

TEMATICĂ EXAMEN LICENȚĂ

SESIUNILE: IULIE 2026, SEPTEMBRIE 2026, FEBRUARIE 2027

A. PROBĂ ORALĂ: LIMBA ENGLEZĂ CONTEMPORANĂ

OBIECTIVE

Studentții vor dovedi capacitatea de:

- a utiliza adecvat conceptele în studiul lingvisticii generale;
- a descrie sistemul fonetic, gramatical și lexical al limbii engleze și a-l utiliza în producerea și traducerea de texte și în interacțiunea verbală;
- a comunica eficient în limba engleză.

TEME GENERALE

1. The Present, Past and Future Tenses of the Indicative mood compared and contrasted.
2. The Present, Past and Future Perfect Tenses of the Indicative mood compared and contrasted.
3. Modal concepts expressed by modal verbs.
4. Special ways of expressing futurity in English.
5. The Conditional Mood and the conditional sentences in English.
6. Uses and meanings of the Subjunctive mood in English.
7. The morpho-syntax of the noun phrase: heads and determination system.
8. The morpho-syntax of the adjective phrase: structure, gradability and comparison.
9. The constituent structure of the English sentence (concepts and illustration).
10. Syntactic analysis in traditional grammar.
11. Syntactic analysis in structural grammar
12. Characteristics of the English Language.
13. Contemporary English Language: Syntax.
14. Meaning representation in structural, lexical and cognitive semantics.
15. Lexical relations: synonymy, antonymy, hyponymy, homonymy.
16. Speech Actis Theory (definitions, classification and illustration).
17. Methods and Procedures Used in Literary Texts.

BIBLIOGRAFIE ORIENTATIVĂ

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4. Croitoru, E. 2002. *The English Sentence Structure*. Galați: editura Fundației Universitare “Dunărea de Jos”.
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22. Țuchel, D. 1997. *A Study of the Noun Phrase*. Brăila: Editura Evrika.

Model subiect examen licență

Proba orală: limba engleză contemporană

Identify the **Past Tense** and **Past Perfect Tense** in the fragments below and comment on their uses and meanings:

- a. "Presently the bell rang and they were let out for ten minutes' rest; so they wandered out into the playground where the day boys had been assembling. It was not until they had heard the clanging of the bell that they trooped into school. They were surprised to hear that the red-faced and bald-headed man who was said to have a jolly manner with the boys was their master..."
- b. "Turning side, he was even sadder and down to see the others losing their heads with the delight of their new amusement, and choking with helpless merriment. The others were laughing all the louder, as one of them had tripped him up. So much the worse for him, as he couldn't make out why some of them had lain down on the ground rolling about in laughter. He stood agape on seeing one of them showing an odd, rolling limp that struck the rest as supremely ridiculous..."

(W. S. Maugham, *Of Human Bondage*)

B. PROBĂ ORALĂ: LITERATURĂ ENGLEZĂ

OBJECTIVE

Studentii vor dovedi capacitatea de:

- a încadra argumentat textul/fenomenul literar în contextul literar-istoric/cultural;
- a aplica teoriile literare și critice în interpretarea textului/fenomenului literar;
- a utiliza corect termeni, concepte, noțiuni de teorie și critică literară;
- a valorifica potențialul literaturii în cadru interdisciplinar

TEME GENERALE

1. Poetic language and the meaning of form
2. Discourse and discourse situation in the *realist/ modernist/ postmodernist* novel
3. Discourse and discourse situation in drama
4. Literature as intertext (recycling myths/values/symbols/motifs)
5. Literary representations of identity and alterity
6. Literary representations of gender
7. Literature as an exercise in relating text-context-personal beliefs/ knowledge and cultural practices

CORPUS ORIENTATIV DE TEXTE LITERARE

1. *Beowulf*
2. Geoffrey Chaucer, *The Canterbury Tales*
3. William Shakespeare, *Romeo and Juliet*, *Hamlet*, *A Midsummer Night's Dream*
4. John Milton, *Paradise Lost*
5. Jonathan Swift, *Gulliver's Travels*
6. Daniel Defoe, *Robinson Crusoe*
7. Jane Austen, *Pride and Prejudice*
8. S.T. Coleridge, *The Rime of the Ancient Mariner*
9. Charles Dickens, *Great Expectations*
10. Lewis Carroll, *Alice's Adventures in Wonderland*
11. Edgar Allan Poe, *The Masque of the Red Death*
12. Nathaniel Hawthorne, *The Scarlet Letter*
13. Henry James, *The Portrait of a Lady*
14. Oscar Wilde, *The Portrait of Dorian Gray*
15. James Joyce, *Ulysses*
16. Virginia Woolf, *Mrs. Dalloway*
17. T. S. Eliot, *The Love Song of J. Alfred Prufrock*
18. G. B. Shaw, *Pygmalion*
19. Salman Rushdie, *Midnight's Children*
20. David Lodge, *Changing Places*

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Model subiect examen licență

Proba orală: literatură engleză/americană

Consider the following fragment from Daniel Defoe's "Robinson Crusoe":

WHEN I waked it was broad day, the weather clear, and the storm abated, so that the sea did not rage and swell as before. But that which surprised me most was, that the ship was lifted off in the night from the sand where she lay by the swelling of the tide, and was driven up almost as far as the rock which I at first mentioned, where I had been so bruised by the wave dashing me against it. This being within about a mile from the shore where I was, and the ship seeming to stand upright still, I wished myself on board, that at least I might save some necessary things for my use.

When I came down from my apartment in the tree, I looked about me again, and the first thing I found was the boat, which lay, as the wind and the sea had tossed her up, upon the land, about two miles on my right hand. I walked as far as I could upon the shore to have got to her; but found a neck or inlet of water between me and the boat which was about half a mile broad; so I came back for the present, being more intent upon getting at the ship, where I hoped to find something for my present subsistence.

A little after noon I found the sea very calm, and the tide ebbed so far out that I could come within a quarter of a mile of the ship. And here I found a fresh renewing of my grief; for I saw evidently that if we had kept on board we had been all safe - that is to say, we had all got safe on shore, and I had

not been so miserable as to be left entirely destitute of all comfort and company as I now was. This forced tears to my eyes again; but as there was little relief in that, I resolved, if possible, to get to the ship; so I pulled off my clothes - for the weather was hot to extremity - and took the water. But when I came to the ship my difficulty was still greater to know how to get on board; for, as she lay aground, and high out of the water, there was nothing within my reach to lay hold of. I swam round her twice, and the second time I spied a small piece of rope, which I wondered I did not see at first, hung down by the fore-chains so low, as that with great difficulty I got hold of it, and by the help of that rope I got up into the fore-castle of the ship. [...]

1. Discuss its relevance with reference to its genre and author's literary canon;
2. Focus on narrative technique and its effects on the reader.

C. PROBĂ ORALĂ SPECIALIZAREA LIMBI MODERNE APLICATE

LIMBA ENGLEZĂ

OBIECTIVE

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- a utiliza adecvat conceptele în studiul lingvisticii generale;
- a descrie sistemul fonetic, gramatical și lexical al limbii engleze și a-l utiliza în producerea și traducerea de texte și în interacțiunea verbală;
- a comunica eficient în limba engleză;
- a-și însuși frazeologia și terminologia specifică unor contexte profesionale;
- a aplica adecvat tehnicile de traducere și mediere lingvistică și culturală scrisă și orală în mediile tradiționale și digitale

TEME GENERALE

1. The Present, Past and Future Tenses of the Indicative mood compared and contrasted.
2. The Present, Past and Future Perfect Tenses of the Indicative mood compared and contrasted.
3. Modal concepts expressed by modal verbs.
4. Special ways of expressing futurity in English.
5. The Conditional Mood and the conditional sentences in English.
6. Uses and meanings of the Subjunctive mood in English.
8. The Declaration of Independence. The War for Independence.
9. The Foundation of the USA. The US Constitution. External Affairs. The Monroe Doctrine.
10. The USA as the World's Superpower. From the Cold War to 9/11 and the War on Terror. Hollywood. Globalization and Americanization.
11. Is translation possible or not in the age of digital and AI-assisted communication? Discuss by providing at least three pros and/or cons.
12. How can translation be evaluated, including in digital and AI-assisted contexts? Provide a brief framework for translation assessment.
13. Comment upon the following quotation from L. Venuti on the relationship between translation and culture: "Translation is a form of cultural intervention, a medium of exchange that shapes the recipient culture according to foreign norms, and also the means by which the target culture assimilates foreign linguistic and cultural elements."
14. How can translation studies be defined in our globalization and digital era?
15. What is translation-oriented text analysis? Provide a brief explanation.
16. Cognitive and communicative dimensions of the message.
17. Specialized translation – risks and challenges in professional and digital environments.
18. European multilingualism.
19. Digital and audiovisual translation: challenges of multimodality, localization and AI-assisted tools.

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Education

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Model subiect examen licență

Proba orală - LMA

Translate into Romanian, commenting on at least three translation procedures used:

“I must not fear. Fear is the mind-killer. Fear is the little-death that brings total obliteration. I will face my fear. I will permit it to pass over me and through me. And when it has gone past I will turn the inner eye to see its path. Where the fear has gone there will be nothing. Only I will remain.”
(Frank Herbert, Dune)

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