**O‘ZBEKISTON RESPUBLIKASI**

**OLIY VA O‘RTA MAXSUS TA’LIM VAZIRLIGI**

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| Ro‘yxatga olindi: BD 5111400-3.11 201\_yil «\_\_\_» \_\_\_\_\_\_\_\_\_\_  | Oliy va o‘rta maxsus ta’lim vazirligi\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_201\_yil «\_\_\_»\_\_\_\_\_\_\_\_\_\_\_ |

**TILI O‘RGANILAYOTGAN MAMLAKAT ADABIYOTI TARIXI**

 **FAN DASTURI**

 Bilim sohasi: 100000 –Gumanitar

 Ta’lim sohasi: 110000 - Pеdagogika

 Ta’lim yo‘nalishi: 5111400 - Xorijiy til va adabiyoti

 (ingliz tili va adabiyoti)

Toshkеnt – 2019

 Fan dasturi Oliy va o‘rta maxsus, kasb-hunar ta’limi yo‘nalishlari bo‘yicha O‘quv-uslubiy birlashmalar faoliyatini Muvofiqlashtiruvchi Kengashning 201 \_-yil

 “\_\_\_\_” \_\_\_\_\_\_\_ dagi \_\_\_\_\_ -sonli bayonnomasi bilan ma’qullangan.

O‘zbekiston Respublikasi Oliy va o‘rta maxsus ta’lim vazirligining 201\_-yil “\_\_\_\_” \_\_\_\_\_\_\_dagi \_\_\_\_-sonli buyrug‘i bilan ma’qullangan fan dasturlarini tayanch oliy ta’lim muassasasi tomonidan tasdiqlashga rozilik berilgan.

Fan dasturi Nizomiy nomidagi Toshkent davlat pedagogika universitetida ishlab chiqildi.

**Tuzuvchilar:**

 Jilina O.Yu. –Nizomiy nomidagi TDPU “Ingliz tili nazariyasi

va o‘qitish metodikasi” kafedrasi o‘qituvchisi

 Sultonova L.A. –Nizomiy nomidagi TDPU “Ingliz tili nazariyasi va o‘qitish metodikasi” kafedrasi o‘qituvchisi

|  |  |
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| **Taqrizchilar:** G.Xakimova -  | O‘zDJTU,Ingliz tili fakulteti,Ingliz tili amaliy fanlar №2 kafedrasi mudiri, filologiya fanlari nomzodi  |
| M.S.Fayziyeva- | O’zMU Xorijiy filologiya fakulteti “Jahon adabiyoti” kafedrasi katta o’qituvchisi |

 Fan dasturi Nizomiy nomidagi Toshkent davlat pedagogika universiteti Uslubiy kengashida ko‘rib chiqilgan va tavsiya qilingan (201\_- yil “\_\_\_\_\_” \_\_\_\_\_\_dagi \_\_-sonli bayonnoma)

1. **O‘quv fanining dolzarbligi va oliy kasbiy ta`limdagi o‘rni**

5111400-Xorijiy til va adabiyoti bakalavr mutaxassisligi uchun tuzilgan mazkur dastur Tili o’rganilayotgan mamlakat adabiyoti tarixi fanidan tayanch ma’lumotlarni berish uchun Davlat ta’lim Standartlari talablari asosida mutaxassislikining o‘quv rejasi asosida tuzilgan va undan ishchi o‘quv dasturlarini tuzishda keng foydalaniladi.

1. **O‘quv fanining maqsadi va vazifasi**

Fanni o‘qitishdan maqsad-chet tilni ihtisoslik maqomida o‘rganadigan talabalardan, shu tilda ijod qilgan yozuvchilar hayoti, ular yaratgan asarlaridan bohabar bo’lish talab etiladi.

 Fanning vazifasi - Angliya va Amerika adabiyoti namoyondalari hayoti, hamda ularning asarlarini tahlil qilishni o’rgatishdan iborat.

Talabalar “Tili o‘rganilayotgan mamlakat adabiyoti tarixi” fani bo‘yicha ingliz adabiyoti namoyandalarining hayoti va ijodi hamda ularning asarlari,ingliz adabiyotining rivojlanish davrlari haqida **bilimlar** bilan qurollangan bo‘lishlari zarur.

 Talabalar fan bo‘yicha quyidagi ***ko‘nikmalarni*** hosil qilishlari lozim:

* inglizzabon mamlakatlar adabiyotining milliy xususiyatlari va ularning o‘zaro bog‘liqligini tushunish;
* ingliz adiblari asarlarini o**‘**rganish va adabiy tahlil qila olish;
* ingliz adabiyoti tarixi bo‘yicha olgan ma’lumotlar natijalarini referat, maqola, kurs ishlari va bitiruv malakaviy ishlarda taqdim etish.

 Ushbu fan bo**‘**yicha bakalavr quyidagi ***malakalarga***ega bo**‘**lishi kerak:

* ingliz adabiyoti tarixini o**‘**rganish va tahlil qilish;
* egallagan nazariy bilimlarini amalda qo**‘**llay olish.

 **Kommunikativ kompetenstiya** – o‘rganilayotgan chet tilida so‘zlashuvchilar bilan muloqot qilishni amalga oshirish qobiliyati va tayyorgarligi, shuningdek, talabalarning tili o‘rganilayotgan mamlakat adabiyoti tarixi bilan tanishish, o‘z mamlakati madaniyatini yanada yaxshiroq anglashi, uni muloqot jarayonida ko‘rsata olishini nazarda tutadi.

 Mazkur o‘quv fanini o‘rganishning asosiy vazifalariga talabalarda quyidagi kompetenstiyalarni shakllantirilish kiradi:

 **Lingvistik kompetenstiya** o‘rganilayotgan til egalari bilan muloqot qilish uchun til haqidagi malumotlarni (fonetika, leksika, grammatikani) etarli darajada bilish va nutq faoliyati turlari (tinglab- tushunish, gapirish, o‘qish va yozish)da qo‘llay bilishni nazarda tutadi.

**Ijtimoiy-lingvistik kompetenstiya** so‘zlovchining biror bir nutqiy vaziyat, kommunikativ maqsad va xohish-istagidan kelib chiqqan holda kerakli lingvistik shakl, ifoda usulini tanlash imkonini yaratadi.

**Diskursiv kompetenstiya** (diskurs – bu og‘zaki yoki yozma matn) matnni to‘g‘ri talqin qilish va tuzish, shuningdek, shunga mos nutqiy muloqot turini tanlash uchun og‘zaki va yozma matnlar lingvistik, stilistik hamda tarkibiy xususiyatlarini bilib olishni nazarda tutadi.

**III.Asosiy qism (amaliy mashg‘ulotlar)**

**1-Module. Old English Literature**

## Theme1. Introduction to the literature.

Such a study of Literature includes two purposes, contributing to a common end. In the first place, the student must gain some general knowledge of the conditions out of which English literature has come into being, as a whole and during its successive periods, that is of the external facts of one sort or another without which it cannot be understood. This means chiefly tracing in a general way, from period to period, the social life of the nation, and getting some acquaintance with the lives of the more important authors.

## Theme 2. Chapter I. Period I. The Britons and the Anglo−Saxons. to A.D. 1066. Foreword.

The two earliest of the nine main divisions of English Literature are by far the longest—taken together are longer than all the others combined—but we shall pass rather rapidly over them. This is partly because the amount of thoroughly great literature which they produced is small, and partly because for present−day readers it is in effect a foreign literature, written in early forms of English or in foreign languages, so that to−day it is intelligible only through special study or in translation.

### Theme 3. Chapter II. Period II. The Norman−French period. A.D. 1066 to about 1350

The Normans who conquered England were originally members of the same stock as the 'Danes' who had harried and conquered it in the preceding centuries—the ancestors of both were bands of Baltic and North Sea pirates who merely happened to emigrate in different directions; and a little farther back the Normans were close cousins, in the general Germanic family, of the Anglo−Saxons themselves.

## Theme 4. The English literature as a part of general Medieval European literature

One of the most striking general facts in the later Middle Ages is the uniformity of life in many of its aspects throughout all Western Europe. It was only during this period that the modern nations, acquiring national consciousness, began definitely to shape themselves out of the chaos which had followed the fall of the Roman Empire.

**2-Module. Middle English Literature**

### Theme 5. Chapter III. Period III. The end of the Middle Ages. About 1350 to about 1500 the first fifty years. Political and social conditions

Of the century and a half, from 1350 to 1500, which forms our third period, the most important part for literature was the first fifty years, which constitutes the age of Chaucer. The middle of the fourteenth century was also the middle of the externally brilliant fifty years' reign of Edward III. In 1337 Edward had begun the terrible though often−interrupted series of campaigns in France which historians group together as the Hundred Tears' War, and having won the battle of Crecy against amazing odds, he had inaugurated at his court a period of splendor and luxury. The country as a whole was really increasing in prosperity; Edward was fostering trade, and the towns and some of the town−merchants were becoming wealthy; but the oppressiveness of the feudal system, now becoming outgrown, was apparent, abuses in society and state and church were almost intolerable, and the spirit which was to create our modern age, beginning already in Italy to move toward the Renaissance, was felt in faint stirrings even so far to the North as England.

###  Theme 6. Chapter IV. The Medieval Drama

For the sake of clearness we have reserved for a separate chapter the discussion of the drama of the whole medieval period, which, though it did not reach a very high literary level, was one of the most characteristic expressions of the age. It should be emphasized that to no other form does what we have said of the similarity of medieval literature throughout Western Europe apply more closely, so that what we find true of the drama in England would for the most part hold good for the other countries as well.

## 3-module. The Renaissance Period in English Literature

### Theme 7. Chapter V. Period IV. The sixteenth century. The Renaissance and the reign of Elizabeth

Hence the Italian Renaissance is commonly called Pagan, and hence when young English nobles began to travel to Italy to drink at the fountain head of the new inspiration moralists at home protested with much reason against the ideas and habits which many of them brought back with their new clothes and flaunted as evidences of intellectual emancipation. History, however, shows no great progressive movement unaccompanied by exaggerations and extravagances. The Renaissance, penetrating northward, past first from Italy to France, but as early as the middle of the fifteenth century English students were frequenting the Italian universities.

**Theme 8. Chapter VI. The drama from about 1550 to 1642. The influence of classical comedy and tragedy**

In Chapter IV we left the drama at that point, toward the middle of the sixteenth century, when the Mystery Plays had largely declined and Moralities and Interlude−Farces, themselves decadent, were sharing in rather confused rivalry that degree of popular interest which remained unabsorbed by the religious, political, and social ferment. There was still to be a period of thirty or forty years before the flowering of the great Elizabethan drama, but they were to be years of new, if uncertain, beginnings. The first new formative force was the influence of the classical drama, for which, with other things classical, the Renaissance had aroused enthusiasm. This force operated mainly not through writers for popular audiences, like the authors of most Moralities and Interludes, but through men of the schools and the universities, writing for performances in their own circles or in that of the Court.

### Theme 9. Chapter VII. Period V. The seventeenth century, 1603−1660. Prose and poetry

The first half of the seventeenth century as a whole, compared with the Elizabethan age, was a period of relaxing vigor. The Renaissance enthusiasm had spent itself, and in place of the danger and glory which had long united the nation there followed increasing dissension in religion and politics and uncertainty as to the future of England and, indeed, as to the whole purpose of life. Through increased experience men were certainly wiser and more sophisticated than before, but they were also more self−conscious and sadder or more pensive. The output of literature did not diminish, but it spread itself over wider fields, in general fields of somewhat recondite scholarship rather than of creation.

### Theme 10. Chapter VIII. Period VI. The Restoration, 1660−1700

The repudiation of the Puritan rule by the English people and the Restoration of the Stuart kings in the person of Charles II, in 1660, mark one of the most decisive changes in English life and literature. The preceding half century had really been transitional, and during its course, as we have seen, the Elizabethan adventurous energy and half−naif greatness of spirit had more and more disappeared. With the coming of Charles II the various tendencies which had been replacing these forces seemed to crystallize into their almost complete opposites. This was true to a large extent throughout the country; but it was especially true of London and the Court party, to which literature of most sorts was now to be perhaps more nearly limited than ever before. The revolt of the nation was directed partly against the irresponsible injustice of the Puritan military government but largely also against the excessive moral severity of the whole Puritan regime.

**4-Module. Romanticism**

**Theme 11. Chapter IX. Period VII. The eighteenth century. Pseudo−classicism and the beginnings of modern romanticism**

The writers of the reigns of Anne and George I called their period the Augustan Age, because they flattered themselves that with them English life and literature had reached a culminating period of civilization and elegance corresponding to that which existed at Rome under the Emperor Augustus. They believed also that both in the art of living and in literature they had rediscovered and were practising the principles of the best periods of Greek and Roman life. In our own time this judgment appears equally arrogant and mistaken. In reality the men of the early eighteenth century, like those of the Restoration, largely misunderstood the qualities of the classical spirit, and thinking to reproduce them attained only a superficial, pseudo−classical, imitation.

### Theme 12. The later prose

It is an interesting paradox that while Johnson's reputation as the chief English man of letters of his age seems secure for all time, his works, for the most part, do not belong to the field of pure literature, and, further, have long ceased, almost altogether, to be read. The latter part of the eighteenth century produced not only the greatest of all biographies but also the history which can perhaps best claim the same rank, Edward Gibbon's 'Decline and Fall of the Roman Empire.' The last great prose−writer of the eighteenth century, Edmund Burke, is also the greatest of English orators. Burke is the only writer primarily a statesman and orator who can be properly ranked among English authors of the first class.

**Theme 13. The romantic movement. The novel.**

The reaction which was bound to accompany the triumph of Pseudo−classicism, as a reassertion of those instincts in human nature which Pseudo−classicism disregarded, took the form of a distinct Romantic Revival. Beginning just about as Pope's reputation was reaching its climax, and gathering momentum throughout the greater part of the eighteenth century, this movement eventually gained a predominance as complete as that which Pseudo−classicism had enjoyed, and became the chief force, not only in England but in all Western Europe, in the literature of the whole nineteenth century. The impulse was not confined to literature, but permeated all the life of the time. In the sphere of religion, especially, the second decade of the eighteenth century saw the awakening of the English church from lethargy by the great revival of John and Charles Wesley, whence, quite contrary to their original intention, sprang the Methodist denomination. In political life the French Revolution was a result of the same set of influences. Romanticism showed itself partly in the supremacy of the Sentimental Comedy and in the great share taken by Sentimentalism in the development of the novel, of both of which we shall speak hereafter; but its fullest and most steadily progressive manifestation was in non−dramatic poetry.

**Theme 14. Chapter X. Period VIII. The romantic triumph, 1798 to about 1830 the great writers of 1798−1830. The critical reviews**

The progress of the Romantic Movement seems the most conspicuous general fact which it presents. But at the, death of Cowper in 1800 the movement still remained tentative and incomplete, and it was to arrive at full maturity only in the work of the great writers of the following quarter century, who were to create the finest body of literature which England had produced since the Elizabethan period. All the greatest of these writers were poets, wholly or in part, and they fall roughly into two groups: first, William Wordsworth, Samuel Taylor Coleridge, Robert Southey, and Walter Scott; and second, about twenty years younger, Lord Byron, Percy Bysshe Shelley, and John Keats. This period of Romantic Triumph, or of the lives of its authors, coincides in time, and not by mere accident, with the period of the success of the French Revolution, the prolonged struggle of England and all Europe against Napoleon and the subsequent years when in Continental Europe despotic government reasserted itself and sternly suppressed liberal hopes and uprisings, while in England liberalism and democracy steadily and doggedly gathered force until by the Reform Bill of 1832 political power was largely transferred from the former small governing oligarchy to the middle class. How all these events influenced literature we shall see as we proceed. The beginning of the Romantic triumph is found, by general consent, in the publication in 1798 of the little volume of 'Lyrical Ballads' which contained the first significant poetry of Wordsworth and Coleridge.

**Theme 15. The last group of romantic poets**

Coleridge, Wordsworth, Southey, and Scott had mostly ceased to produce poetry by 1815. The group of younger men, the last out−and−out Romanticists, who succeeded them, writing chiefly from about 1810 to 1825, in some respects contrast strongly with them. Byron and Shelley were far more radically revolutionary; and Keats, in his poetry, was devoted wholly to the pursuit and worship of beauty with no concern either for a moral philosophy of life or for vigorous external adventure. It is a striking fact also that these later men were all very short−lived; they died at ages ranging only from twenty−six to thirty−six. Lord Byron, 1788−1824. Byron (George Gordon Byron) expresses mainly the spirit of individual revolt, revolt against all existing institutions and standards. This was largely a matter of his own personal temperament, but the influence of the time also had a share in it, the time when the apparent failure of the French Revolution had thrown the pronounced liberals back upon their own resources in bitter dissatisfaction with the existing state of society.

**5-Module. English Literature in Victorian Period**

**Theme 16. Chapter XI. Period IX. The Victorian period, about 1830 to 1901 General conditions**

The last completed period of English literature, almost coincident in extent with the reign of the queen whose name it bears (Victoria, queen 1837−1901), stands nearly beside The Elizabethan period in the significance and interest of its work. The Elizabethan literature to be sure, in its imaginative and spiritual enthusiasm, is the expression of a period more profoundly great than the Victorian; but the Victorian literature speaks for an age which witnessed incomparably greater changes than any that had gone before in all the conditions of life—material comforts, scientific knowledge, and, absolutely speaking, in intellectual and spiritual enlightenment. Moreover, to twentieth century students the Victorian literature makes especially strong appeal because it is in part the literature of our own time and its ideas and point of view are in large measure ours.

**Theme 17. The novel. The earlier secondary novelists**

To Scott's position of unquestioned supremacy among romancers and novelists Charles Dickens succeeded almost immediately on Scott's death, but certain secondary early Victorian novelists may be considered before him. In the lives of two of these, Bulwer−Lytton and Benjamin Disraeli, there are interesting parallels. Both were prominent in politics, both began writing as young men before the commencement of the Victorian period, and both ended their literary work only fifty years later. Edward Bulwer, later created Sir Edward Bulwer−Lytton, and finally raised to the peerage as Lord Lytton (1803−1873), was almost incredibly fluent and versatile.

**Theme 18. Secondary middle and later Victorian novelists**

Several of the other novelists of the mid−century and later produced work which in a period of less prolific and less highly developed art would have secured them high distinction. Charles Kingsley (1819−1875) spent most of his life, by his own self−renouncing choice, as curate and rector of the little Hampshire parish of Eversley, though for some years he also held the professorship of history at Cambridge. An aggressive Protestant, he drifted in his later years into the controversy with Cardinal Newman which opened the way for Newman's 'Apologia.' From the outset, Kingsley was an enthusiastic worker with F. D. Maurice in the Christian Socialist movement which aimed at the betterment of the conditions of life among the working classes. 'Alton Locke' and 'Yeast,' published in 1849, were powerful but reasonable and very influential expressions of his convictions—fervid arguments in the form of fiction against existing social injustices.

**6-Module. Modern English Literature**

**Theme 19. English literature of XXth century. Critical realism of the early XXth c. J.Galsworthy, H.Wells, B.Shaw**

Features of critical realistic writings: **1)**Criticized the capitalist society from a democratic viewpoint and portrayed the crying contradictions of bourgeois reality. **2)** Exposure of the greed and hypocrisy of the ruling classes, sympathy for the laboring people. **3)** Humor and satire are used to expose and criticize the dark side of reality. **4)** The major contribution of the critical realists lies in their perfection of the novel.

**Theme 20. Modernism. J. Joyce, V. Wolf, G. Lawrence. Creativity of J. Galsworthy**

The flourishing of Modernism dates back to the 20-30ss of the 20th century. In this period a new generation of writers appeared, who were called ‘modernists’. Those writers used a new technique “**a stream of consciousness**” – the unspoken thoughts and feelings of the character without resorting to objective description or conventional dialogue and often without logical sequence and syntax. Modernists were influenced by **the ideas of Zigmund Freud**.

**Theme 21. Arthur Conan Doyle’s creativity**

Arthur Conan Doyle’s literary output is prodigious. During his writing career Sir Arthur wrote twenty-one novels and over 150 short stories. He also published nonfiction, essays, articles, memoirs and three volumes of poetry. He left thousands of letters to the press, his mother (about 1500 letters), family, friends and acquaintances, including Winston Churchill, P. G. Wodehouse, Theodore Roosevelt, and Oscar Wilde.

**Theme 22. J. R. R. Tolkien, C.S. Lewis, R. Graves, William Golding, I. Murdoch. J. Fowles**

In writing “The Lord of the Rings,” J. R. R. Tolkien cultivated entire worlds populated with strange and fanciful creatures. Beyond his fiction, Tolkien’s theoretical writings address fundamental questions about human creation — questions like: What is art?and Why do we make it? Settling on any final answers to these questions can be difficult, but Tolkien sheds some welcome light on them. Indeed, as a creator himself, Tolkien offers a clear and an eloquent explanation of the human impulse to create.

C.S. Lewis is one individual who used his delight in creativity, imagination, and storytelling to more effectively convey some very serious ideas. Even after decades, his popularity as a writer and theologian is increasing due to his precision with words, the empathy to understand people’s deepest struggles, a rhetorical skill to order his ideas clearly and persuasively, a breadth of learning, an amazing memory, and an ability to tell stories.

Robert Graves considered himself a poet, wrote volumes of poetry, and claimed to live his life entirely on poetical principles. And is now chiefly known for works of prose. His historical novel [*I, Claudius*](http://www.editoreric.com/greatlit/books/I-Claudius.html) (1934) and its follow-up, *Claudius the God* (1943), are certainly his two best-read creations.

William Golding’s work has been described as pessimistic, mythical, spiritual—an allegorist who used his novels as a canvas to paint portraits of man’s constant struggle between his civilized self and his hidden, darker nature.

Iris Murdoch, a prodigiously inventive and idiosyncratic British writer whose 26 novels offered lively plots, complex characters and intellectual speculation, died yesterday at a nursing home in Oxford, England. She was 79 and had Alzheimer's disease.

J. Fowles’s best-known fiction includes his first novel, The Collector (1963), the story of a young clerk, a butterfly collector, who kidnaps a young woman; The Magus (1966), set on a Greek island where a schoolteacher confronts a series of disturbing events; and The French Lieutenant's Woman (1969), a formally experimental novel that tells the tale of Victorian palaeontologist Charles Smithson and his involvement with the notorious and enigmatic Sarah Woodruff.

**Theme 23. The development trend of modern English literature. Literature of the XXI century**

Among important writers of genre fiction in the second half of the twentieth-century are [thriller](https://en.wikipedia.org/wiki/Thriller_%28genre%29) writer [Ian Fleming](https://en.wikipedia.org/wiki/Ian_Fleming), creator of [James Bond 007](https://en.wikipedia.org/wiki/James_Bond_007). Fleming chronicled Bond's adventures in twelve novels, including [Casino Royale](https://en.wikipedia.org/wiki/Casino_Royale_%28novel%29) (1953).

In contrast to the larger-than-life spy capers of Bond, [John le Carré](https://en.wikipedia.org/wiki/John_le_Carr%C3%A9) was an author of [spy novels](https://en.wikipedia.org/wiki/Spy_fiction) who depicted a shadowy world of espionage and counter-espionage, and his best known novel [The Spy Who Came in from the Cold](https://en.wikipedia.org/wiki/The_Spy_Who_Came_in_from_the_Cold) (1963), is often regarded as one of the greatest in the genre.

 Amaliy mashgulotlar multimedia qurilmalari bilan jihozlangan auditoriylarda bir akamedik guruhga bir o‘qituvchi tomonidan o‘tkazilishi lozim. Mashg‘ulotlar faol va interaktiv usullar bilan o’tilishi, mos ravishda munosib pedagogik va axborot taxnologiyalar qo‘llanilishi maqsadga muvofiq.

1. **Kurs ishini tashkil etish bo’yicha uslubiy ko’rsatmalar**

Kurs loyihasining maqsadi – talabani chet tili o‘qituvchisi kasbiy faoliyatiga nazariy xamda amaliy jihatdan tayyorlash, tili o’rganilayotgan mamlakat adabiyoti tarixi fani talabalarda barcha davrlardagi ingliz tili adabiyoti ijodini taxlil qilish ko’nikmalarni shakllantirish. Bundan tashqari, ushbu fan talabalarni har xil davrlardagi ingliz tili adabiyoti yo’nalishlari bilan tanishtirish.

Kurs ishi mavzulari fan talabidan kelib chiqib tuziladi va har yili yangilanib va to‘ldirib boriladi. Ilmiy rahbar har bir talabaga shaxsiy topshiriq beradi kurs ishining rejasi tuziladi va tegishli adabiyotlar tavsiya qilinadi va doimiy ravishda nazorat qilib boradi. Talabalarning axborot resurs markazlaridan, internet saytlaridan kerakli adabiyotlarni izlab topishi, kerakli mavzularni o‘rganishi va bu haqda amaliy mashg‘ulotlar paytida axborot berishiga e’tibor karatiladi.

1. **Mustaqil ta’lim va mustaqil ishlar**

 Tili o’rganilayotgan mamlakat adabiyoti tarixifanidan nazariy va amaliy mashg`ulotlar o’tish davomida talabalarni ijodiy jarayonga yo’naltirish, ularni tahlil qilish, mustaqil ishlashga o’rgatish, mashqlar bajarish. Badiiy asarlarni estetik-g`oyaviy jihatdan tahlil qilish, klassik asarlar matni ustida ishlash, adabiy jarayonni kuzatib borish. Malakaviy amaliyotni o’tish chog`ida yangi texnika, jihozlar, keng ko’lamli ilmiy ish olib borishga qulay jarayonlar va texnologiyalarni o’rganish. Talabalarning ilmiy-tadqiqot ishlarini bajarish bilan bog`liq holda fanning muayyan boblari va mavzularini chuqur o’rganish. Internet orqali ingliz va amerikalik yozuvchi va shoirlar haqida oxirgi ma`lumotlar olish va to’plangan ma`lumotlarni amaliy mashg`ulotlar jarayonida auditoriyaga etkazish

Mustaqil ta’lim uchun tavsiya etiladigan mavzular:

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| 1. Old English literature (500-1100) Old English Poetry. Old English Prose. Old English Dramma
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| 1. The epic poem "Beowulf.
 |
| 1. Middle English Literature. The age of Geoffrey Chaucer. (1100-1485)
 |
| 1. Elizabethan poetry. B. Elizabethan drama. Elizabethan fiction.
 |
| 1. Renaissance in English literature. William Shakespeare.
 |
| 1. John Milton, A. Swift and Pope. B. Addison and Steele.
2. English literature of the 17th century. The rise of the novel.
 |
| 1. English Enlightenment. D. Defoe
 |
| 1. English Enlightenment. J. Swift
 |
| 1. Romanticism in English literature. G.G. Byron “Oriental Tales”.
 |
| 1. Romanticism in English literature. G.G. Byron “Don Juan”
 |
| 1. Scottish literature and its development. W.Scott’s historical fiction. “Ivanhoe” and “Puritans”
 |
| 1. 19th century realistic literature. Ch. Dickens “Oliver Twist”, William Thackeray ”Vanity Fair”. Bernard Show.
 |
| 1. Charlotte Bronte and Emily Bronte’s literary creativity. Bronte sisters literary creativity
 |
| 1. Realistic and fantasy fiction. H. Wells, Bernard Shaw’s creativity
 |
| 1. J. Galsworthy’s literary creativity. ”Forsyte Saga”
 |
| 1. English literature of XXth century. Modernism. J. Joyce, V. Wolf, G. Lawrence, T. Eliot. Wells’s science fiction.
 |
| 1. Maugham’s creativity. Arthur Conan Doyle’s creativity.
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| 1. J. R. R. Tolkien, C.S. Lewis, R. Graves
 |
| 1. William Golding, A. Murdoch. J. Fowles
 |
| 1. English poetry of the mid – XXth century.
 |
| 1. The development trend of modern English literature
 |

 Talaba mustaqil o‘zlashtiradigan mavzularni tayyorlashda muayyan fanning xususiyatlarini hisobga olgan holda quyidagi shakllardan foydalanish tavsiya etiladi:

* darslik va o‘quv qo‘llanmalar bo‘yicha fan boblari va mavzularini o‘rganish;
* tarqatma matеriallar bo‘yicha ma'ruzalar qismini o‘zlashtirish;
* maxsus adabiyotlar bo‘yicha mavzular ustida ishlash;
* talabaning ilmiy-tadqiqot ishlarini bajarish bilan bog’liq bo‘lgan mavzularni chuqur o‘rganish.

 Mustaqil o‘zlashtiradigan mavzular bo‘yicha talabalar tomonidan loyiha ishlarini (project work) tayyorlash va ularni taqdimot qilish tavsiya etiladi

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