



Departamentul de limba și literatura engleză
Modele de subiecte
Examenul de licență, sesiunea iulie 2020

MODEL SUBIECT 1

Read the following poem and complete the tasks below:

“In the old age black was not counted fair,
Or if it were, it bore not beauty's name;
But now is black beauty's successive heir,
And beauty slander'd with a bastard shame:
For since each hand hath put on nature's power,
Fairing the foul with art's false borrow'd face,
Sweet beauty hath no name, no holy bower,
But is profaned, if not lives in disgrace.
Therefore my mistress' brows are raven black,
Her eyes so suited, and they mourners seem
At such who, not born fair, no beauty lack,
Slandering creation with a false esteem:
 Yet so they mourn, becoming of their woe,
 That every tongue says beauty should look so.”

1. Explain and analyse the highlighted lines in terms of style (vocabulary, prosody, rhetoric). (3 pts).
2. Discuss this poem in the context of Shakespeare's work, and of the poetic genre. (3 pts)

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

Grading starts at **1**.



MODEL SUBJECT 2

Read the following extract and complete the tasks below:

“Consequently, the novel’s conventions make much smaller demands on the audience than do most literary conventions; and this surely explains why the majority of readers in the last two hundred years have found in the novel the literary form which most closely satisfies their wishes for a close correspondence between life and art.”

(Ian Watt, *The Rise of the Novel. Studies in Defoe, Richardson and Fielding*)

1. Prove the “close correspondence between life and art” using any character from Henry Fielding’s novel *The History of Tom Jones, a Foundling*. (3pts.)
2. The “close correspondence between life and art” also means that the novelist is interested in depicting social realities of his time. Is this true for Henry Fielding? (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 SUBJECT 5

Read the extract from Virginia Woolf's *Mrs. Dalloway* and complete the tasks below.

(June had drawn out every leaf on the trees. The mothers of Pimlico gave suck to their young. Messages were passing from the Fleet to the Admiralty. Arlington Street and Piccadilly seemed to chafe the very air in the Park and lift its leaves hotly, brilliantly, on waves of that divine vitality which Clarissa loved. To dance, to ride, she had adored all that.)

For they might be parted for hundreds of years, she and Peter; she never wrote a letter and his were dry sticks; but suddenly it would come over her, If he were with me now what would he say?--some days, some sights bringing him back to her calmly, without the old bitterness; which perhaps was the reward of having cared for people; they came back in the middle of St. James's Park on a fine morning--indeed they did. But Peter--however beautiful the day might be, and the trees and the grass, and the little girl in pink--Peter never saw a thing of all that. He would put on his spectacles, if she told him to; he would look. It was the state of the world that interested him; Wagner, Pope's poetry, people's characters eternally, and the defects of her own soul. How he scolded her! How they argued! She would marry a Prime Minister and stand at the top of a staircase; the perfect hostess he called her (she had cried over it in her bedroom), she had the makings of the perfect hostess, he said.

1. Discuss the temporal structure of the fragment and the novel, in the context of modernist writing. (3 pts.)
2. Comment on the sentence "the perfect hostess he called her (she had cried over it in her bedroom), she had the makings of the perfect hostess, he said," by explaining its significance in the novel. (3 pts.)

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

Grading starts at **1.**