</i> <i>Дискуссия/Консультирование</i> <i>Дополнительные материалы в бумажном носителе.</i> <i>Наглядные пособия.</i>
12	<i>Тема 12.</i> Пути развития средневековой драмы. Предренессанс. Творчество Данте Алигьери.	<i>Лекционные занятия</i> <i>Практические занятия</i> <i>Самостоятельная работа</i>	ОК-3, ОК-11,ОК-12, ИК-1,ИК-2, СЛК-1, СЛК-5, ПК-1,ПК-2	<i>Развернутая беседа на англ. языке.</i> <i>Дискуссия/Консультирование</i> <i>Дополнительные материалы в бумажном носителе.</i> <i>Наглядные пособия.</i>
13	<i>Тема 13.</i> Литература эпохи Возрождения. Итальянская литература	<i>Лекционные занятия</i> <i>Практические занятия</i> <i>Самостоятельная работа</i>	ОК-3, ОК-11,ОК-12, ИК-1,ИК-2, СЛК-1, СЛК-5, ПК-1,ПК-2	<i>Развернутая беседа на англ. языке.</i> <i>Дискуссия/Консультирование</i> <i>Дополнительные материалы в бумажном носителе.</i> <i>Наглядные пособия.</i>
14	<i>Тема 14.</i> Северное Возрождение. Немецкая литература.	<i>Лекционные занятия</i> <i>Практические занятия</i> <i>Самостоятельная работа</i>	ОК-3, ОК-11,ОК-12, ИК-1,ИК-2, СЛК-1, СЛК-5, ПК-1,ПК-2	<i>Развернутая беседа на англ. языке.</i> <i>Дискуссия/Консультирование</i> <i>Дополнительные материалы в бумажном носителе.</i> <i>Наглядные пособия.</i>
15	Возрождение во Франции. Возрождение в Испании. Жанр романа в европейской литературе.	<i>Лекционные занятия</i> <i>Практические занятия</i> <i>Самостоятельная работа</i>	ОК-3, ОК-11,ОК-12, ИК-1,ИК-2, СЛК-1, СЛК-5, ПК-1,ПК-2	<i>Развернутая беседа на англ. языке.</i> <i>Дискуссия/Консультирование</i> <i>Дополнительные материалы в бумажном носителе.</i> <i>Наглядные пособия.</i>
16	<i>Тема15.</i> Английская литература. Творчество	<i>Лекционные занятия</i> <i>Практические</i>	ОК-3, ОК-11,ОК-12, ИК-1,ИК-2,	<i>Развернутая беседа на англ. языке.</i> <i>Дискуссия/Консультирование</i>

Шекспира	занятия Самостоятельная работа	СЛК-1, СЛК-5, ПК-1,ПК-2	Дополнительные материалы в бумажном носителе. Наглядные пособия.
<b>Итого :</b>			

**6. Фонд оценочных средств для текущего, рубежного и итогового контролей по итогам освоению дисциплины**

**6.1. Методические материалы, определяющие процедуры оценивания знаний, умений, навыков и (или) опыта деятельности**

**Текущий контроль** осуществляется в виде опроса, участие в дискуссии на семинаре, выполнение самостоятельной работы и других видов работ, указанных в УМК, а также посещаемости студентов занятий - оценивается до 80 баллов.

**Рубежный контроль** (сдача модулей) проводится преподавателем и представляет собой письменный контроль, либо компьютерное тестирование знаний по теоретическому и практическому материалу. Контрольные вопросы рубежного контроля включают полный объем материала части дисциплины (модулей), позволяющий оценить знания, обучающихся по изученному материалу и соответствовать УМК дисциплины, которое оценивается до 20 баллов.

**Итоговый контроль** (экзамен) знаний принимается по экзаменационным билетам, включающий теоретические вопросы и практическое задание, и оценивается до 20 баллов.

Форма контроля	Срок отчетности	Макс. количество баллов	
		За одну работу	Всего
Текущий контроль:			
- опрос	1, 2, 3, 4 недели	10 баллов	До 40 баллов
- участие в дискуссии на семинаре	3, 4, 5, 6, 7 недели	6 баллов	До 30 баллов
- посещаемость	1,2,3,4,5,6,7,8 недель	0,2	10 баллов
Рубежный контроль: (сдача модуля)	8 неделя	100%×0,2=20 баллов	
Итого за I модуль			До 100 баллов

Форма контроля	Срок отчетности	Макс. количество баллов	
		За одну работу	Всего
Текущий контроль:			
- опрос	9, 10, 11, 12 недели	10 баллов	До 40 баллов

- участие в дискуссии на семинаре	13, 14, 15 недели	6 баллов	До 30 баллов
- посещаемость	9,10,11,12,13,14,15 недели	0,2	10 баллов
Рубежный контроль: (сдача модуля)	15 неделя	100%×0,2=20 баллов	
Итого за II модуль			До 100 баллов
<b>Итоговый контроль (экзамен)</b>	Сессия	$ИК = Бср \times 0,8 + Бэкз \times 0,2$	

Экзаменатор выставляет по результатам балльной системы в семестре экзаменационную оценку без сдачи экзамена, набравшим суммарное количество баллов, достаточное для выставления оценки от 55 и выше баллов – автоматически (при согласии обучающегося).

Полученный совокупный результат (максимум 100 баллов) конвертируется в традиционную шкалу:

Рейтинговая оценка (баллов)	Оценка экзамена
От 0 - до 54	неудовлетворительно
от 55 - до 69 включительно	удовлетворительно
от 70 – до 84 включительно	хорошо
от 85 – до 100	отлично

## **6.2. Описание показателей и критериев оценивания компетенций на различных этапах их формирования, описание шкал оценивания**

*Текущий контроль (0 - 80 баллов)*

*При оценивании посещаемости, опроса и участия в дискуссии на семинаре учитываются:*

- посещаемость (10 баллов)
- степень раскрытия содержания материала (3 балла);
- изложение материала (грамотность речи, точность использования терминологии и символики, логическая последовательность изложения материала (1 балл);
- знание теории изученных вопросов, сформированность и устойчивость используемых при ответе умений и навыков (1 балл).

*Рубежный контроль (0 – 20 баллов)*

*При оценивании контрольной работы учитывается:*

- полнота выполненной работы (задание выполнено не полностью и/или допущены две и более ошибки или три и более неточности) – 0 – 10 баллов;
- обоснованность содержания и выводов работы (задание выполнено полностью, но обоснование содержания и выводов недостаточны, но рассуждения верны) – 1 – 5 баллов;
- работа выполнена полностью, в рассуждениях и обосновании нет пробелов или ошибок, возможна одна неточность – 1 – 5 баллов.

*Итоговый контроль (экзаменационная сессия) - ИК = Бср × 0,8 + Бэкз × 0,2*

*При проведении итогового контроля обучающийся должен ответить на 3 вопроса (два вопроса теоретического характера и один вопрос практического характера).*

*При оценивании ответа на вопрос теоретического характера учитывается:*

- теоретическое содержание не освоено, знание материала носит фрагментарный характер, наличие грубых ошибок в ответе (0 – 3 балла);
- теоретическое содержание освоено частично, допущено не более двух-трех недочетов (3 - 5 баллов);
- теоретическое содержание освоено почти полностью, допущено не более одного-двух недочетов, но обучающийся смог бы их исправить самостоятельно (5-6 баллов);
- теоретическое содержание освоено полностью, ответ построен по собственному плану (7 баллов).

*При оценивании ответа на вопрос практического характера учитывается:*

- ответ содержит менее 20% правильного решения (0 - 2 балла);
- ответ содержит 21-89 % правильного решения (3-5 баллов);
- ответ содержит 90% и более правильного решения (6-7 баллов).

### **6.3. Контрольные задания или иные материалы, необходимые для оценки знаний, умений, навыков и (или) опыта деятельности.**

#### **Модуль 1**

##### **Test on World Literature IV course**

1. World Literature denotes ..... a. very best in literature b. effective publication c. evaluative circulation d. category of literary production
2. The invention of writing refers to the ....  
a. Ancient Greece b. Ancient Babylon c. Bronze age Mesopotamia d. Ancient China
3. Classical antiquity begins with .....  
a. Hebrew, Bible, V century b. Homer, VIII century c. Pentateuch, III century d. Papyrus of Ani-250 BC
4. Renaissance literature was initiated by.....  
a. Petrarch b. Thomas Mor c. Shakespeare d. Bocaccio
5. The new forms spread by the Renaissance is ....

- a. The novellas                      b. the sonnets                      c. rubais                      d. sunnahs
6. What was the classical language of Middle Ages and Renaissance?  
a. Latin   b. Greek   c. Roman   d. Old Slavonic
7. Examples of vernacular language are...  
a. Beowulf, Niebelungenlied                      b. Iliad and Odyssey   c. Ramayana and Kamasutra   d. Bible and Qo'ran
8. To which group does the character Beowulf belong?  
a. The Gaets                      b. the Franks                      c. the Frizians                      d. the Swedes
9. He was widely considered to be the most important thinkers and writers in Western culture.  
a. F.Shiller                      b. W.Goethe                      c. G.Byron                      d. W. Shakespeare
10. Which of the following writers are widely quoted?  
a. Thomas Mann   b. Brothers Grimme   c. Victor Hugo   d.Goethe
11. In what period English literature reflected scientific approach to religion, policy and economy?  
a. Romanticism   b. Age of Enlightenment   c. Victorian Age   d. Renaissance
12. Who was the first English writer, who wrote in Middle English?  
a. William Caxton   b. John Milton   c. John Lock   d. Jeffry Chaucer
13. What is a pamphlet?  
a. Challenge   b. kind of propaganda   c. criticism   d. slogan
14. What period does the Victorian Age cover?  
a. 1816-1837   b. 1800-1860   c. 1837-1901   d. 1800-1900
15. Chaucer's "Canterbury's Tales" were written in which century?  
a. XV century   b. XVI century   c. XVII century   d. XIV century
16. Where was born W. Shakespeare?  
a. Monaco city, Monaco   b. Paris, France   c. Stratford, England   d. Brighton, England
17. Hat theatre was founded by W. Shakespeare?  
a. The Globe Theatre                      b. The Curtain                      c. The Stage of London                      d. The Theatre
18. Who was the first English writer awarded with Nobel Prize in 1907?  
a. W.S.Maugham                      b. Ben Johnson                      c. Ridyard Kipling                      d. Virginia Woolf
19. "Paradise Lost" is written by who?  
a. William Blake                      b. Alfred Tennyson                      c. John Milton                      d. John Danne
20. Which writer witnessed both Plague and Great Fire 1666?  
a. Ch.Dickens                      b. D.Defoe                      c. J. Swift                      d. R.Stevenson
21. What is the nationality of Robert Burns?  
a. Irish   b. Welsh                      c. Scottish                      d. English
22. Who is the author of "The Picture of Dorian Gray"?  
a. W.Thackeray                      b. Tomas Hardy                      c. Oscar Wilde                      d. Ch.Dickens
23. Which of these is not written by Jane Austen?  
a. Sense and Sensibility                      b. Pride and Prejudice                      c. Mansfield Park                      d. Orlando
24. Julie Verne's typical style of writing is.....  
a. Adventure stories                      b. non-fiction                      c. detective stories                      d. romantic novel
25. What literature genre was used for all occasions in France in the XVII century?  
a. Drama                      b. poetry                      c. tragedy                      d. fiction
26. What is common in most writers' biography?  
a. they studied Law                      b. they faced censorship                      c. they used pennames                      d. they criticized the society
27. The Arabic word used for literature "adab" derived from the word-meaning....  
a. To invite someone for a meal                      b. to be polite                      c. to respect the elders                      d. to call someone
28. Anonymous authors .....  
a. Retell the stories                      b. copy other's ideas                      c. invent new stories                      d. afraid of criticism
29. How is called Arabic verses?  
a. ghazals                      b. rubais                      c. ayats                      d. hadith

## Модуль 2

1. Which poet is considered a national hero in Greece?  
a. John Keats b. Lord Byron c. Solon d. Sappho
2. What was strange about Emily Dickinson?  
a. She rarely left home b. She wrote in code c. She never attempted to publish her poetry d. She wrote her poems in invisible ink
3. The repetition of similar ending sounds  
1. Alliteration 2. Onomatopoeia 3. rhyme
4. Applying human qualities to non-human things  
1. Personification 2. onomatopoeia 3. Alliteration
5. The repetition of beginning consonant sounds  
1. Rhyme 2. onomatopoeia 3. Alliteration
6. A poem that tells a story with plot, setting, and characters  
1. lyric 2. free verse 3. Narrative
7. A poem with no meter or rhyme  
1. lyric 2. free verse 3. Narrative
8. A poem that generally has meter and rhyme  
1. lyric 2. free verse 3. narrative
9. What is the earliest surviving European poem?  
a. The Homeric epic b. The Gilgamesh epic c. The Deluge epic d. The Hesiodic ode
10. Which of the following is not a poetic tradition?  
a. The Epic b. The Comic c. The Occult d. The Tragic
11. From what century does the poetic form the folk ballad date?  
a. The 12<sup>th</sup> b. The 14<sup>th</sup> c. The 17<sup>th</sup> d. The 19<sup>th</sup>
12. From which of Shakespeare's plays is this famous line: 'Did my heart love till now?/ Forswear it, sight/ For I never saw a true beauty until this night'  
a. A Midsummer Night's Dream b. Hamlet c. Othello d. Romeo and Juliet
13. 'The Cambridge school' refers to a group who emerged when?  
a. The 1900's b. The 1960's c. The 1920's d. The 1930's
14. Which of the following writers wrote historical novels?  
a. Jane Austen and Charlotte Brontë b. Sir Walter Scott and Maria Edgeworth  
c. William Wordsworth and Samuel Taylor Coleridge d. Mary Shelley and Percy Bysshe Shelley
15. Which is not a poetry form?  
a) epic b) tale c) ballad d) sonnet
16. Which is an exaggeration?  
a) Alliteration b) Haiku c) Hyperbole d) Prose
17. Which hero made his earliest appearance in Celtic literature before becoming a staple subject in French, English, and German literatures?  
a) Beowulf b) Arthur c) Caedmon d) Augustine of Canterbury e) Alfred
18. Who would be called the English Homer and father of English poetry?  
a) Bede b) Sir Thomas Malory c) Geoffrey Chaucer d) Caedmon e) John Gower
19. Which literary form, developed in the fifteenth century, personified vices and virtues?  
a) the short story b) the heroic epic c) the morality play d) the romance
20. "Renaissance" is a:  
a) French word b) Italian word c) Greek word d) Spanish word
- 21) What is the meaning of "Renaissance": a) Rebirth, revival and re-awakening

- b)Reveal, revel and reverie c)Raillery, renunciation and recoup
- 22) Renaissance first came to the:  
a)France b)Italy c)England d)Rome
23. Which of the following novels has the sub-title 'A Novel Without a Hero'?  
(A) Vanity Fair (B) Middlemarch (C) Wuthering Heights (D) Oliver Twist
24. The majority of English literary periods are named after:  
a)The leading characteristic of the age b)Monarchs or political events  
c)The primary author of the age d)The language of the age
- 24)Which period of literature came first?  
a)Regency b)Victorian c)Romantic d)Restoration
- 25)In what language did Shakespeare write?  
a)Middle English b)German c)Old English d)Modern English
26. The Bronte sisters wrote during this period.  
a)Regency b)Restoration c)Romantic d)Victorian
27. The period of maturation, intellectual growth and social graces during the Renaissance is called the:  
A) aristocracy B) New Age C) Reformation D) Enlightenment
28. The most popular French playwright, Jean Baptiste Poquelin, is known as:  
A) Caleron B) Corneille C) Couperin D) Moliere
29. Who is the first great English critic-poet?  
a)Shakespeare b)Arnold c)Sir Philip Sidney d)Chaucer
30. Which of the following authors was a woman?  
1. Claude Simon 2. George Sand 3. Jean Giono 4. Apollinaire
31. Who is considered to be the most important author of the «Naturalist» movement?  
1. Emile Zola 2. Gustave Flaubert 3. Honore de Balzac 4. Alfred de Musset
32. "La Princesse de Clèves," initially published anonymously in 1678, was France's first historical novel. Who wrote it?  
1. Simone de Beauvoir 2. Marguerite Duras 3. Colette 4. Madame de La Fayette
33. Realism is.....  
a) systemizes the documentary history b)represents the real episodes of life  
c) reflects the sentimental, psychological side of people
34. Which German writer was the author of "Faust"?  
a. W. Goethe b. F. Schiller c. H. Heine d. Tomas Manne
35. What two great novels are attributed to Victor Hugo?  
a. The Miserables b. Three Musketeers c. Notre Dame de Paris d. The Man who smiles

### **Примерный перечень экзаменационных вопросов**

#### **По Мировой Литературе**

1. The Ancient Literature.
2. Jeffrey Chaucer.
3. The Age of Enlightenment. The best works of the period.
4. French realism. Guy de Maupassant.
5. The Renaissance Age in Literature.
6. Daniel Defoe. Gulliver's Travel.
7. Realism in British Literature.
8. Bronte Sisters. Charlotte, Anne and Emily Bronte.
9. French Literature. The periods of French Literature.
10. Jules Verne. Science-fiction literature.

11. German Literature. J.W.Goethe “Faust”.
12. Drama. Plays. Genres of drama. Famous playwrights.
13. Honore de Balzac. Life and creativity.
14. Poetry. Types of poetry.
15. French Romanticism. Honore de Balzac.
16. Forms of Literature and the best examples of each forms.
17. The Modern English literature. W.Shakespeare, E.Spenser
18. French novel. Alexander Dumas.
19. Jane Austen. Life and creativity.
20. Naturalism. E. Zola.
21. The Golden Age of German Literature.
22. Symbolism in poetry.
23. Renaissance Literature. Petrarch.
24. W.Shakespeare. Life and creativity.
25. Realism in English Literature.
26. Charles Dickens. Life and creativity.
27. The characteristics of German Literature and periods.
28. Julies Verne. Science-fiction.
29. Literature between Wars- WW I and WW II.
30. Nobel Prize winners in Literature.
31. George Gordon Byron. Life and creativity.
32. Women writers in world literature.
33. Epic works in world literature.
34. Victor Hugo. Life and creativity.
35. The 1900’s. Surrealism. Existentialism.
36. Robert Burns. The themes of his creativity.
37. O.Wilde. “The Portrait of Dorian Gray”.
38. The rise of Novel in English Literature.
39. The Classical Age, characteristics and major works.
40. John Milton. Paradise Lost. (1667)

### **Самостоятельная работа к занятиям**

Работа на практических занятиях будет проходить по планам, предложенным в разделе «Практические занятия». Помимо обязательного чтения указанного списка рекомендуемой литературы, художественных текстов и проработки теоретических и критических источников, самостоятельная работа студентов предполагает и другие формы работы, охарактеризованные ниже. Методические разработки предназначены для облегчения самостоятельной работы над темами, не предусматривающими практических занятий. Предлагаемые вопросы помогут студентам раскрыть идейно-тематическое и повествовательное разнообразие анализируемых произведений. Успешное овладение курсом предполагает знакомство с трудами, посвященными литературной и культурной жизни эпохе.

### **Содержание самостоятельной работы студентов под руководством преподавателя**

- Тема 1. Литература Древнего Египта.
- Тема 2. Литература Древнего Шумера и Вавилонии.
- Тема 3. Литература Древней Индии.
- Тема 4. Литература Древнего Китая.



- Тема 5. Литература Древней Японии.
- Тема 6. Литература Египта в эпоху средневековья.
- Тема 7. Литература Индии в эпоху средневековья.
- Тема 8. Литература Китая в эпоху средневековья.
- Тема 9. Литература Китая в эпоху средневековья.
- Тема 10. Литература Японии в эпоху средневековья.
- Тема 11. Античная драма как драма рока.
- Тема 12. Роман Апулея «Метаморфозы, или Золотой осел»
- Тема 13. Космогонический эпос в западноевропейской литературе.
- Тема 14. Героический эпос в западноевропейской литературе.
- Тема 15. Жанр западно-европейского рыцарского романа в эпоху средневековья.
- Тема 16. Концепции мироздания и человека в поэме Данте «Божественная комедия».
- Тема 17. Трансформация жанра рыцарского романа в творчестве Сервантеса.
- Тема 18. Жанровое своеобразие произведения Боккаччо «Декамерон».
- Тема 19. Концепция совершенствования человека в романе Ф.Рабле «Гаргантюа и Пантагрюэль».
- Тема 20. Концепция монастыря в романе Ф.Рабле «Гаргантюа и Пантагрюэль».
- Тема 21. Социально-исторические и философские истоки зарубежной литературы эпохи Просвещения.
- Тема 22. Жанровая система романа эпохи Просвещения.

## **7. Учебно-методическое и информационное обеспечение дисциплины**

### **7.1.Список источников и литературы**

#### **Основная литература:**

1. Литература Древнего Востока. М.,
2. Литература Востока в средние века. В 2х частях. М.,
3. Литература Востока В Новое время. М.,
4. Литература Востока в новейшее время. М.,
5. Мифы народов мира. В 2х т.т. М., Т.1,2.
6. Средневековый роман и повесть. М.,
7. Хрестоматия по зарубежной литературе.
8. Эпоха Возрождения. В 2х т.т. М.: Искусство, Т Пуришев Б.И.
9. Литература эпохи Возрождения. Курс лекций. М.: Высшая школа,
10. Литературные манифесты западноевропейских классицистов. М., век: литература в системе культуры. М.,
11. История зарубежной литературы 19 века. М.,
12. История русской литературы: 20 век. Серебряный век./ Под ред. Ж.Нива и др. М.: Прогресс, Литера, 1995.
13. Зарубежная эстетика и теория литературы в.в. МГУ, Современный роман. Опыт исследования. М.,
14. Затонский Д.В. Искусство романа и 20 век. М.,
15. Мотылева Т. Зарубежный роман сегодня. М.,
16. Ильин И. Постмодернизм от истоков до конца столетия: эволюция научного мифа. М.,
17. Косиков Г.К. От структурализма к постмодернизму. М.,

18. Балашова Т.В. Французская поэзия 20 века. М.,
19. Наркирьер Ф.С. Французский роман наших дней. М.,
20. Жирмунский В.М. Из истории западно-европейских литератур. Л.: Наука,
21. Вейман Р. История литературы и мифологии. М.: Прогресс, 1976.

## **7.2. Перечень ресурсов информационно-телекоммуникационной сети «Интернет», необходимый для освоения дисциплины**

1. [www.kirlibnet.kg](http://www.kirlibnet.kg)
2. [www.study-guide.org](http://www.study-guide.org)
3. [www.online-literature.com](http://www.online-literature.com)
4. [www.classicallibrary.org](http://www.classicallibrary.org)
5. [www.librarything.com](http://www.librarything.com)
6. [www.directessays.com](http://www.directessays.com)
7. <http://www.literatura.kg>
8. [www.identity.com](http://www.identity.com)
9. [www.study-guide.org](http://www.study-guide.org)

## **8. Перечень учебно-методического обеспечения для самостоятельной работы обучающихся**

### **8.1. Методические указания для обучающихся по освоению дисциплины**

Содержание самостоятельной работы студентов с преподавателем очной формы обучения в значительной мере определяется заданиями, получаемыми от преподавателей в рамках аудиторных занятий. В ходе самостоятельной работы каждый студент обязан прочитать основную и по возможности дополнительную литературу по изучаемой теме. Выделить непонятные термины, найти их значение в литературе. Студент должен готовиться к предстоящему семинарскому занятию по всем, обозначенным в учебно-методическом комплексе вопросам. Не проясненные (дискуссионные) в ходе самостоятельной работы вопросы следует выписать в конспект и впоследствии прояснить их на семинарских занятиях или индивидуальных консультациях с ведущим преподавателем.

К особенностям самостоятельной работы очной формы обучения относятся:

- ✓ использование электронной библиотеки и иных электронных ресурсов;
- ✓ активное участие в научно-практических конференциях, научных конкурсах, олимпиадах, факультативных курсах;

- ✓ сбор, обобщение и анализ нормативных источников и иных материалов для участия в диалогах, дискуссиях, ролевых играх предусмотренных планами практических занятий.
- ✓ использование опыта своей практической деятельности для подготовки к аудиторным занятиям. Объем самостоятельной работы студентов очной формы обучения, предусмотренный учебным планом, определяет важнейшее значение данного вида учебной деятельности. В рамках самостоятельной работы студент, обучающийся очно, работает со значительными объемами информации, выполняет поставленные перед ним учебные задания, осуществляет подготовку к промежуточной аттестации.

При этом студент использует все предусмотренные рабочей программой учебной дисциплины виды самостоятельной работы с учетом рекомендаций, полученных им от преподавателя в рамках практического занятия.

Виды самостоятельной работы по всем темам:

- ✓ изучение учебной литературы;
- ✓ изучение дополнительной научной литературы;
- ✓ подготовка эссе и топиков;
- ✓ подготовка презентаций PowerPoint;
- ✓ рецензирование научных статей;
- ✓ составление схем, таблиц и пр.;
- ✓ выполнение заданий преподавателя;

Одной из интересных форм самостоятельной работы студентов является изучение наизусть топиков. Эта форма работы дает возможность закрепления знаний, речевую практику, словарного запаса, полученных на занятиях, расширения эрудиции у студентов, уяснения терминологии по дисциплине, активизации творческих возможностей студента. Самостоятельное составление топиков студентами осуществляется после освоения половины тематических занятий по дисциплине. Содержание и сдача тестов фиксируется и проверяется преподавателем. На семинарских занятиях все студенческие тесты оглашаются и разбираются. Студентам рекомендуется слушать новости, песни и смотреть фильмы на английском языке.

## 8.2 Методические рекомендации по подготовке письменных работ

### Методические рекомендации по СРС

Тематические топики являются важным процессом самостоятельной работы студентов. Она позволяет расширить и углубить знания, полученные при аудиторной форме занятий по изучаемому курсу, проверить умение студента самостоятельно выделять и структурировать определенную тематику, работать со справочной, учебной, научно-исследовательской литературой, специфическими по форме (особенно электронными) и содержанию (в данном случае – правовыми) источниками, анализировать и синтезировать информацию.

Тематика топиков является примерной (ориентировочной). Тематика в значительной степени повторяет содержание аудиторных занятий и экзаменационных вопросов. Это определяется тем, что, во-первых, она является ориентировочной, а во-вторых, дает возможность использовать для подготовки к итоговым контрольным занятиям максимально использовать все формы учебной работы.

В работе формулируется основная тема, и ставятся задачи по ее реализации, выделяется объект и предмет исследования. Основная цель работы посвящена раскрытию темы. Требования по структуре топика: каждый топик должен иметь минимум 1 страницу текста на английском языке. Простые, не усложненные предложения должны объяснить и раскрыть основную тему, которая написано каждым студентом индивидуально. Студенты должны выучить все топики заданные преподавателем наизусть.

### Примерные критерии оценки СРС

Таблица

Параметры оценивания	Кол-во баллов
	Максимальное
Содержание текста	4
Умение кратко и четко изложить основные вопросы и задачи	6
<b>Итого</b>	<b>10</b>

### 8.3. Иные материалы

В конце курса дисциплины, студенты должны написать свои рефераты, доклады по изученным темам.

## 9. Материально-техническое обеспечение дисциплины

В качестве материально-технического обеспечения дисциплины указывается необходимое для обучения оборудование, демонстрационные приборы, мультимедийные средства, учебные фильмы, тренажеры, карты, плакаты, наглядные пособия; требования к аудиториям – компьютерные классы, академические или специально оборудованные аудитории и лаборатории, наличие доски и т.д.

1. Компьютер
2. Доска, маркер
3. Для презентаций проектор

## 10. Глоссарий

1. Агамемнон, Андромаха, Адонис, амазонки, Антей, Антигона, Арахна, Арес, Аид, Афродита, Аполлон, Артемида, Ариадна, Афина, Андромеда, Асклепий (Эскулап), Ахиллес, Бриарей, Беллерофонт, Борей, Галатея, Гелиос, Гектор, Гера, Геракл, Гестия, Гефест, Гермес, Горгона, Геба, Гиацинт, Дафна, Деметра, Дионис, Дедал, Европа, Елена, Зевс, Зефир, Икар, Ирида, Исида, Ифигения, Каллиопа, Кассандра, Кербер, Клио, Кронос, Лары, Лаокоон, Леда, Медея, Минос, Мельпомена, Мойры, Нарцисс, Нот, Одиссей, Орест, Орфей, Оры, Океан, Посейдон, Плутос, Пандора, Панацея, Парис, Персей, Персефона, Пигмалион, Пан, Парис, Полигимния, Психея, Прокна, Прокруст, Сатир, Семела, Сивилла, Сизиф, Плутос, Ромул, Силен, Сфинкс, Сирены, Скилла, Талия, Тантал, Терпсихора, Тесей, Тиресий, Уран, Урания, Фазтон, Федра, Филомела, Флора, Фортуна, Харон, Хирон, Хариты, Эрато, Эвтерпа, Эрос, Эол, Эос, Эвр, Эдип, Электра, Эней, Эрида, Эринии, Эрот, Эхо, Ясон.

2. Агон, аэд, апокриф, амфитеатр, агиография, ателлана, гименей, гексаметр, гнома, гистрион, гипорхема, дифирамб, диатриба, девтерагонист, дидакалии, инвектива, идиллия, катарсис, комос, котурны, корифей, мим, нэния, орхестра, ода, паллиата, пеан, парод, проскений, протагонист, парабаса, полиметры, перипетия, претекстата, просодий, пропемптикон, ретардация, рапсод, стасим, сцена, софисты, тогата, триагонист, филиппики, хорег, хоревт, цезура, эпиникий, эписодий, энкомий, эпиталямий, эпитафий, экфраса, эксод, элегия, эпиграмма, ямб.

3. Аллегория, аллитерационный стих, бард, вагант, Святой Грааль, голиард, исповедь, жонглер, историческая хроника, клерикальная литература, куртуазия, медиевистика, менестрель, миннезингер, романы Круглого стола, рыцарская литература, сага, скальд, схоластика, трубадур, трувер, хуглар, шпильман.

4. Агиография, антифоны, видение, гимн, ди, клерикальная литература, литургическая драма, миракль, мистерия, моралите, народные книги, соти, фарс.

5. Английский петраркизм, галантная проза, интерлюдия, историческая хроника, мелодрама, спенсера строфа, утопия, «чувствительная» драма.

6. Абсолютизм, ауто, барокко, байронический герой, "Буря и натиск", "веймарский классицизм", вольтерьянство, "высокая комедия", гонгоризм, гротеск, драма чести, комедия-балет, классицизм, комедия дель арте, максимы, маньеризм, маринизм, мемуары, метафизическая поэзия, мелодрама, метафора-концепт, мещанская драма, мировая литература, комедия характеров, концептизм, конфликт между чувством и долгом, летрильи, либертины, натурализм, объективное письмо, памфлет, плутовской роман, позитивизм, поэзия кавалеров, правило "единства тона", правило "светских приличий", правило "трех единств", предромантизм, прециозная литература, Просвещение, раса, рационализм, реализм, робинзоада, рококо, роман-исповедь, романтизм, романтический герой, руссоизм, сенсуализм, сентиментализм, символизм, теория "естественного человека", философская повесть, чувствительность, штюрмеры, эмпиризм энциклопедисты, эпистолярный роман.

**Приложение 2**

**СОГЛАСОВАНО**  
Протокол заседания кафедры  
№ \_\_\_\_\_ от \_\_\_\_\_

**УТВЕРЖДЕНО**  
Ректор УНПК «МУК»  
\_\_\_\_\_  
(название)  
\_\_\_\_\_  
(подпись, ф.и.о.)

**ЛИСТ ИЗМЕНЕНИЙ**

в учебно-методический комплекс (модуле) дисциплины

\_\_\_\_\_  
(название дисциплины)  
по направлению подготовки (специальности) \_\_\_\_\_

на 20\_\_/20\_\_ учебный год

1. В \_\_\_\_\_ вносятся следующие изменения:  
(элемент УМК)

- 1.1. ....;
- 1.2. ....;
- ...
- 1.9. ....

2. В \_\_\_\_\_ вносятся следующие изменения:  
(элемент УМК)

- 2.1. ....;
- 2.2. ....;
- ...
- 2.9. ....

3. В \_\_\_\_\_ вносятся следующие изменения:  
(элемент УМК)

- 3.1. ....;
- 3.2. ....;
- ...
- 3.9. ....

Составитель  
дата

подпись

расшифровка подписи