

**КОНСПЕКТ**  
**ЗА ДЪРЖАВЕН ИЗПИТ ПО АНГЛИЙСКИ ЕЗИК И ЛИТЕРАТУРА**  
**НА СТУДЕНТИТЕ ОТ СПЕЦИАЛНОСТ: БЪЛГАРСКИ И АНГЛИЙСКИ ЕЗИК**

Държавният изпит се състои от писмен изпит по специалността.

Изпитът включва практически компонент (1) - 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.

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 от около 25 реда. Теоретичен компонент (2).

**Задават се три теми - две литературни (по една от британска и американска литература) и една езиковедска.**

**Студентът разработва една от темите по избор.**

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

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.

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

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

За чуждестранните студенти изпитът съдържа практическа част, състояща се от диктовка и лексикално-граматичен текст и теоретична част по общия регламент. Крайната оценка представлява средноаритметично от практическата и теоретичната част. При това трябва да се има предвид, че и практическият и теоретичният компонент са поотделно елиминаторни.

## **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: (фонетика)

1. Abercrombie, D. (1967) *Elements of General Phonetics*, Edinburgh 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*, 3<sup>rd</sup> 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*, 5<sup>th</sup> edn., 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*, Наука и изкуство, София

**Dictionaries of English Pronunciation:**

\*Wells, J.C., *Longman Pronunciation Dictionary*, Longman, 2000,...

Roach, P., Hartman, J. and Setter, J. (eds.) *D. Jones' English Pronouncing Dictionary*, CUP. 2003

**REFERENCES: (морфология)**

1. Douglas Biber -Longman Grammar of Written and Spoken English-2001, Pearson Education Limited / Student's Grammar of Written and Spoken English.
2. R.Quirk, Sidney Greenbaum; A University Grammar of English -1996, Longman Group Limited
3. R.Quirk et al. A Comprehensive Grammar of the English Language - 1994, Longman Group Limited
4. Rodney Huddleston, Introduction to the Grammar of English -1993, Cambridge University Press
5. Веселина Койнакова, Сашко Павлов; Помагало по морфология на САЕ, 2003, Пловдивско университетско издателство.

**REFERENCES: (лексикология)**

1. J. Molhova. Outlines of English Lexicology, Sofia, 1990
2. J. Lyons. Semantics, Oxford university Press, 1981
3. R. S. Ginsberg, et al. A Course in Modern English Lexicology. 1990
4. S. Ulmann. The principles of semantics. Oxford, 1967
5. I.V. Arnold. The English word. 1986

**REFERENCES: (синтаксис)**

1. Michael Grancharov. English Syntax: Practice Book. Plovdiv University Press, 2009.
2. Michael Grancharov 2010: Грънчаров, М. Синтактични средства на функционалната изреченска перспектива, локализиращи комуникативно-информационния фокус на изречението в модерния английски книжовно-литературен език, 15-20 век. Пловдивско университетско издателство: 2010.
3. Michael Grancharov, et al.. Readings in English Syntax. Veliko Turnovo University Press, 1980.
4. Geoffrey Leech, et al. English Grammar for Today. Macmillan Education, Ltd., 1982.
5. Jana Molhova, et al. Reader in English Syntax. Shoumen, 1996.
6. Randolph Quirk, et al, A Grammar of Contemporary English. Longman, 1972

**V. BRITISH LITERATURE**

**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" (e.g. the 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 the *roman à 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"?

## 18<sup>TH</sup> CENTURY LITERATURE

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

## 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.

## 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, as related to at least to other novels of the period which may be seen to respond to this definition.
3. Gothicism and (female) life-writing in the Brontë sisters' novels. Focus on at least one representative work by Emily and Charlotte Brontë to discuss: narrative voice, structural peculiarities, characters' self-perception & social position.

4. George Eliot and the development of the *psychological novel* in the Victorian period. Focus on: intrusive narration, introspection & the course of Nature, character formation & the socio-cultural milieu. Your answer should contain specific analysis of a work by George Eliot.
5. Thomas Hardy. Naturalism & Determinism. The theme of alienation and the character's self-perception. The victimized individual. Your answer should contain specific comparative analysis of at least two representative works by Hardy.
6. High Victorian Poetry – Tennyson & Browning – The dramatic monologue. Medievalism, poetic romances, commemorative verse. Your answer should contain specific analysis of no fewer than two works by each poet.
7. *Fin de siècle*. Aestheticism and Decadence. Oscar Wilde & the inversions of Selfhood in *The Picture of Dorian Gray* (1891).

### 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 20-th c. British Drama: G.B. Shaw and Samuel Becket
7. The British Novel Today: Post-colonial Fiction, Magic Realism

### VI. AMERICAN LITERATURE

1. Summarize **the American Puritans' religious beliefs**, giving examples from the work of William Bradford, Cotton Mather, Jonathon Edwards, Anne Bradstreet, and Edward Taylor; compare and contrast the Puritans' writing with the work of their non-Puritan contemporaries John Smith, Thomas Morton, and Roger Williams.
2. Discuss the **American romantic fiction** of Washington Irving, James Fenimore Cooper, Edgar Allen Poe, Nathaniel Hawthorne, and Herman Melville.
3. Discuss the lives and work of the following **American transcendentalists**: Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller, and Walt Whitman.
4. Discuss **nineteenth-century American poetry**, giving examples from the work of the following poets: Phillip Freneau, William Cullen Bryant, Edgar Allen Poe, Sidney Lanier, John Greenleaf Whittier, Henry Wadsworth Longfellow, and Emily Dickinson.
5. Discuss the rise of American realism, defining and giving examples from **local-color realism**, as practiced by writers such as Mark Twain, Harriet Beecher Stowe, Sarah Orne Jewett, and Kate Chopin, and the **genteel, psychological, transatlantic realism** of Henry James and Edith Wharton. Also, contrast **realism** and **naturalism**, giving examples from the following authors: Stephen Crane, Frank Norris, Jack London, Sinclair Lewis, Theodore Dreiser, and John Steinbeck.
6. Describe the experiments, concerns, and achievements of **American modernism**, giving examples from the work of the following writers and poets: 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. Discuss the experiments and achievements of the following **postmodern "absurdist-existentialist"** writers, giving examples from the work of 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. Point out how Black American writers have contributed to **the struggle for ethnic and racial equality** in America, giving examples from the work of such Black writers as 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. Also, **Jewish-American writers** have been particularly influential in helping to gain equality for their people in America. Since 1975, two have won the Nobel Prize for Literature and others have been awarded Pulitzer Prizes. Discuss the major themes and stylistic innovations of such writers as Isaac Bashevis Singer, Saul Bellow, Bernard Malamud, Philip Roth, Myra Goldberg, and Jonathon Safran Foer.
9. **The Northeast urban and suburban scene** has been skillfully treated by John Updike, John Cheever, Raymond Carver, Tom Wolfe, and Russell Banks. Discuss this school of contemporary American regionalism, referring to these authors and their work.
10. Flannery O'Connor, Carson McCullers, and Eudora Welty have ably depicted *the* American South. Willa Cather claimed the Midwest and the Southwest as her literary territory, as have Louise Erdrich and Leslie Marmon Silko. Annie Proulx's work evokes many regions: Nova Scotia, New Mexico, Texas, and Wyoming. Gretel Ehrlich and Annie Dillard have written lyrical accounts of living far from cities and close to nature. Ehrlich describes her life in Wyoming in *The Solace of Open Spaces*, while Dillard philosophizes about her life in rural Virginia in *Pilgrim at Tinker Creek* and Washington State's Puget Sound in *Holy the Firm*. Discuss these important **contemporary American women regionalists**, giving examples from their work.
11. Discuss **contemporary American drama**, giving examples from the plays of the following dramatists: Eugene O'Neill, Arthur Miller, and Tennessee Williams, Edward Albee, David Mamet, Sam Shepard, Beth Henley, and Toni Kushner.
12. Discuss **recent trends in American poetry**, giving examples from the work by the following poets: Theodore Roethke, Robert Lowell, Allen Ginsberg, Gary Snyder, Galway Kinnell, Philip Levine, Elizabeth Bishop, Adrienne Rich, Denise Levertov, Rita Dove, and Nancy Willard.

**WE WISH YOU THE BEST OF LUCK 😊 WE WISH YOU THE BEST OF LUCK 😊 WE WISH YOU THE BEST OF LUCK 😊**