

Graduating from SEAS in BA in English and American Studies involves

- writing a [thesis](#) in a topic of your choice (find [forms](#) for submission) and
- passing a [final examination](#)

(read online at: <http://seaswiki.elte.hu/studies/BA/major/graduation>)

A. Thesis in BA in English and American Studies

(English and American Specialisation)

Choice of Topic, Thesis Topic and Submission of Thesis Title

Some Departments may require that you submit the topic of your Thesis before you submit the title. The topic is not recorded by the Registrar (TO) and serves the purpose of giving you some time for preliminary research before you narrow down your focus on a well-defined research area and formally submit the title to the Department and the Registrar. The title must be submitted in the 5th semester of your studies at the latest (see [general deadlines](#); [current deadlines](#) are set by the Registrar every semester). *We strongly advise you to start making enquiries about possible topics/titles with your would-be Supervisor in the 4th semester to have enough time for the submission of thesis title in the 5th semester.*

All Departments have a list of [suggested topics](#) for your consideration. Some may require that you take your pick from these. Some Departments leave the topic to be decided on by the Supervisor and the Student. Make enquiries with your Supervisor and/or Head of Department. The list of suggested topics may be revised annually (this is the responsibility of the Head of Department).

The title must be approved by the Supervisor. Any full-time member of staff of SEAS can be a Supervisor. The choice of title and Supervisor must be approved by the Head of Department. A Supervisor can be in charge of 6 theses at most in an academic year.

Students must regularly meet with their Supervisors and can also take a [tutorial seminar](#).

When submitting the Thesis [title submission](#) form for approval to the Head of Department they will also decide on the [main topic](#) of the [final examination](#) and this will be recorded on the thesis title submission form. The [main topic](#) is the subject area from which the Student will draw a question at the final examination. The main topic depends on the title (and subject area) of the thesis. *The main topic can only come from the Student's specialisation (English or American). The choice of Supervisors (and topics) is not restricted to the Student's specialisation, but the choice of main topic at the final examination is.* For example, if you are in the [American specialisation](#) and want to write a thesis in [English linguistics](#), and your Supervisor belongs to DELG (Department of English Linguistics), your [main topic at the final examination will be American Linguistics](#) (not English Linguistics). In this case, your choice of topic has to be [approved of and signed off by the Head of Department of American Studies \(DAS\) \(not DELG\)](#). The Referee is likely to come from DAS in our example unless this is impossible, in which case DELG will have to provide for a Referee (should this happen American linguistics still remains as the main topic at the final examination).

This practice is generally discouraged because the depth of topics covered in either specialisation is not identical. In the example above, a Student in the American specialisation writing a thesis in English linguistics will have to cover the subject matter of those courses that are not obligatory in the American specialisation (Advanced Phonology and Advanced Syntax) during the thesis writing period.

Summary

Summary of administrative steps you have to take to be able to graduate:

- find a tutor and submit your thesis proposal (ideally in the 4th semester)
- requirements:
 - [Department of English Studies \(DES\)](#)
 - [Department of English Applied Linguistics \(DEAL\)](#)
 - [Department of English Language Pedagogy \(DELP\)](#)
 - [Department of American Studies \(DAS\)](#)
 - [Department of English Linguistics \(DELG\)](#)
- make enquiries about [department internal deadlines](#). If you cannot find the information on this site, try the [admin staff](#) of the department on which you will be writing your thesis or just check the notice boards or publicity posted on door of the heads and/or secretaries of the department you need
- have [thesis title submission form](#) signed by your tutor and head of department, and submit it to the Registrar (ideally in the 5th semester) by mid March/October (actual deadlines vary; allow time for enquiries)
- You must regularly meet with your thesis Supervisor, **who is authorised to determine the rules of procedure for consultations.**

Ensure that you have obtained the verbal permission of your Supervisor to include his/her name in your thesis. If your Supervisor does not agree to this, you CANNOT indicate his/her name on the title page. The Supervisor's name on the thesis means that you have received his/her express approval for the submission of your thesis.

If you do not have your Supervisor's consent, you can still, however, submit the thesis without his/her name. Heads of department will run routine checks with Supervisors to ensure their names are legitimately included in the thesis.

- fill in form to register for final examination in the Registrar by mid March/October (ideally in the 6th semester) (actual deadlines vary; allow time for enquiries)
- submit thesis in the Registrar and upload it into seas (ideally in the 6th semester)
- defend thesis at the final examination (ideally in the 6th semester)

Quality of Thesis

Students must be able to demonstrate a high level of academic achievement in synthesising the knowledge acquired during their BA studies. They must also show that they have acquired the expertise in making the first steps towards writing a longer piece of scientific work in the field of their choice. All this must be achieved using the appropriate methodological and stylistic apparatus required in an English academic setting.

References

Students must demonstrate the skills of referring to some major achievements in the academic field of their choice by using a minimum of 5 to 10 printed sources.

Grade

The grade for the Thesis is awarded by the Referee. The Head of Department decides on the Referee. The Referee will always be a person different to the Supervisor.

Generally, the grade is comprised of two independent grades: one awarded for academic achievement (A) and one for language competence (B). The final grade is a weighted average of the two according to the following formula: $(A*2/3)+(B*1/3)$. If any of the two grades is a fail ('1') the final grade is a fail. The Thesis must then be resubmitted in the following semester at the earliest. The criteria for language competence have been worked out by DEAL. However, it is the Departments' internal decision if these criteria are used in the assessment of the final grade. There may be other grading criteria or the grading may entirely rest with the Referee.

The process of resubmitting a failed Thesis proceeds in accord with Faculty regulations. Make enquiries with the Registrar.

Layout

The Thesis must be submitted in two copies: one hardbound and one ring-bound. It also has to be submitted as a PDF file into the School's database (on which more below).

Each submitted Thesis must contain the following [certificate](#) of research inserted before the title page (or [use the one](#) given on the Faculty page).

The front cover (hard cover) and the title page should look like as shown below.

Front cover (hard cover)



The image shows a sample front cover for a thesis. It is a white rectangular box with a thin black border. At the top center, the text "ALAPSZAKOS SZAKDOLGOZAT" is printed in a bold, black, sans-serif font. Below this, there is a large, diagonal watermark that says "SAMPLE" in a light gray, dotted font. Underneath the watermark, the text "Family Name(s) Given Name(s)" is printed in a bold, black font. Below that, the text "Anglisztika alapszak" is printed in a black font. Below that, the text "Angol szakirány/Amerikanisztika szakirány" is printed in a black font. Below that, the text "choose as applicable" is printed in a black, italicized font. At the bottom center, the year "2012" is printed in a bold, black font.

Title page

EÖTVÖS LORÁND TUDOMÁNYEGYETEM Bölcsészettudományi Kar	
ALAPSZAKOS SZAKDOLGOZAT	
<i>Title in Hungarian</i>	
<i>Title in English</i>	
Témavezető: The Family Name(s) Given Name(s) title	Készítette: Family Name(s) Given Name(s) anglisztika alapszak angol szakirány/amerikanisztika szakirány <i>choose as applicable</i>
2012	

The thesis must be typed or printed, single or double sided. The required length is minimally 40000n (characters) *including* spaces, i.e. approximately 20 pages (+10%). The certificate of research, title page, abstract, table of contents, notes, references and appendices are not included in this length. The language of the Thesis is English. The technical apparatus should be consistent and should conform to the English or American norms, and to the conventions of the particular subject. The latter are to be discussed with the Supervisor. (For further details also consult the specific requirements of the Departments.)

Font type: Times New Roman, *font size:* 12, *spacing:* double, *margins:* 2,5 cm (may be changed to 3 cm for the left margin and 2 cm for the right margin if required)

The color of the hard cover is usually black, the colour of the writing on hard cover is usually gold.

The hardcover layout is compulsory, being set by the Faculty.

The title page is to be followed by the table of contents, and abstract (if required by host department).

Do not enclose a CD/DVD with your thesis.

Some Department may have internal requirements in addition to those above: [DELP](#), [DEAL](#), style guides for referencing/making footnotes ([DES](#), [DELG](#), [DAS](#)).

Uploading your Thesis

The Thesis must also be uploaded into SEAS's [electronic database](#) as a PDF file (soft copy). The deadline on electronic submission is identical to the one set by the Faculty for the hard copy. The [database](#) is world-readable but only the following data are accessible: author, supervisor, department, year. Only the staff of SEAS have access to your Thesis.

Minor in English and American Studies

There is no Thesis in the minor programme of SEAS.

B. Final Examination

Prerequisites

The following prerequisites must be met for the Final Examination:

- a thesis with a pass grade
- completion of the 180 credit Study Unit List sequenced as required by SEAS and the Faculty (recorded in the pre-degree certificate/'abszolutúrium' in Hungarian)

Purpose

The purpose of the Final Examination is for the Student to show

- the ability to defend (argue intelligently for) their views expressed in the thesis against an expert in the field

- the extent of knowledge acquired in the fields of the main and subsidiary topics during their BA studies
- the ability to use English in a formal academic environment in front of a committee of 4 or 5 members

Components

The Final Examination consists of three parts in this order:

- defence of the thesis,
- elaboration of a question covering one aspect the main topic and
- elaboration of a question covering one aspect of the subsidiary topic

Registering for the Final Examination

The Student must register for the Final Examination in the semester when the exam is attempted. Registration for final examination is done electronically through neptun from 2013/14/2 onwards (if you are an international student, go [here](#), fill out the form as described on this page and take it to Mr Bíró). Failing to do so will result in disqualification. If this happens, registration may be attempted in the following semester at the earliest.

Attempting the Final Examination for a second (or any subsequent) time must also be registered electronically in the semester in which the final examination is attempted.

Main Topic

The main topic was duly recorded on the thesis title submission form by the Head of Department. *It can only come from the subjects areas available in the Student's specialisation* (English or American). There are 12 questions in any one of the subject areas. The question that comes closest to the topic of the thesis may be removed from the pool of questions.

Note that all 12 questions of a subject area must be covered in the preparation for the Final Examination as it is the luck of the draw which decides which question will have to be elaborated upon. The topic that you draw may coincide with the subject matter of your thesis.

Subsidiary Topic

The subsidiary topic has to be put on record in the semester in which the Student plans to take their Final Examination. Theoretically, the subsidiary topic can come from any of the subject areas of the two specialisations (English and American), but we strongly

suggest the Student should choose from the specialisation in which they have pursued their studies.

The subsidiary topic must be recorded in person or by sending in an [email](#) in the semester when the Final Examination is attempted. Failing to do this the Student will not be allocated into a committee.

Grades Awarded on the Final Examination

- *defence of the thesis*

The defence is based on the questions and remarks of the Referee.

- *main topic*

The 12 [questions](#) come from the subject areas taught at BA level in the English and American specialisations. ***The main topic must come from the Student's specialisation (English or American).***

- *subsidiary topic*

Similarly to the main topic, the 12 [questions](#) come from the subject areas taught at BA level in the English and American specialisations.

- *language proficiency*

The Committee ascertains how adept the Student is at forming opinions on academic matters in fluent and stylistically appropriate and adequate English in a formal environment. The grade is awarded by the Head of Committee on the recommendations of the members of the Committee.

If any of the grades is insufficient (a fail, '1'), the Final Examination will be declared as failed. The Final Examination in the failed component(s) may be attempted the following semester at the earliest.

Degree Certificate

The Degree Certificate states the scale of achievement attained at the Final Examination. The average is calculated by the Committee on the basis of the following 5 grades:

- thesis
- defence
- main topic
- subsidiary topic
- language proficiency

The degree in *BA in English and American Studies* (English/American specialisation) can only be conferred on those

- who have returned all University property (this is recorded using this [form](#))
- who have no outstanding financial obligations (such as tuition fees) towards ELTE

Achievement and Grades

The degree certificate will state both your achievement and the corresponding grade.

Scale of achievement (in %)	Grade
2,00--2,50	2 (elégséges/pass)
2,51--3,50	3 (közepes/satisfactory)
3,51--4,50	4 (jó/good)
4,51--4,99	5 (jeles/excellent)
5,00	5 (outstanding)

Degree with Honours

The Student will receive a Degree with Honours if the following conditions are satisfied (as set out in par. 84, sec. 9 of the Organisational and Operational Regulations of ELTE):

- the result of the final examination is 5,00
- the result of the thesis , as well as the teaching practice/internship, proficiency examination(s), comprehensive examination(s) is 5 (excellent)
- the average of grades for all practical classes (seminars) and lectures in every semester is at least 4,51 and
- no grade received is below 4 (good).

In case of retakes attempted in the same semester, the original grade will be disregarded.

The BA degree in English and American Studies is equivalent to **proficiency exam in English ('felsőfokú C')** according to law (required for application to MA in English/American Studies).

C. TOPICS FOR FINAL EXAMINATION

English specialisation/angol specializáció

English applied linguistics

For the readings please contact DEAL secretary, [Erzsébet Szilágyi](#)

1. SLA theories

Lightbown, P. M. & Spada, N. (2006). *How languages are learned* (3rd ed.). Oxford, United Kingdom: Oxford University Press. pp. 34-51.

Key words:

behaviourism and contrastive analysis; Chomsky's Universal Grammar; Krashen's Monitor Model; cognitivist theories (information processing, connectionism, the interaction hypothesis, the noticing hypothesis, processability theory); sociocultural theory

2. Communicative competence

Cook, G. (2003). *Applied linguistics*. Oxford, United Kingdom: Oxford University Press. pp. 40-48.

Cook, G. (2003). *Applied linguistics*. Oxford, United Kingdom: Oxford University Press. pp. 103-104.

Key words:

Hymes' model; Canale and Swain's model; the communicative approach to English language teaching

3. Discourse analysis

Tankó, Gy. (2012). *Professional writing: The academic context* (Rev. 2nd ed.). Budapest: Eötvös University Press. pp. 40-68.

Celce-Murcia, M. & Olshtain, E. (2000). *Discourse and context in language teaching*.

Cambridge, United Kingdom: Cambridge University Press. pp. 4-13.

Key words:

definition of discourse and discourse analysis; genre, register, information structure, turn-taking; critical discourse analysis; context and shared knowledge; coherence, cohesion, types of cohesion, topic, logical relationships, complex genre, part-genre, sub-genre, text type, patterns of organisation

4. Pragmatics

Illes, E. (2009). An introduction to pragmatics for teachers. In R. Bhanot & E. Illes (Eds.), *Best of Language Issues* (pp. 53-57). London, United Kingdom: LLU+ London South Bank University.

Yule, G. (1996). *Pragmatics*. Oxford, United Kingdom: Oxford University Press. pp. 59-69.

Key words:

definition(s) of pragmatics; Speech Act Theory; Grice's Cooperative Principle (maxims);

Politeness: positive/negative face, politeness strategies

5. Sociolinguistics

Wardhaugh, R. (2006). *An introduction to sociolinguistics*. (5th ed.). Oxford, United Kingdom: Blackwell. pp. 25-57.

Key words:

Language v. variety (examples); dialects; language-dialect continuum; accent; Standard English; Received Pronunciation

6. Psycholinguistics: Production

Scovel, T. (1998). *Psycholinguistics*. Oxford, United Kingdom: Oxford University Press. pp. 26-49.

Key words:

Conceptualisation, formulation, articulation, the human larynx, coarticulation, self-monitoring, mistakes/errors/hesitations, feedback loop

7. Psycholinguistics: Language loss

Scovel, T. (1998). *Psycholinguistics*. Oxford, United Kingdom: Oxford University Press. pp. 70-89.

Key words:

Neurolinguistics, neuroplasticity, aphasia (Broca's, Wernicke's), stuttering, autism, Down's syndrome, long-term memory, short-term memory, Alzheimer's disease

8. Individual differences

Lightbown, P. M., & Spada, N. (2006). *How languages are learned* (3rd ed.). Oxford, United Kingdom: Oxford University Press. pp. 53-76.

Key words:

language learning and age, the Critical Period, aptitude, learning styles, learning strategies

9. Motivation

Dörnyei, Z. (2001). *Motivational strategies in the language classroom*. Cambridge, United

Kingdom: Cambridge University Press. pp. 5-30.

Key words:

history of L2 motivation research; types of motivation; process oriented view on L2 motivation; motivational teaching practice

10. Language testing and assessment

McNamara, T. (2000). *Language testing*. Oxford, United Kingdom: Oxford University Press. pp. 3-11.

Hughes, A. (1989, 2003). *Testing for language teachers*. Cambridge: Cambridge University Press. pp. 36-52.

Key words:

Definition of test; test types, item types, test purpose, performance, inference, validity, reliability

11. Corpus linguistics

Reppen, R., & Simpson-Vlach, R. (2010). Corpus linguistics. In N. Schmitt (Ed.), *An introduction to applied linguistics* (2nd ed.). London, United Kingdom: Hodder Education. pp. 89-105.

Key words:

general/specialised corpus, written/spoken corpus, structural markup (headers, tagging), concordancing tools, KWIC, collocations/lexical bundles, corpora in the classroom

12. English as a lingua franca

Illes, E. (2012). English as a lingua franca and its implications for the teaching of English. *Language Issues*, 23(1), pp. 5-9.

Jenkins, J. (2009). English as a lingua franca: interpretations and attitudes. *World Englishes*,

28(2), pp. 200-207.

Seidlhofer, B. (2005). English as a lingua franca. *ELT Journal*, 50(4), 339-341.

Key words:

the spread of English (Kachru's circles); World Englishes; intra/international communication; definitions of English as a lingua franca; native speakers in ELF; identity in ELF

English history

1. Outlines of Roman Britain. Anglo-Saxon England c. 450 to 1066.
2. The Norman Conquest and the early feudal system 1066–1199.
3. Magna Carta and the early parliaments 1208–1295.
4. The Hundred Years' War: causes, history and consequences. The Great Plague, The Peasants' Rising and Wycliffe's critique of church doctrine.
5. Tudor England: Henry VII, Henry VIII, Elizabeth I.
6. Cromwell's revolution (The English Civil War), Restoration, and the Williamite settlement (Glorious Revolution) 1642–1690.
7. Georgian Britain: the industrial, social and political revolution of the 18th century.
8. The rise and decline of Victorian Britain. Party politics, Empire and social upheaval. Crises in Ireland.
9. The road to the First World War. The Great War and its consequences for the British political, social and economic scene.
10. Britain during the Inter-war years; Appeasement; and the Second World War. The Beveridge Report (1920–1945).
11. The post-war Labour government and its achievements; the Suez Crisis, 1956. The post-war consensus in Britain until 1979.
12. Margaret Thatcher's economic and social revolution (1979–1990) and its legacy to the present day.

English linguistics

1. The areas of linguistics. Definition and components of grammar. Other areas of linguistics. Distinction between phonetics/phonology, semantics/pragmatics, descriptive/prescriptive grammar.
2. Language variation. Codes and situations. Language and dialect, standard and non-standard, speech and writing. Style.
3. Language acquisition and learning. Native language vs. second language. The stages of child language acquisition.
4. Language change. Historical linguistics. Sound change, grammatical change, lexical change. Language families, their branches. Proofs for the relatedness of languages.
5. Speech sounds, phonemes, allophones, distributions, phonetic similarity, alternations, neutralization.
6. The connection between spelling and pronunciation, regular and irregular spelling, the indication of tense and lax vowels in spelling.
7. Segmental rules: r-dropping or r-insertion, breaking, broadening, yod-dropping, tense/lax alternations (vowel shift). Structure dependence, strong- and weak-boundary affixes.
8. Stress rules, word stress, compound stress, sentence stress, stress clash, stress shift; intonation.
9. Syntactic aspects of words: word categories; distribution; categorial features; thematic and functional categories; subcategorisation; the lexicon.
10. Structure: hierarchical structure (constituents); phrases; grammatical functions; tests for structure; the X-bar framework (heads, complements, specifiers); adjunction.
11. The verb phrase: subcategories of verbs (unaccusative, causative, ergative, transitive, intransitive, prepositional, clausal complement, phrasal and multiple complement verbs); the role of light verbs; aspect and the role of auxiliary verbs.
12. Clause structure: tense and inflections (finite and non-finite), the subject, the complementiser system (and its role in sentence force); wh-movement and inversion; non-finite clauses (ECM, raising and control structures).

Suggested Literature

- Victoria Fromkin & Robert Rodman.(1998). An Introduction to Language (Sixth Edition). Harcourt Brace Jovanovich College Publishers.
- David Crystal.(1997) The Cambridge Encyclopedia of Language. Cambridge University Press.
- Nádasdy Ádám (2006) Background to English Pronunciation (Phonetics, Phonology, Spelling). Budapest: Nemzeti Tankönyvkiadó
- Newson, Mark, Marianna Hordós, Dániel Papp, Krisztina Szecsényi, Gabriella Tóth and Veronika Vincze (2006) [Basic English Syntax with Exercises](#), Bölcsész Konzorcium, Budapest.
- your lecture notes

English literature

1. **Old and Middle English literature.** Introduce the background and the various literary genres current in the period (597–1066–1450). The heroic epic, the romance, lyric poetry. Talk in more detail about Chaucer's *Canterbury Tales*, analysing two particular tales.
2. **English drama from medieval times to the Renaissance.** Introduce the main developments in, and the major dramatic genres of, the period (theatrical traditions, performances, audiences; tragedy, comedy, tragi-comedy, the chronicle play, the romance). Discuss, in detail, one comedy and one tragedy either by Marlowe or Shakespeare.
3. **English poetry from Wyatt to Milton.** Introduce the main developments in the history of the genre in the period (the birth of new poetical forms in England, the reception of the Continental Renaissance, etc.). Discuss, in detail, three representative works of the genre written in the period.
4. **The long eighteenth century.** Provide an overview of the era, highlighting the major developments in its literature (Restoration drama; the rise of the novel; diverse trends in eighteenth century poetry). Discuss, in detail, one longer work (drama, novel) or two major poems from the period.
5. **Romanticism.** Provide an overview of the era, highlighting the major developments in its literature (the emergence of Romanticism: the historical context, the intellectual and poetic inheritance; the first generation of Romantic poets; the second generation of Romantic poets). Discuss, in detail, two representative works from the period.
6. **The Victorian age.** Provide an overview of the era, highlighting the major developments in its literature (the Romantic tradition; Victorian realism; transition towards modernism). Discuss, in detail, one novel, or two major poems from the period.
7. **The English novel from the 1890s to the 1960s.** Introduce the main developments in the history of the genre in the period (modernism, realism, allegory and satire, utopia and dystopia, etc.). Discuss, in detail, one representative novel.
8. **English drama from the 1890s to the 1960s.** Introduce the main developments in the history of the genre in the period (the comedy of ideas, turn-of-the century experimentation, modernism, the theatre of the absurd, the “Angries” and the kitchen-sink drama, etc.). Discuss, in detail, one representative drama.
9. **English poetry from the 1890s to the 1960s.** Introduce the main developments in the history of the genre in the period (early and “classical” modernism, the “engaged” poetry of the 1930s and 1940s, New Romanticism, the Movement, etc.). Discuss, in detail, two representative poems.
10. **Contemporary English literature.** Highlight some characteristic developments in the literature of the recent past. Introduce the work, in some detail, of a major writer or poet (Salman Rushdie, John Fowles, Angela Carter, Tom Stoppard, Seamus Heaney).

11. **American poetry and drama.** Discuss one of the following topics in detail:
American poetry from the period of Colonization to the age of Enlightenment;
The poetry of Edgar Allan Poe, Walt Whitman and Emily Dickinson; High
modernism and radical modernism (Ezra Pound, Robert Frost, T. S. Eliot,
Wallace Stevens, William Carlos Williams), the Harlem Renaissance (Langston
Hughes); Postmodern poetry (the Black Mountain Poets, the Beats, the
Confessionals, the San Francisco Renaissance, the New York School, the
Language Poets); Modern American drama (Eugene O'Neill, Tennessee Williams,
Arthur Miller, Edward Albee).
12. **American prose and fiction.** Discuss one of the following topics, in detail:
American prose from the period of Colonization to the age of Enlightenment;
Aspects of 19th century prose (Edgar Allan Poe, Nathaniel Hawthorne, Herman
Melville, Mark Twain, Henry James); American Transcendentalism (Ralph
Waldo Emerson, Henry David Thoreau, Margaret Fuller); 19th century women
writers and the slave narrative; Modernist fiction (F. Scott Fitzgerald, Ernest
Hemingway, William Faulkner); Twentieth century women writers (Kate Chopin,
Edith Wharton, Villa Cather, Toni Morrison), Postmodern fiction (Thomas
Pynchon, John Barth, Robert Coover, Kurt Vonnegut).

English speaking cultures

Topics

The readings are all included in the BBN-ANG 271 electronic Anthology of Readings made available on the DELP Course Materials site:

http://delp.elte.hu/coursematerials.htm#BBN-ANG_271_Cultural_Studies. The course handouts are also available at that site. To access the materials the caesar username and password are needed. (These are the ones most ELTE students and staff use for accessing the WiFi on the Campus.)

1. Cultural Studies (1)

- interpretations of 'culture'
- key concepts in cultural studies
- the origins and approaches of cultural studies
- important themes in cultural studies in English speaking cultures

Readings:

Moran, P. (2001). *Teaching Culture. Perspectives in Practice*. Boston: Heinle & Heinle. (Chapter 3:pp 23-32)

Williams, R. (1983). *Keywords - A vocabulary of culture and society*. London: Flamingo. ('Culture': pp.87-93)

Also available at: <http://pubpages.unh.edu/~dml3/880williams.htm>

2. Cultural Studies (2)

- the origins and approaches of cultural studies
- important themes in cultural studies in English speaking cultures

Reading:

Kellner, D. (n.d.) *Cultural Studies and Ethics*. Encyclopaedia article

Also available at: <http://www.gseis.ucla.edu/faculty/kellner/papers/CSETHIC.htm>

3. UK – Geography

- parts of the British Isles and their relevance on cultural identity;
- Canals, Coal, Cotton, Countryside, Coastline – their economic and social relevance

Reading:

O'Driscoll, J. (1995). *Britain: The country and its people: an introduction for learners of English*. Oxford: Oxford University Press. (pp.31-40).

4. UK – Identity

- identity and culture
- facets of 'Englishness'

Reading:

Fox, K. (2004) *Watching The English*. London: Hodder. (pp. 176-207).

5. US - American Culture and American Regionalism

- symbols of American identity
- traditions and social facets of US regions

Reading:

Gastil, R.D.(1990). Cultural Regions of America. In L.S. Luetke.(Ed.), *Making America:The Society and Culture of the United States*. Washington, D.C.: United States Information Agency. (pp.121-132).

6. US - Core Values

- the roots of some of the most important American core values
- the effect of American values on society
- the effect of American values on communication style

Reading:

Althen, G. (2005). American Values and Assumptions. In P. S. Gardner. *New Directions* (2nd ed.). New York, NY: Cambridge University Press. (Chapter 1, pp. 5-13).

7. US - A Changing Culture: Capturing some tension points

- immigration and multiculturalism
- tension points in a changing culture

Reading:

Singer, A. (2008). Twenty-first century gateways: an introduction. In: A. Singer, S. Hardwick & C. Brettell (Eds.) *Twenty-First Century Gateways: Immigrant Incorporation in Suburban America*. Brookings Institution Press. (pp. 3-10).

8. AUS - Nature and People

- symbols of Australian identity
- the effects of population policies on Australia
- the evolution of attitudes to Aborigines

Reading:

Flood, J. (2006). *The original Australians - Story of the Aboriginal People*. Crows Nest: Allen & Unwin. Chapter 8. Resilience. (pp. 234-264).

9. AUS - Social Issues, Language and Arts

- the effects of Australian values on society
- Australia and Britain
- Australian English

Reading:

Aitkin, D. (2005). *What is it all for? The reshaping of Australia*. Crows Nest: Allen & Unwin. Chapter 8. Who are we and what are we becoming? (pp.213-234).

10. Canada - Profiles of a country

- facets and symbols of Canadian identity
- social issues in Canada

Reading:

Kuffert, L. (2003). A commentary on some aspects of Canadian culture. In Pryke, Kenneth G., and Soderlund, Walter C., (Eds.), (2003). *Profiles of Canada* (3rd ed.). Toronto: Canadian Scholar's Press. (pp.97-115).

11. Canada - Multicultural Canada

- minorities and ethnic groups
- social issues related to ethnic groups

Readings:

Kelly, J. (1990). We are all in the Ojibway circle. In M. Ondaatje (Ed.), *The Faber book of contemporary Canadian short stories* (pp.579-590).London/Boston: Faber and Faber.

Cardinal, H. (1992). A Canadian - what the hell it's all about. In D.D. Moses & T. Goldie (Eds.), *An anthology of Canadian native literature in English* (pp. 188-194). Toronto: Oxford University Press.

12. Intercultural Communication

- culture: products, practices, people, communities, perspectives
- culture learning and the stages of acculturation
- the intercultural speaker and intercultural competence

Reading:

Barrett, M., Byram, M., Lázár, I., Mompoin-Gaillard, P. and Philippou, S. (2014). Developing intercultural competence through education.

Pestalozzi Series No. 3. Strasbourg: Council of Europe. Chapter 1: What is intercultural competence? (pp.13-17).

Also available at: <http://www.coe.int/t/dg4/education/pestalozzi/Source/Documentation/Pestalozzi3.pdf>

American specialisation/amerikanisztika szakirány

American culture

1. The changing role of women in modern American society from the 1950s to today.
2. Cultural Pluralism and National Identity
3. The American Frontier and its effect on American culture and media
4. The Puritans and their effect on American society
5. Modern Conservatism and Liberalism in the United States
6. The Civil Rights Movement of the 1960s
7. Social Mobility in the United States
8. Religion in American society, movements and current groupings and their impact
9. Demographics of the United States (population, social classes, "races", education levels)
10. Effects of the "Great Recession" of 2008 on American society.
11. The concepts of Individualism, Responsibility, Government, and Fairness in the American social context.
12. The American Education system (ages, funding, levels, goals of education, rules for students)

Recommended readings

Althen, Gary (with Doran Amanda and Szmania Susan), *American Ways*, 2nd Edition, Intercultural Press, 2003.

Halliwell, Martin & Morley, Catherine (editors). *American Thought and Culture in the 21st Century* (2008). Edinburgh University Press, Edinburgh: Scotland

American history

1. Nagy-Britannia amerikai gyarmatai a 17. és 18. században (The American colonies of Great Britain in the 17th and 18th centuries)
2. Az amerikai függetlenségi háború (The American War of Independence)
3. Az Egyesült Államok területi növekedése, kialakulása (The territorial growth of the U.S.)
4. Rabszolgatartás és az amerikai társadalom (Slavery and American society)
5. Az amerikai polgárháború és a rekonstrukció (The Civil War and Reconstruction)
6. Amerika mint a bevándorlók nemzete ('A Nation of Immigrants')
7. Az Egyesült Államok az I. világháborúban (The U.S. in World War I)
8. F. D. Rooseveltnél és a „New Deal” gazdaság-és társadalompolitikája (President F.D. Roosevelt and the New Deal)
9. Az Egyesült Államok az II. világháborúban (The U.S. in World War II)
10. Az Egyesült Államok és a hidegháború (The U.S. in the Cold War)
- 11.

A. *(for students admitted before September 2012)*

- A nők szerepe, a női egyenjogúság alakulása az amerikai történelemben (The role of women and the rise of gender equality in American history)

B *(for students admitted after September 2012)*

- A hidegháború utáni korszak bel- és külpolitikai kérdései (U.S. Domestic and Foreign Policy Issues of the Post-Cold War Era)
12. Amerikai–magyar kapcsolatok a történelemben (U.S.–Hungarian relations in history)

Recommended readings

Janda, Kenneth, Jeffrey M. Berry, and Jerry Goldman, *The Challenge of Democracy. Government in America*. Boston: Houghton Mifflin Comp., 1997.

Kissinger, Henry A., *Diplomacy*. New York: Simon & Schuster, 1994.

Gaddis, John Lewis, *We Now Know*. Oxford: Clarendon Press, 1997.

Frank, Tibor, and Tamás Magyarics, *Handouts for U.S. History*. 2nd ed. Budapest: Panem, 1999.

Ferguson, Niall, *Colossus*. London: Penguin Books, 2005.

American language and linguistics

1. The history of American English
2. The study of American dialects
3. Dialects of American English
4. American slang
5. British-American differences
6. Theories of British-American differences
7. Issues in human cognition
8. Categorization
9. Mental frames
10. Metonymy
11. Metaphor
12. Culture and cognition

Recommended readings

- Dillard, J. L., *A History of American English*. New York: Longman, 1992.
- Zoltán Kövecses, *American English: An Introduction*. Peterborough: Broadview Press, 2000.
- Kövecses, Zoltán, *Language, Mind, and Culture*. Oxford: Oxford University Press, 2006.
- Kövecses, Zoltán, Réka Benczes, *Kognitív nyelvészet*. Budapest: Akadémiai Kiadó, 2010.
- Lakoff, George, *Women, Fire, and Dangerous Things*. Chicago: University of Chicago Press, 1987.
- Lakoff, George, Mark Johnson, *Metaphors We Live By*. Chicago: University of Chicago Press, 1980.
- McCrum, R., W. Cran, R. MacNeil, *The Story of English*. New York: Penguin Books, 1986.
- Mencken, H. L., *The American Language*. New York: Knopf, 1919.

American literature

1. The Literature of Colonization and Puritanism: histories, poetry, the captivity narrative
2. The American Enlightenment: the Revolution and the Early Republic (Franklin, Paine, Jefferson)
3. 19th century women writers and the slave narrative
4. Discuss American Transcendentalism in general, and choose one author for detailed discussion.(Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller)
5. Compare the poetry of Walt Whitman and Emily Dickinson.
6. General aspects of XIXth century prose: Nathaniel Hawthorne, Herman Melville, Edgar Allan Poe, Mark Twain, Henry James; choose one for detailed discussion
7. Twentieth century women writers: the first and second generation (Chopin, Jewett, Freeman, Gilman, Wharton, Cather; Plath, Bishop, Rich, Morrison, Walker, Silko, Oates, Lorde, Angelou) Choose one author from each generation for detailed discussion
8. Modernist poetry: high modernism and radical modernism (Pound, Frost, Eliot, Stevens, Williams, Stein, H.D., Loy)
9. Modernist fiction (Stein, Barnes, Fitzgerald, Hemingway, Faulkner, Wright)
10. Describe general aspects of the Harlem Renaissance and choose one author for detailed discussion. (Alain Locke, DuBois, Hurston, Hughes, Wright, Larsen)
11. Modern American drama (O'Neill, Williams, Miller, Albee), choose one for detailed discussion
12. General aspects of postmodern poetry and fiction (the Black Mountain Poets, the Beats, the San Francisco Renaissance, the New York School, the Language Poets, Pynchon, Barth, Coover, Barthelme, Gass, Hawkes, Vonnegut; Suckenic, Federman, Reed, Abish)

Recommended readings

Primary readings

The Journal of John Winthrop

Mary Rowlandson, A Narrative of the Captivity and Restoration of ...

Anne Bradstreet, "To My Dear and Loving Husband," "A Letter to Her Husband Absent Upon Public Employment," "Here Follow Some Verses Upon the Burning of Our House"

Benjamin Franklin, from Autobiography

Washington Irving, "Rip Van Winkle"

Ralph Waldo Emerson, "Nature," "Self-Reliance"

Henry David Thoreau, "Resistance to Civil Government," excerpts from Walden

Nathaniel Hawthorne, The Scarlet Letter, "My Kinsman, Major Molineux," "Young Goodman Brown," "The Birthmark," "The May-Pole of Merry Mount"

Edgar Allan Poe, "The Purloined Letter" , "The Tell-Tale Heart," "The Philosophy of Composition," "The Fall of the House of Usher," "The Raven," "The City in the Sea," "Dreamland"

Harriet Beecher Stowe, Uncle Tom's Cabin

Frederick Douglass, The Narrative of the Life of FD, an American Slave

Harriet Jacobs, Incidents in the Life of a Slave Girl

Walt Whitman, "Preface to Leaves of Grass," "Song of Myself," "I Sing the Body Electric," "When Lilacs Last in the Dooryard Bloom'd"

Emily Dickinson, # 214, 258, 280, 303, 341, 437, 465, 520, 619, 624, 754, 764, 861, 1071, 1072, 1129, 1418, 1719, 1732, 1677

Herman Melville, "Bartleby, the Scrivener," Benito Cereno

Sarah Orne Jewett, "A White Heron"

Mark Twain, The Adventures of Huckleberry Finn

Ambrose Bierce, "An Occurrence at Owl Creek Bridge"

Kate Chopin, "Desirée's Baby," "A Respectable Woman," "The Story of an Hour," The Awakening

Susan Glaspell, Trifles

Henry James, Daisy Miller, "The Beast in the Jungle," The Turn of the Screw

Henry Adams, The Education of Henry Adams (chapters I, XIX, XXV)

Theodore Dreiser, Sister Carrie

T. E. Hulme, "Autumn," "Conversion"; F. S. Flint, "The Swan"

Ezra Pound, "In a Station of the Metro," "A Few Don'ts by an Imagiste," "Pact," "L'art, 1910," "Alba," "Doria," "The Jewel Stairs' Grievance," "A Girl," "Li Po," "Pagani's, November 8," "The Tea Shop," "A Retrospect"

William Carlos Williams, "The Red Wheelbarrow," "The Great Figure," "Spring and All," "The Rose," "Poem," "By the road to the contagious hospital," "Queen-Ann's-Lace," "Portrait of a Lady," "Landscape with the Fall of Icarus," "Young Sycamore"

H. D., "Oread," "Orchard," "Eurydice"

Gertrude Stein, "Susie Asado," "Preciosilla," "The Work," "More Grammar for a Sentence" (Part One), Three Lives

Amy Lowell, "Opal," "A Decade"

Robert Frost, "Mending Wall," "The Road Not Taken," "Reluctance," "After Apple-

picking," "Mowing"
 T. S. Eliot, "The Love Song of J. Alfred Prufrock," "The Waste Land"
 Wallace Stevens, "Anecdote of the Jar," "Thirteen Ways of Looking at a Blackbird,"
 "Idea of Order at Key West"
 W.E.B. Du Bois, *The Souls of Black Folk* (chapters I, III)
 Langston Hughes, "The Weary Blues," "I, Too,"
 Countee Cullen, "Incident," "From the Dark Tower,"
 Claude McKay, "If We Must Die"
 Allen Ginsberg, from *Howl*, I
 Gary Snyder, *Riprap*, "The Call of the Wild"
 Sylvia Plath, "Morning Song," "Lady Lazarus,"
 Robert Lowell, "Home After Thirteen Months Away"
 Adrienne Rich, "Diving into the Wreck," "Translations,"
 Anne Sexton, "For My Lover, Returning to His Wife"
 Charles Olson, "I, Maximus of Gloucester, to You," "Maximus, to himself," "For
 Sappho, Back," "Variations Done for Gerald Van De Wiele"; "Projective Verse"
 Robert Creeley, "For Love," "I Know a Man," "Mountains in the Desert"
 Robert Duncan, "Structure of Rhyme, XI," "Often I am Permitted to Return to a
 Meadow"
 Denise Levertov, "Beyond the End," "The Jacob's Ladder," "Stepping Westward,"
 "Illustrious Ancestors," "Woman Alone"
 Charlotte Perkins Gilman, *The Yellow Wallpaper*
 Ernest Hemingway, "Hills Like White Elephants," "The Short Happy Life of Francis
 Macomber," "The Snows of Kilimanjaro," *The Sun Also Rises*
 William Faulkner, "A Rose for Emily," *The Sound and the Fury*
 Djuna Barnes, *Nightwood*
 F. Scott Fitzgerald, *The Great Gatsby*, "Babylon Revisited"
 Nella Larsen, *Passing*
 Jean Toomer, "Blood-Burning Moon" (from *Cane*)
 Zora Neale Hurston, "The Eatonville Anthology," "How It Feels to Be Colored Me,"
Their Eyes Were Watching God
 Richard Wright, *Native Son*
 Eugene O'Neill, *Long Day's Journey into Night*
 Tennessee Williams, *A Streetcar Named Desire*
 Arthur Miller, *The Death of a Salesman*
 Edward Albee, *Who's Afraid of Virginia Woolf?*
 Nathanael West, excerpts from *Miss Lonelyhearts*
 Richard Wright, "Long Black Song"
 John Dos Passos, from *The Big Money* (from the trilogy *U. S. A.*)
 Flannery O'Connor, "A Good Man Is Hard to Find"
 J. D. Salinger, *The Catcher in the Rye*
 John Barth, *The End of the Road*
 Thomas Pynchon, "Entropy"
 Donald Barthelme, "Robert Kennedy Saved From Drowning"
 Maxine Hong Kingston, *The Woman Warrior*
 Alice Walker, *The Color Purple*

Leslie Marmon Silko, Ceremony
Toni Morrison, Beloved, The Bluest Eye

Secondary readings

The Norton Anthology of American Literature, 3rd ed.
The Heath Anthology of American Literature, 2nd ed.
Bollobás Enikő, Az amerikai irodalom története. Budapest: Osiris, 2005.
Gray, Richard, A History of American Literature. Oxford: Blackwell, 2004.
Elliott, Emory, ed., Columbia Literary History of the United States. New York: Columbia UP, 1998.
Federmayer, Éva, Irén Annus, and Judith Sollosy, Netting America at <http://america.bibl.u-szeged.hu/>