

**TÉZY NA MAGISTERSKÉ ŠTÁTNE SKÚŠKY PRE PROGRAM ANGLISTIKA A  
AMERIKANISTIKA V KOMBINÁCIH  
2017/2018  
(medziodborové štúdium)**

## **LINGUISTICS**

### **Development of English Language**

1. Languages before history.
2. The large language groups.
3. From Germanic to Modern English.
4. Old English
5. Middle English
6. Early Modern English
7. Modern English
8. World English

### **Compulsory References:**

- Crystal, D. (2003). *The Cambridge Encyclopedia of the English Language*. CUP
- Crystal, D. (2007). *How Language Works*. Penguin
- Hogg, R. and Denison, D. ed. (2006). *A History of the English Language*. CUP
- Janson, T. (2002). *Speak*. OUP

### **Stylistics**

1. The scope of stylistics. Aims of stylistic analysis.
2. Linguistic levels and stylistic analysis. Stylistic markers.
3. Texts as discourse. Functional categories and style (transitivity, modality, cohesion).
4. Cognitive stylistics. Schema theory, figure and ground, cognitive metaphor theory.
5. The main genres and their characteristics. Conversation, media, law, science, advertising.

### **Recommended Literature:**

- Jeffries, L., McIntyre, D. (2010) *Stylistics*. Cambridge: CUP.
- Fairclough, N. (2003) *Analysing Discourse*. London and New York: Routledge.
- Bhatia, V. K. (1993) *Analyzing Genre. Language Use in Professional Settings*. Essex: Longman Group.
- Swales, John. (1990) *Genre Analysis: English in Academic and Research Settings*. Cambridge: Cambridge University Press.

### **Semantics**

1. Early empirical research into lexical categories
2. The internal structure of categories
3. Context-dependence and cultural models
4. Basic level categories of organisms and concrete objects

5. Superordinate categories and experiential hierarchies
6. Subordinate categories, composite terms and word-formation
7. Basic level categories and basic experiences
8. Metaphors and metonymies: from figures of speech to conceptual systems
9. Metaphors, metonymies and the structure of emotion categories
10. Metaphors as a way of thinking: examples from science and politics

**Recommended Literature:**

Ungerer, F., Schmid, H. J. (1996) *An Introduction to Cognitive Linguistics*. Pearson Education Limited.

Kövecses, Z. (2010) *Metaphor*. Oxford: OUP.

Evans, V., Green, M. (2011) *Cognitive Linguistics. An Introduction*. Edinburgh: Edinburgh University Press.

**LITERATURE AND CULTURE**

**Drama**

1. Medieval Roots and Renaissance Flowering (Shakespeare: A Midsummer Night's Dream and As You Like It)
2. Wit and Manners: Restoration Drama (Wycherley: The Country Wife and Behn: The Rover)
3. The Path of Realism: Domestic and Realistic Drama (Synge: Riders to the Sea and Glaspell: Trifles)
4. Towards a Portrayal of Absurdity: Philosophical and Cultural Contexts (Beckett: Endgame and Edson: Wit)
5. Questions of Identity: Contemporary Drama (Churchill: Cloud Nine and Top Girls)

**Reading List:**

William Shakespeare: A Midsummer Night's Dream

William Shakespeare: As You Like It

William Wycherley: The Country Wife

Aphra Behn: The Rover

Susan Glaspell: Trifles

John Millington Synge: Riders to the Sea

Samuel Beckett: Endgame

Caryl Churchill: Cloud Nine

Caryl Churchill: Top Girls

**Compulsory References:**

Luckhurst, Mary (ed.). *A Companion to Modern British and Irish Drama 1880-2005*. Blackwell 2010.

Smart, John. *20th Century British Drama: Cambridge Contexts in Literature*. Cambridge: CUP, 2001.

Goodman, Lizbeth, ed. *Literature and Gender*. London: Routledge, 1996.

Owens, W.R.- Lizbeth, Goodman, eds. Shakespeare, Aphra Behn and the Canon. London: Routledge, 1996.

### **Recommended References:**

Knapp, Peggy. "The 'Plyant' Discourse of Wycherley's the Country Wife." *SEL: Studies in English Literature* (Johns Hopkins), 40.3 (2000): 451-472.

Matalene, H.W. "What Happens in the Country-Wife." *Studies in English Literature* (Rice), 22.3 (1982): 395-411.

Nykrog, Per. "In the Ruins of the Past: Reading Beckett Intertextually." *Comparative Literature*, 36.4 (1984): 289-311.

Kumar, K. Jeevan. 1997. The Chess Metaphor in Samuel Beckett's Endgame. *Modern Drama*. 40, no. 4: 540-552.

Tobin, J.J.M. "The Irony of 'Hermia' and 'Helena'." *American Notes & Queries*, 17.10 (1979): 154.

Coatalen, Guillaume. "THE FAERIE QUEENE, VI.vii.32.1, a MIDSUMMER NIGHT'S DREAM, II.i.2, and PARADISE LOST- IV. 538." *Notes & Queries*, 51.4 (2004): 360-361.

Hunt, Maurice. "A Speculative Political Allegory in a Midsummer Night's Dream." *Comparative Drama*, 34.4 (2000): 423-453.

Kiss, Attila. "Cloud 9, Metadrama, and the Post-semiotics of the Subject. *The AnaChronisT*. (Annual 2003): 223.

Hull, Keith N. "Natural Supernaturalism in *Riders to the Sea*." *Colby Quaterly*, 25.4 (1989): 245-52.

### **Fiction**

1. Types of fiction, fiction forms and genres
2. Elements of fiction (setting, characters, methods of characterization, plot and its components, types of conflict, point of view, themes)
3. Symbolism, fragmentation, foreshadowing, irony, intertextuality, metafiction, pastiche, palimpsest
4. Narrator and narration
5. Short story (traditional vs. modernist)
6. Novel (realistic, modernist, post-modern)

### **Reading List:**

Charles Dickens: "To Be Read at Dusk"

Elizabeth Gaskell: "The Manchester Marriage"

D.H. Lawrence: "The Horse Dealer's Daughter"

Katherine Mansfield: "The Daughters of the Late Colonel"

Jane Austen: *Emma*

Charles Dickens: *Our Mutual Friend*

E.M. Forster: *The Howard's End*

Jeanette Winterson: *The Passion*

### **Recommended Literature:**

- Adrian Hunter: *The Cambridge Introduction to the Short Story in English* (CUP 2007)  
M. Bradbury, J. McFarlane: *Modernism: A Guide to European Literature 1890-1930* (Penguin 1991)  
Leigh Wilson: *Modernism* (Continuum 2007)  
Pam Morris: *Realism* (Routledge 2003)  
Dominic Head: *The Cambridge Introduction to Modern British Fiction* (CUP 2002)  
Sacido, Jorge: *Modernism, Postmodernism, and the Short Story in English* (Rodopi 2012)  
Eagleton, T. *The English Novel, An Introduction* (Wiley-Blackwell, 2004)  
McKeon, Michael: *Theory of the Novel: A Historical Approach* (Johns Hopkins UP, 2000)

### **POETRY**

1. Poetry-Poetics-Poem (framing the field)
2. Aristotle's concept of 'tekhne poetikhe' (poetry as craft/art)
3. The concepts of Truth and Beauty; Aesthetics vs. Ethics
4. The Poem as an Art-Object
5. Poetic Voice (hyperbole; metaphysical conceit; heroic epic; mock heroic; long poem; graveyard poetry;
6. forms of irony and parody)
7. Forms (sonnet; ode; elegy; hymn)
8. Poetic Rhythm: Prosody (Rhythm; Meter; Metrical Patterns)
9. Poetic Rhythm: Sound and Rhyme (alliteration; repetition; rhyming schemes; free verse)
10. Image
11. Tropes (metaphor; metonymy; allegory; apostrophe; prosopopoeia; hypogram)
12. Semiotics and Rhetoric (rhetorical meaning vs. grammatical meaning; syntax and the poetic Line)
13. Sound vs. Script (written text vs. sounding discourse)
14. Self and Subjectivity (the lyrical 'I'; confessional poetry)
15. Gender and Poetic Voice
16. Meta-language (poetry about poetry)
17. Intertextuality (clichés; myths; archetypes; symbols)

### **List of Poems**

- William Shakespeare: Sonnet LXXX (O! How I faint when I of you do write);  
Edmund Spenser: Sonnet Fair is my love, when her fair golden hairs  
William Blake: The Fly; Night; The Divine Image  
Andrew Marvell: The Definition of Love  
Thomas Gray: Ode on the Death of a Favourite Cat Drowned in a Tub of Goldfishes  
Edward Young: Night-Thoughts  
William Wordsworth: Tintern Abbey  
Samuel Taylor Coleridge: The Nightingale

John Keats: Ode on a Grecian Urn  
Percy Bysshe Shelley: Music when soft voices die  
W.B. Yeats: Sailing to Byzantium; The Sorrow of Love  
T.S. Eliot: The Journey of the Magi  
Ezra Pound: Meditatio  
William Carlos Williams: The Red Wheelbarrow  
E.E.Cummings: 'r-p-o-p-h-e-s-s-a-g-r'; 'l(a'  
D. H. Lawrence: Green  
W.H. Auden: The Shield of Achilles; But I Can't  
Theodore Roethke: My Papa's Waltz  
Gwendolyn Brooks: still do I kee my look, my identity...; We Real Cool  
Dylan Thomas: And Death Shall Have No Dominion  
Sylvia Plath: Face Lift; The Moon and the Yew Tree; The Arrival of the Bee Box/In Plaster  
Marianne Moore: Poetry  
Seamus Heaney: No. 3 or No.5 from *Clearances*  
Ted Hughes: Crow

**Compulsory References:**

Jeffrey Wainwright: *Poetry: The Basics*. 2<sup>nd</sup> Edition. London: Routledge, 2011.  
(Recommended: Shira Wolosky: *The Art of Poetry: How to Read a Poem*. OUP. 2001.)  
Poe: *The Philosophy of Composition*  
T.S. Eliot: *Tradition and the Individual Talent*  
Walter Benjamin: *The Work of Art in the Age of Mechanical Reproduction*  
Roman Jakobson: from *Linguistics and Poetics*  
Paul de Man: *The Rhetoric of Temporality; Anthropomorphism and Trope in the Lyric*  
W.J.T. Mitchell: 'Ekphrasis and the Other' in *Picture Theory*  
Jonathan Culler: 'Rifaterre and the Semiotics of Poetry'; 'Presupposition and Intertextuality';  
'Apostrophe';  
'The Turns of Metaphor' in *The Pursuit of Songs*. Routledge Classics, 2001.