

## State Exam Questions 2024-2025

### Creative Writing

As part of the specialisation part of the state final examination, it is a condition to submit a reading list designed in accordance with the individual sub-questions. Each heading must be represented by at least 3 titles. The reading list will be prepared in accordance with the MLA citation norm. The student will bring two copies of the reading list with him/her on the day of the oral part of the Creative Writing.

The writers in brackets are representatives of the movement in question, this serves as a clarification, however, it does not mean that you cannot frame the question around other authors.

1. **a) The beginning of modern literature:** G. Flaubert, Ch. Baudelaire, H. Ibsen  
**b) Defining and Analyzing Genre in Fiction and Non-fiction:** Discuss the defining characteristics of genre in both fiction and non-fiction. How do genre conventions differ between these two forms of writing, and what challenges do writers face when adhering to or breaking these conventions.
  
2. **a) French Modernism:** M. Proust, A. Gide, L.-F. Céline  
**b) Issues of fictionality (fictional and actual world, mimesis):** What are the two chief differences between Plato's & Aristotle's conceptions of mimesis?
  
3. **a) Czech national Revival:** The Manuscripts, Czech romanticism  
**b) Genres of verbal folklore**
  
4. **a) Russian Symbolism and Avant-Garde:** A. Belyj, A. Blok, V. Mayakovsky, V. Shklovsky  
**b) Genre Conventions and their Purpose:** Analyse how genre conventions serve different purposes in writing. How do authors use conventions to communicate with their audience, and what happens when these conventions are ignored or subverted.

5. **a) Roots of modern lyricism (cursed poets, symbolism, decadence):** Ch. Baudelaire, A. Rimbaud, G. Apollinaire  
**b) The novel as a genre and its subgenres, breaking genre conventions:** Risks and Rewards. Discuss the impact of breaking genre conventions in creative writing. When is it acceptable to deviate from genre expectations, and what effect does this have on the audience's interpretation of the text?
  
6. **a) Fin de siècle in European and Czech literature:** O. Wilde, R. M. Rilke; J. Karásek, P. Bezruč  
**b) Based on what (three) principles would you conduct a Saussurean analysis of literature / culture?**
  
7. **a) British Modernism:** V. Woolf, T. S. Eliot, J. Joyce  
**b) Cultural Context and Genre Evolution Explore how cultural contexts shape the development of literary genres.** How do genres evolve in response to cultural and historical changes, and how might this influence the reception of certain texts?
  
8. **a) American Modernism:** E. A. Poe, E. Hemingway, W. Faulkner  
**b) The Impact of Genre on Narrative Structure and Style:** Discuss how different genres influence the structure and stylistic choices in storytelling. Compare two genres (e.g., horror vs. comedy) and analyse how the pacing, narrative voice, and use of literary devices like symbolism or irony vary according to genre conventions.
  
9. **a) Central European Modernism:** T. Mann, R. Musil, B. Schulz  
**b) What is the "uncanny" in Freud's analysis and how is it relevant for the study of literature?**
  
10. **a) Prague German literature:** S. Kapper, G. Meyrink, F. Kafka  
**b) Lyric and epic, their basic characteristics, interpenetration.**

11. **a) Prague in literature:** J. Neruda, A. M. Ripellino, M. Ajvaz  
**b) What are the (dis)advantages of the term *écriture féminine* (feminine writing) according to Cixous?**
  
12. **a) The rise of the European Avant-gardes, Avant-garde experiments in poetry and prose:** F. T. Marinetti, G. Apollinaire, A. Breton  
**b) The Interplay Between Genre and Audience Expectations:** Examine the relationship between genre and audience expectations. How do writers tailor their use of genre conventions to meet or challenge the expectations of their target audience?
  
13. **a) J. Hašek:** The good soldier Schweik  
**b) What is the chief parallel and the main difference between Russian formalism and Anglophone New Criticism?**
  
14. **a) Specifics of the Czech interwar Avant-garde; Czech Poetism:** K. Teige, V. Nezval, J. Seifert  
**b) Story and narrative, levels of narrative.**
  
15. **a) K. Čapek:** fiction writer, playwright & journalist  
**b) What is the received periodisation of modernism, when was its peak? How do the 1920s and 30s decades differ from each other?**
  
16. **a) Post-war tendencies in European literature:** S. Beckett, A. Robbe-Grillet, I. Bachmann  
**b) From Genre to Genre:** Adaptation and Transformation: Analyze the process of adapting a work from one genre to another (e.g., turning a literary novel into a screenplay or a historical text into a fantasy narrative). What challenges arise, and how do genre conventions need to be modified in this process?

17. **a) Literature and totalitarianism:** G. Orwell, A. Solzhenitsyn, J. Jedlička, V. Havel  
**b) What are the chief parallels between modernist aesthetics and the new-critical conception of literary artwork?**
18. **a) The phenomenon of Czech exile:** E. Hostovský, M. Kundera, J. Škvorecký  
**b) What was "new" about the "New Novel" in 1950s-60s France?** Discuss the work of at least two representatives of the group.
19. **a) Postmodernism in World literature:** U. Eco, S. Rushdie, D. DeLillo  
**b) What according to Jean-Francois Lyotard constitutes "the postmodern condition" and how is this relevant to literature?**
20. **a) Postmodernism in Czech literature:** J. Topol, D. Hodrová, M. Ajvaz  
**b) What are the chief paradoxes entailed in Harold Rosenberg's definition of modernism as a "tradition of the new"?**