

**TÉZY NA BAKALÁRSKE ŠTÁTNE SKÚŠKY PRE PROGRAM UČITEĽSTVO
ANGLICKÉHO JAZYKA A LITERATÚRY
2018/2019**

LINGUISTICS

Phonetics and Phonology

- Physiological aspects of speech
- English vowels
- English consonants
- Stress – types, placement of stress in simple words and complex words
- Strong and weak forms of English function words; Rhythm, rhythmic patterning: stress-timed rhythm and syllable-timed rhythm
- Assimilation, elision, linking
- Intonation – intonation languages and tone languages, tone; Functions of intonation

Compulsory References:

Pavlík, R. (2000). *Phonetics and Phonology of English: A Theoretical Introduction*. Bratislava: PdF UK.

Roach, P. (1991). *English Phonetics and Phonology*. CUP.

Recommended References:

(ed.) Collinge, (2005) N.E. *An Encyclopaedia of Language*. Routledge

Crystal, D. (2003). *The Cambridge Encyclopedia of the English Language*. CUP.

Crystal, D. (2007). *How Language Works*. Penguin

Gimson, A.C. (1991). *An Introduction to the Pronunciation of English*. Hodder & Stoughton.

Morphology:

- Nouns – grammatical categories – number, case, gender, determination, definiteness
- Pronouns
- Adjectives
- Adverbs
- Auxiliary verbs – primary, secondary
- Verbs – grammatical categories – tense, aspect, voice, mood,
- Interjections and conjunctions

Compulsory References:

Andrew Carstairs-McCarthy: *An Introduction to English Morphology*, Edinburgh UP, 2002.

Sidney Greenbaum, Randolph Quirk: *A Student's Grammar of the English Language*, Longman, 1990 (2004).

Michael Vince: Advanced Language Practice, Macmillan, 2003.

Recommended References:

Geoffrey Leech, M. Deuchar and R. Hoogenraad: English Grammar for Today, Macmillan, 1982 (1993).

Martin Hewings: Advanced Grammar in Use, CUP.

Syntax:

- The simple sentence – word order, concord, negation
- Clause elements, their syntactic functions and semantic roles
- Sentence types (declarative, interrogative, imperative, exclamative) and their functions
- Coordination
- The complex sentence, types of subordinate clauses
- Syntactic and semantic functions of subordinate clauses

Compulsory References:

Greenbaum, S., Quirk, R. (2004) A Student's Grammar of the English Language. Longman.

Yule, G. (2006) The Study of Language. CUP.

Miller, J. (2002) An Introduction to English Syntax. Edinburgh UP.

Fabb, N. (2005) Sentence Structure. Routledge.

Lexicology:

- The layers of lexicon (native vocabulary, core vocabulary, borrowings)
- Meaning relations (homonymy, polysemy, synonymy, antonymy, hyponymy, metonymy)
- Words and patterns (collocation, lexical set and field, fixed expressions and idioms)
- Word formation (affixation, conversion, back-formation, clipping, blending, abbreviations, loanwords, calque, coinage)
- Word formation (compounding)
- Change of lexicon (semantic widening/narrowing, loss/revival; amelioration, pejoration; neologisms, clichés and archaic words)
- Taboo and swearing, jargon, slang
- Euphemisms, Politically correct language, Double speak / language of propaganda

Compulsory References:

Crystal, D. (2003). *The Cambridge Encyclopedia of the English Language*. CUP pp.118-187.

Halliday, M. (2007). *Lexicology*. London, Continuum.

Katamba, F. (2005). *English Words*. Routledge.

Lipka, L. (2002). *English Lexicology*. GNV. •

LITERATURE

British Literature

- **Old English Literature: Cultural and historical context and literary forms**
- Anon. Beowulf (extract)

Anon. Cadmon's Hymn

- **Middle English Literature Cultural and historical context and literary forms**

Geoffrey Chaucer: Canterbury Tales – The General Prologue + 1 tale

- **Renaissance drama Cultural and historical context, development and kinds of drama, comedy vs. tragedy**

William Shakespeare: 1 play

- **Renaissance poetry: Cultural and historical context and poetic forms, sonnet, sonnet cycle**

Shakespeare, Wyatt, Surrey, Spenser, Sidney – (pick one sonnet to discuss)

- **John Milton: Cultural and historical context, form of epic**

John Milton: Paradise Lost: Extracts

- **Metaphysical poetry Cultural and historical context, metaphysical conceit, carpe diem, memento mori (pick one poem to illustrate your points on)**

John Donne: The Flea, Valediction of Weeping

Robert Herrick: To the Virgins, To Make Much of Time

Andrew Marvel: To His Coy Mistress

George Herbert: Easter Wings

- **Restoration period: Cultural and historical context and literary forms**

compare John Dryden: Mac Flecknoe (extracts) and Alexander Pope: The Rape of the Lock; Canto I; Epistle II, of An Essay on Man

- **Neoclassical period /Age of reason/ Cultural and historical context and literary forms**

Jonathan Swift: A Modest Proposal;

Daniel Defoe: Robinson Crusoe OR Moll Flanders

- **Romanticism Cultural and historical context and literary forms**

Thomas Gray: Elegy Written in a Country Churchyard

William Blake: pick one poem from the Songs of Innocence and Experience each

William Wordsworth: Preface to Lyrical Ballads; one poem

Samuel Taylor Coleridge: one poem

Percy Bysshe Shelley: one poem

John Keats: one poem

- **Development of English Novel Cultural and historical context, form of the novel**

Jonathan Swift: Gulliver's Travels

Daniel Defoe: one novel

Jane Austen: one novel

Mary Shelley: Frankenstein

- **Victorian poetry: Cultural and Historical Context; Literary Forms. Choose ONE author.**

Alfred, Lord Tennyson: Lady of Shallot

Robert Browning: My Last Duchess

- **Victorian prose Cultural and historical context and literary forms; realism vs. gothic novel**

Charles Dickens: one novel

Charlotte Bronte: Jane Eyre

Emily Bronte: Wuthering Heights

- **Late Victorian writing (Victorian theatre, social pressure, class consciousness, domestic ideology, Aesthetic Movement,). Choose ONE work.**

Oscar Wilde: Importance of Being Earnest

Oscar Wilde: The Picture of Dorian Gray

- **Development of post-war drama. Choose ONE author**

John Osborne: Look Back in Anger (Butler Education Act; the Angry Young Men; political drama; class, culture and society in the 1950s and 1960s)

Samuel Beckett: Waiting for Godot (the development of British post-war drama; Theatre of the Absurd; philosophical roots of the Theatre of the Absurd: existentialism)

- **Modernism (Historical, Cultural and Political Context; destabilization and fragmentation of reality; polyphony; stream of consciousness; modernist fragmentation and juxtaposition; allusiveness) Choose ONE author.**

David Herbert Lawrence: Sons and Lovers

James Joyce: Portrait of the Artist as a Young Man OR Dubliners

Virginia Woolf: Mrs. Dalloway OR To the Lighthouse

- **First World War Poetry**

Rupert Brooke: "The Soldier"; Siegfried Sassoon: "The General"; W. Owen: "Dulce Et Decorum Est" (cultural and historical context of the First World War; idealism; patriotism; choose ONE author

- **Modernist Poetry: fragmentation; allusiveness; modern civilization. Choose ONE author**

William Butler Yeats: Sailing to Byzantium (Modernist poetry; modernism; Irish nationalism; mysticism; myth; symbolism; juxtaposition; literary allusions)

Thomas Stearns Eliot: The Love Song of J. Alfred Prufrock (Modernist poetry; modernism; modern civilization; symbolism; juxtaposition; literary allusions)

- **Post-war Poetry: diversity; cultural and regional differences. Choose ONE author**

Dylan Thomas: “Fern Hill”, “Do Not Go Gentle into That Good Night” (diversity in the face of post-war poetry; the plurality of voices; cultural and regional differences; autobiographical features)

Philip Larkin: “Home is so Sad” (diversity in the face of post-war poetry; the plurality of voices; cultural and regional differences; irony; Larkin’s gentle, urbane and introspective manner)

Ted Hughes: “Wind” (diversity in the face of post-war poetry; the plurality of voices; cultural and regional differences; natural world; violent natural forces)

- **Literature between the wars/ Literature and the wars:** cultural and political contexts, historical background; dystopian tendencies: George Orwell: *Animal Farm*

OR William Golding: *Lord of the Flies*

- **Post war fiction:** cultural and political contexts, historical background
- Postmodernism: self-reflexivity; parody; pastiche; metafiction; Choose ONE author

Iris Murdoch: *The Black Prince*

Angela Carter: *The Bloody Chamber and Other Stories* OR *Nights at the Circus*

John Fowles: *The French Lieutenant’s Woman* OR *The Collector*

- **Postmodernism: post-war scepticism; cultural exhaustion; subversive historical narratives; blurring of the boundaries between popular and high art forms; Choose ONE author**

Martin Amis: *Night Train*

Ian McEwan: *Atonement*

Kazuo Ishiguro: *Remains of the Day* OR *An Artist of the Floating World*

Compulsory References:

Bradbury, M.: *The Modern British Novel 1878-2001*. Penguin 2001.

Carter, R., McRae, J.: *The Routledge History of Literature in English: Britain and Ireland*. Routledge, 2001.

Poplawski, P. *English Literature in Context*. Cambridge University Press, 2008.

Recommended References:

Carter, R.: *The Penguin Guide to English History of Literature in English*. Penguin, 1996.

American Literature

1. The problem of the American Literary Canon (cultural, geographic, ethnic diversities)
2. From the literature of the early colonies to Puritan writing. Also discuss the cultural-historical context of the establishment of the colonies
(Authors: Captain John Smith **OR** William Bradford, Anne Bradstreet, Jonathan Edwards)
3. The literary and cultural and political contexts of the War of Independence

(Authors: Benjamin Franklin: *The Autobiography* **OR** Thomas Paine: from *Common Sense* **OR** *The American Crisis* [Number 1]; Thomas Jefferson: *The Declaration of Independence*)

4. The American Romantic Movement and Early Fiction
Washington Irving **OR** Nathaniel Hawthorne; Edgar Allan Poe **OR** Herman Melville
5. Transcendentalism (intuition, individualism, philosophical roots [Kant's transcendental idealism], subject-based approach, role of nature): Walt Whitman; Emily Dickinson
6. The 'Realism' of Henry James **OR** Ernest Hemingway. Provide a cultural-historical context.
7. Modernism: a general introduction: cultural changes; comparison with realism; most important artistic trends and movements
8. Modernist and Postmodern Poetry
(Authors and texts: Ezra Pound; Imagist Manifesto; William Carlos Williams; Robert Frost; Gertrude Stein; Amy Lowell; E.E. Cummings; Carl Sandburg; Wallace Stevens; Sylvia Plath, Anne Sexton; Allen Ginsberg, Gary Snyder; John Ashbery [chose three poets])
9. The Harlem Renaissance
(Cultural background; the Negro experience; important representatives; intellectual and cultural significance of the movement)
10. Modernist Fiction: Fitzgerald **OR** Hurston **OR** Steinbeck **OR** Chandler
11. Modern American Drama:
Miller **OR** Wilder
12. Postmodernism: cultural and political contexts, historical background.
(Authors: Vonnegut **OR** Nabokov; **OR** Roth **OR** Auster
13. African-American prose (Angelou **OR** Morrison) **OR** Jewish American prose (Malamud) **OR** Native American prose (Alexie **OR** Silko)
14. Sci-Fi (Philip K. Dick) **OR** Cold War/Spy Fiction (Ludlum **OR** Clancy) **OR** the Bestseller/Blockbuster (Suzanne Collins **OR** George R.R. Martin)

Compulsory References:

Richard Gray: *A History of American Literature*. Wiley_blackwell, 2003.

Scavan Bercovitch (Ed.): *The Cambridge History of American Literature Vol 1 (1590-1820)*. CUP, 1994.

Walter Kalaidjian (Ed): *The Cambridge Companion to American Modernism*. CUP, 2005.

Bran Nicol: *The Cambridge Introduction to Postmodern Fiction*. CUP, 2009.

Paul Lauter (Ed.): *A Companion to American Literature and Culture*. Wiley-Blackwell, 2010.