

BA Exam, English, 2024

BIBLIOGRAPHY

A. Linguistics

1. Quirk, Randolph, Sidney Greenbaum, Geoffrey Leech, Jan Svartik. *A Grammar of Contemporary English*. London: Longman (any edition).
2. Cook, Vivian and Mark Newson. *Chomsky's Universal Grammar*. Blackwell Publishers, 1996.

B. Literature

(I) Primary reading:

Medieval and Renaissance English Literature

Beowulf (recommended edition: G. Jack, ed., *Beowulf: A Student Edition*, Oxford: Oxford UP, 1994).

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

The Literature of the Restoration and the Enlightenment

Daniel Defoe, *Robinson Crusoe*

Jonathan Swift, *Gulliver's Travels*

Henry Fielding, *The History of Tom Jones, a Foundling*

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

The Poetry of the 18th Century and Romanticism

William Blake, *Songs of Innocence and of Experience*

William Wordsworth, Samuel Taylor Coleridge, *Lyrical Ballads* (with "Preface")

P.B. Shelley, "Ode to the West Wind"

John Keats, "Ode to a Nightingale"

The recommended anthology is *The Norton Anthology to English Literature*, vol. II, 2000

The Literature of the Victorian Age

W. M. Thackeray, *Vanity Fair*

Emily Brontë, *Wuthering Heights*

Thomas Hardy, *Tess of the d'Urbervilles*

Charlotte Brontë, *Jane Eyre*

English Literature of the 20th and 21st Centuries

Joseph Conrad, *Lord Jim*

Virginia Woolf, *Mrs Dalloway*

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

Salman Rushdie, *Midnight's Children*

American literature

Toni Morrison, *Beloved* (any edition)

Ralph Ellison, *Invisible Man* (any edition)

(II) Secondary sources:

Medieval and Renaissance English Literature

Orchard, Andy. *A Critical Companion to Beowulf*. Cambridge: DS Brewer, 2003.

Papahagi, Adrian. *Shakespeare interpretat de Adrian Papahagi: Sonete – Romeo și Julieta*,
2nd edn. Iași: Polirom, 2021.

The Literature of the Restoration and of the Enlightenment

McKeon, Michael. *The Origins of the English Novel, 1600-1740*. Baltimore: Johns
Hopkins University Press, 2002.

Richetti, John (ed.). *The Cambridge Companion to the Eighteenth-Century Novel*.
Cambridge University Press, 1998.

Richetti, John (ed.). *The Cambridge History of English Literature. 1660-1780*. Cambridge
University Press, 2008.

Watt, Ian. *The Rise of the Novel. Studies in Defoe, Richardson and Fielding*. London: The Hogarth Press, 1987.

The Poetry of the 18th Century and Romanticism

Abrams, M.H. *The Correspondent Breeze: Essays on English Romanticism*. New York & London: Norton, 1984.

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

The Literature of the Victorian Age

David, Deirdre (ed.). *The Cambridge Companion to Victorian Literature*. Cambridge University Press, 2008.

Galea, Ileana. *Victorianism and Literature*. Cluj-Napoca: Dacia, 2000.

Horsman, Alan. *The Victorian Novel*. Oxford: Oxford University Press, 1990.

English Literature of the 20th and 21st Centuries

Caserio, Robert (ed.). *The Cambridge Companion to the Twentieth-Century Novel*. Cambridge University Press, 2009.

Marcus, Laura, Peter Nicholls (eds.). *The Cambridge History of Twentieth-Century English Literature*. Cambridge University Press, 2009.

McHale, Brian, Len Platt (eds.). *The Cambridge History of Postmodern Literature*. Cambridge University Press, 2016.

American Literature

Bloom, Harold (ed.). *Ralph Ellison's Invisible Man*. New York: Infobase Publishing, 2008.

Bloom, Harold (ed.). *Toni Morrison's Beloved*. New Edition. New York: Infobase Publishing, 2009.

Hill, Michael D., Lena M. Hill. *Ralph Ellison's Invisible Man: A Reference Guide*. Westport: Greenwood Press, 2008.

Tally, Justine (ed.). *The Cambridge Companion to Toni Morrison*. Cambridge: Cambridge University Press, 2007.

LAST NAME: _____

MAJOR: _____

FIRST NAME: _____

MINOR: _____

BACHELOR DEGREE EXAMINATION

ENGLISH LANGUAGE AND LINGUISTICS -SAMPLE TEST

For 1 to 34, fill in the text below with ONE appropriate word for each gap, then transfer your final answers under the *Your answers* heading below.

Laughing is Good for You

5 It is a sad fact (1)___ adults laugh far less (2)___ children, sometimes (3)___ as much (4)___ a couple (5)___ hundred times a day. Just take a (6)___ at people's faces (7)___ the way or in the office: you'll be lucky (8)___ see a smile, let (9)___ hear a laugh. This is a shame - especially in (10)___ of the fact that scientists have proved that laughing is good (11)___ you. 'When you laugh,' says psychologist David Cohen, 'it produces the feel-good hormones, endorphins. (12)___ counters the effects of stress (13)___ enhances the immune system.' (14)___ are many (15)___ why we might laugh less in adult life: perhaps we are too work obsessed or too embarrassed to (16)___ our emotions show. Some psychologists simply believe that children have more naive responses, and as adults we naturally grow (17)___ of spontaneous reactions.

10

The Slow Arrival of the Wheel

15 It is nearly impossible in our post-industrial society to conceive (18)___ a world without wheels. From clocks to huge machinery and from cars to computer discs, (19)___ employs cogs, wheels or other types of cylindrical components that spin on an axis. Yet the wheel took a relatively long time to (20)___ invented and several civilisations reached a relatively high level of technological sophistication (21)___ it. (22)___ most likely explanation is (23)___ neither terrain (24)___ climate suited the wheel. Until 10,000 BC, much of the world was (25)___ the grip of the last vestiges of the Ice Age. (26)___ was not under the ice sheet was covered by desert, jungle or bog - conditions obviously unsuited for something like the wheel. Most experts agree that the wheel evolved (27)___ the fact that Neolithic man was familiar (28)___ moving heavy objects (29)___ putting a roller, (30)___ as a tree trunk, under the load. (31)___ techniques were used to move the huge stone blocks to build the pyramids around 2,980 BC. (32)___ invented the wheel must (33)___ had access to wide slabs of wood from thick-trunked trees in (34)___ to carve large, round wheels.

20

For 35 to 45, supply the correct answer, then transfer your final answers under the *Your answers* heading below.

35. In line 1 ... adults laugh far less ... children is a

- a) Defining Relative Clause
- b) Non-Defining Relative Clause
- c) Nominal Clause, Noun Complement
- d) Nominal Clause, Delayed Subject

36. In line 3 *the office* is a(n)

- a) Subject Complement
- b) Indirect Object
- c) Complement of Preposition
- d) Prepositional Object

37. In line 4 *that scientists have proved that laughing is good ... you* is a

- a) Non-Defining Relative Clause
- b) Defining Relative Clause
- c) Nominal Clause, Delayed Subject
- d) Nominal Clause, Noun Complement

38. In line 7 *why we might laugh less in adult life* is a(n)

- a) Nominal Clause, Subject
- b) Adverbial Clause, Adverbial Modifier of Reason
- c) Defining Relative Clause
- d) Non-Defining Relative Clause

39. In lines 7-8 *too work obsessed or too embarrassed* is a(n)

- a) Direct Object
- b) Indirect Object
- c) Delayed Subject
- d) Subject Complement

40. In lines 9-10, *as adults we naturally grow ... of spontaneous reactions* is a(n)

- a) Nominal Clause, Direct Object
- b) Nominal Clause, Subject
- c) Adverbial Clause, Adverbial Modifier of Reason
- d) Adverbial Clause, Adverbial Modifier of Result

41. In line 18 *under the ice sheet* is a(n)

- a) Adverb, Adverbial Modifier of Place
- b) Adverb Phrase, Adverbial Complement
- c) Prepositional Phrase, Adverbial Modifier of Place
- d) Prepositional Phrase, Adverbial Complement

42. In lines 20-22 *that the wheel evolved ... under the load* is a(n)

- a) Nominal Clause, Direct Object
- b) Nominal Clause, Delayed Subject
- c) Adverbial Clause, Adverbial Modifier of Reason
- d) Defining Relative Clause

43. In line 22 to move the huge stone blocks is a(n)

- a) Prepositional Phrase, Adverbial Modifier of Purpose
- b) Prepositional Phrase, Prepositional Object
- c) Infinitive Phrase, Adverbial Modifier of Purpose
- d) Infinitive Phrase, Prepositional Object

44. Which of the following statements about the phrase *the grip of the last vestiges of the Ice Age* in line 18 is true?

- a) It is a determiner phrase headed by determiner *the*;
- b) It is a noun phrase headed by noun *grip*;
- c) It is a prepositional phrase headed by preposition *of*;
- d) It is an adjective phrase headed by adjective *last*.

45. Which of the following statements about *that* in line 9 is false?

- a) The phrase it heads merges with the verb *believe*;
- b) It merges with TP *children have more naive responses*;
- c) It projects a complementizer phrase;
- d) It merges with NP *children*.

Your answers

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Your answers

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Key Laughing is Good for You / The Slow Arrival of the Wheel

Grading starts from 1 point + 0,20 points for each correct answer = 10 points.
No partial credit is awarded for partially correct answers.

1.	THAT
2.	THAN
3.	BY
4.	AS
5.	OF
6.	LOOK
7.	ON/ALONG
8.	TO
9.	ALONE
10.	VIEW/LIGHT
11.	FOR
12.	IT/THIS/THAT/LAUGHTER/LAUGHING
13.	AND
14.	THERE
15.	REASONS
16.	LET
17.	OUT
18.	OF
19.	EVERYTHING
20.	BE
21.	WITHOUT
22.	THE
23.	THAT
24.	NOR

25.	IN
26.	WHAT
27.	FROM
28.	WITH
29.	BY
30.	SUCH
31.	THESE/THOSE/SUCH
32.	WHOEVER
33.	HAVE
34.	ORDER
35.	D
36.	C
37.	D
38.	C
39.	D
40.	A
41.	D
42.	A
43.	C
44.	A
45.	D

The Department of English Language and Literature
BA final exam paper – literature
Sample

I. Essay

Discuss the passage above in relation to the ideas of slavery and the body, of healing and trauma in the novel. Comment on the phrases: "touch others with them", "flesh that needs to be loved", and another one of your choice.

"Yonder they do not love your flesh. They despise it. They don't love your eyes; they'd just as soon pick em out. No more do they love the skin on your back. Yonder they flay it. And O my people they do not love your hands. Those they only use, tie, bind, chop off and leave empty. Love your hands! Love them. Raise them up and kiss them. Touch others with them, pat them together, stroke them on your face 'cause they don't love that either. You got to love it, you! And no, they ain't in love with your mouth. Yonder, out there, they will see it broken and break it again. What you say out of it they will not heed. What you scream from it they do not hear. What you put into it to nourish your body they will snatch away and give you leavins instead. No, they don't love your mouth. You got to love it.

This is flesh I'm talking about here. Flesh that needs to be loved.

Feet that need to rest and to dance; backs that need support; shoulders that need arms, strong arms I'm telling you. And O my people, out yonder, hear me, they do not love your neck unnoosed and straight. So love your neck; put a hand on it, grace it, stroke it and hold it up. And all your inside parts that they'd just as soon slop for hogs, you got to love them. The dark, dark liver--love it, love it, and the beat and beating heart, love that too."

Toni Morrison, *Beloved*

5 pts.

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

- a. Who belongs to *Caines cynn* in *Beowulf*? What does that mean in theological-political terms?
- b. What are the features of formal realism, regarded by Ian Watt as the innovative aesthetic that boosted the rise of the novel?
- c. What makes *Midnight's Children* an example of "historiographic metafiction"?
- d. Comment on the image of the all-black college in *Invisible Man* by Ralph Ellison.

1 pt./question