

**EXAMEN LICENȚĂ**  
**SESIUNEA IULIE, 2018**

**A. PROBĂ ORALĂ: LIMBA ENGLEZĂ CONTEMPORANĂ**

**OBIECTIVE**

Studentii vor dovedi capacitatea de:

- A utiliza adecvat conceptele în studiul lingvisticii generale;
- A descrie sistemul fonetic, gramatical și lexical al limbii engleze și a-l utiliza în producerea și traducerea de texte și în interacțiunea verbală
- A comunica eficient în limba engleză

**TEME GENERALE**

1. The morpho-syntax of the noun phrase: heads and determination system.
2. The morpho-syntax of the adjective phrase: structure, gradability and comparison.
3. The verb-phrase. The tense-aspect interface: indefiniteness vs. progressivity. Uses and meanings of the present tense, past tense, present perfect, past perfect tense, future tense.
4. Mood and modality. Form and meaning representation.
5. Uses and meanings of the conditional mood.
6. Semantic and syntactic uses of non-finites.
7. The constituent structure of the English sentence (concepts and illustration).
8. Meaning representation in structural and cognitive semantics.
9. Lexical relations: synonymy, antonymy, hyponymy.

**BIBLIOGRAFIE ORIENTATIVĂ**

1. Brown, K. et al. 2006, *Encyclopedia of Language and Linguistics*. Second Edition, Elsevier
2. Cornilescu, Al. 1986, *English Syntax*, București
3. Cornilescu Al., Iclezan-Dimitriu I., 1996, *Accuracy and Fluency*, Editura: Institutul European
4. Croitoru, El. 2002, *The English Sentence Structure*, Editura Fundației Universitare "Dunărea de Jos", Galați
5. Croitoru, E. 2002, *Modals. Tenses. Aspect*, Editura Fundației Universitare "Dunărea de Jos", Galați
6. Croitoru, E. 2002, *Mood and Modality*, Iași: Editura Institutul European
7. Dima, G. 2008, *Introducing Transformations*, curs online, PIED, IDD, Universitatea "Dunărea de Jos" Galați
8. Dima, G. 2010, *The Syntax of the Simple Sentence*, curs online PIED, IDD, Universitatea "Dunărea de Jos" Galați
9. Van Gelderen, E. 2010, *An Introduction to the Grammar of English*, Amsterdam/Philadelphia: John Benjamins Publishing Company
10. Greenbaum, S, and R. Quirk 1991, *A Student's Grammar of the English Language*, Longman
11. Huddleston, R. and G. Pullum. 2002, *The Cambridge Grammar of the English Language*, Cambridge University Press
12. Leech, G. 2004, *Meaning and the English Verb*, London: Longman
13. Leech, G., Denchar, M., and Hoogeraad, R. 2006, *English Grammar for Today*, England: Palgrave Macmillan.
14. Neagu, M. 2005, *Cognitive Linguistics. An Introduction*, București: Editura Didactică și Pedagogică
15. Neagu, M. 1996, *Elements of English Semantics and Pragmatics*, Brăila: Evrika
16. Neagu, M. și C. Pisoschi 2015, *Fundamentals of Semantics and Pragmatics*. Craiova: Editura Universitaria
17. Popescu, F. 2001, *The Verb and the Verb Phrase in Contemporary English*, Editura Fundației Universitare "Dunărea de Jos" Galați
18. Popescu, F., 2006, *English Tense and Aspect for Romanian Learners*, Galați: Editura Europlus
19. Portner, P. 2009, *Modality*, Oxford: OUP
20. Quirk, R. Leech G., Greenbaum S. and Svartvik J. 1985, *A Comprehensive Grammar of English*, London: Longman
21. Swan, M. 1992, *Practical English Usage*, Oxford: Oxford University Press
22. Thomson, A. J. and Martinet, A. V. 1993, *A Practical English Grammar*, Oxford: OUP
23. Țuchel, D. 1997, *A Study of the Noun Phrase*, Brăila: Editura Evrika

**Model subiect examen licență**  
**proba orală: limba engleză contemporană**

Identify the **Past Tense** and **Past Perfect Tense** in the fragments below and comment on their uses and meanings:

- a. "Presently the bell rang and they were let out for ten minutes' rest; so they wandered out into the playground where the day boys had been assembling. It was not until they had heard the clanging of the bell that they trooped into school. They were surprised to hear that the red-faced and bald-headed man who was said to have a jolly manner with the boys was their master..."
- b. "Turning side, he was even sadder and down to see the others losing their heads with the delight of their new amusement, and choking with helpless merriment. The others were laughing all the louder, as one of them had tripped him up. So much the worse for him, as he couldn't make out why some of them had lain down on the ground rolling about in laughter. He stood agape on seeing one of them showing an odd, rolling limp that struck the rest as supremely ridiculous..."
- (W. S. Maugham, *Of Human Bondage*)

**B. PROBĂ ORALĂ: LITERATURĂ ENGLEZĂ**

**OBIECTIVE**

Studentii vor dovedi capacitatea de:

- a aplica teoriile literare și critice în lucrul cu textul
- a utiliza corect termeni, concepte, noțiuni de teorie și critică literară
- a valorifica potențialul literaturii în cadru interdisciplinar

**TEME GENERALE**

1. Poetic language and the meaning of form
2. Discourse and discourse situation in the *realist/ modernist/ postmodernist* novel
3. Discourse and discourse situation in drama
4. Literature as intertext (recycling early myths/values/symbols/motifs)
5. Literary representations of identity and alterity
6. Literary representations of gender
7. Literature as an exercise in relating text-context-personal beliefs/ knowledge and cultural practices

NOTĂ: STUDENȚII VOR ALEGE UN MODUL DIN CELE DOUĂ PROPUSE

**MODUL I: CORPUS DE TEXTE LITERARE**

1. *Beowulf*
2. William Shakespeare, *A Midsummer Night's Dream*
3. Jane Austen, *Emma*
4. John Keats, *Odes*
5. James Joyce, *A Portrait of the Artist as a Young Man*
6. T. S. Eliot, *The Waste Land*
7. Salman Rushdie, *Midnight's Children*
8. Edgar Allan Poe, *The Masque of the Red Death*

**MODUL II: CORPUS DE TEXTE LITERARE**

1. Geoffrey Chaucer, *The Wife of Bath's Tale*
2. William Shakespeare, *Hamlet*
3. John Milton, *Paradise Lost*
4. Daniel Defoe, *Robinson Crusoe*
5. Charles Dickens, *Great Expectations*
6. Virginia Woolf, *Mrs. Dalloway*
7. Nathaniel Hawthorne, *Young Goodman Brown*
8. David Lodge, *Nice Work*

## BIBLIOGRAFIE ORIENTATIVĂ

- Barry, P. *Beginning Theory: An Introduction to Literary and Cultural Theory*, Manchester: Manchester University Press, 1995.
- Bloom, H., *Shakespeare: The Invention of the Human*, Riverhead Books, New York, 1998.
- Bontilă, R., *The Romantics and the Victorians. Views and Weaves*, București: Ed. Didactică și Pedagogică R.A., 2005.
- Bontilă, R., *American Literary Postmodernism*, Galați University Press, 2011.
- Bradford, R., *A Linguistic History of English Poetry*, London: Routledge, 1993.
- Brooker, P., *Modernism/Postmodernism*, Longman, England, 1992.
- Colipca, G., *English Renaissance Literature*, suport de curs multiplicat la GUP, Galați, 2011.
- Gavrilu, E., *Lectures in English Literature. From Anglo-Saxon to the Renaissance*, Galați, 2000.
- Kermode, F. (gen. ed.), *The Oxford Anthology of English Literature*, vol.2, Oxford University Press, USA, 1973.
- Leech, G. and M. Short, *Style in Fiction*, Longman, London & New York, 1985.
- McDonald, R., *Shakespeare: An Anthology of Criticism and Theory 1945-2000*, Blackwell, London and New York, 2003.
- Mohor-Ivan, I., *From Theory to Text: Criticism, Critics and Readings of Late Renaissance to Romantic English Literature*, Editura Evrika, Braila, 2002.
- Mohor-Ivan, I., *English Literature in the 17th and 18th Centuries: texts, contexts and critical readings*, Galați University Press, 2011.
- Pârvu-Ghițescu, L., *A Short Guide to English Literature from the Anglo-Saxons to the Elizabethans*, Ed. National, Bucuresti, 2003.
- Praisler M., *On Modernism, Postmodernism and the Novel*, Editura Didactică și Pedagogică, București, 2005.
- Stan, S., *Reception. Theory and practices*, suport de curs multiplicat la GUP, Galați, 2011.
- Stevenson, R., *Modernist Fiction*, Harvester Wheatsheaf, G.B., 1992.
- Toolan, M., *Narrative. A Critical Linguistic Introduction*, London, New York: Routledge, 1992.
- Werlock, A.H.P. (ed.) *The Facts on File Companion to the American Short Story*, New York: Facts on File

### **Model subiect examen licență**

#### **proba orală: literatură engleză/americană**

**Consider the following fragment from Daniel Defoe's "Robinson Crusoe":**

WHEN I waked it was broad day, the weather clear, and the storm abated, so that the sea did not rage and swell as before. But that which surprised me most was, that the ship was lifted off in the night from the sand where she lay by the swelling of the tide, and was driven up almost as far as the rock which I at first mentioned, where I had been so bruised by the wave dashing me against it. This being within about a mile from the shore where I was, and the ship seeming to stand upright still, I wished myself on board, that at least I might save some necessary things for my use.

When I came down from my apartment in the tree, I looked about me again, and the first thing I found was the boat, which lay, as the wind and the sea had tossed her up, upon the land, about two miles on my right hand. I walked as far as I could upon the shore to have got to her; but found a neck or inlet of water between me and the boat which was about half a mile broad; so I came back for the present, being more intent upon getting at the ship, where I hoped to find something for my present subsistence. A little after noon I found the sea very calm, and the tide ebbed so far out that I could come within a quarter of a mile of the ship. And here I found a fresh renewing of my grief; for I saw evidently that if we had kept on board we had been all safe - that is to say, we had all got safe on shore, and I had not been so miserable as to be left entirely destitute of all comfort and company as I now was. This forced tears to my eyes again; but as there was little relief in that, I resolved, if possible, to get to the ship; so I pulled off my clothes - for the weather was hot to extremity - and took the water. But when I came to the ship my difficulty was still greater to know how to get on board; for, as she lay aground, and high out of the water, there was nothing within my reach to lay hold of. I swam round her twice, and the second time I spied a small piece of rope, which I wondered I did not see at first, hung down by the fore-chains so low, as that with great difficulty I got hold of it, and by the help of that rope I got up into the fore-castle of the ship. [...]

1. Discuss its relevance with reference to its genre and author's literary canon;
2. Focus on narrative technique and its effects on the reader.

Director Departament,  
Prof. dr. Ioana Mohor-Ivan