



## TEMATICA PENTRU EXAMENUL DE LICENȚĂ

ANUL UNIVERSITAR 2013-2014

### LIMBA ȘI LITERATURA ENGLEZĂ

#### I. LIMBA ENGLEZĂ

##### 1. Thematics

###### a. Lexicology and Semantics

- Lexical structure: word-formation mechanisms: major types and minor types of word formation
- Lexical sequences: free combinations, collocations and idioms
- Essentials of semantics: types of meaning and sense relations

###### 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

#### 2. Suggested bibliography (some of the topics above are dealt with in more than one of the books below):

1. Bauer, Laurie, 1983, *English Word-Formation*, Cambridge: Cambridge University Press
2. Binnick, R. I., 1991, *Time and the Verb: A Guide to Tense and Aspect*, Oxford: Oxford University Press
3. Crystal, David, 1997, *The Cambridge Encyclopedia of Language*, 2nd edition, Cambridge: Cambridge University Press
4. Freeborn, Dennis, 1995, *A Course Book in English Grammar*, 2nd Edition, MacMillan
5. Hulban, Horia, 2001, *Syntheses in English Morphology*, Perspectives of the English Language Series 2, Iași: Spanda
6. Hulban, Horia, 2001, *Syntheses in English Lexicology and Semantics*, Iași: Editura Spanda
7. Jackson, H., & Zé Amvela, E., 2000, *Words, Meaning and Vocabulary*, London and New York: Cassell
8. Kilby, D., 1984, *Descriptive Syntax and the English Verb*, London: Croom Helm
9. Klaiman, M. H., 1991, *Grammatical Voice*, Cambridge, Cambridge University Press
10. Lăcătușu, Tamara, 2005, *Essentials of English Syntax. The Simple Independent Sentence*, Iași: Casa Editorială Demiurg
11. Lăcătușu, Tamara, 2005, *Essentials of English Syntax. Complex Structures*, Iași: Casa Editorială Demiurg
12. Măciucă, Gina, 2000, *Glimpses of the English Verb Group*, Suceava: Editura Universității Suceava



13. Măciucă, Gina, 2000, *Verb Complementation in English*, Suceava: Editura Universității Suceava
14. McCarthy, M., 1990, *Vocabulary*, Oxford: Oxford 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: Cambridge University Press

## II. LITERATURA ENGLEZĂ

### 1. Opere literare:

1. The Old English Epic *Beowulf*
2. Geoffrey Chaucer, *The Canterbury Tales*
3. William Shakespeare, *A Midsummer Night's Dream*
4. William Shakespeare, *King Lear*
5. Jonathan Swift, *Gulliver's Travels*
6. Lord George Gordon Byron, *Beppo*
7. Charles Dickens, *Great Expectations*
8. Emily Bronte, *Wuthering Heights*
9. Aldous Huxley, *Brave New World*
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*

### 2. Bibliografie:

1. Boitani, Piero & Mann, Jill (eds.), 2003. *The Cambridge Companion to Chaucer*, Cambridge UP;
2. Cunliffe, Marcus, ed., 1993. *The Penguin History of Literature. American Literature since 1900*. London: Penguin Books
3. Deirdre, David (ed.), *The Cambridge Companion to the Victorian Novel*, Cambridge UP, 2001.
4. Dobson, Michael; Stanley Wells (eds.), *The Oxford Companion to Shakespeare*, Oxford University Press, 2001
5. Ford, Boris (ed), 1982. *The New Pelican Guide to English Literature: From Blake to Byron*. Vol. 5. London: Penguin Books.
6. Ford, Boris (ed), 1983. *The New Pelican Guide to English Literature: The Present*. Vol. 8. London: Penguin Books.
7. Godden, Malcolm & Lapidge, Michael (eds.), 1991. *The Cambridge Companion to Old English Literature*, Cambridge UP;
8. Măcșiniuc, Cornelia, 2003. *The English Eighteenth Century. The Novel in Its Beginnings*. Suceava: Editura Universității Suceava.
9. Măcșiniuc, Cornelia, *Seventeenth and Eighteenth Century British Literature*, Ministerul Educației și Cercetării, 2006
10. Matei-Chesnoiu, Monica, *A Course in Elizabethan Literature: William Shakespeare*, Constanța: Tipografia Univ. "Ovidius", 1997
11. Ruland, Richard and Malcolm Bradbury, 1992. *From Puritanism to Postmodernism. A History of American Literature*. London: Penguin Books
12. Stone, Brian, 1989. *Chaucer*, Penguin Books.
13. Turcu, Luminița-Elena, *The Victorian Novel*, Editura Universității Suceava, Suceava, 2003.
14. Turcu, Luminița-Elena, *The Literature of the Beginnings: From Beowulf to Paradise Lost*, Editura Universității Suceava, 2003

## MODELE DE SUBIECTE

### LIMBA ȘI LITERATURA ENGLEZĂ

#### proba 1: evaluarea cunoștințelor generale (examen scris)

#### SUBIECT 1

Read the following excerpt from Hawthorne's *The Scarlet Letter* and solve the tasks below:

But Hester Prynne, with a mind of native courage and activity, and for so long a period not merely estranged, but outlawed, from society, had habituated herself to such latitude of speculation as was altogether foreign to the clergyman. She had wandered, without rule or guidance, in a moral wilderness; as vast, as intricate and shadowy, as the untamed forest, amid the gloom of which they were now holding a colloquy that was to decide their fate. **Her intellect and heart had their home, as it were, in desert places, where she roamed as freely as the wild Indian in his woods.** For years past she had looked from this estranged point of view at human institutions, and whatever priests or legislators had established; criticizing all with hardly more reverence than the Indian would feel for the clerical band, the judicial robe, the pillory, the gallows, the fireside, or the church. The tendency of her fate and fortunes had been to set her free. The scarlet letter was her passport into regions where other women dared not tread. Shame, Despair, Solitude! These had been her teachers,--stern and wild ones,--and they had made her strong, but taught her much amiss. The minister, on the other hand, had never gone through an experience calculated to lead him beyond the scope of generally received laws; although, in a single instance, he had so fearfully transgressed one of the most sacred of them. But this had been a sin of passion, not of principle, nor even purpose. Since that wretched epoch, he had watched, with morbid zeal and minuteness, not his acts,--for those it was easy to arrange,--but each breath of emotion, and his every thought. At the head of the social system, as the clergymen of that day stood, he was only the more trammelled by its regulations, its principles, and even its prejudices. As a priest, the framework of his order inevitably hemmed him in. As a man who had once sinned, but who kept his conscience all alive and painfully sensitive by the fretting of an unhealed wound, he might have been supposed safer within the line of virtue, than if he had never sinned at all.

#### PART ONE. LITERATURE

##### TASKS

1. In this paragraph from Chapter 18, the narrator uses the phrase "a moral wilderness." What is this intended to describe?
2. How does the narrator compare Hester and Arthur? What is the difference between the moral framework ("*the surroundings and situations that have helped them to form their opinions about morality*") of Reverend Dimmesdale (the secret sinner) and Hester Prynne (the publicly known, partially penitent sinner)?
3. The wilderness in which Hester Prynne meets Arthur Dimmesdale is a bewilderingly ambiguous territory. Is the forest the domain of evil or the domain of natural love? What is the symbolic contrast between the forest and the Puritan community?

#### PART TWO. LANGUAGE

##### TASKS

##### Part A

4. Mark and label the clauses in the fragment in bold.
5. Analyse in terms of form (morphologically) and function (syntactically) the (constituents of the) underlined phrase **in desert places**, in the fragment in bold.



### Part B

6. Consider the following sentence from your text: *As a priest, the framework of his order inevitably hemmed him in.* Turn it into the **PASSIVE**.
7. Read the following sentences and specify the meaning of the phrasal verbs *to go through* and *to go through with*.
  - a. *Dave went through his pockets looking for the keys.*
  - b. *Do you want me to go through this and check your spellings?*
  - c. *I'd like you to go through that manoeuvre again and then bring the car to a halt.*
  - d. *The sale of the land went through.*
  - e. *He'd threatened to divorce her but I never thought he'd go through with it.*
8. Consider the following lexical items from your text: *minuteness, untamed, whatever, clergyman* and *shadowy*. Provide a **morphemic analysis** for each lexical item and make sure that you indicate the type of every morpheme.

## 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

1 point

#### Task 7

2 points

#### Task 8

2 points

## SUBIECT 2

Theseus's speech, in the final act of *A Midsummer Night's Dream*, draws together the main themes and motifs of the play, in its association of love with madness and with imagination/dream. **Read it carefully and solve the tasks below.**

### Act V, Scene I. Athens. The palace of Theseus.

**THESEUS:** Lovers and madmen have such seething brains,

Such shaping fantasies, that apprehend  
More than cool reason ever comprehends.  
The lunatic, the lover and the poet  
Are of imagination all compact:

**One sees more devils than vast hell can hold,**

That is, the madman: the lover, all as frantic,  
Sees Helen's beauty in a brow of Egypt [*a person with a dark complexion/face*]:  
The poet's eye, in fine frenzy rolling,  
Doth glance from heaven to earth, from earth to heaven;  
And as imagination bodies forth  
The forms of things unknown, the poet's pen  
Turns them to shapes and gives to airy nothing  
A local habitation and a name.

## PART ONE. LITERATURE

### TASKS

1. Paraphrase the fragment, formulating its main ideas in your own words, in no more than 5 sentences.
2. What dramatic situations in the play justify Theseus' conclusions about love?
3. Mention at least 2 dramatic devices which contribute to the comic treatment of the love theme in this play.

## PART TWO. LANGUAGE

### TASKS

4. Mark and label the clauses in the fragment in bold.
5. Analyse in terms of **form** (morphologically) and **function** (syntactically) the (constituents of the) underlined phrase, vast hell, in the fragment in bold.
6. Consider the verb **APPREHEND**. Employ **derivation** to obtain 3 nouns, 2 adjectives and 1 adverb.
7. What does **HOLD** mean in *One sees more devils than vast hell can hold*?
8. Consider the underlined idiomatic phrases and paraphrase their meaning.
  - a. Your explanation does not hold water.
  - b. You must get hold of yourself!
  - c. I tried to get hold of you but the line was busy.
  - d. Where can I get hold of a new copy of that book?
  - e. She's holding the fort while the manager's on holiday.



**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**

1.5 points

**Task 6**

1.5 points

**Task 7**

1 point

**Task 8**

3 points

### SUBIECT 3

Read the opening paragraphs of *Great Expectations* by Charles Dickens and answer the questions below:

My father's family name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip.

I give Pirrip as my father's family name, on the authority of his tombstone and my sister—Mrs. Joe Gargery, who married the blacksmith. As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like, were unreasonably derived from their tombstones. **The shape of the letters on my father's, (sic!) gave me an odd idea that he was a square, stout, dark man, with curly black hair.** From the character and turn of the inscription, "Also Georgiana Wife of the Above," I drew a childish conclusion that my mother was freckled and sickly. To five little stone lozenges, each about a foot and a half long, which were arranged in a neat row beside their grave, and were sacred to the memory of five little brothers of mine—who gave up trying to get a living, exceedingly early in that universal struggle—I am indebted for a belief I religiously entertained that they had all been born on their backs with their hands in their trousers-pockets, and had never taken them out in this state of existence.

#### PART ONE. LITERATURE

##### TASKS

1. Explain in your own words what *characterization* is. What techniques of characterization does Dickens use in this novel? What about Pip? How does he manage "to bring his family back to life" in this passage?
2. Which events and characters (that are going to influence the protagonist's progress) are foreshadowed here?
3. Give one possible interpretation for the description of Pip's five little brothers - "born on their backs with their hands in their trousers-pockets..." What figure of speech is this and, in your opinion, what does this image stand for?

#### PART TWO. LANGUAGE

##### TASKS

4. Mark and label the clauses in the fragment in bold.
5. Analyse in terms of form (morphologically) and function (syntactically) the (constituents of the) underlined phrase, an odd idea, in the fragment in bold.
6. What is the plural form of BELIEF? Provide the plural forms of the following words and then **state the rules** that you have applied: *grief, dwarf, wife, leaf, calf, knife, roof, shelf, elf, loaf, hoof, still-life, self, thief, gulf, proof, handkerchief, half, and wolf*.
7. What does COME mean in *I came to be called Pip*?
8. Explain the difference in meaning between  
*Alice came to me with a knife*  
and  
*Alice came at me with a knife*.
9. Indicate the meaning of the underlined phrasal verbs:
  - a. I came across an old diary in her desk.
  - b. Your English is coming along really well.



- c. I think I'm coming down with a cold.
- d. They have not come up with a cure for the disease.

### 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

1 point

##### Task 5

2 points

##### Task 6

2 points

##### Task 7

1 point

##### Task 8

1 point

##### Task 9

2 points

## SUBIECT 4

Read carefully Helena's soliloquy in Act I, scene 1 of Shakespeare's romantic comedy *A Midsummer Night's Dream* and **solve the tasks below**:

### ACT 1, SCENE 1

**HELENA: Things base and vile, holding no quantity,**

**Love can transpose to form and dignity:**

Love looks not with the eyes, but with the mind;

And therefore is wing'd Cupid painted blind:

Nor hath [*has*] Love's mind of any judgement taste;

Wings and no eyes figure unheedy haste:

And therefore is Love said to be a child,

Because in choice he is so oft beguiled.

As waggish [*mischievous*] boys in game themselves forswear [*swear falsely*],

So the boy Love is perjured every where:

For ere [*before*] Demetrius look'd on Hermia's eyne [*eyes*],

He hail'd down oaths that he was only mine;

And when this hail some heat from Hermia felt,

So he dissolved, and showers of oaths did melt.

### PART ONE. LITERATURE

#### TASKS:

1. What is the nature of love as emerging from Helena's speech?
2. What dramatic situations in the play are anticipated by Helena's association of love with blindness?
3. Who is the equivalent of blind Cupid in the play?
4. Mention at least 2 dramatic devices which contribute to the comic treatment of the love theme in this play.

### PART TWO. LANGUAGE

#### TASKS:

5. Mark and label the clauses in the fragment in bold.
6. Analyse in terms of **form** (morphologically) and **function** (syntactically) the (constituents of the) underlined phrase, **things base and vile**, in the fragment in bold.
7. Specify the semantic input of suffix **-ish** in the following words: **British, oldish, fortyish, bookish**.
8. Construct 3 sentences of your own in which MIND is a **verb**. Make sure you specify the intended meaning in brackets.
9. What kind of morpheme is {-s} in *Love's, eyes, looks* (< *Love looks*)? Account for your answer.



## 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

Appropriate answer: 1 point

#### Task 4

Appropriate answer: 2 points

### PART TWO. LANGUAGE

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

#### Task 5

2 points

#### Task 6

2 points

#### Task 7

2 points

#### Task 8

1.5 points

#### Task 9

1.5 points