

ANGOL SZAKOS ZÁRÓVIZSGA-TÉMAKÖRÖK ÉS TÉTELSOROK

alternatív tételsorokkal és új témakörökkel

Károli Gáspár Református Egyetem, Bölcsészettudományi Kar, angol szak
2006. május

Mivel a 2006. júniusi államvizsgák idejétől két különböző (hagyományos és kreditrendszerű) tanterv alapján tanuló hallgatók egyszerre vizsgáznak, az angol szak lehetőséget ad a hallgatóknak, hogy **bizonyos témakörök esetében tételsort választhassanak a két különböző tantervre épülő két tételsorból**. (A hallgatók tehát nem tételeket választhatnak, hanem két teljes tételsor közül valamelyiket.) Ugyancsak a kreditrendszerű képzés igényeit figyelem-be véve adjuk meg a hallgatóknak azt a lehetőséget, hogy **kanadai és ír kultúrából illetve dialektológiából** is választhassanak tételsort.

1. ANGOL IRODALOM A KEZDETEKTŐL 1660-IG
2. a, b, BRIT IRODALOM 1660. ÉS 1910. KÖZÖTT
3. a, b. BRIT IRODALOM 1910. UTÁN
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7. (a és b) ANGOL NYELVTÖRTÉNET (alternatív tételsorral)
8. ANGOL NYELVPEDAGÓGIA ÉS ALKALMAZOTT NYELVÉSZET
9. SZEMANTIKA
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16. DIALEKTOLÓGIA (új tételsor)

1.

ANGOL IRODALOM A KEZDETEKTŐL 1660-IG

ENGLISH LITERATURE UNTIL 1660

Figyelem: a hallgatók ebben a témakörben két (a. és b.) tételsor közül választhatnak.

1. The role of religion in Old and Middle English poetry
2. Epic and romance in Old English and Middle English poetry
3. The literary significance of Geoffrey Chaucer
4. The growth of drama in the Middle Ages and the early Tudor period
5. Shakespeare's contemporary dramatists (Kyd, Marlowe, Johnson, Webster)
6. Shakespeare's histories and tragedies
7. Shakespeare's comedies and romances
8. The cultural impact of the English Reformation (Bibles, Bale, Foxe)
9. The literary significance of Sir Philip Sidney and Edmund Spenser
10. The metaphysical poets (Donne, Herbert, Crashaw)
11. The poetry of John Milton
12. The influence of the Bible in English Medieval and Renaissance literature

2. a.

BRIT IRODALOM 1660 ÉS 1910 KÖZÖTT
BRITISH LITERATURE BETWEEN 1660 AND 1910

Figyelem: a hallgatók ebben a témakörben két (a. és b.) tételsor közül választhatnak.

1. "Englishness" and religion in Bunyan's oeuvre
2. The English novel in the 17th–18th centuries. Defoe, Swift, Fielding.
3. From pamphlets to journalism – the development of a middle class genre
4. Poetry – the literary „weakling” of the Restoration
5. Laurence Sterne, a forerunner of 20th century methods
6. William Hogarth – a pictorial chronicle of the 18th century
7. Describe and explain William Blake's symbolism in *Songs of Innocence* and in *Songs of Experience*. Or: compare Wordsworth's and Coleridge's theory and poetry in *Lyrical Ballads* and *Biographia Literaria*.
8. How is Shelley's theory of poetry reflected in his odes (*To the Sky-Lark, A Defence of Poetry*)? Or: Describe Keats's poetical ideas and Byron's romantic hero.
9. Explain how Jane Austen's restricted world is rendered in a sophisticated way by means of satire and irony (*Pride and Prejudice / Sense and Sensibility*). Or: Describe how William Makepeace Thackeray gives an analysis of man and woman in society based on a trivial view of life (*Vanity Fair*)
10. How does Charles Dickens portray middle class in *Great Expectations*? Or: Compare the narrative techniques and symbols of Charlotte Brontë's *Jane Eyre* and Emily Brontë's *Wuthering Heights*?
11. How are excessive spiritual ardours and wilful desires of self-abnegations conflicted in George Eliot's *The Mill on the Floss*? Or: Describe the role of symbols in Thomas Hardy's *Tess of the d'Urbervilles*.
12. How are the values of life and art opposed in Oscar Wilde's *The Picture of Dorian Gray*? Or: How are institutions of democracy and the influence of Hellenism criticised by Thomas Carlyle / Matthew Arnold / Walter Pater?

2. b.

BRIT IRODALOM 1660 ÉS 1910 KÖZÖTT
BRITISH LITERATURE BETWEEN 1660 AND 1910

Figyelem: a hallgatók ebben a témakörben két (a. és b.) tételsor közül választhatnak.

1. John Bunyan and Puritanism
2. Satire and the mock-heroic in 17–18th century English poetry
3. The rise of the novel in England: conditions, antecedents and major works
4. Kinds of realism in 18th century fiction (through the analysis of two works by Daniel Defoe and Henry Fielding)
5. Sensibility and sentiment in fiction (through the analysis of two works by Samuel Richardson and Laurence Sterne)
6. Sensibility and sentiment in English poetry (through the analysis of four poems)
7. Romantic aesthetic theories in William Wordsworth's Preface to the *Lyrical Ballads* and P. B. Shelley's *A Defence of Poetry*
8. Nature and man in Romantic poetry (through the analysis of four poems) Or: The English Romantic ode (through the analysis of four poems).
9. Romantic features in the fiction of the Brontë sisters: *Jane Eyre* and *Wuthering Heights*
10. Realism and social commentary in Victorian fiction (through the analysis of two novels by Charles Dickens, George Eliot or Thomas Hardy)
11. The conflict of truth and beauty, or morality and art in the aesthetic theories of Matthew Arnold and Oscar Wilde
12. Female authorship and women's concerns in 19th century English fiction

3. a.

BRIT IRODALOM 1910 UTÁN
ENGLISH LITERATURE AFTER 1910

Figyelem: a hallgatók ebben a témakörben két (a. és b.) tételsor közül választhatnak.

1. Modernism in the works of W. B. Yeats and T. S. Eliot
2. Trends after high modernism: W. H. Auden, Dylan Thomas
3. Post-war poets: Philip Larkin, Ted Hughes, Seamus Heaney
4. Ways of renewing drama: G. B. Shaw and T. S. Eliot
5. Irish drama: W. B. Yeats, J. M. Synge, Sean O'Casey
6. The Absurd and British drama: Samuel Beckett, Harold Pinter, Tom Stoppard.
7. Elaborate the role of convention in T.S.Eliot's "Tradition and the Individual Talent".
8. Define the concept of literary modernism, and support it with specific examples.
9. Describe the dissatisfaction with literary modernism and the alternatives offered in 20th century British literature.
10. Describe James Joyce's *Ulysses* as a systematic, highly structured novel.
11. Discuss the presence of history and mythology in Joseph Conrad's *Heart of Darkness*.
12. Comment on the relationship between narration and the concept of nationhood in Salman Rushdie's *Midnight's Children*.

3. b.

BRIT IRODALOM 1910 UTÁN
BRITISH LITERATURE AFTER 1910

Figyelem: a hallgatók ebben a témakörben két (a. és b.) tételsor közül választhatnak.

1. Discuss the ways in which Thomas Hardy became a decisive influence on later poets in Britain and in America. Choose one of his poems and discuss its typically 20th century features.
2. Describe W. B. Yeats' poetic symbolism with special regard to his use of myth, religion, and images of nationhood. Refer to specific poems of your choice.
3. Outline T. S. Eliot's main ideas about criticism and literary history. Place special emphasis on Eliot's essay "Tradition and the Individual Talent."
4. Discuss Philip Larkin and Seamus Heaney's literary treatment of the themes of personal past and national past.
5. Discuss G. B. Shaw's position in dramatic history. What earlier dramatic models did he use in his plays, and in what way did he renew British drama? For specific examples, refer to either *Mrs. Warren's Profession* or *Saint Joan*.
6. Describe the comic dimensions of J. M. Synge's play *The Playboy of the Western World*.
7. Harold Pinter's two plays, *The Birthday Party* and *The Caretaker* are often read as strongly allegorical representations. Choose one of these plays and identify and discuss its allegorical aspects.
8. Discuss the dramatic function of physical objects and other physical realities in Samuel Beckett's play *Waiting for Godot*.
9. Relate Joseph Conrad's *Heart of Darkness* to Kazuo Ishiguro's *The Remains of the Day* in terms of social roles, individual versus communal positions, and the problem of political conformity.
10. Discuss James Joyce's narrative treatment of myth and history in *Ulysses*.
11. Elaborate on the centrality of the party motif and other collective experiences in Virginia Woolf's *Mrs. Dalloway*.
12. Discuss the related themes of academic culture and self-realization in Kingsley Amis's *Lucky Jim*.

4.

BRIT TÖRTÉNELEM ÉS TÁRSADALOM
BRITISH HISTORY AND SOCIETY

1. The social and political consequences of the **Norman Conquest** – Feudalism in Britain (1066–1215)
2. The political and religious background of the **Reformation** under the Tudors (1534–59)
3. The History of **Union** (1536–1921) – Wales, Scotland and Ireland
4. The Way to the **Bill of Rights** and its political significance (1640–89)
5. The **age of liberalism** and its effect on politics, economy and society (18–19th c.)
6. Road to the **welfare state** (1832–1951) – education, health service and franchise
7. Britain's **foreign policy** from the Congress of Vienna up to World War 1
8. Outline the **political portraits** of Lord Palmerston, Winston Churchill and Margaret Thatcher
9. **Losing an empire**, finding a role (1945–82) – Disintegration of the empire, joining the EEC
10. Wales – **Lloyd George**, a Welshman of the Versailles pact
11. Ireland – Modern Ireland – **Ireland since 1870** (Oxford Illustrated History of Ireland)
12. Scotland – the **Scottish Reformation** in the 16th century and its effects on religion, politics and education – the Presbyterian Kirk as a symbol of Scottish identity

5.

AMERIKAI IRODALOM
AMERICAN LITERATURE

1. Define some of the basic concepts of Puritan ideology and illustrate their significance in specific works.
2. Discuss changes in the concept of the American self in the early 19th century. Locate your discussion within specific works by R. W. Emerson, H. D. Thoreau or Nathaniel Hawthorne.
3. Summarize E. A. Poe's theory of aesthetics on the basis of freely chosen works.
4. Analyse a poem of your choice by Walt Whitman within the context of *Song of Myself*.
5. Discuss humour and social criticism through the contrast of land and river images in Mark Twain's *The Adventures of Huckleberry Finn*.
6. Describe the possible meanings of loss concerning the Lost Generation and illustrate them through examples from works by Ernest Hemingway or F. Scott Fitzgerald.
7. Comment on William Faulkner's handling of time in freely chosen works.
8. Discuss illusions and their dramatic expression in the plays of Eugene O'Neill, Arthur Miller, Tennessee Williams.
9. Describe the function and portrayal of violence in post-war American literature.
10. Poetry and self-expression: contrast poems by J. R. Lowell, John Berryman, Sylvia Plath, Frank O'Hara and Allen Ginsberg.
11. Discuss racial issues in African American literature through the analysis of freely chosen works.
12. Comment on female authorship and feminine issues through the analysis of freely chosen works.

6.

ANGOL LEÍRÓ NYELVÉSZET: FONOLÓGIA ÉS MONDATTAN
DESCRIPTIVE LINGUISTICS: PHONOLOGY AND SYNTAX

1. The X-Bar Theory: the structure of the NP; levels and constituents of phrases in general; the universality of the X-bar theory; the “No Crossing Branches” constraint. (Please provide definitions, explanations, examples.)
2. The syntactic representation of lexical information predicates and arguments, thematic roles; the lexical representation of the English verb *give*; Projection Principle, Extended Projection Principle, Theta Criterion. (Please provide definitions, explanations, examples.)
3. The English VP: Lexical verbs vs. auxiliaries; modal and primary auxiliaries. Subcategories of lexical verbs; types of verbal complements; Periphery Principle, Strict Adjacency Principle, Head-First Principle, Clause-Last Principle. (Please provide definitions, explanations, examples.)
4. WH-Movement: feet and heads in *wh* -chains (base positions and landing sites). The „Doubly Filled COMP” Filter, long and short movement, vacuous movement, the OP, *wh*-interrogative clauses vs. relative clauses. (Please provide definitions, explanations, examples.)
5. NP-Movement: Causes of NP-movement, feet and heads in NP-chains (starting points and landing sites), causes of NP-movement, the Case Filter, morphological and abstract case; passivisation, raising; the Structure Preserving Principle. (Please provide definitions, explanations, examples.)
6. Subjects in non-finite clauses: PRO, obligatory and optional control, subject and object control, the Attachment Rule; Exceptional Case Marking, Exceptional Clauses, Small Clauses; CP v IP and AgrP. (Please provide definitions, explanations, examples.)
7. Sounds, phonemes and spelling (minimal pairs, subphonemic variation, free variation, phonemes and the alphabetic writing system, problem of English orthography, functions of transcription)
8. The phonetics of English vowels and consonants (speech production: the vocal tract: articulation, phonetic classification: places and manners of articulation, the vowel chart)
9. Phonology of consonants (inventory, binary features, allophonic variation: the phoneme /l/, aspiration, devoicing: voice assimilation, palatalization)
10. Phonology of vowels (inventory, binary features, classification: tenseness / laxness: vowel shift, R-influence, vowel reduction)
11. Syllable structure and word stress (syllables: constituents, phonotactics, some allophonic variation: degrees of stress, basic rules for stress, the influence for endings)
12. Letter-to-sound rules (pronunciation of the vowel-graphemes: regular values, deviations)
13. The basic rules: pronunciation of the consonant graphemes: some regularities and irregularities

7. a.

ANGOL NYELVTÖRTÉNET
THE HISTORY OF THE ENGLISH LANGUAGE

Figyelem: a hallgatók ebben a témakörben két (a. és b.) tételsor közül választhatnak.

1. The Indo-European language family (pp. 63–76)
2. The most important language characteristics of the Germanic languages (pp. 84–91)
3. Survivals of the Old English noun declensions in Modern English: the origin of Modern English irregular plurals (pp. 108–114, 153–154, 183–184)
4. The origins of the pronominal system of Modern English in Old, Middle, and Early Modern English (pp. 114, 117–119, 155–158, 187–192)
5. The verbal system of Old English (pp. 119–127)
6. The collapse of the Old English inflectional system (pp. 150–154)
7. Middle English orthography as the basis of Modern English orthography; etymological respellings in Early Modern English (pp. 137–140, 168–170)
8. Middle English lengthenings and shortenings: The Great Vowel Shift (pp. 148–150, 170–173)
9. The verb in Middle and Early Modern English (pp. 158–161, 200–205)
10. Loanwords of Latin and Greek origin in English (pp. 286–292)
11. Loanwords of Scandinavian and French origin in English (293–299)
12. The evolution and main characteristic features of American English (pp. 212–220, 222–228)

(Page references are to Pyles, T.– Algeo, J.: *The Origins and Development of the English Language*, HBJ, 1993, 4th ed.)

7. b.

ANGOL NYELVTÖRTÉNET
THE HISTORY OF THE ENGLISH LANGUAGE

Figyelem: a hallgatók ebben a témakörben két (a. és b.) tételsor közül választhatnak.

1. The Indo-European language family and the Indo-European proto-language (pp. 66–84 or 55–57, 61–76- + lecture notes).
2. The major changes from Indo-European to Germanic (including Grimm's Law and Verner's Law) (pp. 84–91 or 76–82).
3. The history of nouns, adjectives and adverbs in English (including the plural formation of nouns) (pp. 109–117, 151–154, 158, 182–187, or 102–108, 142–143, 147, 178–182 + supplementary material).
4. The history of pronouns in English (pp. 114, 117–119, 155–158, 187–194, or 108–110, 144–146, 182–189 + supplementary material).
5. The history of the verbal system in English (pp. 119–127, 158–161, 194–195, 201–204, or 110–116, 147–149, 189, 195–198 + supplementary material).
6. The development of English orthography and its relationship to pronunciation (pp. 102–106, 137–140, 167–170, or 95–98, 127–131, 156–159 + supplementary material).
7. The major historical causes of vowel alternation in Modern English I (Ablaut and I-Mutation/Umlaut–lecture and seminar notes + supplementary material).
8. The major historical causes of vowel alternation in Modern English II (ME Lengthenings and Shortenings: pp. 148–150, or 138–139, the Great Vowel Shift: lecture notes + supplementary material).
9. An outline of the most important syntactic developments in English (pp. 128–130, 162, 204–206, or 116–118, 149, 197–198 + supplementary material).
10. Latin loanwords in English (pp. 286–291, or 271–275 + supplementary material).
11. French loanwords in English (pp. 295–299 or 279–283; the phonological criteria are very important!).
12. Old Norse, Greek and Celtic loanwords in English (pp. 291–295, or 276–279; the phonological criteria are very important!).

The supplementary material is available in the library for photocopying.

The references in normal characters are to:

Pyles, T. – Algeo, J. *The Origins and Development of the English Language*, Harcourt Brace Jovanovich, 1993 (4th ed.).

The references in *italics* are to:

Pyles, T. – Algeo, J. *The Origins and Development of the English Language*, Thomson Wadsworth, 2004 (5th ed.).

8.

ANGOL NYELVPEDAGÓGIA ÉS ALKALMAZOTT NYELVÉSZET
ENGLISH APPLIED LINGUISTICS

1. What is the place of grammar in the Grammar Translation Method and Communicative Approach? Give some arguments for and against covert and overt grammar teaching. Show how the teaching of grammar can be communicative.
2. What components of communicative competence can you mention and what do you mean by communication? Define the general principles of communicative approach and communicative language teaching. What is the connection between theory and practice?
3. What is the role of intrinsic and extrinsic motivation in English teaching? How can you take the various learner types (age, social background, personality, cognitive style) into consideration? Analyse the various types or syllabi according to the focus on learners.
4. What are the aspects of LI acquisition with particular reference to subsequent L2 acquisition? Define the difference between the natural approach and the cognitive approach. How can you connect them to the development of syntax and the semantic, pragmatic aspect of teaching English?
5. What is the role of contrastive analysis and typology in error correction? What do you mean by overgeneralization and mother tongue interference? Mention a few error correction techniques.
6. What is the connection between comparative linguistics and translation and the fifth skill? How can the varieties of English be taken into consideration while translation skill is developed?
7. Define the differences between evaluation (assessment and testing). Name the various types of tests. How, at what stage of learning can they be set? Determine their methodological functions. What do you mean by reliability and validity of tests?
8. What do you mean by transitivity? How many types of objects can you distinguish in English? How would you teach the transformation of sentences with a special focus on passive and active voice and non-finite clauses?
9. What is the relationship between time and tense in English? Suggest a sequence of tenses for an intermediate language course! How would you teach reported speech? What criteria would you take into consideration while designing a syllabus or a curriculum?
10. Outline the various linguistic approaches to modality. How would you present structures with modal auxiliaries? Define the differences between overt and covert grammar teaching.
11. What do you mean by the cognitive approach in presenting adverbials? Give some examples for adverbials with the meanings of source, path, goal and resting point. How can you express cause, manner, instrument, place, time etc.
12. Complex and compound sentences in teaching English. What do you mean by coordination and subordination? What special difficulties could students have with the following subordinated clauses: clause of purpose, clause of time, conditional clauses?

List of compulsory readings:

Brown, H.D. *Principles of Language Learning and Teaching*, 3rd ed. Englewood Cliffs, NJ: Prentice Hall, 1994.

- Canale, M. *From Communicative Competence to Communicative Language Pedagogy* in J.C. Richards and R.W. Schmidt (eds). *Language and Communication*, London: Longman, 1983.
- Dörnyei, Z. Motivation and Motivating in the foreign language classroom in *Modern Language Journal*, 1994/78, 273–284.
- Hughes, A. *Testing for Language Teachers*. Cambridge: Cambridge University Press, 1989.
- Korponay, B. *Postpositions in Hungarian Studies in English*, Debrecen: Kossuth Lajos Tudományegyetem, 1986.
- Korponay, B. *A Hungarian – English Case Grammar*, Budapest: ELTE Kiadó, 2001.
- Larsen, D. Freeman. *Techniques and Principles in Language Teaching*, Oxford: Oxford University Press 1986.
- Martin, B. et al. *Essentials of Applied Linguistics*, Szombathely: Berzsenyi College.
- Pelyvás, P. *A Reader in Cognitive Grammar for Students of English*, Debrecen: Debreceni Egyetem, 1995.
- Quirk, et al. *A comprehensive Grammar of the English Language*, London: Longman, 1985.
- Scrivener, J. *Learning Teaching*, Oxford: Heinemann, 1994.

9.

SZEMANTIKA

SEMANTICS

1. Describe and compare the following models of communication:
 - a) message (code) model (R. Jakobson)
 - b) inferential model (M. Harnish)
 - c) SPEAKING grid
2. The referential theory of meaning (types of reference: type and token)
3. The representational theory of meaning (concepts, categories, prototypes)
4. The compositional analysis of meaning
5. The lexico-semantic relations (homonymy, antonymy, hyponymy, synonymy)
6. Multiple meaning (polysemy: core meaning, family resemblance: types of polysemy meaning extension)
7. Sentence relations and truth (truth values, truth conditions: the truth effects of logical connectives)
8. Types of implications: entailment, presupposition, implicature
9. Verbs and situation types (tense and aspect: combining situation types and aspect: modality, mood, evidentiality)
10. Thematic roles and grammatical relations (verbs and thematic role grids: grammatical functions and semantic roles)
11. Cognitive semantics (metaphors in cognitive semantics: features and types of metaphors)
12. Image schemata (containment, path, force: construing a scene (perspectivization, profiling, scanning, blending))

10.

LEXIKOLÓGIA ÉS LEXIKOGRÁFIA
LEXICOLOGY AND LEXICOGRAPHY

1. What is lexicology and how does it differ from lexicography?
2. What are the main categories of word-formation?
3. What is the difference between derivation and inflection?
4. Analyze morphologically the complex word *undoubtedly* .
5. What are the minor categories of word-formation?
6. What processes of word-formation are closest to lexicography?
7. What does the term “lexicography” cover? What are the related fields of lexicography as part of descriptive linguistics?
8. Draw up a typology of dictionaries.
9. What are the main components of a dictionary entry? Give a short description of them.
10. What are the two main divisions of grammatical information in a dictionary?
11. Differentiate between an “active” and a “passive” dictionary in terms of grammatical and / or semantic information.
12. What do you mean by the “macrostructure” of a dictionary?
13. Dictionary in the electric age. Give some perspectives.

11.

PRAGMATIKA

PRAGMATICS

1. Compare the message model and the inferential model of communication. How do these models relate to the so-called SPEAKING grid suggested by D. Hymes?
2. Give different definitions of **pragmatics**, then identify the major fields of contemporary pragmatic research.
3. Identify the basic frames of references that natural languages commit speakers to set up.
4. Explain and exemplify the different sources of knowledge-computation.
5. Describe the Gricean principles of communication.
6. Give an analysis of the so-called **implicatures** and specify their relationship to other types of implications such as **entailments** and **presuppositions** .
7. Give a survey of the basic aspects (illocutionary force, IFIDS, felicity conditions) of the so-called **speech acts**.
8. Drawing on J. Searle's classification, analyze in detail the different types of speech acts.
9. Explain the relation between the Gricean Maxim of Quantity and the iconic principle of quantity in respect of politeness strategies.
10. Give a pragmatic analysis of **politeness**.
11. Describe in detail the basic methods of conversational analysis.
12. Explain the role of **cohesion** and **coherence** in discourse analysis.

12.

AMERIKAI TÖRTÉNELEM ÉS TÁRSADALOM
US HISTORY AND SOCIETY

1. Discuss early exploration and colonization. Focus upon geographic colonization as exhibited by the British, Dutch and Spanish.
2. Original 13 colonies. Why were they formed and how? By whom? Discuss the events which led to the American Revolution and the outcome of war.
3. Discuss the reasons of the Civil War. Pay particular attention to Federal Rights over that of State Rights and how that tension may be present today. What were some of the events of the Reconstruction Period and results of the Civil War?
4. The Gilded Age, also known for industrialization and great immigration. Discuss some of the themes of this era, its excesses and its corruption. Was this advancement for the USA?
5. The rise of the US as a world power. How did the US become involved in World War 1 and World War 2? How did this form policy and power for taking a role for world policing in modern times?
6. The Civil Rights Movements of the 1960s. Who were major components of this movement and what did they campaign for? Was this movement successful and how so?
7. The Vietnam War and Flower Power Movement. Speak briefly about the ideology of communist containment (i.e. Korean War) and how this fuelled American Society (i.e. McCarthy Era). As a result great social change took place in regard to trust of the government. What happened and why?
8. Describe what Americans might call their national character. Is it more than simple nationalism? Can one define American culture as a certain set of values which it holds to?
9. Religion and state. How is this separated by law and yet often times not separated in practice? Can you give concrete examples?
10. American democracy and government. What are the parties and why so few for a large country? How do laws form and elections take place? What is the role of special interest parties? What is the federal system of checks and balances?
11. Multiculturalism, politically correct speech, inclusivism are all elements of modern America. What are they? Why is this important to American culture?

List of compulsory readings:

Brogan, Hugh. *The Penguin History of the USA*, London: Longman Group, 1985.

Conlin, Joseph R. *The American Past, Part 2. A Survey of American History since 1865*, 5th edition, Forth Worth, Texas: Harcourt, Brace College Publishers, 1997.

Magazine articles (various published and to-be-published): *Newsweek*, *Weekly/National Geographic*, *Monthly/The Guardian Weekly*, *Weekly/Time*, *Weekly/American Today*.

Monthly, Morison – Samuel Eliot. *A Concise History of the American Republic*, Vol. II. New York: Oxford University Press, 1977.

Olson, James S. *The United States in the Twentieth Century*, Vol. II. St. New York: Martin's Press, 1995.

Tindall, George Brown – Shi, David E. *America :A Narrative History, Study Guide*, 4th ed. New York: W. W. Norton and Company, 1996.

Schlesinger, Jr. Arthur. *The Almanac of the American History*, Barnes and Noble Books, New York: 1993.

Video segments (various): „60 Minutes”, *American News Program*; „Reuters International”, *British News Program*; „CNN Impact”, *American News Program*; „Final Copy”, *American News Program*

13.

SZAKMÓDSZERTAN TÉTELEK TANÁRSZAKOS HALLGATÓKNAK

FINAL EXAM TOPICS IN METHODOLOGY 2010

New version

1. LANGUAGE TEACHING METHODS

Define the difference between natural approach and cognitive approach in language teaching. List a few methods belonging to each approach. What is the difference between language learning and language acquisition?

How has the teacher's role changed for the last decades? Connect the relevant linguistic theories to language teaching methods.

What elements of each method could you use in your teaching process? Give examples.

2. THE COMMUNICATIVE APPROACH

What are the main linguistic and pedagogical ideas behind the Communicative Approach? What is communicative competence according to Hymes (1971), Canale-Swain (1980), and what is the communication continuum? What is competence according to Chomsky? How can you connect his theory to language teaching methods? What are the characteristic features of the communicative classroom? What do you mean by content – based, intercultural and interdisciplinary, holistic language teaching? *What makes an activity communicative? Give examples.*

3. CLASS MANAGEMENT

What do you mean by social mediation strategies? What is the teacher expected to organise? What kinds of balance should be taken into consideration? How does seating influence the classroom processes? What are the advantages and the disadvantages of each work-form? How can you form a group according to learner types? What do you mean by group dynamics? Why is the group context /project work, peer correction etc./ important in the language learning classroom? What are the predictable stages in the life of the group? Characterise each of them! What can a teacher do to build a good group?

What is your understanding of “discipline”? Give examples of pairing and grouping activities.

Describe 3 activities aimed at improving group dynamics.

4. THE RECEPTIVE SKILLS AT THE INPUT STAGE

What are the common features of reading and listening? What is their relevance for teaching? Describe the sub-skills of receptive skills. Why and how can authentic materials be used? What are the subcategories of input? In what ways can you exploit newspapers, television and films? What do you mean by the varieties of English/ registers, formal, informal styles, quality papers, tabloids/ *Describe some activities that can be used as pre-, while- or post reading/listening tasks.*

5. PRODUCTIVE SKILLS AT OUTPUT STAGE / SPEAKING, WRITING/

What are the typical features of natural conversation/speaking? What is their relevance for teaching? What are the basic principles of correcting spoken language? At what stages of lesson is accuracy/fluency in focus? Various stages of developing writing skills. What do we mean by integrating skills? Literature and other authentic material to develop the students' productive skills. *Explain the different types of input and output! Describe 3 accuracy/fluency - oriented activities.*

6. ERROR - CORRECTION

How has the teacher's attitude to mistakes and errors changed in communicative approach? Explain the difference between mistakes, errors, slips and attempts. Mention various correction techniques (Who corrects when and how). How would you correct a written composition or an essay? What is the role of linguistics in preventing students from making mistakes and errors? *How would you correct mistakes at different stages of teaching structures? Mention 3 language games that have a structural focus.*

7. TEACHING VOCABULARY

What does it mean to know a word? What are the ways of presenting vocabulary according to different learner types? Explain the difference between passive and active vocabulary? How can you store new vocabulary? What memory strategies would you recommend your students? Describe some ways of practising and testing vocabulary. What are the roles of linguistics, recycling and personalisation in teaching vocabulary? *Mention 3 vocabulary practice games.*

8. TEACHING STRUCTURES

Describe the general model of teaching structures. What are some of the advantages and disadvantages of teacher-led presentation and discovery techniques? Give some arguments for and against covert and overt grammar teaching. What is the difference between controlled and free practice? Connect this topic to your studies in linguistics. Mention some famous linguists who have had a significant impact on teaching structures.

9. TEACHING PRONUNCIATION

What areas of pronunciation can you distinguish? What is the role of phonetic transcription? For what methodological purposes can teachers use the various types of interrogative sentences? Think of some typical difficulties Hungarian students have with English pronunciation. How can a teacher deal with these problems? What is a realistic aim for a non-native teacher while teaching pronunciation?

Describe a few activities aimed at practising individual sounds, stress, rhythm or intonation.

10. USING VISUAL AND AUDIO-VISUAL AIDS

How can you take learner types into consideration? What are some of the advantages and disadvantages of using visual and audio-visual aids? What can they be used for? How can you make information gap using visual or audio-visual aids? Mention some techniques of using the video. What should a teacher pay attention to while using the blackboard? What do you mean by CALL (Computer Assisted Language Learning)? *Describe a set of visual aids that you have used and think of at least two possible purposes/ways of using them.*

11. PLANNING

What do you mean by long term and short term planning. Enumerate the various types of syllabi. How can you take the different aspects of communicative language teaching into consideration while planning a lesson? What different aims can a lesson have? In what ways can you use metacognitive, cognitive and social mediation strategies to develop the students learning and thinking skills? What are the 3 Ps.? What are the characteristics a good presentation? What is the difference between controlled and free practice? What aspects of the lesson should be balanced? *How detailed are your Lessons Plans? Who are they for?*

12. EVALUATION

Who can evaluate and what can be evaluated in a language program? What is the difference between evaluation and testing? What types of tests can you mention? What do you mean by reliability and validity? What ways can feedback be given to students? What are some difficulties in assessing oral performance? What are the criteria for the assessment of essays, compositions? *In what ways can a teacher broaden her repertoire for evaluation in addition to grading?*

13. USING AND SUPPLEMENTING COURSEBOOKS

Give arguments for and against using a coursebook. What needs to be considered when choosing a coursebook? What kinds of syllabuses can coursebooks be based on? Why do we need to supplement coursebooks? Specify the intercultural aspects of teaching English. What interpretations of culture can you distinguish? What are the goals and educational aspects of cultural awareness? *What topics lend themselves to cultural exploitation. Describe a coursebook you know well, mentioning some good and weak points the book has.*

14. TEACHING TRANSLATION

Why is translation called the fifth skill? Why do you think it is a communicative activity? Explain the significance of contrastivity and mother tongue interference in teaching translation. How can you increase your students' global knowledge and their intercultural awareness by selecting the right texts for translation? What are the steps of teaching translation? When is the use of the mother tongue justifiable? How to give clear instructions? How can a teacher check if students have understood her instructions/explanations? What workforms would you use for different translation tasks? How can you develop the students' cognitive skills with translation? *Advantages and disadvantages of monolingual and bilingual dictionaries.*

14.

KANADAI TANULMÁNYOK

CANADIAN STUDIES

1. Outline the period referred to as “the French Regime” in Canadian history. What legacy did it bestow upon the generations to follow?
2. Did the British Regime pave the way to Confederation? Discuss.
3. “Colourful quilt” versus “melting pot”– Discuss the major trends that have characterised Canada’s immigration policy from the mid-19th century on.
4. How distinct is Canada’s “société distinct”? Discuss.
5. Illustrate the link between multiculturalism and ethnic fiction through Canadian literary works of your choice.
6. Mention a few aspects of regionalism in Canada. What is meant by the term “literary regionalism”? Give examples.
7. What characterized the Canadian female literary idiom in the 20th century? Illustrate the major trends through contemporary short stories.
8. Enumerate some famous 19th and 20th century groups of Canadian poets. What did their manifesto contain?
9. Who are the main figures of Canadian literary criticism? Focus on the uniquely Canadian components surfacing in their writings.
10. What are the main problems contemporary native Canadian society has to face? How do these problems reflect in literary works? Exemplify.
11. Can visual culture be perceived as a projection of Canada’s quest for national identity? Give examples.
12. Is Canadian English a mere blend of the British and the American variety? Discuss.

15.

ÍR TANULMÁNYOK

IRISH STUDIES

1. English and Scottish plantations in Ireland and the consequences of colonization (16-17th c.)
2. Losing ground (1649-1849): Invasion, Penal Laws, Famine and Emigration
3. The Gaelic Revival (1870s-) and struggles for Independence (1916-22)
4. From the Troubles through the Belfast Agreement to devolution (1960s-1999)
5. Explain and illustrate the characteristics of early medieval Irish literature with reference to two works of your choice.
6. Explain and illustrate the characteristics of bardic poetry with reference to two works of your choice.
7. Struggle for survival in 17-19th century Irish Gaelic literature
8. Characteristics of Irish Gaelic literature in the 20th and 21st centuries
9. Explain and illustrate the characteristics of 19th-20th c. Irish poetry in English with reference to four works of your choice (e. g. by Thomas Moore, J. C. Mangan, W. B. Yeats, Seamus Heaney)
10. Explain and illustrate the characteristics of 19th-20th c. Irish fiction in English with reference to two works of your choice (e. g. by Maria Edgeworth, Lady Morgan, W. Carleton, J. S. Le Fanu, James Joyce)
11. Explain and illustrate the characteristics of Irish drama in English with reference to two works of your choice (e. g. by Th. Sheridan, J. M. Synge, W. B. Yeats, Sean O'Casey, Brian Friel)
12. Explain how the attitude to English plays a role in two Irish literary works of your choice (e. g. by Dion Boucicault, J. M. Synge, James Joyce, Brian Friel, Seamus Heaney)

16.

DIALEKTOLÓGIA

DIALECTOLOGY (VARIETIES OF ENGLISH)

1. Dialectology and sociolinguistics.
2. Lowland Scots.
3. Scottish English.
4. Irish English.
5. American English I (orthography and pronunciation).
6. American English II (morphology, syntax, and lexicon).
7. Canadian English.
8. Australian English.
9. New Zealand English.
10. South African English.
11. Black English.
12. Pidgins and Creoles.

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