

**TÉZY NA BAKALÁRSKE ŠTÁTNE SKÚŠKY PRE PROGRAM
ANGLISTIKA A AMERIKANISTIKA V KOMBINÁCI
2018/2019
(medziodbor)**

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.

LITERATURE AND CULTURE

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 Cirkus*

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.