

Tézy na štátne skúšky pre magisterský študijný program

Učiteľstvo anglického jazyka a literatúry v kombinácii,

akademický rok 2025/2026

Literature:

1. Discuss the function of intertextuality in drama – demonstrate your points on particular text(s).
2. Discuss the philosophical and cultural contexts of the Theatre of the Absurd and the Epic Theatre (Beckett: *Endgame* and Edson: *Wit*).
3. Discuss the function of the contrasting setting(s) in Shakespeare's plays.
4. The Path of Realism: Domestic and Realistic Drama (Synge: *Riders to the Sea* and Glaspell: *Trifles*).
5. Discuss masks and disguises in Restoration drama – demonstrate your points on particular text(s).
6. Discuss naturalism and supernaturalism in Synge's *Riders to the Sea* or Susan Glaspell: *Trifles*.
7. Discuss the function of twinning and mirroring in Shakespeare's plays
8. Poetic devices - Verse, Rhythm, Rhyme, Tropes (Discuss the topic using your selection of at least 5 poems)
9. Poetic forms - Genres of Poetry, Imagery, Tropes (Discuss the topic using your selection of at least 5 poems)
10. Poems and Conventions of Love (Discuss the topic using your selection of at least 5 poems)
11. Poems of Protest, Crisis, Resistance and Empowerment (Discuss the topic using your selection of at least 5 poems)
12. Poems on Life, Death, Travel and Afterlife (Discuss the topic using your selection of at least 5 poems)
13. Poems on Art and Dialogue: the Act of Writing and the Self (Discuss the topic using your selection of at least 5 poems)

14. Poems on the Inner and Outer Landscape (Discuss the topic using your selection of at least 5 poems)
15. Discuss the narrative technique in realist texts - demonstrate your points on particular text(s) from your reading list
16. Discuss the narrative technique in modernist texts - demonstrate your points on particular text(s) from your reading list
17. Discuss the use of setting in realist texts - demonstrate your points on particular text(s) from your reading list
18. Discuss the use of time and space in modernist texts - demonstrate your points on particular text(s) from your reading list
19. A comparison of the presentation of character in realist and modernist texts - demonstrate your points on particular text(s) from your reading list
20. Symbolism in modernist texts - demonstrate your points on particular text(s) from your reading list
21. Masculinity and femininity as a theme - demonstrate your points on particular text(s) from your reading list

Reading List 1:

William Shakespeare: A Midsummer Night's Dream

William Shakespeare: As You Like It

William Shakespeare: King Lear

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.

Reading List 2:

Realism – short stories (pick two):

Thomas Hardy “A Mere Interlude”

Charles Dickens “The Signal-Man” OR “To be read at Dusk”

Elizabeth Gaskell: “The Manchester Marriage”

Modernism – short stories (pick two):

James Joyce “Araby”

Katherine Mansfield “Je ne parle pas français” OR “The Daughters of the Late Colonel”

D.H. Lawrence “The Horse Dealer’s Daughter”

Realism – novels:

Elizabeth Gaskell *North and South* OR anything by Charles Dickens OR George Eliot

Modernism – novels:

Virginia Woolf *Mrs Dalloway* OR Rebecca West *The Return of the Soldier*

Postmodernism – novels:

A. S. Byatt *Possession* OR Jeanette Winterson *The Passion* OR Margaret Drabble *The Red Queen*

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)

List of Poems

1. Barrett-Browning, Elizabeth. Sonnet 43

2. Behn, Aphra. The Disappointment, The Willing Mistress
3. Blake, William. London, The Fly, Tyger
4. Davis, Lorna. November
5. Dickinson, Emily. I taste a liquor never brewed, I felt a funeral in my brain
6. Eliot, T.S.: The Journey of the Magi
7. Fuller, John. Valentine
8. Gray, Thomas. Ode on the Death of a Favourite Cat Drowned in a Tub of Goldfishes
9. Gwendolyn Brooks. We Real Cool, the mother
10. Heaney, Seamus. Banks of a Canal, Requiem for the Croppies, Personal Helicon
11. Hughes, Ted. Crow, The Thought-Fox
12. Keats, John. On Sitting Down to Read King Lear again
13. Marvell, Andrew. To his Coy Mistress
14. Mashile, Lebogang. Mama's War
15. Moore, Marianne. Poetry
16. Plath, Sylvia. Metaphors. Face Lift, Ariel
17. Pinter, Harold. It Is Here
18. Roethke, Theodore. My Papa's Waltz
19. Shakespeare, William. Sonnets 55, 80, 130, the sonnets in *Romeo and Juliet*, *Twelfth Night*
20. Shore, Marion. Petrarch on West 115 Street
21. Tennyson, Ulysses
22. Thomas, Dylan. And Death Shall Have No Dominion
23. Williams, William Carlos. This is just to say, The Red Wheelbarrow
24. Wordsworth, William. Lines Composed a Few Miles above Tintern Abbey
25. Wright, Richard. Haikus
26. Wyatt, Thomas. Whoso list to hunt, They Flee From Me
27. Yeats, W.B. Sailing to Byzantium

Compulsory References:

Jeffrey Wainwright: *Poetry: The Basics*. 2nd 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 Sings*. Routledge Classics, 2001.

Linguistics:

1. Give the definition of style and explain the aims of stylistic analysis. What are the main approaches employed in stylistic analysis? [user-related vs. use-related variation in language; a definition of stylistics; general vs. literary stylistics; field; tenor; mode/medium of discourse; the three R's: rigorosity; retrievability; replicability]
2. Describe the stylistic markers at the level of phonology and graphology. What are the main differences between spoken and written communication? [definition of the phon. and graph. levels; foregrounding: deviation; parallelism; general properties of sound structure; onomatopoeia; metre; rhyme; alliteration; examples; speech vs writing (permanence; (non-)fluency; grammatical complexity; formality; planning...)]
3. Describe the stylistic markers at the level of morphology. Give examples in terms of varieties across genres. [definition of the morphological level; foregrounding: deviation; parallelism; examples; semantics; morphology; neologisms]

4. Describe the stylistic markers at the level of syntax. Give examples in terms of varieties across genres. [definition of the syntactic level; foregrounding: deviation; parallelism; sentence types; examples]
5. Describe the stylistic markers at the level of lexis. Give examples in terms of varieties across genres. [definition of the lexical level; foregrounding: deviation; parallelism; examples; semantics; morphology; neologisms; denotation vs connotation]
6. How is the notion of transitivity employed in stylistic analysis? Give examples related to media discourse. [functional categories: transitivity; modality; cohesion; transitivity patterns: material processes; behavioural processes; mental processes; verbalisation; existential processes; relational processes; point of view; examples]
7. How are the notions of modality and cohesion employed in stylistic analysis? Give examples related to various genres. [functional categories: transitivity; modality; cohesion; modality: epistemic; perception; deontic; boulomaic; cohesion: repetition; reference; substitution; ellipsis; conjunction; lexical cohesion; examples]
8. Describe the cognitive approaches to stylistic analysis. [cognitive stylistics; cognitive linguistics; the 'writerly bias' (vs. the 'readerly' dimension); conceptual metaphor; metonymy; schema theory: schema; script; slots; foregrounding: figure and ground]
9. Briefly discuss the beginnings of English. [the place of English within IE and within the Germanic family; external history to Old English; OE: its attestations (chief works)]
10. Discuss the main characteristics of Old English; focus on the level of pronunciation and lexis. [the OE period; OE writing and the sound system; a few grammatical features; vocabulary and borrowings from other languages]
11. Discuss the main characteristics of Middle English; focus on the level of pronunciation and lexis. [the ME period; the writing system; pronunciation; a few grammatical features; French and Latin influence on ME word stock]

12. Discuss the main characteristics of Early Modern English; focus on the level of pronunciation and lexis. [the EModE period and well-known literary works from it; major differences between EModE and Present-Day English; orthography; the Great Vowel Shift; lexis; the Inkhorn Controversy]
13. Discuss the main characteristics of Early Modern English; focus on the level of grammar. [the EModE period and well-known literary works from it; major differences between EModE and Present-Day English; pronouns; verbal morphology]
14. Discuss the varieties of Modern English (English language around the world). [US varieties; UK varieties; AUS; CAN; EU-Eng; geographical; social dialects]
15. Discuss some of the early empirical research into the nature of lexical categories. What were the new findings? [research on colour terms (Munsell colour chips; basic colour terms in languages and focal colours) and other cognitive fields/categories; best examples (prototypes); goodness-of-example (typicality) scales and rating tests; the fuzziness of category boundaries]
16. Discuss the role of prototypes; gestalt and attributes in defining the internal structure of categories. [prototypes; gestalt perception; attributes; the principle of family resemblances; the heterogeneity of categories; the attribute structure of prototype categories; the 'prototype gestalt']
17. Discuss the role of context and cultural models in category definition. [illustrate the role of context and the context-dependence of prototypes; cognitive models; the role of cultural models in category definition: illustrations; naive cultural models vs. expert models]
18. What are the basic level categories and what are their functions? [levels of categorisation; hyponymy; folk taxonomies; definition and functions of basic level categories: why/how basic level categories are "basic"; the principle of cognitive economy; the symbiosis of basic level and prototype categories]
19. What are superordinate categories; how are they defined and what is their function? [levels of categorisation; definition and functions of superordinate

- categories: the highlighting and the collecting function; degree of generality and of class inclusion]
20. What are subordinate categories; what is their function and typical lexical manifestations? [levels of categorisation; definition and functions of subordinate categories; parasitic categorisation; degree of generality and of class inclusion]
 21. Discuss the role of conceptual metaphors and metonymies; give examples from science and politics. [figures of speech vs cognitive instruments; metaphors: the traditional approach vs the cognitive view; stand-for relations; referential function and highlighting function in metonymies; mapping scopes; rich vs lean mapping; explanatory and constitutive metaphors in science and politics; metaphors in political speech: explanatory function vs emotional impact/manipulation/rhetoric; disguising function]
 22. Discuss the structure of emotion categories. What is the role of metaphors and metonymies in conceptualizing emotions? [mapping in metaphors and metonymies; emotions and physiological metonymies; the interaction of metonymies and metaphors: cooperation; compensation; basic emotion concepts and basic emotion terms; EMOTION as superordinate concept; emotion scenarios]

Compulsory References:

- Bhatia, V. K. (1993). *Analyzing Genre. Language Use in Professional Settings*. Longman.
- Crystal, D. (2003). *The Cambridge Encyclopedia of the English Language*. CUP .
- Crystal, D. (2007). *How Language Works*. Penguin.
- Evans, V., Green, M. (2011). *Cognitive Linguistics. An Introduction*. Edinburgh UP.
- Fairclough, N. (2003). *Analysing Discourse*. Routledge.
- Hogg, R., Denison, D. (eds.) (2006). *A History of the English Language*. CUP.
- Janson, T. (2002). *Speak*. OUP.
- Jeffries, L., McIntyre, D. (2010). *Stylistics*. CUP.
- Kövecses, Z. (2010). *Metaphor*. OUP.

- Simpson, P. (2004). *Stylistics: A Resource Book for Students*. Routledge.
- Swales, J. (1990). *Genre Analysis: English in Academic and Research Settings*. CUP.
- Ungerer, F., Schmid, H. J. (1996). *An Introduction to Cognitive Linguistics*. Pearson.

Methodology:

1. TEFL learner: identifying learners' learning styles and how to facilitate learning needs of learners with various learning styles.
2. Teaching English to various age groups (very young and young learners, teenagers, adults). Critical period hypothesis.
3. Teaching English to learners with special learning needs (dysgraphia, dyslexia, ADHD and ADD, visual and hearing impairment, etc.). Teaching English to talented learners.
4. Traditional and Modern Approaches to teaching EFL: GTM, Direct Method, ALM, Suggestopaedia, Silent Way, Communicative Approach and Community Learning: their pedagogical-psychological bases, objectives, techniques, advantages and disadvantages.
5. Integrated Approaches to TEFL (CLIL and CALL). Bilingual Education. Bilingual education at nursery, primary, secondary schools and higher education institutions (colleges and universities). Types of bilingualism and types of bilingual education (objectives and forms of each).
6. Classroom Management: identifying classroom atmosphere and climate, teacher- student interaction, managing student-student interaction, encouraging active participation of learners.
7. Classroom Management: giving feedback. Evaluation and Assessment. Evaluation and assessment learner's skills and knowledge. Types of evaluation. Oral and written exams. Testing. Types of tests. Criteria for quality testing. CEFR for languages and European Language Portfolio.
8. Classroom Management: planning a school year and a lesson.

9. Teaching vocabulary (why to teach foreign language vocabulary, how many words, introducing and fixing vocabulary, recommended procedures, various teaching techniques, teaching idioms and collocations, types of dictionaries, evaluation of vocabulary development).

10. Teaching listening (listening as a communicative skill, listening comprehension, dictation, overcoming common problems related to teaching listening, authentic and adapted listening tasks, controlled, guided, and free teaching techniques to develop listening, evaluating listening competence).

11. Developing accurate pronunciation. Suitable teaching techniques. Evaluation of pronunciation. How to deal with dialects and accents?

12. Teaching speaking: speaking as a communicative skill, conversation skills and strategies, speaking fluency, techniques of TS, dialogue performances, role playing, conversation simulations, drama, overcoming common problems related to teaching speaking; controlled, guided, and free teaching techniques to develop speaking; evaluation of speaking competence.

13. Teaching reading, models of reading, various reading skills and competences, controlled, guided, and free teaching techniques to develop reading, evaluating reading competence.

14. Teaching writing (writing as a communicative skill, creative and academic writing, controlled, guided, and free teaching techniques to develop writing, evaluating writing competence).

15. Teaching grammar (fluency versus accuracy, objectives, controlled, guided, and free teaching techniques to teach grammar, evaluating grammar knowledge).

16. Teaching materials and aids (authentic or teacher generated, material development, a scale of teaching aids, modern textbooks and teaching packs, authentic versus adapted materials, selecting teaching materials).

17. TEFL and Literature. Objectives, selecting suitable literary texts, sources, teaching techniques.

18. TEFL and Intercultural Education. Involving Anglophone culture into teaching English. Integrating Slovak culture into teaching English.

Compulsory literature:

Gondová, D.: Taking first steps in teaching English: assessing learners. Žilina : University of Žilina, 2010.

Gondová, D.: Taking first steps in teaching English: teaching systems Žilina : Žilinská univerzita, 2012.

Harmer, J.: The Practice of English Language Teaching. Harlow: Pearson, 2007

Larsen-Freeman, Diane: Techniques and Principles in Language Learning. 2008

Pokrivčáková, S.: Modern Teacher of English. Nitra: ASPA, 2012.

Pokrivčáková, S.: Teaching Techniques for Modern Teachers of English. Nitra: ASPA, 2013.

Straková, Z. – Cimermanová, I.: Učiteľ cudzieho jazyka v kontexte primárneho vzdelávania. Prešov: Prešovská univerzita, 2010.

Žemberová, I.: Teaching English through Children's Literature. - Nitra : ASPA, 2010.

Recommended literature:

Series of the proceedings Cudzie jazyky (a kultúry) v škole 1 – 10