



ПЛОВДИВСКИ УНИВЕРСИТЕТ
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ДЕКАН на ФФ при ПУ
„П. ХИЛЕНДАРСКИ“
/доц. дфн К. КУЦАРОВ/

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/доц. д-р Е. СЕМЕРДЖИЕВА/

КОНСПЕКТ ЗА ДЪРЖАВЕН ИЗПИТ ПО АНГЛИЙСКИ ЕЗИК И ЛИТЕРАТУРА

ЗА СПЕЦИАЛНОСТ

„БЪЛГАРСКИ ЕЗИК И АНГЛИЙСКИ ЕЗИК“ И „ИСТОРИЯ И ЧУЖД ЕЗИК“

ЗА ПРИДОБИВАНЕ НА ОБРАЗОВАТЕЛНО-КВАЛИФИКАЦИОННА СТЕПЕН
„БАКАЛАВЪР“

Държавният изпит се състои от писмен изпит по специалността.

Изпитът включва 1) практически компонент – проверка на практически английски език и 2) разработка на теоретичен въпрос по съвременен английски (фонетика и фонология, лексикология, морфология, синтаксис) или английска и американска литература.

Времетраене на писмения изпит – четири часа (след записване на темата и преди започване на диктовката).

Практическият компонент (1) на писмения изпит включва:

а) диктовка на непознат оригинален текст на английски език (около 25 реда);
б) превод на непознат текст от английски на български език;
в) превод на непознат текст от български на английски език. И двата превода са около 25 реда.

Крайната оценка на практическия компонент е средноаритметично от неговите компоненти (диктовката и двата превода).

При теоретичния компонент (2) се задават три теми – две литературни (по една от британска и американска литература) и една езиковедска. Студентът разработва една от темите по избор.

Крайната оценка на писмения изпит е средноаритметично от оценките на практическия и теоретичен компонент. При това трябва да се има предвид, че и практическият и теоретичният компонент са поотделно елиминаторни.

Темите на изпита се дават на базата на приложените по-долу въпросници по съвременен английски език и литература, като се формулират така, че да насочват към проблемни въпроси и да дават възможност за творческа изява.

I. PHONETICS AND PHONOLOGY

1. The consonant phonemes of English: plosives, fricatives and affricates; nasals; the lateral; approximants.
2. The vowel phonemes of English: long and short vowels, diphthongs. The syllable.
3. Connected speech: vowel reduction, assimilation, elision, linking, strong and weak forms.
4. Intonation and rhythm. Stress.
5. Transcription: intralingual `phonemic and phonetic~; interlingual (English-Bulgarian, Bulgarian-English). The English spelling.

II. MORPHOLOGY

1. The English Noun. Morphological and Semantic Classes.
2. The English Noun. The Grammatical Category of *Number*.
3. The English Noun. The Lexico-grammatical Category of *Gender*.
4. The English Noun. The Grammatical Category of *Case*.
5. The English Verb. The Grammatical Category of *Tense*.
6. The English Verb. *Futurity*.
7. The English Verb. The Grammatical Category of *Aspect*.
8. The English Verb. The Grammatical Category of *Mood*.
9. Modality and modal verbs.
10. The English Verb. The Grammatical Category of *Voice*.
11. The English Adjective. Morphological, semantic, and syntactic characteristics.
12. The English Adverb. Morphological, semantic, and syntactic characteristics.

III. LEXICOLOGY

1. Word – meaning. Referential and functional approach to meaning. Types of meaning.
2. Change of meaning: causes and nature. Results of semantic change.
3. Polysemy. Semantic structure of polysemantic words.
4. Homonymy.
5. Semantic classification of words: synonyms, hyponyms, hyperonyms, antonyms.
6. Collocation of words.
7. Word structure: morphemes, types of morphemes. Morphological classification of words.
8. Conversion.
9. Compound words.
10. Phraseological units.

IV. SYNTAX

1. English phrases. The Sentence: definition, characteristic features, classification.
2. Types of sentences according to types of communication.
3. The Simple Sentence: basic patterns of sentence structure.
4. The main parts of the sentence: the Subject.
5. The Predicate and the Predicative.
6. Subject-Predicate Agreement.
7. The secondary parts of the sentence: the Object.
8. The attribute' Apposition.
9. The Adverbial modifier.
10. English Word Order.
11. Nexus Constructions.
12. The Composite Compound Sentence.
13. The Composite Complex Sentence.
14. Subordinate Clauses: Nominal and Attributive Clauses.
15. Subordinate Clauses: Adverbial Clauses.

REFERENCES (phonetics and phonology)

1. Abercrombie, D. (1967) *Elements of General Phonetics*, Edinburg University Press
2. Danchev, A. (1988) Segmental phonology of the Bulgarian English interlanguage(s), in: *Error Analysis – Bulgarian learners of English*, Narodna Prosveta, pp. 156-175
3. Danchev, A. (1995) *Bulgarian Transcription of English names*, 3rd ed., Open Society Publishing House
4. Dimitrova, S. (2003) *English Pronunciation for Bulgarians*, Sofia: Vezni-4
5. Dimova, E. and r. Petrova (Eds.) (1988) *Readings in English Phonetics and Phonology*, Sofia University Press
6. Gimson, A. C. and A. Cruttenden (1994) *Gimson's Pronunciation of English*, 5th ed., Arnold
7. Roach, P. (2000) *English Phonetics and Phonology: a practical course*, CUP
8. Тилков, Д., Т. Бояджиев (1990) *Българска фонетика*. Наука и изкуство
9. Данчев, А., М. Холман, Е. Димова и М. Савова (1989) *Английски правопис и изговор на имената в българския език*. София

Dictionaries of English Pronunciation:

1. Wells, J. C., *Longman Pronunciation Dictionary*, Longman, 2000.
2. Roach, P., Hartman, J. and Setter, J. Z. (eds.) *Jones' English Pronouncing Dictionary*, CUP 2003

REFERENCES (morphology)

1. Biber, D. et al. (1999) *Longman Grammar of Written and Spoken English*. Harlow: Pearson Education
2. Biber, D. et al. (2002) *Longman Student Grammar of Written and Spoken English*. Harlow: Pearson Education
3. Quirk, R. and S. Greenbaum (1966) *A University Grammar of English*. Longman Group Limited

4. Quirk, R. et al. (1994) *A Comprehensive Grammar of the English Language*. Longman Group Limited
5. Huddleston, R. (1993) *Introduction to the Grammar of English*. Cambridge University Press
6. Койнакова, В. и С. Павлов (2003) *Помагало по морфология на САЕ*. Пловдивско университетско издателство

REFERENCES (lexicology)

1. Molhova, J. (1976) *Outlines of English Lexicology*. София
2. Lyons, J. (1981) *Semantics*. Oxford University Press
3. Ginsberg, R. S. et al. (1990) *A Course in Modern English Lexicology*.
4. Ulmann, S. (1967) *The Principles of Semantics*. Oxford
5. Arnold, I. V. (1986) *The English Word*. Арнольд, И. В. Лексикология современного английского языка: Учебник для студентов институтов и факультетов иностранных языков. Москва

REFERENCES (syntax)

1. Grancharov, M. (2009) *English Syntax: Practice Book*. Plovdiv University Press
2. Грънчаров, М. (2010) *Синтактични средства на функционалната изреченска перспектива, локализиращи комуникативно-информационния фокус на изречението в модерния английски книжовно-литературен език 15-20 век*. Пловдивско университетско издателство
3. Grancharov, M. et al. (2009) *Readings in English Syntax*. Veliko Turnovo University Press
4. Leech, G. et al. (1982) *English Grammar for Today*. Macmillan Education, Ltd., 1982
5. Molhova, J. et al. (1996) *Reader in English Syntax*. Shoumen
6. Quirk, R. et al. (1972) *A Grammar of Contemporary English*. Longman

BRITISH LITERATURE

I. MEDIEVAL AND RENAISSANCE ENGLISH LITERATURE

1. “Beowulf”
 - The world of Beowulf: family, tribal history, elements of folk culture and myth.
 - Beowulf: Christianity vs. Paganism
2. Geoffrey Chaucer
 - The interaction among characters. Tales, genres, and social contexts in “The Canterbury Tales”.
 - The late Middle Ages and the social diversity of Chaucer’s pilgrims.
3. Sir Thomas Malory
 - The effect of courtly love on the situation of women in Thomas Malory’s “Le Morte Darthur” (love relationship between Gareth and Lady Lyonesse and that between Lancelot and Guinevere).
 - Malory’s “Le Morte Darthur”: narrative technique and characterization.

4. Edmund Spenser

- The “Faerie Queene” as national epic, Arthurian romance, epic romance, and courtesy book.
- The use of allegory and *roman a clef* mode in the “Faerie Queene”.

5. Shakespeare: Comedies, Tragedies, and Sonnets

- Family, marriage, and free will in “A Midsummer Night’s Dream”
- The essence of Shakespearean tragedy: tragic protagonists and tragic downfall (“Hamlet”, “King Lear”, “Othello”, “Macbeth”).
- The theme of love in Shakespeare’s Sonnets: conventional and unconventional elements.

6. Ben Jonson

- The animal imagery in “Volpone” and its effect on our perception of the play.
- The comedy of humours (“Volpone”, “The Alchemist”) vs. Shakespearean romantic comedy.

7. John Milton

- Milton’s “Paradise Lost”: story, plot, and the Bible.
- How are man’s reason and free will related to the fall in Milton’s “Paradise Lost”?

II. 18th CENTURY LITERATURE

1. Restoration Drama and Poetry. Jonathan Swift
2. Daniel Defoe
3. Henry Fielding and Tobias Smollett
4. Laurence Sterne

III. ROMANTICISM

1. William Blake’s contrary states. Songs of innocence and of Experience.
2. William Wordsworth. Nature, memory and mortality. “The Thorn”. Tintern Abbey. The Intimations ode.
3. T. S. Coleridge. The conversational and the supernatural. The Aeolian Harp and The Rime of the Ancient mariner.
4. Lord Byron. The Byronic hero. Manfred.
5. Mary Shelley’s Frankenstein: philosophical and ethical issues.

IV. ENGLISH LITERATURE OF THE VICTORIAN AGE

1. Charles Dickens & the Victorian *Bildungsroman*. Focus on: authorial presence, character building, narrative techniques, and definability of major operative themes. Your answer should be supported by in-depth analysis of at least two representative works by Dickens.
2. William Makepeace Thackeray: omniscient narrative and “the manager of the performance” (on Vanity fair, 1847-8): structural and thematic specificities.
3. Gothicism and (female) life-writing in the Bronte sisters’ novels: narrative voice, structural peculiarities, characters’ self-perception & social position.

4. George Eliot and the development of the psychological novel in the Victorian period: intrusive narration, introspection & the course of Nature, character formation & the socio-cultural milieu.
5. Thomas Hardy. Naturalism & Determinism. The theme of alienation and the character's self-perception. The victimized individual. Your answer should contain specific comparative analyses of at least two representative works by Hardy.
6. High Victorian Poetry – Tennyson & Browning – the dramatic monologue. Medievalism, poetic romances, commemorative verse.
7. *Fin de siècle*. Aestheticism and Decadence. Oscar Wilde & the inversions of Selfhood in *The Picture of Dorian Gray* (1891).

V. CONTEMPORARY BRITISH LITERATURE

1. Joseph Conrad. Impressionism.
2. D. H. Lawrence.
3. Stream of Consciousness: James Joyce, Virginia Woolf.
4. Novel of Ideas: George Orwell, Herbert Wells.
5. Experiments in Fiction: Iris Murdoch, William Golding, John Fowles.
6. Divergence of 20th c. British Drama: G. B. Shaw and Samuel Beckett
7. The British Novel Today: Post-colonial Fiction, Magic Realism

AMERICAN LITERATURE

1. American Puritans' religious beliefs in works of William Bradford, Cotton Mather, Jonathan Edwards, Anne Bradstreet, and Edward Taylor vs. writings of their non-Puritan contemporaries John Smith, Thomas Morton, and Roger Williams.
2. American romantic fiction – Washington Irving, James Fenimore Cooper, Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville.
3. American transcendentalists – biographies and works of Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller, and Walt Whitman.
4. Nineteenth-century American poetry – Phillip Freneau, William Cullen Bryant, Edgar Allan Poe, Sidney Lanier, John Greenleaf Whittier, Henry Wadsworth Longfellow, and Emily Dickinson.
5. The rise and development of American realism:
 - 5.1. Local-color realism – Mark Twain, Harriet Beecher Stowe, Sarah Orne Jewett, and Kate Chopin;
 - 5.2. Genteel, psychological, transatlantic realism - Henry James and Edith Wharton;
 - 5.3. Realism and/or naturalism in the works of Stephen Crane, Frank Norris, Jack London, Sinclair Lewis, Theodore Dreiser, and John Steinbeck.
6. American modernism as experiments, concerns and achievements – Gertrude Stein, Sherwood Anderson, John Dos Passos, Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, Nathanael West, Wallace Stevens, Ezra Pound, T. S. Eliot, William Carlos Williams, H. D. (Hilda Doolittle), Marianne Moore, Robert Frost, and Robinson Jeffers.
7. Postmodern “absurdist-existentialist” writers – Jack Kerouac, J. D. Salinger, Norman Mailer, Joseph Heller, Kurt Vonnegut, Ken Kesey, Richard Brautigan, John Barth, Thomas Pynchon, Don DeLillo, Donald Barthelme, Paul Auster, Hunter Thompson, and David Foster Wallace.
8. The struggle for ethnic and racial equality in the works of:

- 8.1. Afro-Americans – Langston Hughes, Zora Neale Hurston, Richard Wright, Ralph Ellison, Gwendolyn Brooks, James Baldwin, Adrienne Kennedy, Ishmael Reed, Tony Cade Bambara, Alice Walker, and Toni Morrison;
- 8.2. Jewish-American writers: Isaac Bashevis Singer, Saul Bellow, Bernard Malamud, Philip Roth, Myra Goldberg, and Jonathan Safran Foer.
9. The Northeast urban and suburban scene in contemporary American realism as treated by John Updike, John Cheever, Raymond Carver, Tom Wolfe, and Russell Banks.
10. Contemporary American drama and the plays of Eugene O'Neill, Arthur Miller, and Tennessee Williams, Edward Albee, David Mamet, Sam Shepard, Beth Henley, and Toni Kushner.
11. Recent trends in American poetry – Theodore Roethke, Robert Lowell, Allen Ginsberg, Gary Snyder, Galway Kinnell, Philip Levine, Elizabeth Bishop, Adrienne Rich, Denise Levertov, Rita Dove, and Nancy Willard.
12. The contemporary scene in the USA in the works of Gary Soto, Roger Jork, Evan Wolfson, Michael Moore, John Taylor Gaito, Malcolm X, Tony Cade Bambara, Studs Terkel, Judith Ortiz Cofer, Harvey Mansfield, Ruben Martinez, Kenji Yoshino, Sam Harris, Dinesh D'Souza, Mark Herstgaard, Joel Andreas, Todd Gitlin.