



ДЪРЖАВЕН ИЗПИТ ПО АНГЛИЙСКИ ЕЗИК

Специалности: **ГРАЖДАНСКО ОБРАЗОВАНИЕ, ФИЛОСОФИЯ И ЧУЖД
ЕЗИК, ИСТОРИЯ И ЧУЖД ЕЗИК**

ОКС „Бакалавър“ – редовно обучение

Държавният изпит се състои от писмен изпит по специалността.

Изпитът включва (А) **практически компонент** – проверка на практически английски език и
(Б) **теоретичен компонент** с избор между литература или езикознание.

А. ПРАКТИЧЕСКИЯТ КОМПОНЕНТ на писмения изпит е изготвен спрямо компетенциите на ниво В2 от Европейската езикова рамка и включва:

а/ слушане с разбиране;

б/ граматичен тест;

в/ лексикален тест;

г/ четене с разбиране;

д/ писмено задание до 180 думи по зададено условие.

Крайната оценка на практическия компонент е средноаритметично от неговите компоненти.

Б. ТЕОРЕТИЧЕН КОМПОНЕНТ

Студентите могат да избират между езиковедски и литературоведски теоретичен компонент.

Студентът пише по ЕДИН от компонентите по избор.

Б1. Езиковедският теоретичен компонент представлява тест с отворени и/или затворени въпроси (с един верен отговор). Въпросите се задават въз основа на приложения Конспект с теми по Морфология и Синтаксис на САЕ.

Б2. Литературоведският теоретичен компонент представлява разработване на тема на базата на приложения по-долу въпросник по история на английската литература, като темата се формулира така, че да насочва към проблемни въпроси и да дава възможност за творческа изява.

Крайната оценка на писмения изпит е средноаритметично от оценките на практическия и теоретичния компоненти.

За **чуждестранните студенти** изпитът съдържа практическа част, състояща се от лексико-граматичен тест и два текста от типа четене с разбиране. Теоретичният тест е по общия регламент. Крайната оценка представлява средноаритметично от практическата и теоретичната част. При това трябва да се има предвид, че и практическят, и теоретичният компонент са поотделно елиминаторни.

Времетраене на писмения изпит – 4 часа.



КОНСПЕКТ – ЕЗИКОЗНАНИЕ

I. 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.

II. SYNTAX

1. English Phrases. Classification of English phrases.
2. The Sentence: definition, characteristic features, classification.
3. The Simple Sentence: basic patterns of sentence structure.
4. The Subject.
5. The Predicate and the Predicative.
6. Subject – Predicate Agreement.
7. The Object.
8. The Attribute; Apposition.
9. The Adverbial Modifier.
10. English Word Order.
11. The Composite Compound Sentence.
12. The Composite Complex Sentence.

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КОНСПЕКТ – ИСТОРИЯ НА АНГЛИЙСКАТА ЛИТЕРАТУРА

I. MEDIEVAL AND RENAISSANCE ENGLISH LITERATURE

1. The Heroic code in Beowulf.
2. The Alliterative Revival (1350-1400): The Gawain Poet, Langland. Geoffrey Chaucer. Chaucer's *Canterbury Tales* – frame narrative, thematic scope, satire.
3. William Shakespeare (1564 – 1616). Choose between:
 - a) Time, mutability, and death in Shakespeare's Sonnets.
 - b) The essence of Shakespearean tragedy: tragic protagonists and tragic downfalls (*Hamlet*, *King Lear*, *Macbeth*).
4. John Milton (1608-1674). *Paradise Lost*: story, plot, characters.

II. ENLIGHTENMENT – ROMANTICISM

1. The 18th-century novel. Definitions and developments. First- and third-person narratives. Samuel Richardson & Henry Fielding.
2. Gothic elements in poetry and prose. Lord Byron's Manfred. Mary Shelley's Frankenstein.
3. Defining Romanticism. Period boundaries. William Wordsworth and S. T. Coleridge. The *Lyrical Ballads* collection.
4. Feminine Romanticism. Jane Austen's heroines. *Sense and Sensibility* and *Pride and Prejudice*.

III. THE VICTORIANS – THE EARLY 20th CENTURY. REALISM – MODERNISM

1. Charles Dickens and Charlotte Brontë. Autobiography and the Victorian Bildungsroman. *Great Expectations* and *Jane Eyre*. Choose one novel to illustrate your ideas.
2. Thomas Hardy: Naturalism and Impressionism. *Tess of the D'Urbervilles*.
3. Victorian poetry: Medievalism, Alienation, Art as Self-Sufficiency and/or Responsibility. Dramatic Monologue, Elegy, Ballad.
 - Alfred Tennyson (*The Lady of Shalott*, *Ulysses*, *Crossing the Bar*)
 - Robert Browning (*My Last Duchess*, *Porphyria's Lover*, *Childe Roland to the Dark Tower Came*)
4. Oscar Wilde and the literary culture of the *fin de siècle*. Aestheticism and Decadence. *The Picture of Dorian Gray*.



5. Stream-of-Consciousness Ways: James Joyce (*A Portrait of the Artist as a Young Man*) and Virginia Woolf (*Mrs. Dalloway*).
6. Nature and Culture, Family and Art: D. H. Lawrence's *Sons and Lovers*.
7. Symbol and Sense. Tradition, the Individual Talent, and the problem of Time: W. B. Yeats (*The Second Coming, Sailing to Byzantium*); T. S. Eliot (*The Love Song of J. Alfred Prufrock, The Waste Land*).

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