



Departamentul de limba și literatura engleză

Bibliografie

Examenul de licență, sesiunea iulie 2021

**Primary reading**

William Shakespeare, *Romeo and Juliet*. Recommended edition: *Romeo and Juliet*, ed. by René Weis (Arden 3), London: Bloomsbury, 2012.

Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*

William Wordsworth; Samuel Taylor Coleridge, *Lyrical Ballads* (with “Preface”)

Charlotte Brontë, *Jane Eyre*

James Joyce, *A Portrait of the Artist as a Young Man*

Jack Kerouac, *On the Road*

**Recommended secondary reading**

Bloom, Harold, ed., *William Shakespeare’s Romeo and Juliet*, (Bloom’s Guides), New York: Infobase, 2010.

Stuart Curran, ed., *The Cambridge Companion to British Romanticism*, Cambridge University Press, 1993

Richetti, John, ed., *The Cambridge Companion to the Eighteenth-Century Novel*. Cambridge University Press, 1996

David, Deirdre, ed., *The Cambridge Companion to the Victorian Novel*, Cambridge University Press, 2008.

Levenson, Michael, ed., *The Cambridge Companion to Modernism*, Cambridge University Press, 1999

Theado, Matt, *Understanding Jack Kerouac*, University of South Carolina Press, 2000



Departamentul de limba și literatura engleză  
Modele de subiecte  
Examenul de licență, sesiunea iulie 2021

**I. Essay**

Discuss Stephen's choice of exile in James Joyce's *A Portrait of the Artist as a Young Man* starting from the extract below. Contextualize the fragment as a sample of modernist writing (500-600 words). **3 pts.**

“APRIL 16. Away! Away!

The spell of arms and voices: the white arms of roads, their promise of close embraces and the black arms of tall ships that stand against the moon, their tale of distant nations. They are held out to say: We are alone — come. And the voices say with them: We are your kinsmen. And the air is thick with their company as they call to me, their kinsman, making ready to go, shaking the wings of their exultant and terrible youth.

APRIL 26. Mother is putting my new secondhand clothes in order. She prays now, she says, that I may learn in my own life and away from home and friends what the heart is and what it feels. Amen. So be it. Welcome, O life, I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.

APRIL 27. Old father, old artificer, stand me now and ever in good stead.”

**II. Answer the following questions (50-100 words each).**

- Discuss these lines from *Romeo and Juliet*: “From forth the fatal loins of these two foes/ A pair of star-crossed lovers take their life.”
- What is the role of the first-person narrative in *Jane Eyre*?
- What are the meanings of “Beat” in Kerouac's *On the road*?

**1 pt./question**

**III. Assessment of English language proficiency: 3 pts.**  
Grading starts at 1.



Departamentul de limba și literatura engleză  
Modele de subiecte  
Examenul de licență, sesiunea iulie 2021

### MODEL SUBIECT 1

Read the following extract from Shakespeare's *Romeo and Juliet* and complete the tasks below:

“Alas, that love, whose view is muffled still,  
Should, without eyes, see pathways to his will!  
Where shall we dine? O me! What fray was here?  
Yet tell me not, for I have heard it all.  
**Here's much to do with hate, but more with love.**  
**Why, then, O brawling love! O loving hate!**  
**O any thing, of nothing first create!**  
O heavy lightness! serious vanity!  
Mis-shapen chaos of well-seeming forms!  
Feather of lead, bright smoke, cold fire, sick health!  
Still-waking sleep, that is not what it is!  
This love feel I, that feel no love in this.  
Dost thou not laugh?”

1. Explain and analyse the highlighted lines in terms of style (vocabulary, prosody, rhyme, rhetoric...) (3 pts)
  2. Discuss this passage in the context of the play, of the literary genre, of Shakespeare's work, and of Elizabethan literature. (3 pts)
- Assessment of English language proficiency: 3 pts.  
Grading starts at 1.

### MODEL SUBIECT 2

Read the following extract from Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman*, and complete the tasks below:

“This, Sir, is a very different story from that of the earth's moving round her axis, in her diurnal rotation, with her progress in her elliptick orbit which brings about the year, and constitutes that variety and vicissitude of seasons we enjoy;—though I own it suggested the thought,—as I believe the greatest of our boasted improvements and discoveries have come from such trifling hints. Digressions, incontestably, are the sunshine;—they are the life, the soul of reading!—take them out of this book, for instance,—you might as well take the book along with them;—one cold eternal winter would reign in every page of it; restore them to the writer;—he steps forth like a bridegroom,—bids All-hail; brings in variety, and forbids the appetite to fail.



All the dexterity is in the good cookery and management of them, so as to be not only for the advantage of the reader, but also of the author, whose distress, in this matter, is truly pitiable: For, if he begins a digression,—from that moment, I observe, his whole work stands stock still;—and if he goes on with his main work,—then there is an end of his digression.”

1. Explain the role of digressions within the novel’s narrative architecture. (3 pts.)
2. Based on the fragment, discuss the orality of Tristram’s account. (3 pts.)

Assessment of English language proficiency: **3 pts.**

Grading starts at **1.**

### MODEL SUBJECT 3

**Read the extract with Mr Rochester’s words at the end of *Jane Eyre* and answer the following questions:**

“As I exclaimed ‘Jane! Jane! Jane!’ a voice—I cannot tell whence the voice came, but I know whose voice it was—replied, ‘I am coming: wait for me;’ and a moment after, went whispering on the wind the words — ‘Where are you?’”

1. How does it epitomise Jane and Mr Rochester’s relationship? (3 pts.)
2. What significance does it have for Charlotte Brontë’s world outlook? (3 pts.)

Assessment of English language proficiency: **3 pts.**

Grading starts at **1.**

### MODEL SUBJECT 4

**Read the following excerpt from ‘The Rime of the Ancient Mariner’ and complete the tasks below:**

“He holds him with his glittering eye—  
The Wedding-Guest stood still,  
And listens like a three years' child:  
The Mariner hath his will.  
The Wedding-Guest sat on a stone:  
He cannot choose but hear;  
And thus spake on that ancient man,  
The bright-eyed Mariner.”

1. Discuss the relevance of the interaction between the two characters in a metatextual reading of the fragment. (3 pts.)
2. Comment on the portrait of the protagonist in a Platonic reading. Compare to another similar portrait in another poem by the same author. (3 pts.)

Assessment of English language proficiency: **3 pts.**

Grading starts at **1.**



## MODEL SUBIECT 5

Read the following extract from James Joyce's *A Portrait of the Artist as a Young Man* and complete the tasks below:

“APRIL 16. Away! Away!

The spell of arms and voices: the white arms of roads, their promise of close embraces and the black arms of tall ships that stand against the moon, their tale of distant nations. They are held out to say: We are alone — come. And the voices say with them: We are your kinsmen. And the air is thick with their company as they call to me, their kinsman, making ready to go, shaking the wings of their exultant and terrible youth.

APRIL 26. Mother is putting my new secondhand clothes in order. She prays now, she says, that I may learn in my own life and away from home and friends what the heart is and what it feels. Amen. So be it. Welcome, O life, I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.

APRIL 27. Old father, old artificer, stand me now and ever in good stead.”

1. Discuss Stephen's choice of exile against the background of Irish history. (3 pts.)
2. Explain why the novel is a modernist *Künstlerroman*. (3 pts.)

Assessment of English language proficiency: 3 pts.

Grading starts at 1.

## MODEL SUBIECT 6

“There are gentle souls who would pronounce *Lolita* meaningless because it does not teach them anything. I am neither a reader nor a writer of didactic fiction, and, despite John Ray's assertion, *Lolita* has no moral in tow. For me a work of fiction exists only insofar as it affords me what I shall bluntly call aesthetic bliss, that is a sense of being somehow, somewhere, connected with other states of being where art (curiosity, tenderness, kindness, ecstasy) is the norm.”

V. Nabokov, “On a book entitled *Lolita*”

1. Discuss Nabokov's vision of literature synthesized above in the context of the novel (3 pts.)
2. Do you agree or disagree with Nabokov's assertion about a work of fiction? Give reasons for your position.(3 pts.)
3. Assessment of language proficiency: 3 pts.

Grading starts at 1.