

**TÉZY NA ŠTÁTNE SKÚŠKY Z ANGLICKÉHO JAZYKA, LITERATÚRY A  
DIDAKTIKY PRE KONTINUÁLNE VZDELÁVANIE  
2015/2016**

**LINGUISTICS**

**Phonetics and Phonology**

- Phonetics and Phonology
- Physiological aspects of speech
- Acoustic and auditory aspects of speech
- English monophthongs
- English diphthongs and triphthongs
- English consonants
- The structure of E. Syllable, strong and weak syllables
- Stress - types – primary, secondary, placement of stress in simple words
- Complex words - affixation, compounds, stress placement in words with affixes and in compounds
- Strong and weak forms of English function words
- Rhythm, rhythmic patterning: stress-timed rhythm and syllable-timed rhythm
- Assimilation – regressive, progressive, types
- Elision
- Linking: linking sounds, linking and intrusive r,
- Tones, tone unit: components and structure
- Functions of intonation: attitudinal, accentual, grammatical, and discourse functions

**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.

Hancock, M. (2003). English Pronunciation in Use (intermediate and up). CUP.

Hewings, M. (2007). English Pronunciation in Use (advanced). CUP.

Pavlík, R. (1998). Phonetics and Phonology of English: A practical Course. Bratislava: PdF UK.

Pavlík, R. (2002). Exercises in English Phonetics and Phonology. Bratislava: PdF UK.

**Morphology:**

- Morphological elements
- Word classes and conversion
- Nouns – grammatical categories – number (countability, plural), case, gender, determination, definiteness
- Pronouns
- Adjectives & comparison

- Adverbs & comparison
- Auxiliary verbs – primary, secondary
- Verbs – grammatical categories – tense, aspect, voice, mood, sequence of tenses
- Non-finite verb forms- infinitive, gerund, participle
- Multi-word verbs
- Interjections
- 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.

Leo Jones: Progress to Proficiency, CUP, 2002.

**Recommended References:**

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

Kroeger, Paul R.: Analyzing Grammar: An Introduction, CUP, 2005.

Teschner, Richard V. and E. E. Evans: Analyzing the Grammar of English, Georgetown UP, 2007.

Charles F. Meyer: Introducing English Linguistics, CUP, 2009.

George Yule: The Study of Language, CUP, 2006.

Martin Hewings: Advanced Grammar in Use, CUP.

**Syntax:**

1. Clause structure – clause types, multiple class membership of verbs, verb classes, complementation
2. Syntactic functions of clause elements – objects and complements, obligatory adverbials
3. Syntactic characterization of clause elements – verb, subject, complement, adverbial
4. Semantic roles of clause elements – participants; agentive, affected, recipient, attribute
5. Subject-verb concord – general rule, notional concord and proximity
6. Negation – clause negation, scope of negation, focus of negation
7. Sentence types and discourse functions – declaratives, interrogatives, imperatives, exclamatives
8. Semantic roles of adverbials – space, time, process, respect, contingency, modality, degree,
9. Formal realization of adverbials and their position
10. Adjuncts, conjuncts, disjuncts and their functions
11. Ellipsis – the nature of ellipsis, situational ellipsis, structural ellipsis, textual ellipsis, general ellipsis, elliptical clauses
12. Coordination – types, coordination and subordination, coordinators and their syntactic functions; Apposition – restrictive, non-restrictive
13. The complex sentence – subordinate and superordinate clauses, subordination and coordination, finite, non-finite and verbless clauses, formal indicators of subordination
14. Syntactic and semantic functions of subordinate clauses – nominal, adverbial, relative and comparative
15. Theme, focus and information processing

**Compulsory References:**

Greenbaum, S., Quirk, R. (1990) *A Student's Grammar of the English Language*. Harlow: Longman.

Quirk, R., Greenbaum, S. (1973) *A University Grammar of English*. London: Longman.

**Recommended References:**

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 nature of lexicon (lexicology, the word)
- 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, loanword, calque, coinage)
- Word formation (compounding)
- Change of lexicon (semantic widening/narrowing, loss/revival; amelioration, pejoration; neologisms, clichés and archaic words)
- A world language, RP, class conscious lexicon, General American English
- 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.

**Stylistics**

1. Style; the aims of stylistic analysis. Main approaches employed in stylistic analysis.
2. Stylistic markers at the level of phonology and graphology. Main differences between spoken and written communication.
3. Stylistic markers at the level of morphology. Examples in terms of varieties across genres.
4. Stylistic markers at the level of syntax. Examples in terms of varieties across genres.
5. Stylistic markers at the level of lexis. Examples in terms of varieties across genres.
6. The notion of transitivity when employed in stylistic analysis. Examples related to media discourse.
7. The notions of modality and cohesion when employed in stylistic analysis. Examples related to various genres.

**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.

## **METHODOLOGY**

1. Teaching English in Slovakia: history, present status and future. The Conception of teaching foreign languages at primary and secondary schools (2009). TEFL teacher – professional criteria, training, life-long education, legislation.
2. TEFL learner: identifying learners' learning styles and how to facilitate learning needs of learners with various learning styles.
3. Teaching English to various age groups (very young and young learners, teenagers, adults). Critical period hypothesis. Developmental psycholinguistics and TEFL.
4. Teaching English to learners with special learning needs (dysgraphia, dyslexia, ADHD and ADD, visual and hearing impairment, etc.). Teaching English to talented learners.
5. 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.
6. 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).
7. Classroom Management: identifying classroom atmosphere and climate, teacher-student interaction, managing student-student interaction, encouraging active participation of learners.
8. 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.
9. Classroom Management: planning a school year and a lesson.

10. 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).
11. 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).
12. Developing correct pronunciation. Suitable teaching techniques. Evaluation of pronunciation. How to deal with dialects and accents?
13. 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.
14. Teaching reading, models of reading, various reading skills and competences, controlled, guided, and free teaching techniques to develop reading, evaluating reading competence.
15. Teaching writing (writing as a communicative skill, creative and academic writing, controlled, guided, and free teaching techniques to develop writing, evaluating writing competence).
16. Teaching grammar (fluency versus accuracy, objectives, controlled, guided, and free teaching techniques to teach grammar, evaluating grammar knowledge).
17. 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).
18. TEFL and Literature. Objectives, selecting suitable literary texts, sources, teaching techniques.
19. TEFL and Intercultural Education. Involving Anglophone culture into teaching English. Integrating Slovak culture into teaching English.
20. Research in foreign language education (specifically in TEFL – research centres, resources, journals, popular topics, neglected topics, relationship between FLE research and teaching practice).

FLE = foreign language education; TEFL = teaching English as a foreign language

**Compulsory literature:**

Cimermanová, I.: Using Technologies in Language Teaching, Prešovská univerzita v Prešove: Prešov. 2011.

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.

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

**Recommended web pages:**

[www.teachenglish.org](http://www.teachenglish.org)

[www.learnenglish.org](http://www.learnenglish.org)

[www.onestopenglish.com](http://www.onestopenglish.com)

**LITERATURE****Old English Literature**

Anon. Beowulf (extract)

Anon. Cadmon's Hymn

**Middle English Literature**

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

**Renaissance prose and drama**

William Shakespeare: 1 play

**Renaissance poetry**

Shakespeare, Wyatt, Surrey, Spenser, Sidney – selected poems (one sonnet each)

**John Milton**

John Milton: From Paradise Lost: Extracts

**Metaphysical poetry**

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**

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/**

Jonathan Swift: A Modest Proposal;

Daniel Defoe: Robinson Crusoe OR Moll Flanders

Alexander Pope: 1 poem (extract is enough)

**Pre-romantic and Romantic periods**

Thomas Gray: Elegy Written in a Country Churchyard

William Blake: from Songs of Innocence: The Lamb; The Chimney Sweeper; from Songs of Experience: The Chimney Sweeper; The Tyger;

William Wordsworth: Preface to Lyrical Ballads; I Wandered Lonely as a Cloud; The World is Too Much With Us;

Samuel Taylor Coleridge: The Rime of the Ancient Mariner;

Percy Bysshe Shelley: Ode to the West Wind

John Keats: La Belle Dame Sans Merci

**Development of English Novel**

Jonathan Swift: Gulliver's Travels

Daniel Defoe: Robinson Crusoe OR Moll Flanders

Jane Austen: Pride and Prejudice OR Sense and Sensibility, Northanger Abbey

Mary Shelley: Frankenstein

### **Victorian poetry**

Alfred, Lord Tennyson: Lady of Shallot, Ulysses  
Robert Browning: My Last Duchess  
Elizabeth Barret Browning: The Sonnets from the Portuguese

### **Victorian prose**

Charles Dickens: David Copperfield  
Charlotte Bronte: Jane Eyre OR Emily Bronte: Wuthering Heights  
George Elliot: Middlemarch OR Silas Marner OR Thomas Hardy: Tess of the D'Urbervilles

### **Development of drama**

Oscar Wilde: Importance of Being Earnest,  
John Millington Synge: Riders to the Sea OR George Bernard Shaw: Pygmalion  
John Osborne: Look Back in Anger  
Harold Pinter: The Dumb Waiter OR The Birthday Party OR Samuel Beckett: Waiting for Godot

### **Modernism**

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  
Joseph Conrad: Heart of Darkness

### **Poetry of 20<sup>th</sup> century**

Rupert Brooke, Siegfried Sassoon, W. Owen: Poems of your choices  
William Butler Yeats: Sailing to Byzantium, OR The Second Coming  
Thomas Stearns Eliot: The Waste Land, The Love Song of J. Alfred Prufrock  
Dylan Thomas: one poem  
W.H. Auden: poem of your choice

### **Literature between the wars/ Literature and the wars**

George Orwell: Animal Farm  
William Golding: Lord of the Flies

### **Post war fiction**

Iris Murdoch: The Black Prince  
Angela Carter: The Bloody Chamber and Other Stories OR Nights at the Cirkus  
John Fowles: The French Lieutenant's Woman OR The Collector  
David Lodge: Changing Places  
Martin Amis: Night Train  
Ian McEwan: Atonement  
Kazuo Ishiguro: Remains of the Day OR An Artist of the Floating World

## American Literature

1. The problem of the American Literary Canon  
What do we mean by "American Literature"? (genres, times and periods, geographical and ethnic distribution)
2. The literature of the early colonies (Captain John Smith; William Bradford)  
(American as an idyllic new world; personal accounts, travel narratives, diaries; religious perspectives and the role of religion)
3. Puritan writing (Anne Bradstreet, Jonathan Edwards)  
(Pilgrim Fathers; Mayflower Compact; Puritanism – historical and cultural background; sociological significance, characteristic features of the Puritan society; the role of religion [worship, doctrine, personal piety].)
4. Colonial Period to the War of Independence (non-fiction)

(New Nation; patriotism; historical background of the war; Benjamin Franklin: *The Autobiography* [esp. the chapter discussed in the seminar]; Thomas Paine: from *Common Sense* OR *The American Crisis* [Number 1])

5. Non-fictional Prose; Political/Philosophical Writing.  
Thomas Jefferson: *The Declaration of Independence* (when, why, by whom, to whom etc; philosophical background [natural philosophy, equality of all men etc.])
6. American Romantic Movement and Early Fiction  
Washington Irving OR Nathaniel Hawthorne
7. Dark Romanticism: Edgar Allan Poe OR Herman Melville
8. Transcendentalism (intuition, individualism, philosophical roots [Kant's transcendental idealism], subject-based approach, role of nature): Walt Whitman; Emily Dickinson
9. Post-bellum literature; Realism  
(What is realism? language and style; most important representatives)  
Henry James OR Hemingway
10. Modernism (A general introduction: cultural changes; comparison with realism; experience and perception; subjectivity; language; most important artistic trends and movements)  
poems of your choice
11. Imagist poetry: Ezra Pound; William Carlos Williams; Robert Frost  
(Imagist Manifesto [*Les Imagiste*]; Pound's Ideogrammic Method)
12. Later developments of Modernist Poetry  
(Gertrude Stein; Amy Lowell; H.D.; E.E. Cummings; Carl Sandburg; Wallace Stevens; Sylvia Plath, Anne Sexton; Allen Ginsberg) [chose three poets]
13. The Harlem Renaissance  
(Cultural background; the Negro experience; important representatives; intellectual and cultural significance of the movement)
14. Modernist Fiction: Fitzgerald OR Hurston OR Steinbeck OR Chandler
15. Modern American Drama:  
Miller OR Wilder
16. Postmodern prose  
(characteristic features; comparison to modernism; view of language; disruption of master-narratives and master-theories; role of irony and playfulness; tolerating disorder etc.)  
Vonnegut OR Nabokov; OR Roth OR Updike
17. African-American Prose (Angelou OR Morrison) OR Jewish American Prose (Malamud)  
[characteristic features; the black experience / Jewish American identity; social context; narrative technique]
18. Sci-Fi/Cyberpunk OR the Native American experience OR Mystery Novel OR Satirical Novel: Gibson OR Alexie OR Auster OR Palahniuk  
[cultural background, characteristic features, motives and themes, narrative techniques]