TEMATICA PENTRU EXAMENUL DE LICENŢĂ

ANUL UNIVERSITAR 2016-2017

LIMBA ŞI LITERATURA ENGLEZĂ

I. LIMBA ENGLEZĂ

a. Lexicology

1. **Main sources of words in English**: *inheritance, neologisms, blending, acronyms, initialisms, clipping, derivation (prefixation and suffixation), compounding, eponyms*
2. **Word structure**: *types of morphemes and the morphemic analysis of words.*
3. **Lexical sequences**: *collocations and idioms.*

b. Morphology

1. The Noun Phrase:
- The Structure of the Noun Phrase
- The Category of Case
- The Category of Gender
- The Category of Number

2. The Verb Phrase:
- Tense-Aspect Blends: Peculiarities of Employment
- English Voice. Statal and Dynamic Readings of the Passive

c. The Syntax of the Clause/Simple Sentence

Clause constituents in the simple sentence

d. The Syntax of the Complex Sentence

Types of subordinate/embedded clauses

Transformation rules in the compound sentence:
- Gapping
- Regrouping

T-rules in the complex sentence:
- Extraposition
- Tough-movement
- Raising
- Clefting
- Pseudo-clefting

Bibliografie

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11. Măciucă, Gina, 2000, *Glimpses of the English Verb Group*, Suceava: Editura Universităţii Suceava
12. Măciucă, Gina, 2000, *Verb Complementation in English*, Suceava: Editura Universităţii Suceava
13. McCarthy, M., 1990, *Vocabulary*, Oxford: Oxford University Press
14. O'Dell, Felicity & McCarthy, Michael. (2008). *English Collocations in Use. Advanced.* Cambridge University Press.
15. Quirk, Randolph et al., 1976, *A Grammar of Contemporary English*, London: Longman
16. Stockwell, Robert & Minkova, Donka. (2001). *English Words: History and Structure*. Cambridge University Press.

II. LITERATURA ENGLEZĂ

Opere literare:

1. The Old English Epic *Beowulf*
2. Geoffrey Chaucer, *The Canterbury Tales*
3. William Shakespeare, *Hamlet*
4. Jonathan Swift, *Gulliver's Travels*
5. William Blake, *The First Book of Urizen*
6. Charles Dickens, *Great Expectations*
7. Emily Bronte, *Wuthering Heights*
8. Aldous Huxley, *Brave New World*
9. George Orwell, *Nineteen Eighty-Four*
10. William Golding, *Lord of the Flies*
11. Nathaniel Hawthorne, *The Scarlet Letter*
12. Herman Melville, *Moby Dick*
13. Henry James, *The Portrait of a Lady*
14. Joseph Heller, *Catch-22*

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1. Boitani, Piero & Mann, Jill (eds.), 2003. *The Cambridge Companion to Chaucer*, Cambridge UP
2. Cantor, Paul A., *Shakespeare: "Hamlet". A Student's Guide*, Cambridge University Press, 2004
3. Cunliffe, Marcus, ed., 1993. *The Penguin History of Literature. American Literature since 1900*. London: Penguin Books

4. Deirdre, David (ed.), *The Cambridge Companion to the Victorian Novel*, Cambridge UP, 2001.
5. Dobson, Michael; Stanley Wells (eds.), *The Oxford Companion to Shakespeare*, Oxford University Press, 2001
6. Ford, Boris (ed), 1982. *The New Pelican Guide to English Literature: From Blake to Byron*. Vol. 5. London: Penguin Books.
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14. Turcu, Luminiţa-Elena, *The Victorian Novel*, Editura Universităţii Suceava, Suceava, 2003.
15. Turcu, Luminiţa-Elena, *The Literature of the Beginnings: From Beowulf to Paradise Lost*, Editura Universităţii Suceava, 2003

NOTĂ:
Subiectele la secțiunea de limbă pot fi formulate pornind de la textul literar dat sau independent de acesta.

MODELE DE SUBIECTE

LIMBA ŞI LITERATURA ENGLEZĂ

proba 1: evaluarea cunoştinţelor generale
(examen scris)

SUBIECT 1

Read the following passage from *The Portrait of a Lady* **and solve the tasks below:**

It was in an old house at Albany, a large, square, double house, with a notice of sale in the windows of one of the lower apartments. There were two entrances, one of which had long been out of use but had never been removed. They were exactly alike – large white doors, with an arched frame and wide sidelights, perched upon little "stoops" of red stone, which descended sidewise to the brick pavement of the street. The two houses together formed a single dwelling, the party-wall having been removed and the rooms placed in communication. These rooms, above-stairs, were extremely numerous, and were painted all over exactly alike, in a yellowish white which had grown sallow with time. On the third floor there was a sort of arched passage, connecting the two sides of the house, which Isabel and her sisters used in their childhood to call the tunnel, and which, though it was short and well-lighted, always seemed to the girl to be strange and lonely, especially on winter afternoons. (James, 1996: 32)
James, Henry, 1996. *The Portrait of a Lady*. Ware: Wordsworth Editions. 1996: 1881.

PART ONE. LITERATURE

Tasks

1. Interpret the motif of the double in the architecture of the building as a specular device reflecting the construction of the main character's identity.
2. Discuss the phrases "arched frame" and "arched passage" in the fragment above as marks of identity.
3. Interpret the removal of the wall in connection with character delineation.

PART TWO. LANGUAGE

Tasks

4. Analyze in terms of ***form*** (morphologically) and ***function*** (syntactically) the underlined phrase in the text above.
5. Mark and label the clauses in the following sentence: *These rooms, above-stairs, were extremely numerous, and were painted all over exactly alike, in a yellowish white which had grown sallow with time.*
6. Consider the following **5 lexical items** extracted from your text: ***dwelling, yellowish, removed, lower*** and ***rooms.***
   a. Write down the **ROOT** corresponding to each lexical item enlisted above.
   b. Provide a **morphemic analysis** for each lexical item and make sure that you indicate the type of every morpheme.
7. Sometimes we use more than one adjective in front of a NOUN. Order the adjectives in brackets to complete the sentences below:
   a. *He was a ...(1) ...(2) ...(3) man.* [young, intelligent, nice]
   b. *She had a ... (1) ... (2)... (3) ... (4) box.* [black, round, small, wooden]
8. What does FRAME mean in the following sentences?
   a. She framed her questions carefully.
   b. He claims that he was framed by his own fellows.

BAREM DE CORECTARE

PART ONE. LITERATURE

Se acordă 1 punct din oficiu. Celelalte 9 puncte se distribuie după cum urmează:

Task 1
Reach of purpose and argumentation: 1 point
Structure and coherence: 1 point
Clarity of ideas and appropriate style: 1 point

Task 2
Reach of purpose and argumentation: 1 point
Structure and coherence: 1 point
Clarity of ideas and appropriate style: 1 point

Task 3
Reach of purpose and argumentation: 1 point
Structure and coherence: 1 point
Clarity of ideas and appropriate style: 1 point

PART TWO. LANGUAGE

Se acordă 1 punct din oficiu. Celelalte 9 puncte se distribuie după cum urmează:
TASK 4
2 points
TASK 5
2 points
TASK 6
2 points
TASK 7
1 point
TASK 8
2 points

SUBIECT 2

Consider the following fragment from Swift's *Gulliver's Travels***:**
Nothing but an extreme love of truth could have hindered me from concealing this part of my story. **It was in vain to discover <u>my resentments</u>, which were always turned into ridicule**; and I was forced to rest with patience, while my noble and most beloved country was so injuriously treated. I am heartily sorry as any of my readers can possibly be, that such an occasion was given: but this prince happened to be so curious and inquisitive upon every particular, that it could not consist either with gratitude or good manners, to refuse giving him what satisfaction I was able. Yet thus much I may be allowed to say in my own vindication, that I artfully eluded many of his questions, and gave to every point a more favourable turn by many degrees than the strictness of truth would allow. For I have always borne that laudable partiality to my own country, which Dionysius Halicarnassensis with so much justice recommends to an historian. I would hide the frailties and deformities of my political mother, and place her virtues and beauties in the most advantageous light. This was my sincere endeavour in those many discourses I had with that mighty monarch, although it unfortunately failed of success. (Swift, 1994: 140–1)

(Swift, Jonathan, 1994. *Gulliver's Travels*. London: Penguin Books. 1994:1726)

PART ONE. LITERATURE

TASKS

The fragment above illustrates Jonathan Swift's use of **reader entrapment.**

1. Entrapment frequently relies on forcing the reader to admit to apparently conflicting principles. What are these principles here and what is the nature of the conflict? Explain your answer.

2. The success of entrapment depends on a particular reader profile. Here, as well as elsewhere in the novel, this type of reader is addressed directly by the narrator. Identify the features of the reader that the trap in the fragment above is intended for.

3. In what way does the manipulation strategy in this excerpt reflect on the interpretation of the novel on the whole?

PART TWO. LANGUAGE

TASKS

4. <u>Mark</u> and <u>label</u> the clauses in the fragment **in bold.**

5. Analyse in terms of **form** (morphologically) and **function** (syntactically) the (constituents of the) underlined phrase**, <u>my resentments</u>,** in the fragment **in bold.**

6. Provide a synonym or paraphrase for the words below.

Words in the text	Synonym/ Paraphrase
conceal	
resentment	
inquisitive	
frailty	
mighty	

7. Consider the following sentence: *I artfully eluded many of his questions.* Make it **passive**.

8. Consider the following 5 lexical items extracted from your text: ***resentment, unfortunately, mighty, partiality*** and ***strictness.***

a. Write down the **ROOT** corresponding to each lexical item enlisted above.

b. Provide a morphemic analysis for each lexical item and make sure that you mention the type of every morpheme. Use **{ } to indicate the morphemes**.

BAREM DE CORECTARE:

PART ONE. LITERATURE

Se acordă 1 punct din oficiu. Celelalte 9 puncte se distribuie după cum urmează:

Task 1
Reach of purpose and argumentation: 1 point
Structure and coherence: 1 point
Clarity of ideas and appropriate style: 1 point
Task 2
Reach of purpose and argumentation: 1 point
Structure and coherence: 1 point
Clarity of ideas and appropriate style: 1 point
Task 3
Reach of purpose and argumentation: 1 point
Structure and coherence: 1 point
Clarity of ideas and appropriate style: 1 point

PART TWO. LANGUAGE

Se acordă 1 punct din oficiu. Celelalte 9 puncte se distribuie după cum urmează:

TASK 4
2 points
TASK 5
2 points
TASK 6
2 points
TASK 7
1 point
TASK 8
2 points