

К О Н С П Е К Т
ЗА ДЪРЖАВЕН ИЗПИТ ПО АНГЛИЙСКИ ЕЗИК И ЛИТЕРАТУРА
НА СТУДЕНТИТЕ ОТ СПЕЦИАЛНОСТИТЕ
РУСКИ ЕЗИК И АНГЛИЙСКИ ЕЗИК ; АНГЛИЙСКИ ЕЗИК И ФРЕНСКИ ЕЗИК, АНГЛИЙСКИ
ЕЗИК И НЕМСКИ 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 две теми - една литературна (британска 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)

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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 edn., Arnold

7. Roach, P. (2000) *English Phonetics and Phonology: a practical course*, CUP.
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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)

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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)

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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 I: 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”?

18TH 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. Discuss the presence of **the Bildungsroman** as part of the development of the Victorian realist novel: Dickens and Charlotte Brontë. Your answer must contain a comparative study of at least three authors in terms of: major themes, character formation, plot building and authorial representations.
2. Discuss, in comparative terms, the variety of female presences in the works of the Brontë sisters, W. M. Thackeray and T. Hardy. Consider more specifically the

following issues: professional realization, the social environment, narrative styles, character building and the author's voice.

3. George Eliot and the development of the *psychological novel*. Intrusive narration, introspection and the course of Nature. The character and the socio-cultural milieu. The role of memory.
4. Alfred Tennyson: medievalism, mythology and the quest for truth. Consider the early works: *The Lady of Shalott*; *Ulysses*; *Break, Break, Break*; and *The Lotos-Eaters*.
5. Robert Browning's dramatic monologues: love, power, knowledge, art and responsibility; life as an experiment. Consider: *My Last Duchess*, *Porphyria's Lover*, *Childe Rowland to the Dark Tower Came*, and *Fra Lippo Lippi*.
6. Oscar Wilde: portraits and self-portraits, mirrors and reflections, producers and imitators. Aestheticism and decadence.

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