

## Osztatlan tanárképzés zárószigorlati tételek irodalomból 2022-ben és utána iratkozottak számára

### A zárószigorlat irodalmi részének célja felmérni, hogy a hallgatónak

1. milyen mértékben sikerült az angol-amerikai irodalomban és kultúrában művelten eligazodni,
2. mennyire képes önállóan feldolgozni az egyes irodalomtörténeti szemináriumokon tárgyalt olvasmányok alapján a korokon átívelő témákat,
3. mennyire képes egy kerek, jól felépített beszédben összefoglalni mondandóját,
4. mennyire képes a beszéde kapcsán felmerült kérdésekre válaszokat rögtönözni,
5. mennyire képes a tanult irodalmi művek és módszertani szempontok alapján az angolszász irodalom és kultúra témaköreit bevonni az oktatási folyamatokba.

### A vizsgára készüléshz javaslat:

1. minden egyes irodalmi témához 2-3, a témához kapcsolódó irodalmi mű kiválasztása az irodalmi kurzusok olvasmányai közül, illetve az adaptációval foglalkozó tételknél a releváns forrásművek és adaptációik kiválasztása,
2. a tételek címéhez rendelt segítő kérdések alapján a felelet kidolgozása, egy kerek, jól felépített beszéd előkészítése (6-8 perc).

**Figyelem:** *a segítő kérdések megtalálhatók a honlapon, de a húzott tételen nem fognak szerepelni, azok az otthoni felkészülést segítő kérdések.*

### A vizsga menete:

1. A hallgató egy-egy tételt húz a 8-8, előre meghirdetett irodalmi ill. nyelvészeti tételből.
2. 15 perc alatt jegyzetet készít magának a két témából.
3. Az általa főtételek kiválasztott témában előadja a vizsgabizottság előtt a beszédet.
4. Hozzávetőlegesen 5 percen keresztül a vizsgabizottság tagjainak kérdéseire válaszol.
5. Hozzávetőlegesen 5 percen keresztül a vizsgabizottság tagjainak kérdéseire válaszol a melléktétel vázлата alapján.
6. A bizottság értékeli a hallgató teljesítményét az előre megadott szempontok alapján, de eredményhirdetés csak akkor történik, miután a teljes zárószigorlat lezajlott.

## Tételek és részletezésük:

### English and American literature and culture – Topics

*Please note that at the exam you pick only the topic. The guiding questions are included here only to help your preparation.*

#### 1. Types of drama in British-American literature

- What medieval forms of drama do you know of? (Explain the differences between mystery, miracle and morality plays)
- Explain what tragedy and comedy is and how they changed in time (e.g. what important differences are there between a Shakespearean tragedy and a 20th-century tragedy/comedy?)
- What other types of dramas do you know of? (E.g. comedy of manners, absurd drama, etc.) Give a brief introduction to them with examples.
- How can you use students' knowledge of drama for language teaching purposes? Give one or two concrete examples, ideas.

#### 2. Forms and themes in British-American lyric poetry

- What is lyric poetry?
- What are the most important genres of lyric poetry? (sonnet, ode, elegy, ballad), explain the differences between them, give examples
- Give a detailed description of what a sonnet is and what the difference is between a Petrarchan and a Shakespearean sonnet. Discuss themes and form.
- Has the function of the sonnet changed over time? Can you give examples where a sonnet form is used to express themes that are different from the renaissance usage?
- Do you think sonnets may be useful in teaching English in class? How would you make use of a sonnet?

#### 3. Types of narrative technique in British-American literature

- Introduce the most important narrative techniques, explain when they are used, for what purposes, give examples. (1<sup>st</sup> person singular, first person plural, third person omniscient, third person limited, third person objective, stream of consciousness; linear vs. non-linear)
- Give examples of how you can utilize your knowledge of narrative techniques for language teaching purposes.

#### 4. The use and function of the setting in British-American fiction

- Explain (with examples) how setting may be used to
  - provide essential cultural / historical context
  - build a fictional world (fantasy, science fiction)
  - build atmosphere
  - support various themes
  - may be symbolic
- Give examples of how you may utilize descriptions of setting in works for language teaching purposes

#### 5. Society and the individual in British-American literature

- Explain with examples how the presentation of the relationship between society and the individual has changed in fiction and what important types of such a relationship you know of. (E.g. consider utopias, dystopias, realist literature focusing on social issues, YA fiction, fantasy, science fiction; the individual as a member/representative of society or an outcast; various forms of Others, etc)
- What kind of literature focusing on the relationship between the individual and society could be relevant to the age group that you are going to work with as a teacher? How can you make use of this interest for language teaching purposes?

#### 6. Genres, old and new: sources and forerunners of contemporary popular fiction

- What are important genres in contemporary popular fiction?
- Which earlier authors and works can we recognise behind these popular genres? Name early representatives, forerunners of these genres. (E.g. E.A. Poe: crime fiction; H.G. Wells: science fiction, etc. List important names and works)
- Are these forerunners still regarded as parts of popular fiction? If yes/no, what does it tell us about the nature of popular culture?
- Which earlier forms of literature are used now in contemporary popular fiction? How are they used? (Consider the use of classical literary works, myths, legends, fairy tales. Are they always used in the same form? How can a modern work change its source material to fit specific purposes? Give examples.)
- Can you think of elements of popular genre fiction that are unchanging, archetypal, ancient, found in all periods and places, although in slightly different forms? (e.g. the motif of quest, coming-of-age, the fight btw. good vs evil, romance, etc.)
- Give examples of how widely known stories may be used for language teaching purposes.

## 7. High and low culture, and the movement between them

- How do we define high and low culture? Are these definitions unchanged through time and place? Are the definitions always reliable and easy to apply? Why or why not?
- Can an author/work change its status over time and place? (e.g. Shakespeare, etc)
- How does high culture appear in popular culture, and the other way around?
- In what way can you make use of students' acquaintance with popular culture when trying to teach/introduce works of high culture? Demonstrate your ideas with concrete examples.

## 8. Differences of media – new contexts and new languages, quality and faithfulness in adaptations

### *Differences of media – new contexts and new languages in adaptations*

- What makes a work of art an adaptation? (Do they always move into new media?)
- How and why do adaptations move between various media?
- What other kinds of changes do these changes of media necessitate? (e.g. text – quantity and style, archaic or contemporary; narrative gaps – what is told/shown, what is implied)
- What characteristic language of expression do various media apply? Why do we need to be aware of these languages? (e.g. expectations and judgments: what changes have been necessitated by the new media, what have been the creators' personal choices, etc)
- How can you rely on students' awareness of various media (books vs. cinema and TV, graphic novels, video games, etc) when using adaptations in the classroom?

### *Criteria of quality and faithfulness in adaptations – critical attitudes of reception*

- What makes an adaptation successful, good, high quality, and/or popular? Has the notion of what counts as a successful adaptation changed?
- What are instinctive audience responses based on – textual fidelity or artistic integrity? What kind of source texts and/or adaptations invoke which reaction? How much does this reaction depend on audiences' previous knowledge of/acquaintance with a text?
- What can an adaptation be (try to be) faithful/loyal to, and in what way? (text, historical period, setting, characters, style, general atmosphere, etc)
- What else can contribute to the quality/values of an adapted work of art?