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Мукачівський державний університет
Кафедра англійської мови, літератури з методиками навчання



**НОВІТНЯ АНГЛОМОВНА ЛІТЕРАТУРА: МЕТОДИЧНІ ВКАЗІВКИ ДО
ПРОВЕДЕННЯ ПРАКТИЧНИХ ЗАНЯТЬ ТА ОРГАНІЗАЦІЇ САМОСТІЙНОЇ
РОБОТИ ЗДОБУВАЧІВ ДРУГОГО (МАГІСТЕРСЬКОГО) РІВНЯ ВИЩОЇ
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Новітня англomовна література: методичні вказівки до проведення практичних занять та організації самостійної роботи здобувачів другого (магістерського) рівня вищої освіти спеціальності 014.021 середня освіта (англійська мова і зарубіжна література) / уклад.: О.В.Липчанко-Ковачик,– Мукачево : МДУ, 2025. – с.

Методичні матеріали складаються з опису дисципліни, вказівок до проведення практичних занять, завдань для самостійної роботи (в т.ч. ІРЗ), питань для самоконтролю, додатків: глосарію літературних термінів та списку рекомендованої літератури для здобувачів спеціальності 014 Середня освіта Мова і література (англійська) спеціалізації 014.021 Англійська мова і література другого (магістерського) рівня вищої освіти

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ПЕРЕДМОВА

В основу побудови змісту навчального курсу покладені концептуальні положення щодо:

- необхідності інтеграції національної освітньої системи у європейський та світовий культурно-освітній простір з одночасним збереженням та плідним розвитком її самобутності;
- забезпечення реального права кожної особистості на якісну освіту як запоруку успішної соціалізації в умовах розвитку інформаційного суспільства;
- неперервності освіти як умови забезпечення конкурентоспроможності і конкретної особистості в умовах розвитку новітніх технологій;
- застосування інноваційних технологій (зокрема нових інформаційних технологій) як засобу підвищення якості освіти;
- формування демократичної громадянськості як основи соціалізації особистості тощо.

Кредитний модуль «Новітня англомовна література» має за мету підготовку магістрантів до майбутньої педагогічної діяльності у закладах освіти. Обсяг кредитного модуля – 3 кредити ECTS.

Предмет навчальної дисципліни – історико-культурна специфіка, ідейно-естетичний зміст, жанрово-стилістична природа та інші художні особливості новітніх творів англійських та американських письменників.

Міждисциплінарні зв'язки: з дисциплінами «Сучасні технології викладання зарубіжної літератури в школі», «Методика навчання англійської мови», «Педагогічна майстерність вчителя іноземної мови», «Сучасні освітні технології у ЗЗСО».

Метою викладання навчальної дисципліни «Новітня англомовна література» є: залучення студентів до вивчення літературного процесу кінця 20 - початку 21 століть та ознайомити з англомовною літературою, створеною за цей період.

Завданнями навчальної дисципліни є:

- отримання концептуальних знань з основ літератури Англії та США (XX-XXIст);
- отримання знань про історичні передумови, соціальні контексти, політичні ідеології, що домінують у період сьогодення, а також розглянути літературні тексти, що виникли на їх тлі;
- розвиток здатності аналізувати значення ключових постатей англомовного літературного процесу сьогодення, проблематику їх знакових творів, а також врахувати важливість гендерної, класової, статевої та расової ідентичностей у сучасній англомовній літературі

Загальні компетентності (ЗК)

ЗК1. Здатність здійснювати творчий науковий пошук, акумулювати новітні досягнення і технології в професійній та науковій сферах; проводити на

відповідному рівні дослідження актуальних наукових проблем, здійснювати інноваційну діяльність з дотриманням академічної доброчесності та професійної етики.

ЗК2. Здатність здійснювати пошук, оброблення та аналіз інформації з різних джерел в процесі здійснення професійної діяльності; володіння навичками використання, продукування та поширення інформації за допомогою інформаційно-комунікаційних технологій 21 століття.

ЗК6. Здатність дотримуватися етичних принципів, виявляти поціновування та повагу до полікультурного мультилінгвального соціуму; зберігати, примножувати моральні, культурні, наукові цінності в міжнародному інформаційному контенті на основі розуміння філософії розвитку предметної галузі.

ЗК7. Здатність адаптуватися до майбутньої професійної діяльності, автономно діяти та приймати рішення у міжособистісних, соціальних і міжкультурних ситуаціях та складних непередбачуваних обставинах; конструктивно взаємодіяти в команді, брати на себе відповідальність, мотивувати учасників освітнього процесу до вирішення професійних завдань.

Спеціальні (фахові, предметні компетентності) (СК)

ФК1. Здатність вільно орієнтуватися в різних педагогічних напрямках, школах, теоріях, сучасних освітніх концепціях; застосовувати новітні досягнення і надбання в галузі педагогіки, психології, іншомовної освіти та зарубіжного літературознавства у професійних цілях.

ФК2. Здатність аналізувати, співставляти, порівнювати літературні явища; визначати сучасні методологічні засади предметної області.

ФК6. Здатність аналізувати та кваліфіковано відбирати навчальні матеріали, розробляти і використовувати сучасне навчально-методичне забезпечення освітнього процесу.

ФК7. Здатність професійно здійснювати цілеспрямовану діяльність з планування, проектування, творчого конструювання освітнього процесу з англійської мови та зарубіжної літератури з урахуванням цілей, типу закладу освіти та індивідуальних особливостей здобувачів освіти.

Програмні результати навчання (ПР)

Майбутній вчитель англійської мови та зарубіжної літератури має:

ПРН1. Усвідомлювати філософські, культурні, інноваційні концептуальні передумови та тенденції розвитку освіти і науки в Україні та за кордоном, які зумовлюють професійну підготовку нового вчителя, який володіє сучасними методиками викладання, має сформований емоційний інтелект, здатний реалізовувати педагогіку партнерства, зокрема в умовах полікультурного та мультилінгвального соціуму.

ПРН2. Вміти здійснювати пошук, опрацювання та аналіз наукової, довідкової, методичної літератури (в т. ч. з використанням сучасних інформаційно-

комунікаційних технологій); бути здатним виокремлювати, систематизувати інформацію для використання її у науково-педагогічному дослідженні та освітньому процесі з дотриманням принципів дослідницької та методологічної культури, академічної доброчесності.

ПРН4. Бути здатним з високим ступенем автономності запроваджувати результати власних наукових досліджень у галузі методики навчання англійської мови і зарубіжної літератури в освітній процес закладів загальної середньої освіти, проводити моніторинг ефективності реалізації нововведень.

ПРН8. Володіти комплексом психолого-педагогічних та науково-предметних знань, умінь та практичних навичок, необхідних для здійснення ефективної професійної діяльності у галузі іншомовної освіти та зарубіжної літератури.

ПРН10. Бути здатним використовувати кращі освітні практики для навчання англійської мови та зарубіжної літератури, використовуючи сучасні форми і методи навчання, освітньо-педагогічні технології (технології навчання у співпраці, проектні, портфельні, кейс-технології тощо); компетентнісний, діяльнісний, особистісно-орієнтований підходи; впроваджувати інноваційні розробки в професійній діяльності.

ПРН12. Вміти об'єктивно оцінювати зміст, методи і засоби навчання англійської мови та зарубіжної літератури у різних умовах (в урочний час і в позакласній та/або виховній роботі); майстерно відбирати та аналізувати навчальний матеріал, передбачати труднощі його засвоєння з врахуванням мовленнєвої підготовки, вікових та індивідуальних особливостей учасників освітнього процесу.

ПРН15. Вміти використовувати різні види, форми, методи оцінювання та контролю навчальних досягнень (в т.ч. компетентностей) учасників освітнього процесу, відповідно до навчального контенту, на основі діагностики та узагальнення помилок і труднощів здобувачів освіти з метою удосконалення освітнього процесу.

2. Методичні вказівки до виконання лекційних занять

Перед початком лекційних занять, слід розглянути основні поняття і термінологію дисципліни методологія науково-педагогічних досліджень. Підготуватись до занять, ознайомившись з літературою, що рекомендується викладачем. Звернути увагу на оформлення та структуру наукових робіт, що розглядаються на заняттях. Відстежувати свій прогрес та підготовленість до кожного заняття, дотримуючись рекомендацій викладача. Аналізувати та обговорювати результати виконаних вправ та завдань з викладачем та іншими студентами. Приділяти увагу етиці наукового дослідження, дотримуючись принципів доброчесності та чесності.

Структура лекційних занять включає в себе: теоретичний блок, практичний блок (питання для наукової дискусії/роздумів, експерт-повідомлення, тестове завдання для перевірки знань шляхом СРС).

3. Програма навчальної дисципліни

Змістовий модуль 1. Post-war English literature

Тема 1. Major Literary Genres.

Prose. Poetry. Drama.

Poetry: Ballads, Lyric, Epic, Dramatic, Narrative.

Drama: Tragedy, Comedy, History, Melodrama, Musical.

Prose: Fiction (Novel, Novella, Short Story), Nonfiction (Autobiography, Biography, Essay)

Тема 2. General characteristics of post-war period.

John Osborne. Look Back in Anger. Definition and divisions. Crosscurrents in the late 1950s.

New period in literature. «Angry Young Men» Writers. Generation of the General discontent. Postmodern literature.

Тема3. English novelists of the post-war period.

Changes in the genre. Review of new phenomena in modern English literature at the turn of the 20th-21st centuries. English working-class novel.

English anti-colonial novel. Philosophical novel. G.Orwell. W.Golding. I.Murdoch. J.K. Rowling.

Тема 4. English poetry of the post-war period.

Changes in poetry. A Constantly Shifting Literary Landscape. 60s and 70s: Regionalist Poets, Eclectic Themes. The Movement: Thom Gunn and Philip Larkin. Ph.Larkin. A. Sillitoe. W. Trever.

Тема 4. English drama of the post-war period.

Theatre of absurd. Absurdism. The Theatre of the Absurd in English literature. S.Beckett “Waiting for Godot”. Life and creative activity. J. Priestly.

Змістовий модуль 2. Post-war American literature

Тема 6. General characteristics of post-war American literature.

Changes in background. Beat Generation. Realism and “metafiction”. Changes in forms and themes. Southern fiction. New fictional modes

Тема 7. American novelists of the post-war period. K.Kesey. Life and creative activity. One Flew over the Cooocku's nest. J.Updike. The Rabbit. J.Kerouac. On the road.
Тема 8. American poetry of the post-war period. Free verse. Formal poets. Major literary topics. Experimentation and Beat poetry. R.Frost. C.Sandburg.
Тема 9. American drama of the post-war period. American drama and the critic. Redefining the centre: politics, race, gender. Changes in drama. E.O'Neill. A.Miller.
Тема 10. A few more glimpses of modern literature. Literature of Cnada.Literature of Australia. Women writers in modern American literature.

Практичне заняття 1

ТЕМА 1. MAJOR LITERARY GENRES.

- 1.Prose.
- 2.Poetry.
- 3.Drama.

Рекомендована література [3, 4, 7, 9, 13]

Мета: сформувати у здобувачів вищої освіти комплекс знань щодо жанрів літератури, сформувати понятійно-термінологічний апарат.

Ключові слова: genre, rhyme, novel,verse, fiction.

1.Prose can be divided into fiction (novels, novellas and short stories) and nonfiction (biography, autobiography, letters, essays and reports).

Novel is a long fictional story written in prose. It is one of the most popular forms of literature.

The subject matter of novels covers the whole range of human experience and imagination. Some novels portray true-to-life characters and events. Writers of such realistic novels try to represent life as it is. In contrast to realistic novels, romantic novels portray idealized versions of life. Some novels explore purely imaginary worlds. For example, science-fiction novels may describe events that take place in the future or on other planets. Other popular kinds of novels include detective novels and mysteries, whose suspenseful plots fascinate readers.

The novel has 4 basic features that together distinguish it from other kinds of literature. First, a novel is a narrative - that is, that is A story presented by a teller. It thus differs from drama, which presents a story through the speech and actions of characters on the stage.

Second, novels are longer than short stories, fairy tales and most other types of narratives. Novels vary greatly in length, but most exceed 60,000 words. Because of their length, novels can cover a longer period and include more characters than can most other kinds of narratives.

Third, a novel is written in prose rather than verse. This feature distinguishes novels from narrative poems.

Fourth, novels are words of fiction. They differ from histories, biographies, and other long prose narratives that tell about real events and people. Novelists sometimes base their stories on actual events or on lives of real people. But these authors also make up incidents and characters. Therefore, all novels are partly, if not entirely imaginary.

The basic features of the novel make it a uniquely flexible form of literature. They also may narrate their stories from different points of view. In some novels, e.g., one of the characters may tell the story. In others the events may be described from the viewpoint of a person outside of the story. Novelists also vary their treatment of time; they may devote hundreds of pages to the description of the events of a single day, or they may cover many years within a few paragraphs.

2. Perhaps the oldest kind of literature known to humanity, poetry in its earliest stages was told or sung, but during its long and continuing evolution it has become of the written tradition and has been used for several purposes. Foremost among the many uses of poetry has been its ability as lyric, narrative, and epic to pay homage to the gods and to recount the history of specific groups of people.

Both European and American poets have been most influenced by Greek culture, in which the writers were known as poets, a title that carried both responsibility and praise. Greek literature consisted in large measure of plays that were written in poetry, a convention of the time. Roman poets adopted most of the rules of the Greek, later revived during the Renaissance. Beginning with Geoffrey Chaucer, poetry in England flowered and spread throughout the English-speaking world and far beyond. Poetic forms are verse, poem, song, ode, sonnet, ballad, elegy, parody, epigram.

But what is poetry? According to William Wordsworth and Samuel Coleridge, the major role of poetry was to stand in opposition to science. Coleridge wrote "poetry is not the proper antithesis to prose, but to science. Poetry is opposed to science."

Though prose and poetry have much in common and a number of poets also write prose fiction, nevertheless, commonly accepted differences between the two genres are that poetry is generally written in meter, thus creating rhythm, and prose is not. Rhyme is a characteristic feature of poetry (though not required) which prose doesn't have.

Sometimes poetry is freed from the old rules, evolves from the confinement of rigid structure and sometimes content. This is what we now know as free verse - the kind of poetry which was hired by a new kind of poet, epitomized by the great American poet Walt Whitman, poetry which relies heavily on imagery.

Poets employ various strategies and elements of poetic technique to frame their vision of human experience in verse: theme, diction, tone, imagery, symbolism, simile, metaphor, personification, rhythm, rhyme, sound, structure and form.

3. Drama can be divided into serious drama, tragedy, comic drama, melodrama and farce. Drama differs from other forms of literature in that it demands a stage and performances. It can be enjoyed by both spectators and readers. But the fact is that most plays are written to be produced and must be performed. The word drama comes from the Greek meaning "a thing done". The playwright supplies dialogues for the characters to

speak and stage directions that give information about costumes, lighting, scenery, properties, the setting, music, sound effects, and the characters' movements and ways of speaking. From its beginnings, drama, like other forms of literature was meant to tell the story of humankind in conflict with the world. A play is human action or human experience dramatized for stage production. Poetic elements of technique and strategies in a play must be made visible. Through plot, a playwright imitates movements of distances, adjusting the rhythm to fit the mode of presentation, whether that mode is comedy or farce, tragedy or melodrama, tragicomedy or pantomime.

Items for control:

- 1) What is the value of literature in the 21st century? What are the key 21st-century genres discussed and the peculiarities of the present literary environment in English-speaking countries?
- 2) Modern, post-modern, post-postmodern? Key features, similarities and differences. What is post-modern?
- 3) Do you agree that post-modern has gone out of fashion? (substantiate your answer with examples from the critical reading and fiction you have considered).

Завдання для самостійної роботи:

1. Highlight the difference between Modern and Contemporary Anglophone Literature.

Практичне заняття 2

ТЕМА 2. GENERAL CHARACTERISTICS OF POST-WAR PERIOD.

1.General characteristics of the period.

2.Literary groups of the period.

Рекомендована література [3, 4, 7, 9, 13]

Мета: ознайомити здобувачів з особливостями розвитку сучасної англомовної літератури (XX-XXIст).

Ключові слова: literary trend, literary technique, literary group, plot.

1. The word "modern" means "up-to-date". Critics and historians used it to denote roughly the first half of the 20th century. The representatives of this movement were anxious to set themselves apart from the previous generations. They totally rejected their predecessors. Modern literature is preoccupied with its own self, process of perception, nature of consciousness. (Див. Таб.1, Додатки).

2. The "Angry Young Men" were a group of mostly working and middle class British playwrights and novelists who became prominent in the 1950s. The group's leading members included John Osborne and Kingsley Amis. The phrase was originally created by the Royal Court Theatre's press officer to promote John Osborne's 1956 play Look Back in Anger. Following the success of the Osborne play, the label was later applied by British media to describe young British writers who were characterized by disillusionment with traditional English society. Their impatience and resentment were especially aroused by what they perceived as the hypocrisy and mediocrity of the upper

and middle classes. They shared an outspoken irreverence for the British class system, its traditional network of pedigreed families, and the elitist Oxford and Cambridge universities. They showed an equally uninhibited disdain for the drabness of the postwar welfare state, and their writings frequently expressed raw anger and frustration as the postwar reforms failed to meet exalted aspirations for genuine change. Their novels and plays typically feature a rootless, lower-middle or working-class male protagonist who views society with scorn and sardonic humour and may have conflicts with authority but who is nevertheless preoccupied with the quest for upward mobility. A major concern in Angry Young Men Movement writings is the dissatisfaction of the lower-class towards the established sociopolitical system which inequitably valued the middle and the upper classes and fiercely criticized their hypocrisy. Another frequent subject in this age is the depiction of abject position of the youth in society. The writers often portrayed the central hero being disillusioned with the life and dissatisfied with their job and a society where he is unfit and deprived of normal rights. Angry Young Men literature strongly revolted against all the accepted norms and ideals.

Items for control:

1. What is the relation of history and literature?
2. Why should both subjects be studied together?
3. What event influenced the development of the Modern English language?
4. What fundamental aspects were realized by literary groups of the period.

Завдання для самостійної роботи:

J. Osborne and his contribution to the development of English Literature.

Практичне заняття 3

ТЕМА 3. ENGLISH NOVELISTS OF THE POST-WAR PERIOD.

1. G. Orwell. Life and creative activity.
2. W. Golding. Life and creative activity.
3. J. Rowling. Life and creative activity.

Рекомендована література [1, 2, 3, 7, 8, 9, 13]

Мета: ознайомити здобувачів з визначними представниками (романістами) англійської літератури повоєнного періоду.

Ключові слова: *pseudonym, plot, allegory, expressive means, characters.*

1. George Orwell was born Eric Arthur Blair in India in 1903. His family lived in British India where his father worked for the colonial Civil Service. In 1907, the Blair family returned to England where Orwell was educated, first at a private Preparatory School, and then at the famous boys' school, Eton.

After leaving school in 1921, Orwell returned to India and became a policeman. His first commission, in 1922, was in Burmah. He remained in the Police Force until 1928, when he resigned.

In 1929 he returned to London, where he lived the life of a poor person, collecting information for his book *Down and Out in Paris and London* (1933). It was for this book that he first adopted the pseudonym George Orwell. He then published a further three novels. The first, *Burmese Days* (1934), described his experiences in the Police Force in

Burmah and demonstrates his developing anti-Imperialist politics. This was followed by *A Clergyman's Daughter* (1935) and *Keep the Aspidistra Flying* (1936).

In 1936 he was commissioned to research into and write about the situation and conditions of the unemployed in England.

The Road to Wigan Pier (1937) was the result of his research, and it was with this book that he established himself as an investigative writer. His political point of view, broadly left-wing, anti-Capitalist and independent, was by now quite clear.

With the Spanish Civil War, Orwell left England to fight in Spain for the Republican, anti-Fascist forces. He remained there until he was wounded and forced to return to England.

Homage to Catalonia (1938) is about his experiences in the Spanish Civil War. Orwell's health was suffering from tuberculosis. His next novel *Coming up for Air* was written during a period of convalescence spent in North Africa. When he returned to England, his reputation as a political free-thinker and social critic was high. He continued to write and publish an enormous variety of works, essays, criticisms, literary criticisms and political reflections. He also worked as a book reviewer for the magazine *New England Weekly*.

During the Second World War he worked for the B. B. C and enlisted in the Home Guard, a volunteer armed body of men, usually too old or too ill to join the regular army. But his tuberculosis prevented him, however, from fulfilling this activity.

The novel *Animal Farm* has remained a consistently popular novel with both adults and younger readers. The novel functions as an allegory. The story of *Animal Farm* describes the happenings on a farm, when the animals, angry about the way the human, Farmer Jones, runs the farm and treats the animals, stage a successful revolution. They rid themselves of Jones and his tame crow (which represents the Church) and establish an equal system of government, a republic organized along socialist lines.

2. William Golding was born in Cornwall, England in 1911. He attended the famous private school, and then went to Brasenose College, Oxford, where he started to study science. After a short period he changed to study English Literature. Golding graduated from Oxford in 1935 and started a career in teaching.

After the war he returned to teaching, a career that he continued even after achieving fame as a writer. His first novel, *Lord of the Flies*, was published in 1954 and was accepted as an immediate critical success. This was followed by *The Inheritors* (1955), a novel set in the prehistoric age.

Pincher Martin (1956) was followed by *Free Fall*, and then by *The Spire* in 1964. There was a pause in Golding's literary production, and then in 1979 he published *Darkness Visible* and *Rites of Passage* in 1980. In 1983 he was awarded the Nobel Prize for Literature.

The novel *Lord of the Flies* touches some unusual themes. It received huge critical and popular acclaim on its publication and became an important novel, often studied, cited and read through the '50s, '60s and '70s. Now it remains one of the most important contributions to English literature made this century.

The novel is in the form of the fable. A fable is a tale that tells one story through another. The characters exist on two levels: as individuals and as types.

3. J.K. Rowling is the unprecedentedly successful author of the seven books in the Harry Potter series. Since the publication of her first novel, Harry Potter and the Philosopher's Stone, the popularity of her stories has steadily increased. Currently five out of seven of her novels have been made into insanely popular films. As of this date, in 2009, fans are eagerly awaiting the release of the sixth Harry Potter movie, which will undoubtedly bring in another few million dollars for this very talented lady.

J.K. Rowling was born Joanne Rowling on July 31, 1965. She later added Katherine to her name so that she could have another initial for her pen name. She was born on the outskirts of Bristol, England and is the eldest of two daughters. Her parents moved Joanne and her younger sister, Di to Winterbourne when Rowling was four. There she met a young boy and a young girl whose last name she came to like. Their last name was Potter. The Rowling family moved one more time, when Joanne was nine, to Tutshill. The family was living here when her mother was diagnosed with multiple sclerosis. Joanne was fifteen at the time.

J.K. Rowling attended a few grade schools and then went on to attend Wyedean Comprehensive. After her high school graduation she enrolled in the University of Exeter, where she studied French. During Rowling's time in college she was able to spend a year in France as part of her studies.

J.K. Rowling's mother died shortly after Christmas in 1990. In 1991, when she was 26, J.K. Rowling moved to Portugal and began teaching English. There she met and married Jorge Arantes. The couple had a daughter, who they named Jessica. The couple separated three years after their wedding and Joanne took her daughter with her to Edinburgh, where they could be close to Di. Rowling had been working on Harry Potter and the Philosopher's Stone for a few years by then and it was at this point that she set to finishing the novel in earnest.

After J.K. Rowling finished the first Harry Potter novel, it sold to Bloomsbury for only \$4,000. Eventually Scholastic Press purchased the American rights to the novel. With the money from the sale Joanne was able to quit her job and become a full-time writer.

J.K. Rowling is now a millionaire and one of the most famous authors of our time. She married Neil Murray on December 26, 2006 and they are still happily married. She had two more children with her husband. Their names are David and MacKenzie.

Literary works: Harry Potter and the Sorcerer's Stone, Harry Potter and the Chamber of Secrets., Harry Potter and the Prisoner of Azkaban., Harry Potter and the Half-Blood Prince., Harry Potter and the Goblet of Fire.

Items for control:

- 1) How would you define distinctive features 21st-century British novel?
- 2) What is your understanding of British 21st-century novel? (substantiate your answer with examples from the books you have read).
- 3) Best novelists of 21st-century literature from your perspective.

Завдання для самостійної роботи:

Практичне заняття 4

ТЕМА 4. ENGLISH POETRY OF THE POST-WAR PERIOD.

1.The development of Modern English Poetry.

2. Poets of Modern English Literature.

Рекомендована література [3, 4, 5, 9, 13]

Мета: ознайомити здобувачів вищої освіти з видатними поетичним світом англомовної літератури повоєнного періоду.

Ключові слова: *verse, line, rhyme, rhythm, couplet.*

1. The poetry of the Edwardian and Georgian periods (Edward VII, 1901-10; George V, 1910-36) showed many new and unusual characteristics. Robert Bridges (1844-1930) experimented in verse forms. He employed the usual subjects of the poet but brought strange rhythms and unusual music to his verse. The poet A. E. Housman (1859-1936) was an anti-Victorian who echoed the pessimism found in Hardy. In his *Shropshire Lad* (1896) nature is unkind; people struggle without hope or purpose; boys and girls laugh, love is untrue. John Masefield (1878-1967) stressed the bold and the violent in his poetry. *The Everlasting Mercy* (1911), containing a Homeric prizefight, and *Dauber* (1912), the story of a painter among unsympathetic seamen, will please the most masculine mind. His descriptions of sea and land and of brutal people are powerfully realistic. A different sort of poet from his contemporaries was Walter De La Mare (1873-1956). The wonder and fancy of the child's world and the fantasy of the world of the supernatural were his to command. *Peacock Pie* (1913) is representative of his verse. As a novelist and teller of tales, De La Mare was a supernaturalist who believed in the reality of evil as well as of good. Sir James M. Barrie (1860- 1937) was probably the greatest master of the romantic-fantasy drama of the period. Beginning with *The Admirable Crichton* (1903), in which a butler becomes a Swiss Family Robinson character, and continuing through *Peter Pan* (1904) and *Dear Brutus* (1917), Barrie wrote of life as seen by children, for an audience that was tired of adult view-points. Intensely nationalistic, the Irish writers were looking to their own country for literary inspiration. William Butler Yeats (1865-1939), John Millington Synge (1871-1909), and Lord Dunsany (1878- 1957) worked vigorously for the Irish cause. All were dramatists and all helped found the famous Abbey Theatre.

2. British writer Alan Sillitoe is often classed as one of the "Angry Young Men" of 1950s England, a group of novelists and playwrights whose stark portrayals of working class people served as sharp social criticism. Sillitoe is best known for the novel *Saturday Night and Sunday Morning* (1958) and the short story collection *The Loneliness of the Long Distance Runner* (1959).

A Life Told in Novels Sillitoe's best-known characters, the Seatons, mirror his own family and are instilled with the resilient spirit Sillitoe acquired during his harsh childhood. *Saturday Night and Sunday Morning* (1958) follows the life and loves of

Arthur Seaton, a bored young factory worker whose life is composed of good wages, sexual adventures, and wild weekends at the neighborhood pub.

C.P. Snow, British novelist, scientist, and government administrator. Snow was graduated from Leicester University and earned a doctorate in physics at the University of Cambridge, where, at the age of 25, he became a fellow of Christ's College.

As both a literary man and a scientist, Snow was particularly well equipped to write a book about science and literature; *The Two Cultures and the Scientific Revolution* (1959) and its sequel, *Second Look* (1964), constitute Snow's most widely known—and widely attacked—position. He argued that practitioners of either of the two disciplines know little, if anything, about the other and that communication is difficult, if not impossible, between them. Snow thus called attention to a breach in two of the major branches of Western culture, a breach long noted but rarely enunciated by a figure respected in both fields. Snow acknowledged the emergence of a third “culture” as well, the social sciences and arts concerned with “how human beings are living or have lived.” Many of Snow's writings on science and culture are found in *Public Affairs* (1971). *Trollope: His Life and Art* (1975) exemplifies Snow's powers in literary criticism, as does *The Realists: Eight Portraits* (1979).

Items for control:

1. What characteristic features of English post-war poetry can you name?
2. What poets are known as contributors to poetry of this period?
3. What works under consideration are of special attention?

Експерт-повідомлення за темою:

Provide significant examples of Post-Modernism writers and their works

Завдання для самостійної роботи:

W. Trevor. Life and creative activity.

Практичне заняття 5

ТЕМА 5. ENGLISH DRAMA OF THE POST-WAR PERIOD

1. Changes in drama of the period.
2. J. Priestly. Life and creative activity.
4. S. Beckett. Life and creative activity.

Рекомендована література [3, 4, 6, 9, 13]

Мета: сформувати у здобувачів вищої освіти базові знання про основи розвитку драматургії та основних представників в сучасній англійській літературі.

Ключові слова: **absurd drama, stage, scenery, playwright, dramatist.**

1. The remarkable political and social changes in Great Britain within the years following World War II had a great influence on intellectual life and on literature in particular.

During the 1950s a new kind of drama began to reach the theatres in Europe. There were two new trends in drama in the 1950s — absurd drama and social drama.

Absurd drama began in France in the 1940s and reached Britain with *Waiting for Godot* by Samuel Becket in 1955. The term "absurd" means unreasonable, illogical. It shows a general sense of this new literature. This kind of drama explains how meaningless life is.

The playwrights Eugene Ionesco, Arthur Adamov, Samuel Beckett and others are known today as contributors to the theatre of the absurd. They describe the absurd elements of the human condition. "Cut off from religious roots, man is lost: all his actions have become senseless, absurd, useless".

To underline the spiritual and physical immobility of man pauses and silences are repeated in Absurd Drama.

2. J. B. Priestley, British novelist, playwright, and essayist, noted for his varied output and his ability for shrewd characterization.

Priestley served in the infantry in World War I (1914–19) and then studied English literature at Trinity College, Cambridge (B.A., 1922). He thereafter worked as a journalist and first established a reputation with the essays collected in *The English Comic Characters* (1925) and *The English Novel* (1927).

Priestley was a prolific dramatist, and he achieved early successes on the stage with such robust, good-humoured comedies as *Laburnum Grove* (1933) and *When We Are Married* (1938). Influenced by the time theories of John William Dunne, he experimented with expressionistic psychological drama—e.g., *Time and the Conways* and *I Have Been Here Before* (both 1937) and *Johnson over Jordan* (1939). He also used time distortion as the basis for a mystery drama with moral overtones, *An Inspector Calls* (1946). Many of his plays featured skillful characterizations of ordinary people in domestic settings.

Priestley's large literary output of more than 120 books was complemented by his status as a commentator and literary spokesman for his countrymen, a role he sustained through his forceful and engaging public personality. Priestley refused both a knighthood and a peerage, but he accepted the Order of Merit in 1977. A revival of interest in and a reappraisal of Priestley's work occurred in the 1970s. During that decade he produced, among other works, *Found, Lost, Found, or The English Way of Life* (1976).

3. Samuel Barclay Beckett was born in Foxrock, near Dublin, in 1906. He belonged to a middle class family. He distinguished himself at school and then went to Trinity College, Dublin where he studied Modern Languages. After graduating in 1928, he moved to Paris and worked as a teacher of English at the University of Paris (1928–1929). In 1930, he returned to Dublin. Beckett's literary production includes prose, novels and short stories, poetry, drama and critical essays. In 1921 he published *Dante... Bruno... Vico...* Joyce, a collection of critical essays, and the monograph, *Proust* [pru:st] in 1931. *More Pricks than Kicks* (1934) was his first experiment with the short story genre, followed in 1938 by his first novel *Murphy*. In 1944 he wrote the experimental novel *Watt* that was published in 1953. This was followed by a trilogy of novels *Molloy* (1955), *Malone Dies* (1956) and *The Unnameable* (1958). In all, Beckett wrote more than nine novels and seven volumes of shorter fiction.

The play *Waiting for Godot* was published first in French in 1952 and was translated into English in 1954. It was immediately received with critical appraisal and met with much popular interest. Some other plays are *Krapp's Last Tape* (1959), *Happy Days*

(1961) *Not I* (1973) and *Breath* (1970). The absurd play *Waiting for Godot* was produced for the first time at the Theatre de Babylone, Paris on January 5, 1953.

It was translated into more than twenty languages, including English (1954). The first English performance was at the Arts Theatre Club, London in August 1955, where it was so successful that it was transferred to the West End, the home of commercial English theatre.

The characters in *Waiting for Godot* try and fail to communicate with each other through language, and in this play, in which costumes, scenery and action hardly exist, language is the most important to the development of meaning. Apart from dialogue, silence is important to the development of meaning. The pauses that Beckett uses show the incapacity of words to express meaning.

Items for control:

1. What playwrights contributed to the development of modern English drama?
2. What are the most memorable scenes and elements?
3. What characteristic features of modern drama works can you name?

Експерт-повідомлення за темою:

Dwell on the following subject: John Osborne and his 'kitchen-sink' drama.

Завдання для самостійної роботи:

J.B. Priestley. Life and creative activity

Практичне заняття 6

ТЕМА 6. GENERAL CHARACTERISTICS OF POST-WAR AMERICAN LITERATURE.

1. Political and economic situation.
2. Changes in literature.
3. Literary groups of the period.

Рекомендована література [3, 4, 9, 13]

Мета: ознайомити здобувачів вищої освіти з історичними, соціально-побутовими аспектами розвитку літератури США в повоєнний період.

Ключові слова: *lost generation, literary technique, literary trend, naturalism.*

1. The radical economic and social changes in American life during the twenties and thirties marked a fruitful time for critical realists. The writers reflected the new realities of American life. New themes, plots and heroes appeared in the novels and stories of the realistic writers.

Together with the books, the only purpose of which was to entertain the reader and try to avoid social problems, books appeared the purpose of which was to show the necessity of changing the social order (for example Theodore Dreiser).

The fiction of the critical realists is distinguished by a great interest in social conflicts, attacks on accepted values and criticism of the American way of life.

Among the most outstanding American realists who revealed in his works the truth of American life, showed the tragic fate of young Americans after World War I, reflected the struggle with fascism, exposed industrial conditions and spoke out warmly in defence of labour and depicted the spiritual emptiness.

2. The USA ended World War II as the most powerful capitalist country. The post-war period and the onset of the Cold War were in 1950s and 1960s. This was the period of political hostility between America and Russia.

The atmosphere of evil caused caution. The national mood was nervous and aggressive. It was the era of the so-called "silent generation", a generation who had stopped believing in humanist ideas. Some philosophers concluded that the Americans were becoming a nation of conformists with no fixed standards or beliefs.

Among the first to protest against the atmosphere of conformity were the writers of Beat Generation. The best-known figure of the "Beat" writers in prose was Jack Kerouac. The writer who tried to explore the psychology of youth was Jerome David Salinger, whose novel *Catcher in the Rye* (1951) was devoted to the youth problem in the postwar period.

Some other well-known American contemporary writers such as John Updike and Ken Kesey examined various aspects of American life. American post-war literature managed to present a many-sided picture of the changing American reality.

3. Ultimately, the literature that would come to be most identified with the long 1950s is the work of the so-called "Beat Generation," a group of novelists and poets whose work collectively rejected the conservative morality of the decade in favor of an individual quest for spiritual and material freedom. This freedom often involved drugs and sex, and the Beats were important forerunners of the Hippie counterculture of the 1960s. Though the original Beats met at New York's Columbia University in the mid-1940s, the group ultimately came to be most associated with San Francisco, where most of the participants congregated in the 1950s (and which was also an important birthplace of Hippie culture). San Francisco, in fact, served as a center of poetic activity during this period, as the Beats were joined in the city by a number of others in the so-called San Francisco Renaissance, with poet Kenneth Rexroth (1905–1982) as its founding figure. This phenomenon served as part of a larger cultural shift that saw California—long the home of the film industry but otherwise secondary to New York as a center of American culture—gain a new importance.

Items for control:

1. How can you characterize American life (reflected in literature) during XX century?
2. What books appeared in this period?
3. Why was this period called the era of "silent generation"?
4. Name the most outstanding American representatives of that epoch.

Експерт-повідомлення за темою:

Name some well-known American writers who examined various aspects of American life.

Завдання для самостійної роботи :

Write and think critically about how literary works that characterize the writing experiences in American literature.

Практичне заняття 7

ТЕМА 7. AMERICAN NOVELISTS OF THE POST-WAR PERIOD.

1. K.Kesey. Life and creative activity.
2. J.Updike. Life and creative activity.
3. J.Kerouac. Life and creative activity.

Рекомендована література [3, 4, 9, 13]

Мета: ознайомити здобувачів вищої освіти з найвизначнішими представниками прозової літератури США в повоєнний період.

Ключові слова: *lost generation, literary technique, genre, plot, character.*

1. Ken Kesey was bom on September 17, 1935 in La Junta, Colorado. In 1946 his family moved to Springfield, Oregon, where he spent several years on his family's farm. He was raised in a religion household. During high school and later in college, Kesey was a champion wrestler, setting long-standing state records in Oregon.

After high school Kesey attended the University of Oregon with a degree in Speech and Communications. Then he enrolled in the Creative Writing program at Stanford.

While at Stanford, he participated in experience involving chemicals at the psychology department to earn extra money. It was the experience that fundamentally altered Kesey, personally and professionally. While working as an orderly at the psychiatric ward of the hospital, Kesey began to have hallucinations. This formed the basis of his writing project *Оле Flew Over the Cuckoo's Nest*. Kesey published it in 1962. The novel was an immediate critical and popular success. Later it was adapted into a successful stage play and then it was made a screen adaptation in 1979.

His second novel *Sometimes a Great Notion* was published in 1964. Kesey became notorious for his use of drugs, and some time later he was arrested on a marijuana charge.

Upon his release from prison, Kesey moved to a farm in Pleasant Hill, Oregan. His third novel *Sailor Song*-was published in 1992, and besides he wrote several shorter works.

2. **John Updike** was bom in Shillington, a small town in Pennsylv-ania. In his childhood he lived in an isolated farm, from where he dreamed to escape. After high school in Shillington, where his father worked as a science teacher, Updike chose Harvard as his university.

After graduating from the university he spent the academic year 1954-1955 at Raskin School of Drawing and Fine Arts in Oxford, England. In 1955 he joined The New Yorker staff, writing editorial poetry, stories and criticism.

In 1957 Updike left the magazine and became a full time writer. He moved to Ipswich, Massachusetts, where he lived for seventeen years. His first book, The Carpentered Hen and Other Tame Creatures, a collection of poetry, appeared in 1958. Updike's first novel The Poorhouse Fair was published in 1959. The first book about his famous hero, Harry Angstrom, a star athlete was Rabbit, Run (1960). After that the novels Rabbit Redux (1971), Rabbit Is Rich (1981) and Rabbit at Rest (1990) followed.

After leaving Rabbit in 1990, Updike published in 2000 a novella called Rabbit Remembered in a collection of short stories. The Centaur ['sento:] (1963) used a mythological framework to explore the relationship of a schoolmaster father and his son.

John Updike is an American novelist, short-story writer and poet, internationally known for his works.

3. Jack Kerouac was born in Lowell, Massachusetts on March 12, 1922. His family were of French Canadian and North American Indian descent. His family were Catholic and he was educated at a Jesuit school, graduating from High School in 1939. At school he distinguished himself as a sportsman. He left University after less than one year. Kerouac loved literature, composing poems and writing, short novels from a very early age. He was particularly influenced by the work of Jack London, and determined, like London, to become a wandering poet and traveller. Kerouac constantly kept a journal during his journeys, and On the Road, which he wrote in seven days in 1951, was the result of his semi-autobiographical, semi-fictional experience travelling around.

This novel was followed by The Dharma Bums (1958), Doctor Sax (1959), Big Sur (1962), and Desolation Angels (1965), which are his most notable novels and the most typical of the Beat generation. He also published poetry and other biographical fragments. After the publication of On the Road, Kerouac became interested in Oriental spiritualism and Buddhism.

He lived a rather solitary life increasingly dependent on alcohol.

Items for control:

1. What are the main characteristics of post war American literature?
2. What was the American prose in this period?
3. How did American literature change after ww2?
4. What are characteristic features of modern American novel?

Експерт-повідомлення за темою:

Give the definition of the Naturalism. Name main representatives of this literary trend.

Завдання для самостійної роботи:

E. Hemingway. Life and creative activity.

Практичне заняття 8

ТЕМА 8. AMERICAN POETRY OF THE POST-WAR PERIOD.

1. Major topics and peculiarities of the genre. Free verse.
2. Poets of American Modern Literature.

Рекомендована література [3, 4, 9, 11]

Мета: забезпечити усвідомлення здобувачами вищої освіти основних аспектів поетичного світу сучасної літератури США.

Ключові слова: transformation, alliteration, free verse, view of reality.

1. The most widely accepted date for marking a poetic renaissance in the USA and the beginning of modern American poetry is 1912 the year Poetry, A Magazine of Verse was founded by Harriet Monroe and a group of subscribers. The first issue of the magazine stated its purpose: "to give to poetry her own place, her own voice". From its founding down to the present, the magazine has served its function admirably well and has been instrumental in introducing many new American poets to the poetry-reading public. A common attitude among the new poets of the interwar years was one of rebellion against Victorian poetry, a rebellion, which was often manifested in their reactions against: Victorian philosophy. More often, however, rather than rebelling against what the Victorian poets had said, the typical new poet reacted against how they had expressed themselves. He was against the conventional poetic techniques of the times. Experimentation was common. Robert Frost observed that "Poetry was tried without punctuation. It was tried without capital letters. It was tried without any image but those to the eye. It was tried without content under the name of poesy pure. It was tried without phrase, epigram, coherence, logic, and consistency. It was tried without ability. It was tried without feeling or sentiment". The new poets felt that life was more complicated than most Romantic poets had admitted, and they set about to expose its conflicts and contrasting value systems. Consequently, most of these interwar poets dealt with the incongruities of existence and resorted to such devices as humor, irony, and wit to point up the multiple aspects of life. Taking their cue from the Imagists of the early 20th century, American poets between the two World Wars believed that poetry should treat its subject directly, without much moralizing or added commentary; that only words which strengthened the poem should be/used; and that rhythm should arise from longer phrases which approximated speech. They also avoided sentimentality and used a kind of understated or indirect approach, expecting the reader to discover the meaning for himself. In contrast to the poetry of the 19th century, the new American poetry was both more intellectual and more related to real life situations. Another characteristic was its attempt to employ the most concentrated expression possible by eliminating all but the essential images. During the early years of the 20th-century poetic rebellion, an important battle was fought for the recognition of free verse. For many years, the casual reader believed that the "new poetry" and "free verse" were synonymous. Among the writers of

such verse, in the tradition of Walt Whitman, were William Carlos Williams, Carl Sandburg, and Wallace Stevens.

Gradually free verse won acceptance, but after a period during which it was used increasingly, it began to decline in popularity. By 1941 many leading poets considered it rather old-fashioned. Nevertheless, free verse had important effects, for it offered new insights about possible variations in verse forms. Even so "classical" a poet as Robert Frost was not immune to such influences toward freedom of versification.

2. Since the start of World War I in Europe, Frost had been publishing small collections of his verse. Though the first important recognition he received came from Britain, he was always essentially a New England poet. He was a farmer, writing his poetry with the deceptive, rustic simplicity we associate with country life. 404 He wrote about building fences, picking apples, gathering flowers, sowing and harvesting. He wrote about the universal matters of life and death, good and evil, just as Faulkner did in his novels. The two World Wars and the Great Depression between them had little effect on his verse. National and international events left it unruffled. In both emotion and language, Frost was restrained, conveying his message by implication. The rhythms of his poetry were regular. They were not glibly smooth, but they fell easily on the ear. Though his language started out by being conventionally poetic, he soon found his individual voice. His poetry then gained a colloquial directness that allowed him to avoid the extremes of high-sounding phrases on the one hand and banality on the other. For his seeming serenity, Frost knew what sorrow and wickedness meant. As he said in one lyric, he was acquainted with the night.

More than a handful of his poems reflect the tragedies that darkened his personal life. As he went on writing, he increased in wisdom. His poetic gifts never failed him, although he lived to be nearly ninety. His final book was issued in 1962.

Robert Frost, Carl Sandburg, and Edward Arlington Robinson, along with other distinctively modern poets, had succeeded in accustoming readers to verse forms that embraced all types, from rhymed stanzas in regular meter to free verse. They had caught the authentic rhythms and accents of 20th-century America. Poetry, magazine was furnishing a market for experimental verse. Within this atmosphere, the poetry of such new voices as those of William Carlos Williams, Langston Hughes, and Archibald MacLeish, was gradually accepted.

This new group, many of whom were only a few years younger than the poets who had received recognition before World War I, grew in fame as the years passed. By the outbreak of World War II, they formed the nucleus of a goodly number of truly excellent modern poets.

Items for control:

1. What is post war poetry?
2. What are the main characteristics of post war American literature?
3. What is poetry in American period?

Експерт-повідомлення за темою:

American poets who have made a significant contribution to their art after 1945

Завдання для самостійної роботи:

Ezra Pound and Imagism.

Практичне заняття 9

ТЕМА 9. THE DEVELOPMENT OF MODERN AMERICAN DRAMA.

1. The formation and specific features of American drama.
2. Famous American playwrights.

Рекомендована література [3, 4, 9, 11]

Мета: забезпечити усвідомлення здобувачами вищої освіти основних аспектів драматургії сучасної літератури США.

Ключові слова: one-act play, tragedy, dramatist, moral dialogue, season.

1. Drama was the last of the literary types to which American writers have made a significant contribution, and this only in the last 50 or 60 years with appearance of the works of such playwrights as Edward Albee, Arthur Miller, Eugene O'Neill, Robert E. Sherwood, Neil Simon, Thornton Wilder, and Tennessee Williams. Colonial Americans enjoyed plays and even the Puritans attended dramas called "moral dialogues". In the American South both Charleston, South Carolina and Williamsburg, Virginia had active theaters many years before the Revolutionary War, New York and Philadelphia had theatrical centers in the 18th century. During the period of westward expansion, traveling companies of actors went by stagecoach and canal or river boats to carry plays to the pioneering settlers. Some acting companies built theaters on river boats, called "showboats", which moved up and down such rivers as the Ohio and the Mississippi, giving theatrical presentations at larger towns and cities along the way. The advent of the railroads brought even closer ties between the geographical regions and soon nearly every town had its "opera house" where shows played during the "season".

As years passed, the "opera houses" were converted into motion picture theaters as Hollywood began to produce film dramas which nearly everyone could afford to see, and which were easily accessible to the general public. The radio soon brought radio plays directly into the home, and, within a few more years, television brought the magic of live drama before the eyes of millions of avid viewers.

Today, not only are movies and television adaptations of famous Broadway plays being presented on the television screen, but also a new and growing field of drama has sprung up – the television play, one written especially for television production. Both radio and television, because of the time and space limits of each medium, were fertile ground for the development of the short drama, the one-act play.

Although the one-act play has been a popular form of entertainment in America for more than 60 years, and literally thousands have been written and produced in schools,

colleges, civic and community theaters, and professional theaters, radio and television drama helped to form a new breed of one-act play dramatists.

2. E.O'Neill (1888-1953). O'Neill made American drama a form of literature, introducing deep psychological treatment of human characters and also new types of characters, themes and styles to the stage. His father was an actor playing practically one melodramatic role all his life. O'Neill despised such type of commercial theatre, which success mostly depended upon spectacular effects, large casts and melodramatic plots. He turned away from his family and became a sailor for a couple of years. His first play was "Bound East for Cardiff" (1916). The mood of his plays is dark and heavy. Fate is shown as one of the forces governing our life. By the end of the 1920s he got interested in Freud's psychoanalysis and became one of the first playwrights to study the struggle inside a character's mind between conscious and unconscious needs. He also took the stream-of-consciousness technique from the novel and adapted it to drama. Techniques drawn from Greek tragedy and psychoanalysis characterize his trilogy "Mourning Becomes Electra" (1931) and "Strange Interlude" (1928). His last plays became increasingly autobiographical. "Long Day's Journey into Night" (1956) is one of his best plays. It is about spiritual and physical health problems of a family which is obviously the author's family. The action takes place in a single day. The mood is bitter and gloomy. He became widely known in the twenties when he wrote his plays "Gold" (1921), "Anna Christie" (1921) and "The Great God Brown" (1921). These plays are psychological. Most of his characters are dissatisfied with life and express their protest against the capitalist society. In his play "The Hairy Ape" (1922) O'Neill creates the image of a stoker on a liner who is scorned by the rich passengers. As has been said, he restored masterly some of the techniques of the antique theatre. In "The Great God Brown", for example, he used masks, in other plays he restored the chorus of the Greek drama. Although his plays were not written in verse, O'Neill adopted the language of poetic symbolism; he said he was a big of a poet, He received the Pulitzer Prize for his first full-length tragedy "Beyond the Horizon" (1929). In 1936 he won the Nobel Prize for literature.

Lillian Hellman (1905-1984) became one of America's leading playwrights and an outstanding master of the social and psychological play in the American theatre. In 1934 she launched on her career as a playwright with "The Children's Hour". Over the next three decades came a succession of plays, among them "The Little Foxes" (1939), "Watch on the Rhine" (1941), "Another Part of the Forest" (1947), "The Autumn Garden" (1951) and "Toys in the Attic" (1960). Lillian Hellman was the author of some adaptations "My Mother, My Father and Me" (1936), "Montserrat" (1950) and "The Lark" (1956). She also wrote an operette "Candide" (1957), and "The Big Knockover: stories and short novels by Dashiell Hammett" (1966). She wrote an autobiography called "Scoundrel Time". Lillian Hellman was awarded the New York Drama Critic's Circle Prize for the best play of the year – "Watch on the Rhine" and "Toys in the Attic". In 1972 an edition of all her works was published as "The Collected Plays".

Items for control:

1. What difficulties did American theatre live through?

2. What famous American playwrights do you know?

Питання для наукової дискусії/роздумів:

Provide significant examples of Post-Modernism writers and their works.

Завдання для самостійної роботи:

Broadway Post

3. ПИТАННЯ ДЛЯ САМОКОНТРОЛЮ ТА КОНТРОЛЮ ДОСЯГНУТИХ РЕЗУЛЬТАТІВ НАВЧАННЯ

1. General considerations of the post-war period in the world.

2. Changes in literature. Postmodern literature

3. English post-war literature. Prose.

4. A. J. Cronin and his literary heritage.

5. G. Orwell and literary heritage.

6. "Waiting for the Godot" by S. Beckett.

7. W. Golding "The Lord of Flies".

8. The genre of fantasy by J. Tolkien.

9. The genre of fantasy by J. Rowling.

10. The literary style of I. Murdoch.

11. English poetry of the period. A. Bennett.

12. "Angry Young Men": literary group.

13. The problem of Jimmy Porter.

14. English drama. K. Amis, J. Wain.

15. K. Kesey as a vivid representative of the period.

16. The novels of S. Sheldon.

17. Novels of D. Stelle.

18. "Beat Generations": literary group.

19. American novelists: R. W. Ellison, S. Bellow.

20. American post-war novel

22. The rabbit series by J. Updike. "The Rabbit"

23. "The catcher in the rye" by J. D. Selinger.

24. Jack Kerouac. "On the Road"
26. American drama of the period.
27. E. O'Neill as the greatest dramatist of the period.
28. The author of my home reading book.

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ДОДАТКИ

Додаток А

Modernism	Post Modernism	Post-post modernism
<p>Began around 1900 and continued on as the dominant cultural force in the intellectual circles.</p> <p>Encompasses many competing individual directions and is impossible to define as a discrete unity or totality.</p> <p>general characteristics include an emphasis on "radical aesthetics, technical experimentation, spatial or rhythmic, rather than chronological form, [and] self-conscious reflexiveness"^[2] as well as the search for authenticity in human relations, abstraction in art, and utopian striving.</p> <p>These characteristics are normally lacking in postmodernism or are treated as objects of irony.</p>	<p>arose after World War II as a reaction to modernism, whose radical artistic projects had come to be associated with totalitarianism or had been assimilated into mainstream culture.</p> <p>Postmodernism began to compete with modernism in the late 1950s and gained ascendancy over it in the 1960s and since then has been a dominant, though not undisputed, force in art, literature, film, music, drama, architecture, history, and continental philosophy.</p> <p>Salient features of postmodernism are the ironic play with styles, citations and narrative levels, a metaphysical skepticism or nihilism towards a "grand narrative" of Western culture, a preference for the virtual at the expense of the real, a "waning of affect"</p>	<p>is still in its early stages.</p> <p>Post-postmodernism is emerging as one where faith, trust, dialogue, performance, and sincerity can work to transcend postmodern irony.</p> <p>- Turner's post-postmodernism 1995 - the landscape architect and urban planner Tom Turner issued a book-length call for a post-postmodern turn in urban planning</p> <p>- Epstein's trans-postmodernism 1999 - from the book "Russian Postmodernism: New Perspectives on Late Soviet and Post-Soviet Culture"</p> <p>- Gans' post-millennialism The term <i>post-millennialism</i> was introduced in 2000 by the American cultural theorist Eric Gans</p> <p>- Kirby's pseudo-modernism or digimodernism 2006 - The Death of Postmodernism and Beyond</p> <p>- Vermeulen and van den Akker's metamodernism 2010 - "Notes on Metamodernism"</p>

Додаток Б

Глосарій літературних термінів

Abstract language (Абстрактна мова) Language that expresses an idea or imperceptible reality such as *safety, happiness, laws of nature*.

Alliteration (Алітерація) The repetition of similar sounds, in particular, in the beginning of several successive words, aimed at making a special effect.

Allusion (Алюзія) An implied reference to a person, event, or place, real or fictitious, or to a work of art.

Ambiguity (двозначність) A statement which can contain two or more meanings.

Antagonist (Антагоніст) A person or force that opposes the protagonist.

Antithesis (Антитеза) The opposition of contrasting ideas, phrases, or words so as to produce an effect of balance.

Aphorism (афоризм) A brief statement which expresses an observation on life, usually intended as a wise observation.

Apostrophe (апострофа, звернення) A figure of speech in which a speaker addresses an inanimate object, idea, or absent person.

Assonance (асонанс) The repetition of the same or similar vowel sounds, especially in a line of poetry.

Atmosphere (атмосфера) The dominant mood or feeling conveyed by a piece of writing.

Author's purpose (авторська мета) An author's intent in writing a piece of literature, i.e. to persuade, inform, explain, entertain, or describe.

Ballad (балада) A narrative song or poem.

Bias (упередження) An author's personal inclination toward a certain opinion or position on a topic.

Blank verse (білий вірш) Poetry or prose written in unrhymed iambic pentgmeter.

Catalogue (нашарування, реєстр) The grouping of images, details, events etc. in a piece of writing.

Character (персонаж) A person or any thing presented as a person, e. g., a spirit, object, animal, or natural force in a piece of writing. The main C. is central to the story and is typically characterized fully. A minor C. displays few personality traits and is used to help develop the story.

Didactic (дидактичний, повчальний) If a story deliberately teaches some lesson about the way people should behave, it is said to be didactic.

Drama (сценічна п'єса) A story intended to be performed before an audience by actors on stage.

Enjambment (енжамбман, перенесення) In poetry, the continuation of a sentence across a line break without a punctuated pause between lines.

Epithet (епітет) An attributive word, phrase, or even a sentence, originating in the interplay of emotive and logical meaning, used to characterize an object in a clearer or sharper light and impose on it an author's individual perception and evaluation.

Essay (нарис, твір) A short piece of nonfiction writing on any topic. The purpose of the E. is to communicate an idea or opinion.

Exposition (експозиція) The beginning of a narrative, the part of the plot line that sets the scene by introducing the characters, setting, and situation before the action begins to change them.

Extended metaphor (розширена метафора) A metaphor that unites a set of interconnected metaphors complementing one another, and compares two unlike things in various ways throughout a paragraph, stanza, or entire piece of writing.

Fable (байка, казка) A brief story with an explicit moral, often including animals as characters.

Falling action (розв'язка) In a narrative, the action that follows the climax.

Fiction (художня література) A narrative in which situations and characters are invented by the writer, yet may be based on facts or experience.

Figurative language (образна мова) A way of saying one thing and meaning another. It provides a writer with the opportunity to write imaginatively and also tests the imagination of the reader by going below the surface of a literary work into deep, hidden meanings.

Flashback (погляд в минуле) An interruption in the chronological order of a narrative to show an event that happened earlier.

Folktale (народна казка) An anonymous traditional story passed down orally long before being written down.

Foot (поетична стопа) A unit that is repeated to give steady rhythm to a poem is called a poetic F.; in English it usually consists of accented and unaccented syllables in one of six basic patterns.

Free verse (вільний вірш) Poetry that has no fixed pattern of meter, rhyme, line length, or stanza arrangement.

Haiku (хоку) A traditional Japanese form of poetry that has three lines and seventeen syllables. Being usually about nature, a H. presents striking imagery and a variety of associations.

Humor (гумор) The quality of a literary work that makes the characters and their situations seem funny or amusing, and causes laughter.

Hyperbole (гіпербола, перебільшення) A stylistic device that uses exaggeration to express strong emotion, or evoke humor.

Refrain (приспів, рефрен) A line or lines repeated regularly, usually in a poem or song.

Repetition (повтор) The recurrence of sounds, words, phrases, lines, or stanzas in speech or a piece of writing.

Resolution (розв'язка) The part of a plot that concludes the falling action by revealing or suggesting the outcome of the central conflict.

Rhyme (рима) Identity or similarity in the sounds of word endings, employed usually at the end of verse lines. End R. occurs at the ends of lines of poetry.

Rhythm (ритм) The pattern of beats created by the arrangement of stressed and unstressed syllables. R. gives poetry a musical quality, can add emphasis to certain words, and may help convey the poem's meaning.

Rising action (розвиток) The part of a plot in which actions, complications, and plot twists lead up to the climax of a story.

Romanticism (романтизм) An artistic movement that valued imagination and feeling over intellect and reason.

Scansion (скандування) The analysis of the meter of a verse line, which means to note stressed and unstressed syllables and divide the line into its feet, or rhythmical units.

Sermon (проповідь) An address of religious instruction or exhortation, often based on a passage from the Bible, esp. one delivered during a church service.

Setting (місце дії) The time and place in which a story unfolds. S. includes not only the physical surroundings, but also the ideas, customs, values, and beliefs of a particular time and place. S. often helps create an atmosphere, or mood.

Simile (порівняння) A stylistic device that characterizes one object by bringing it into contact with a seemingly different object belonging to an entirely different class, often through a word or phrase.

Sonnet (сонет) A lyric poem of fourteen lines, typically written in iambic pentameter and usually following strict patterns of stanza divisions and rhymes.

Stanza (строфа) A group of lines forming a unit in a poem. S. in a poem is similar to a paragraph in prose.

Style (стиль) Expressive qualities that distinguish an author's work, including word choice and the length and arrangement of sentences, as well as the use of figurative language and imagery.

Surrealist poetry (сюрреалістична поезія) Poetry that expresses the working of the unconscious mind and its interaction with outer reality.

Suspense (напруження, тривога) A feeling of curiosity, uncertainty, or even dread about what is going to happen.

Symbol (символ) An object or action in a literary work that means more than itself, that stands for something else beyond itself.

Theme (тема) The central message of a work of literature, its unifying point, which readers can apply to life. It is rarely directly stated, though often it is closely paraphrased by an author's observation or by a statement made by one of the characters.

Transcendentalism (трансценденталізм) A philosophical and literary movement whose followers believed that basic truths could be reached only by "going beyond," or

transcending reason and reflecting on the world of the spirit and on one's own deep and free intuition.

Understatement (применшення) A statement which lessens or minimizes the importance of what is meant. It is a rhetorical trick intended to bring the imagination of the reader into play with a resulting magnification of emotional response.

Vernacular (просторіччя) Ordinary speech of a particular country or region. V. language is more casual than cultivated formal speech. Slang and dialect are commonly described as V. language, employed for enhanced realism.

Навчально-методичне видання

Методичні вказівки до проведення практичних занять

Укладачі
Липчанко-Ковачик О.В.,

Тираж 10 пр.

Свідоцтво про внесення суб'єкта видавничої справи до
Державного реєстру видавців, виготовлювачів і розповсюджувачів видавничої
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