TITULARIZARE 2026 · PROFESORI DE LIMBA ENGLEZĂ

Titularizare engleză 2026, rezolvat pas cu pas

The 2026 written paper, solved: every task, the marking scheme and a worked model answer.

90 points + 10 ex officio | 4 hours | Varianta 1 · 21 July 2026 | Draft · Alexandra to check

1 Solve it first
Do Part 1 as in the exam, on paper, in 4 hours if you can.

2 Then check
Compare with Part 2: the barem rows, the keys and the Lexiris models.

3 Score yourself
Mark your answers row by row, as the examiners do, and note what to revise.

The 90 points at a glance

three subjects, 30 points each

I a · 10	I b · 20	II a	II b	II c	III a · 12	III b · 18	oficiu

I · Literature (30)
A text from Thomas Hardy, *Tess of the d'Urbervilles* (here: another excerpt from the novel). a) Contextualize it, 15–20 lines (10). b) Discuss it within the author's canon, 30–40 lines (20).

II · Language (30)
a) Five uses of *could* (10). b) Five key word transformations, 2 points each (10). c) Ten one-word gaps, 1 point each (10).

III · Methodology (30)
a) A post-reading activity on the text in I (12). b) Three exercises: two indirect on *condition*, one direct on writing a *review* (18).

The biggest single task is I b (20 points): 15 of them are for the relevance of your ideas. Final mark = (points + 10) ÷ 10.

Paper and marking scheme: Ministerul Educației și Cercetării – Centrul Național pentru Curriculum și Evaluare, Titularizare 2026, limba și literatura engleză, varianta 1 (21 July 2026). The Hardy excerpt (public domain, text from Project Gutenberg) is Lexiris's choice from chapter II; the official paper uses a passage from the closing chapters; the gap sentences in II c are short quotations for analysis (Legea 8/1996, art. 35). Solutions, models and tips: Lexiris. Draft: Alexandra to check. © 2026 Lexiris · lexiris.ro

Lexiris

Part 1. The paper

Subiectul I · solve it as in the exam

Consider the following text. **Note:** the official 2026 paper (CNCE, varianta 1) gives a passage from the closing chapters of Thomas Hardy's *Tess of the d'Urbervilles*. For this free sheet, Lexiris has chosen another excerpt from the same novel, from chapter II, with the same tasks.

This fertile and sheltered tract of country, in which the fields are never brown and the springs never dry, is bounded on the south by the bold chalk ridge that embraces the prominences of Hambledon Hill, Bulbarrow, Nettlecombe-Tout, Dogbury, High Stoy, and Bubb Down. The traveller from the coast, who, after plodding northward for a score of miles over calcareous downs and corn-lands, suddenly reaches the verge of one of these escarpments, is surprised and delighted to behold, extended like a map beneath him, a country differing absolutely from that which he has passed through. Behind him the hills are open, the sun blazes down upon fields so large as to give an unenclosed character to the landscape, the lanes are white, the hedges low and plashed, the atmosphere colourless. Here, in the valley, the world seems to be constructed upon a smaller and more delicate scale; the fields are mere paddocks, so reduced that from this height their hedgerows appear a network of dark green threads overspreading the paler green of the grass. (…) Such is the Vale of Blackmoor.

(…) The forests have departed, but some old customs of their shades remain. Many, however, linger only in a metamorphosed or disguised form. The May-Day dance, for instance, was to be discerned on the afternoon under notice, in the guise of the club revel, or "club-walking," as it was there called. (…)

The banded ones were all dressed in white gowns—a gay survival from Old Style days, when cheerfulness and May-time were synonyms—days before the habit of taking long views had reduced emotions to a monotonous average. Their first exhibition of themselves was in a processional march of two and two round the parish. Ideal and real clashed slightly as the sun lit up their figures against the green hedges and creeper-laced house-fronts; for, though the whole troop wore white garments, no two whites were alike among them. Some approached pure blanching; some had a bluish pallor; some worn by the older characters (which had possibly lain by folded for many a year) inclined to a cadaverous tint, and to a Georgian style.

In addition to the distinction of a white frock, every woman and girl carried in her right hand a peeled willow wand, and in her left a bunch of white flowers. The peeling of the former, and the selection of the latter, had been an operation of personal care. (…)

They came round by The Pure Drop Inn, and were turning out of the high road to pass through a wicket-gate into the meadows, when one of the women said—

"The Load-a-Lord! Why, Tess Durbeyfield, if there isn't thy father riding hwome in a carriage!"

A young member of the band turned her head at the exclamation. She was a fine and handsome girl—not handsomer than some others, possibly—but her mobile peony mouth and large innocent eyes added eloquence to colour and shape. She wore a red ribbon in her hair, and was the only one of the white company who could boast of such a pronounced adornment. As she looked round Durbeyfield was seen moving along the road in a chaise belonging to The Pure Drop, driven by a frizzle-headed brawny damsel with her gown-sleeves rolled above her elbows. (…) Durbeyfield, leaning back, and with his eyes closed luxuriously, was waving his hand above his head, and singing in a slow recitative—

"I've-got-a-gr't-family-vault-at-Kingsbere—and knighted-forefathers-in-lead-coffins-there!"

The clubbists tittered, except the girl called Tess—in whom a slow heat seemed to rise at the sense that her father was making himself foolish in their eyes.

"He's tired, that's all," she said hastily, "and he has got a lift home, because our own horse has to rest to-day."

(Thomas Hardy, Tess of the d'Urbervilles, chapter II)

Subiectul I (30 de puncte)

a. Contextualize the text from a historical and cultural point of view. (15-20 lines) — **10 p**

b. Discuss the relevance of the text, in terms of content and style, with reference to its author's literary canon. (30-40 lines) — **20 p**

Subiectul al II-lea (30 de puncte)

a. Specify and illustrate five uses of *could*. **10 p**

b. Complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not alter the word in any way. You must use between three and six words, including the word given. **10 p**

1. I'm sure they were not aware of the consequences. **HAVE**
   They …… of the consequences.
2. Bob wished he had found out about that course two years earlier. **REGRETTED**
   Bob …… about that course two years earlier.
3. I could not decide whether or not to accept his invitation. **MINDS**
   I …… accepting his invitation.
4. They think the thief escaped on a motorbike. **TO**
   The thief …… on a motorbike.
5. He finally managed to extinguish the fire with a blanket. **PUT**
   He finally managed …… with a blanket.

c. Write <u>one</u> word in each gap. The paper gives a press text, "Failure in basic school lessons haunts adult underclass for life", with ten gaps. Here are the ten sentences with a gap (shortened): **10 p**

1. Low levels of literacy and numeracy have a damaging impact ___ almost every aspect of adult life…
2. …according to a survey published yesterday, ___ offers evidence of a developing underclass.
3. Tests and interviews with hundreds of people born ___ a single week in 1958…
4. Those who left school at 16 with poor basic skills ___ been employed for up to four years less…
5. …than good readers ___ the time they reached 37.
6. Professor John Bynner, of City University, who carried ___ the research, said…
7. …four times as likely to live in a household ___ neither partner worked.
8. Those with low literacy and numeracy skills were seldom involved ___ any community organisation…
9. …and much less likely ___ others to have voted in a general election.
10. ___ had been no improvement in the level of interviewees reporting problems…

The whole text is in the official paper (subiecte.edu.ro and the CNCE PDF Tit_060, 2026, varianta 1).

Subiectul al III-lea (30 de puncte)

a. Based on the text from SUBJECT 1, devise a **post-reading** activity: specify the learning objective(s) (2 points); specify the estimated time (1 point); indicate the level of your students (1 point); describe the activity (8 points). **12 p**

b. Devise *three* exercises, *two* based on two types of 'indirect' items (five items per each exercise) to measure students' ability to express *condition* and *one* based on a *direct* item to measure students' ability to write a *review*. Specify the students' level; mention the learning objective(s) and provide the answer key/main criteria of the marking scheme. (3 exercises × 6 points: the content of the exercise 2, students' level 1, learning objective(s) 1, answer key/marking criteria 1, language accuracy and vocabulary 1) **18 p**

Write your answers on separate sheets. Move on to Part 2 only when you have finished everything.

Part 2. Solutions, barem and tips

The barem accepts any correct answer, and gives partial points within each row (no fractions of a point). The models below are Lexiris's, written to show one way of scoring full marks.

I a Contextualize the text from a historical and cultural point of view. (15-20 lines) — 10 p

BAREM (CNCE 2026)

Relevance of ideas, historical point of view: how the period in which the text was written influenced its creation	**3**
Relevance of ideas, cultural point of view: beliefs, values, customs and artistic movements of the society that produced the work	**3**
Correct grammar structures, vocabulary and connectors · length (15–20 lines) · cohesion and coherence · spelling and punctuation	**1 each**

MODEL (LEXIRIS, ABOUT 18 HANDWRITTEN LINES)

The extract comes from the second chapter of Thomas Hardy's *Tess of the d'Urbervilles*, first published in 1891 as a serial in *The Graphic* and then as a book. Historically, the novel belongs to the late Victorian period and is set in Hardy's Wessex in the poor rural England of the 1870s, a world of small villages, inns, farm work and families such as the Durbeyfields, who live from day to day. Hardy, critical of the declining status of rural people, records a way of life that was disappearing: the narrator notes that the forests "have departed" and old customs survive only "in a metamorphosed or disguised form".

Culturally, the scene shows a village ritual, the May-Day dance turned into a women's "club-walking", with white gowns, willow wands and white flowers. It reflects the importance of community, tradition and reputation in village life, which is why Tess blushes when her father makes himself "foolish in their eyes". His song about a "family vault at Kingsbere" introduces the Victorian interest in ancestry and social rank. As a Victorian realist shaped by Romanticism, Hardy opens with a loving, painter-like description of the Vale of Blackmoor, where nature and human life are closely linked.

Facts checked on 9 Nov 2026 (Wikipedia: *Tess of the d'Urbervilles*; Thomas Hardy). The link with changes in the countryside is an interpretation.

HOW TO SCORE

Two paragraphs: one historical (period, setting, society), one cultural (values, movement, reception). Link each fact back to the extract, and count your lines: both limits cost a point.

I b Discuss the relevance of the text, in terms of content and style, with reference to its author's literary canon. (30-40 lines) — 20 p

BAREM (CNCE 2026)

Relevance of ideas to topic (e.g. point of view, characters, themes, literary devices)	**15**
Correct grammar structures, vocabulary and connectors	**2**
Length (30–40 lines) · cohesion and coherence · spelling and punctuation	**1 each**

MODEL (LEXIRIS, ABOUT 36 HANDWRITTEN LINES)

The opening of chapter II gathers the main concerns of Hardy's Wessex novels. In content, it presents the rural world that is at the centre of his fiction from *Far from the Madding Crowd* (1874), where he first used the name Wessex, to *The Return of the Native* (1878) and *The Mayor of Casterbridge* (1886): a closed community with its own customs, dialect and memory of the past. The club-walking shows tradition surviving in a changed form, and the narrator's remark that old customs linger "in a metamorphosed or disguised form" reflects Hardy's concern with the passing of rural England.

The characters are introduced in a way typical of his canon. Tess is first seen as one of many girls, "not handsomer than some others, possibly", yet marked out by her red ribbon, the only colour in the "white company". Her father, singing about his "knighted forefathers", brings in the theme of class and ancestry that drives the plot, and his pride, set against the family's poverty, prepares the irony of the novel. Tess's embarrassment shows her sensitivity and sense of dignity, qualities that make her one of Hardy's most sympathetic heroines.

In style, the extract shows Hardy's mix of realism and Romantic feeling for nature. The landscape is described like a painting, "extended like a map", with hedgerows like "a network of dark green threads", and the contrast between the open hills and the "smaller and more delicate" valley. The omniscient narrator adds general, almost essay-like comments ("as hopes will"; "days before the habit of taking long views had reduced emotions to a monotonous average"), while the women's dialect ("The Load-a-Lord!", "hwome") gives the scene local colour and gentle humour. Colour symbolism (white gowns, the red ribbon) singles out the heroine.

The extract is therefore relevant to Hardy's canon in content, through rural life, tradition and class, and in style, through detailed landscape, an omniscient commenting narrator, dialect and symbolism.

HOW TO SCORE

The 15 relevance points reward links: name at least two other works, and support each claim about style with a short quotation from the extract.

II a Specify and illustrate five uses of *could*. — 10 p

BAREM

Specify (1 point × 5 uses) 5 · illustrate relevantly (1 point × 5 examples) 5.

MODEL (LEXIRIS)

1. **General ability in the past:** *She could read when she was four.*
2. **Possibility in the present or future:** *Take an umbrella: it could rain later.*
3. **Polite request:** *Could you open the window, please?*
4. **Suggestion:** *We could meet after the lesson.*
5. **Hypothetical ability, in conditionals:** *If I had more time, I could help you.*

Also accepted: past possibility with *could have* + past participle (*They could have missed the bus*), past permission (*We could stay up late at weekends*), reported speech of *can* (*She said she could come*).

WATCH OUT

"Ability in the past" covers general ability only: for one specific success use *was able to / managed to* (*He was able to escape*, not *He could escape*). An example that shows a different use from the one you name loses its point.

II b Key word transformations (3–6 words, including the word given) — 10 p

BAREM

2 points × 5 sentences. Suggested answers below; any other correct answer counts.

KEYS AND WHAT EACH ONE TESTS

1. They **can't have been aware / must have been unaware** of the consequences. modal perfect of deduction
2. Bob **regretted not finding out / not having found out** about that course. regret + -ing (perfect gerund)
3. I **was / am in two minds about** accepting his invitation. idiom + preposition + -ing
4. The thief **is thought to have escaped** on a motorbike. passive reporting + perfect infinitive
5. He finally managed **to put out the fire / to put the fire out** with a blanket. phrasal verb

HOW TO SCORE

Count words (contractions count as two: *can't* = can not) and never change the word given. Keep the tense of the first sentence: *I'm sure they were* is past, so *can't have been*.

II c Write one word in each gap. — 10 p

BAREM

1 point × 10 words. Suggested answers: on, which, in/during, had, by, out, where/when, in, than, There.

KEYS AND WHY

1 **on**: an impact *on* (dependent preposition)

2 **which**: non-defining relative after a comma

3 **in / during**: born *in* a week

4 **had**: past perfect (*had been employed*)

5 **by**: *by* the time (= not later than)

6 **out**: carry *out* research

7 **where / when**: relative adverb after *household*

8 **in**: involved *in*

9 **than**: less likely *than*

10 **There**: *there had been* (existential)

HOW TO SCORE

Read the whole sentence before you fill the gap: the word after it (*been*, *the time*, *others*) usually decides the answer. No *that* after a comma.

III a Based on the text from Subject 1, devise a post-reading activity. — 12 p

BAREM

Learning objective(s) 2 · estimated time 1 · level of the students 1 · describe the activity: content 6 + language accuracy and vocabulary 2.

MODEL (LEXIRIS)

Level: clasa a XI-a, B2. **Time:** 35 minutes. **Objectives:** by the end of the activity, students will be able to (1) explain what the club-walking and the red ribbon show about the village and about Tess, quoting the text; (2) compare a village tradition in the novel with one they know and present it in a short paragraph.

Activity, "Then and now: a village celebration": after reading, groups of three fill in a chart about the club-walking: *who takes part, what they wear and carry, what has changed since "Old Style days", how Tess stands out*, with one quotation per row (10 min). Each group then chooses a local celebration they know (a village fair, a holiday dance) and prepares a short comparison with the club-walking for a poster: two similarities, two differences (15 min). The posters go on the wall; groups walk round and add one question on a sticky note. To finish, each student writes 60–80 words from Tess's point of view about that afternoon, and two are read aloud (10 min).

HOW TO SCORE

A post-reading task happens *after* the reading and uses the whole text: reflection, creative writing, debate, role play. Give the steps, the timing of each, the interaction (pairs, groups) and the materials.

III b — Three exercises: two indirect on *condition*, one direct on writing a *review*. — 18 p

BAREM, FOR EACH EXERCISE (3 × 6)

Content of the exercise 2 · students' level 1 · learning objective(s) 1 · answer key / main criteria of the marking scheme 1 · language accuracy and vocabulary 1.

MODEL (LEXIRIS)

Exercise 1 · multiple choice. Level: clasa a IX-a, B1. Objective: students will be able to choose the correct verb form in zero, first and second conditional sentences. *Circle a, b or c.* 1. If you heat ice, it ___. a) melts b) melted c) would melt · 2. If it ___ tomorrow, we will cancel the trip. a) will rain b) rains c) rained · 3. I would buy a bike if I ___ enough money. a) have b) had c) will have · 4. Unless you ___ harder, you won't pass. a) study b) studied c) don't study · 5. What would you do if you ___ a wallet in the street? a) find b) will find c) found. **Key:** 1 a, 2 b, 3 b, 4 a, 5 c (1 point each).

Exercise 2 · sentence transformation. Level: clasa a X-a, B1+. Objective: students will be able to express condition with *unless, provided (that), as long as, otherwise* and the third conditional. *Rewrite each sentence using the word given.* 1. You won't improve if you don't practise. UNLESS · 2. You can borrow my laptop, but only if you bring it back by Friday. PROVIDED · 3. Take an umbrella, or you'll get wet. OTHERWISE · 4. We didn't leave early, so we missed the train. IF · 5. I'll come with you on condition that you drive. LONG. **Key:** 1. …unless you practise. 2. …provided (that) you bring it back by Friday. 3. Take an umbrella; otherwise, you'll get wet. 4. If we had left early, we wouldn't have missed the train. 5. I'll come with you as long as you drive. (1 point each.)

Exercise 3 · review (direct item). Level: clasa a XI-a, B2. Objective: students will be able to write a review of a film or series that describes it, evaluates it and recommends it to a given reader. *An English-language website for teenagers is asking for reviews of a film or series you have watched recently. Write your review in 180–200 words: say what it is about, what you liked or didn't like, and whether you would recommend it and to whom.* **Marking criteria (20 points):** content: description, evaluation and recommendation all present (6) · organisation: title, paragraphs, linking (4) · range and accuracy of grammar and vocabulary, including evaluative adjectives (6) · register suited to teenage readers (2) · word limit (2).

HOW TO SCORE

Each exercise needs all five rows: give level, objective and key for every one, not just once. "Indirect" = objective items (multiple choice, matching, gap fill, transformation); "direct" = a production task with marking criteria.

Check yourself before the exam

- ☐ I solved the whole paper before reading the solutions.
- ☐ I a has a historical and a cultural paragraph, 15–20 lines.
- ☐ I b names other works by the author and quotes the extract.
- ☐ II a: five different uses, each with its own example.
- ☐ II b: 3–6 words, the word given unchanged.
- ☐ II c: I read the words after each gap.
- ☐ III a is really *post*-reading, with time and level.
- ☐ III b: level, objective and key for all three exercises.