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Министерство образования Московской области
Государственное образовательное учреждение высшего образования
Московской области
«Государственный гуманитарно-технологический университет»

УТВЕРЖДАЮ

Проректор



«30» мая 2023 г.

РАБОЧАЯ ПРОГРАММА ДИСЦИПЛИНЫ

Б1.В.ДВ.02.02

ЯЗЫКОВАЯ ИНТЕРПРЕТАЦИЯ ТЕКСТА (АНГЛИЙСКИЙ ЯЗЫК)

Направление подготовки	44.03.05 Педагогическое образование
Направленность (профили) программы	Дошкольное образование, Иностранный язык (английский)
Квалификация выпускника	Бакалавр
Форма обучения	Очная

г. Орехово-Зуево
2023 г.

1. Пояснительная записка

Рабочая программа дисциплины составлена на основе учебного плана по направлению подготовки 44.03.05 Педагогическое образование, по профилям Дошкольное образование, Иностранный язык (английский) 2023 года начала подготовки (очная форма обучения).

При реализации образовательной программы университет вправе применять дистанционные образовательные технологии.

2. ПЕРЕЧЕНЬ ПЛАНИРУЕМЫХ РЕЗУЛЬТАТОВ ОБУЧЕНИЯ ПО ДИСЦИПЛИНЕ, СООТНЕСЕННЫХ С ПЛАНИРУЕМЫМИ РЕЗУЛЬТАТАМИ ОСВОЕНИЯ ОБРАЗОВАТЕЛЬНОЙ ПРОГРАММЫ

Цели дисциплины

Целью освоения дисциплины является формирование у студентов компетенций, необходимых для осуществления профессиональной деятельности.

Задачи дисциплины

- научить студента видеть эстетические намерения автора в контексте эпохи, принадлежности писателя к литературной школе, а также определять основные жанровые особенности англоязычных текстов;

- закрепить у студентов навыки нахождения в тексте и типологической систематизации стилистических фигур и тропов;

- познакомить студентов с основными стилистическими понятиями, необходимыми для лингвостилистического анализа текста;

- выработать у студентов основные навыки лингвостилистического анализа.

2.3 Знания и умения обучающегося, формируемые в результате освоения дисциплины.

В результате изучения дисциплины «Аналитическое чтение» студент должен обладать следующими компетенциями:	Коды формируемых компетенций
Профессиональные компетенции (ПК)	
Способен осваивать и использовать теоретические знания и практические умения и навыки в предметной области при решении профессиональных задач	ПК-1

Индикаторы достижения компетенций

Код и наименование универсальной компетенции	Наименование индикатора достижения универсальной компетенции
ПК-1. Способен осваивать и использовать теоретические знания и	ПК-1.1. Знает структуру, состав и дидактические единицы предметной области (преподаваемого предмета).

практические умения и навыки в предметной области при решении профессиональных задач	
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3. МЕСТО ДИСЦИПЛИНЫ В СТРУКТУРЕ ОБРАЗОВАТЕЛЬНОЙ ПРОГРАММЫ

Дисциплина относится к элективным дисциплинам по английскому языку части, формируемой участниками образовательных отношений, Блока 1 учебного плана (Б1.В.ДВ.02.021).

4. ОБЪЕМ ДИСЦИПЛИНЫ

Очная форма обучения

№ п/п	Раздел/тема	Семестры	Всего часов	Виды учебных занятий		СРС	Промежуточная аттестация с указанием семестров
				Контактная работа			
				ЛК (лекции)	ПЗ (практические занятия)		
1.	Тема 1. Введение. A Guide for complex stylistic analysis	10	8		4	36	
2.	Тема 2. Основные понятия лингвостилистического анализа текста	10	8		4		
3.	Тема 3. Структура лингвостилистического анализа текста	10	8		4		
4.	Тема 4. Комплексный анализ текста Murray Bail "The Silence" .	10	8		4		
5.	Тема 5. Комплексный анализ текста Muriel Spark 'You Should Have Seen the Mess'.	10	8		4		
6.	Тема 6. Комплексный анализ текста James Thurber "Secret Life of Walter Mitty»	10	8		4		
7.	Тема 7. Комплексный анализ	10	8		4		

	текста John Steinbeck "The Murder"						
8.	Тема 8. Комплексный анализ текста Alan Sillitoe "On Saturday Afternoon"	10	8		4		
9.	Тема 9. Комплексный анализ текста Elizabeth Bowen "The Demon Lover".	10	8		4		
	<u>Итого в семестре</u>	10	108		36	36	36 час., экзамен, 10 семестр

4.2 Содержание дисциплины, структурированное по темам

Практические занятия

Практическое занятие

Тема 1: «Введение. A Guide for complex stylistic analysis»

Учебные цели:

- 1) познакомить с основами стилистического анализа английского текста,
- 2) охарактеризовать основные стилистические экспрессивные средства.

Основные термины и понятия:

Composition

Plot

Structure

Expressive means

Lexical stylistic devices

Syntactical stylistic devices

Phonetic stylistic devices

Conclusion

Summary

Практическое занятие

Тема 2: «Основные понятия лингвостилистического анализа текста»

Учебные цели:

- 1) познакомить студентов с основными принципами лингвостилистического анализа текста.
- 2) выполнение тренировочных заданий.

Основные термины и понятия:

Composition

Plot

Structure

Expressive means

Lexical stylistic devices

Syntactical stylistic devices

Phonetic stylistic devices

Conclusion

Summary

Практическое занятие

Тема 3: «Структура лингвостилистического анализа текста»

Учебные цели:

- 1) познакомить студентов с основными стилистическими приемами.
- 2) выполнение тренировочных заданий.

Основные термины и понятия:

Lexical stylistic devices: Metaphor, Hyperbola

Phonetical stylistic devices

Практическое занятие

Тема 4: «Комплексный анализ текста Murray Bail "The Silence"»

Учебные цели:

- 1) чтение, перевод, пересказ оригинального текста Murray Bail "The Silence".
- 2) комплексный анализ текста.

Основные термины и понятия:

Composition

Plot

Structure

Expressive means

Lexical stylistic devices

Syntactical stylistic devices

Phonetic stylistic devices

Conclusion

Summary

Практическое занятие

Тема 5: Комплексный анализ текста «Muriel Spark «You Should Have Seen the Mess"»

Учебные цели:

- 1) чтение, перевод, пересказ оригинального текста Muriel Spark "You Should Have Seen the Mess"
- 2) комплексный анализ текста.

Основные термины и понятия:

Composition

Plot

Structure

Expressive means

Lexical stylistic devices

Syntactical stylistic devices

Phonetic stylistic devices

Conclusion

Summary

Практическое занятие

Тема 6 : Комплексный анализ текста James Thurber "Secret Life of Walter Mitty»

Учебные цели:

- 1) познакомиться с текстом, выписать новый лексический материал
- 2) выполнить тренировочные упражнения на повторение грамматического материала, закрепление лексического материала
- 3) выполнить подготовительный анализ согласно схеме

4) провести комплексный анализ текста James Thurber "Secret Life of Walter Mitty".

Основные термины и понятия:

Composition

Plot

Structure

Expressive means

Lexical stylistic devices

Syntactical stylistic devices

Phonetic stylistic devices

Conclusion

Summary

Практическое занятие

Тема 7 : Комплексный анализ текста John Steinbeck "The Murder"

Учебные цели:

- 1) познакомиться с текстом, выписать новый лексический материал
- 2) выполнить тренировочные упражнения на повторение грамматического материала, закрепление лексического материала
- 3) выполнить подготовительный анализ согласно схеме
- 4) провести комплексный анализ текста John Steinbeck "The Murder".

Основные термины и понятия:

Composition

Plot

Structure

Expressive means

Lexical stylistic devices

Syntactical stylistic devices

Phonetic stylistic devices

Conclusion

Summary

Практическое занятие

Тема 8: Комплексный анализ текста Alan Sillitoe "On Saturday Afternoon".

Учебные цели:

- 1) познакомиться с текстом, выписать новый лексический материал
- 2) выполнить тренировочные упражнения на повторение грамматического материала, закрепление лексического материала
- 3) выполнить подготовительный анализ согласно схеме
- 4) провести комплексный анализ текста Alan Sillitoe "On Saturday Afternoon".

Основные термины и понятия:

Composition

Plot

Structure

Expressive means

Lexical stylistic devices

Syntactical stylistic devices

Phonetic stylistic devices

Conclusion

Summary

Практическое занятие

Тема 9: Комплексный анализ текста Elizabeth Bowen "The Demon Lover".

Учебные цели:

- 1) познакомиться с текстом, выписать новый лексический материал
- 2) выполнить тренировочные упражнения на повторение грамматического материала, закрепление лексического материала
- 3) выполнить подготовительный анализ согласно схеме
- 4) провести комплексный анализ текста "TheDemonLover".

Основные термины и понятия:

Composition

Plot

Structure

Expressive means

Lexical stylistic devices

Syntactical stylistic devices

Phonetic stylistic devices

Conclusion

Summary

5. ПЕРЕЧЕНЬ УЧЕБНО-МЕТОДИЧЕСКОГО ОБЕСПЕЧЕНИЯ ДЛЯ САМОСТОЯТЕЛЬНОЙ РАБОТЫ ОБУЧАЮЩИХСЯ ПО ДИСЦИПЛИНЕ

1. Сиполс О.В. Develop Your Reading Skills. Comprehension and Translation Practice=Обучение чтению и переводу (английский язык) : учебное пособие / О.В. Сиполс. - 3-е изд., стереотип. - Москва : Издательство «Флинта», 2016. - 373 с. - ISBN 978-5-89349-953-7; То же [Электронный ресурс]. - URL: <http://biblioclub.ru/index.php?page=book&id=84903>

Вопросы для самоконтроля

1. The subject of stylistics. Its definition, its connection with other branches of linguistics.
2. Expressive means and stylistic devices.
3. Meaning from stylistic point of view.
4. Phonetic expressive means and stylistic devices (onomatopoeia, alliteration, assonance).
5. Phonetic expressive means and stylistic devices (euphony, rhyme, rhythm).
6. Graphical expressive means and stylistic devices (marks of punctuation, kinds of type).
7. Graphical expressive means and stylistic devices (graphon, its stylistic function).
8. Metaphor (trite, genuine, prolonged), personification.
9. Metonymy (trite, genuine), irony.
10. Epithets (semantic and structural classification).
11. Interjection of logical and emotive meanings (interjections and exclamatory words).
12. Stylistic devices based on polysemantic effect (zeugma, pun).
13. Oxymoron, antonomasia.
14. Intensification of a certain feature of phenomenon (simile, hyperbole, understatement).
15. Intensification of a certain feature of phenomenon (periphrasis, euphemism).
16. Proverbs and sayings.
17. Epigrams, paradox, allusion.
18. Spans of utterance larger than a sentence (supra-phrasal unit, paragraph).
19. Stylistic inversion, detachment.
20. Parallel constructions, chiasmus.
21. Repetition (all cases).
22. Enumeration, suspense.

23. Climax, anticlimax, antithesis.
24. Asyndeton, polysyndeton, the gap-sentence link.
25. Ellipsis, break-in-the narrative.
26. Peculiar use of colloquial constructions (uttered represented speech).
27. Peculiar use of colloquial constructions (unuttered represented speech).
28. Transferred use of structural meaning (rhetorical question, litotes).
29. The main peculiarities of belles-lettres style.
30. The main peculiarities of publicistic style.
31. The main peculiarities of newspaper style.
32. The main peculiarities of scientific and official style.

Задания для самостоятельной работы

Найдите эпитеты и определите их функцию

1. He has that unmistakable tall lanky "rangy" loose-jointed graceful close cropped formidably clean American look. (I. M.)
2. Across the ditch Doll was having an entirely different reaction. With all his heart and soul, furiously, jealously, vindictively, he was hoping Queen would not win. (J.)
3. During the past few weeks she had become most sharply conscious of the smiling interest of Hauptwanger. His straight lithe body - his quick, aggressive manner – his assertive, seeking eyes. (Dr.)
4. He's a proud, haughty, consequential, turned-nosed peacock. (D.)
5. The Fascisti, or extreme Nationalists, which means black-shirted, knife-carrying, club-swinging, quick-stepping, nineteen-year-old-pot-shot patriots, have worn out their welcome in Italy. (H.)
6. Where the devil was heaven? Was it up? Down? There was no up or down in a finite but expanding universe in which even the vast, burning, dazzling, majestic sun was in a state of progressive decay that would eventually destroy the earth too. (Js. H.)
7. She has taken to wearing heavy blue bulky shapeless quilted People's Volunteers trousers rather than the tight tremendous how-the-West-was-won trousers she formerly wore. (D. B.)
8. Harrison - a fine, muscular, sun-bronzed, gentle-eyed, patrician-nosed, steak-fed, Gilman-Schooled, soft-spoken, well-tailored aristocrat was an out-and-out leaflet-writing revolutionary at the time. (Jn. B.)

Найдите случаи преувеличения и преуменьшения в предложениях и определите их функцию

1. I was scared to death when he entered the room. (S.)
2. The girls were dressed to kill. (J. Br.)
3. Newspapers are the organs of individual men who have jockeyed themselves to be party leaders, in countries where a new party is born every hour over a glass of beer in the nearest cafe. (J. R.)
4. I was violently sympathetic, as usual. (Jn. B.)
5. Four loudspeakers attached to the flagpole emitted a shattering roar of what Benjamin could hardly call music, as if it were played by a collection of brass bands, a few hundred fire engines, a thousand blacksmiths' hammers and the amplified reproduction of a force-twelve wind. (A. S.)
6. The car which picked me up on that particular guilty evening was a Cadillac limousine about seventy-three blocks long. (J. B.)
7. Her family is one aunt about a thousand years old. (Sc. F.)

8. He didn't appear like the same man; then he was all milk and honey-now he was all starch and vinegar. (D.)

Найдите синтаксические стилистические средства и определите их функцию

1. In manner, close and dry. In voice, husky and low. In face, watchful behind a blind. (D.)

2. Malay Camp. A row of streets crossing another row of streets. Mostly narrow streets. Mostly dirty streets. Mostly dark streets. (P. A.)

3. His forehead was narrow, his face wide, his head large, and his nose all on one side. (D.)

4. A solemn silence: Mr. Pickwick humorous, the old lady serious, the fat gentleman cautious and Mr. Miller timorous. (D.)

5. He, and the falling light and dying fire, the time-worn room, the solitude, the wasted life, and gloom, were all in fellowship. Ashes, and dust, and ruin! (D.)

6. She merely looked at him weakly. The wonder of him! The beauty of love! Her desire toward him! (Dr.)

7. Ever since he was a young man, the hard life on Earth, the panic of 2130, the starvation, chaos, riot, want. Then bucking through the planets, the womanless, loveless years, the alone years. (R. Br.)

8. *H.*: The waves, how are the waves?

C.: The waves? Lead.

H.: And the sun?

C.: Zero.

H.: But it should be sinking. Look again. *C.*: Damn the sun.

H.: Is it night already then?

C.: No.

H.: Then what is it?

C.: Grey! Grey! GREY!

H.: Grey! Did I hear you say grey?

C.: Light black. From pole to pole. (S. B.)

9. I'm a horse doctor, animal man. Do some farming, too. Near Tulip, Texas. (T. C.)

"I'll go, Doll! I'll go!" This from Bead, large eyes larger than usual behind his hornrimmed glasses. (J.)

Comment on the notions of style and sublanguages in the national language.

1. What are the interdisciplinary links of stylistics and other linguistic subjects such as phonetics, lexicology, grammar, and semantics? Provide examples.

How does stylistics differ from them in its subject-matter and fields of study?

3. Give an outline of the stylistic differentiation of the national English vocabulary: neutral, literary, colloquial layers of words; areas of their overlapping. Describe literary and common colloquial strata of vocabulary, their stratification.

4. How does stylistic colouring and stylistic neutrality relate to inherent and adherent stylistic connotation?

5. Can you distinguish neutral, formal and informal among the following groups of words.

	A	B	C
1.	currency	money	dough
2.	to talk	to converse	to chat
3.	to chow down	to eat	to dine
4.	to start to commence	to kick off	
5.	insane	nuts	mentally ill
6.	spouse	hubby	husband

- a) They gave him a silver teapot.
- b) He was made the recipient of a silver teapot.

10. George Orwell writes that these words are used:

1) to dress up simple statements and give an air of scientific impartiality to biased judgments;

2) to dignify the sordid processes of international politics;

3) to give an air of culture and elegance.

What words does he speak about?

- a) the colloquial words;
- b) jargon words;
- c) slang;
- d) archaisms;
- e) foreign words;
- f) dialect words.

11. Consider the following sentences and comment on the function of morphological grammatical categories and parts of speech that create stylistic function:

One night I am standing in front of Mindy's restaurant on Broadway, thinking of practically nothing whatever, when all of a sudden I feel a very terrible pain in my left foot. (Runyon)

It's good, that, to see you again, Mr. Philip, said Jim. (Caldwell)

Earth colours are his theme. When he shows up at the door, we see that he's even dressing in them. His pants are grey. His shin is the same colour as his skin. Flesh colour. (Erdrich)

Now, the Andorrans were a brave, warlike people centuries ago, as everybody was at one time or another—for example, take your Assyrians, who are now extinct; or your Swedes, who fought in the Thirty Years' War but haven't done much since except lie in the sun and turn brown... (Berger)

A gaunt and Halloweenish grin was plastered to her face. (Erdrich)

/ walked past Mrs. Shumway, who jerked her head around in a startled woodpeckerish way... (Erdrich)

She's the Honourable Mrs. Beste-Chetwynde, you know—sister-in-law of Lord Pastmaster—a very wealthy woman, South American. (Waugh)

—there are two kinds of people, which we may call the hurters and the hurtees. The first get their satisfaction by working their will on somebody else. The second like to be imposed upon. (Burger)

To hear her was to be beginning to despair. (Jarrell)

But they do manage the building? Mrs. Doubleday said to him. (Cheever)

A band indeed! You'll be having fireworks next. (Waugh)

I stare down at the bright orange capsules... I have to listen... so we look at each other, up and down, and up and down... Without us, they say, without Loise, it's the state hospital. (Erdrich)

Ah! That must be Aunt Augusta. Only relatives, or creditors, ever ring in that Wagnerian manner. (Wilde)

I got nothing against Joe Chapin, but he's not me. I'm me, and another man is still another man. (O'Hara)

That's not the Mr. Littlejohn I used to know. (Waugh)

/ pronounce that the sentence on the defendants, Noelle Page and Lawrence Douglas, shall be execution by a firing squad. (Sheldon)

They are all being so formal. Let's play a game to break the ice. (Bell)

/ wondered how the Moroccan boy... could stand meekly aside and watch her go off with another man.

Actors, I thought. They must divide themselves into compartments. (Shaw)

Oh, I guess I love you, I do love the children, but I love myself, I love my life, it has some value and some promise for me... (Cheever)

Let him say his piece, the darling. Isn't he divine? (Waugh)

It never was the individual sounds of a language, but the melodies behind them, that Dr. Rosenbaum imitated. For these his ear was Mozartian. (Jarrell)

They are allowed to have the train stop at every cross-roads... (Atkinson)
That's the fooliest thing I ever heard. (Berger)

12. Identify syntactical stylistic devices used in the examples below and comment on their meaning in the context:

/ should have brought down a more attractive dress. This one, with its white petals gone dull in the shower steam, with its belt of lavender and prickling lace at each pulse point, I don't like. (Erdrich)

/ begin my windshield-wiper wave, as instructed by our gym teacher, who has been a contestant for Miss North Dakota. Back and forth very slowly. Smile, smile, smile. (Erdrich)

Except for the work in the quarries, life at Egdon was almost the same as at Blackstone.

'Slops outside,' chapel, privacy. (Waugh)

It was for this reason the rector had so abjectly curled up, still so abjectly curled up before She-who-was Cynthia: because of his slave's fear of her contempt, the contempt of a born-free nature for a base-born nature. (Lawrence)

The warder rang the bell—Inside, you two! he shouted. (Waugh)

—Old man, Miles said amiably, if I may say so, I think you're missing the point.

—Iff may say so, sir, Philippe said, I think I am missing nothing. What is the point? (Shaw)

You asked me what I had going this time. What I have going is wine. ', With the way the world's drinking these days, being in wine is like having a license to steal. (Shaw)

How kind of you, Alfred! She has asked about you, and expressed her intention—her intention, if you please.'—to know you. (Caldwell)

When one is in town one amuses oneself. When one is in the country one amuses other people. (Wilde)

— There are lots of things I wanted to do—I wanted to climb the Matterhorn but I wouldn't blame the fact that I haven't on anyone else.

— You. Clime the Matterhorn. Ha. You couldn't even climb the Washington Monument. (Cheever)

There was no Olga. I had no consolation. Then I felt desperate, desolate, crushed. (Cheever)

— You get cold, riding a bicycle? he asked.

—My hands! she said clasping them nervously. (Lawrence)

If the man had been frightening before, he was now a perfect horror. (Berger)

My dear fellow, the way you flirt with Gwendolen is perfectly dis-graceful. It is almost as bad as the way Gwendolen flirts with you. (Wilde)

Trouble is, I don't know if I want a business or not. Or even if I can pay for it, if I did want it. (Shute)

A man has a right to get married and have children, and I'd earned the right to have a wife, both in work and money. A man's got a right to live in his own place. A man has a right to make his life where he can look after his Dad and Mum a bit when they get old. (Shute)

...already we were operating Jive aircraft of four different types, and if we got a Tramp we should have six aircraft of five types...

A Tramp it would have to be, and I told them of my money difficulty. (Shute)

Damrey Phong, though healthy, is a humid place. (Shute)

He's made his declaration. He loves me. He can't live without me. He'd walk through fire to hear the notes of my voice. (Cheever)

Тексты для самостоятельного анализа

Text 1

Tom told them of another famous escaped slave woman. "She named Harriet Tubman. Ain't no tellin' how many times she come back South an' led out different whole bunches o' folks like us to freedom up Nawth on sump'n dey's callin' de "Unnergroun' Rairoad". Fac', she done it so much dey claims by now white folks got out forty thousand dollars' worth o' rewards fo' her, alive or dead."

"Lawd have mercy, wouldn't o' thought white folks pay dat much to catch no nigger in de worl'!" said Sister Sarah.

He told them that in a far-distant state called California, two white men were said to have been building a sawmill when they discovered an unbelievable wealth of gold in the ground, and thousands of people were said to be rushing in in wagons, on mules, even afoot to reach the place where it was claimed that gold could be dug up by the shovelful.

He said finally that in the North great debates on the subject of slavery were being held between two white men named Stephen Douglas and Abraham Lincoln.

"Which one 'em for de niggers?" asked Gran'mammy Kizzy.

Well, soun' like de Massa Lincoln, leas'ways de bes' I can tell," said Tom.

"Well, praise de Lawd an' give Mm stren'th" said Kizzy.

Sucking his teeth, Chicken George got up patting his ample belly and turned to Tom. "Looka here, boy, why'n't you'n me stretch our legs, walk off some dat meal?"

"Yassuh, Pappy," Tom almost stammered, scarcely able to conceal his amazement and trying to act casual.

The women, who were no less startled, exchanged quizzical, significant glances when Chicken George and Tom set off together down the road. Sister Sarah exclaimed softly, "Lawd, y'all realize dat boy done growed nigh as his daddy!" James and Lewis stared after their father and older brother nearly sick with envy, but they knew better than to invite themselves along. But the two younger girls, L'il Kizzy and Mary, couldn't resist leaping up and happily starting to hop-skip along eight or ten steps behind them.

Without even looking back at them, Chicken George ordered, "Git on back younder an' he'p y'all's mammy wid dem dishes'."

"Aw, Pappy," they whined in unison.

"Git, done tol' you."

Half turning around his eyes loving his little sisters, Tom chided them gently, "Ain't y'all hear Pappy? We see you later on."

Text 2

And then he remembered that he did not love Gloria. He could not love a common thief. She was a common thief, too. You could see that in her face. There was something in her face, some unconventional thing along with the rest of her beauty, her mouth and eyes and nose - somewhere around the eyes, perhaps, or was it the mouth? - she did not have the conventional look. Emily, yes, Emily had it. He could look at Emily dispassionately, impersonally, as though he did not know her - objectively? wasn't it called? He could look at her and see how much she looked like dozens of girls who had been born and brought up as she had been. You saw them at the theatres, at the best cabarets and speakeasies, at the good clubs on Long Island-and then you saw the same girls, the same women, dressed the same, differing only in the accent of their speech, at clubs in other cities, at horse shows and football games and dances, at Junior League conventions. Emily, he decided after eighteen years of marriage, was a type. And he knew why she was a type, or he knew the thing that made the difference in the look of a girl like Gloria. Gloria led a certain kind of life, a sordid life; drinking and sleeping with men and God knows what all, and had seen more of "life" than Emily ever possibly would see. Whereas Emily had been brought up a certain way, always accustomed to money and the good ways of spending it. In other words, all her life Emily had been looking at nice things, nice houses, cars, pictures, grounds, clothes, people. Things that were easy to look at, and people that were easy to look at: with healthy complexions and good teeth, people who had had pasturized milk to drink and proper food all their lives from the time they were infants; people who lived in houses that were kept clean, and painted when paint was needed, who took care of their minds, were taken care of: and they got the look that Emily and girls-women like her had. Whereas Gloria - well, take for instance the people she was with the night he saw her two nights ago, the first night he went out with her. The man that liked to eat, for instance. Where did he come from? He might have come

from the Ghetto. Liggett happened to know that there were places in the slums where eighty families would use the same outside toilet. A little thing, but imagine what it must look like! Imagine having spent your formative years living like, well, somewhat the way you lived in the Army. Imagine what effect that would have on your mind. And of course a thing like that didn't only affect your mind: it showed in your face, absolutely. Not that it was so obvious in Gloria's case. She had good teeth and a good complexion and a healthy body but there was something wrong somewhere. She had not gone to the very best schools, for instance. A little thing perhaps, but important.

Схема анализа текста

1. Speak of the author in brief:

- the facts of his/her biography relevant for his/her creative activities
- the epoch (social and historical background)
- the literary trend he/she belongs to
- the main literary pieces (works)

2. Give a summary of the extract (story) under consideration (the gist, the content of the story in a nutshell).

- State the problem raised (tackled) by the author.
- Formulate the main idea conveyed by the author (the main line of the thought, the author's message).
- Give a general definition of the text under study.
- a 3rd person narrative
- a 1st person narrative
- narration interlaced with descriptive passages and dialogues of the personages
- narration broken by digressions (philosophical, psychological, lyrical, etc.)
- an account of events interwoven with a humorous (ironical, satirical) portrayal of society, or the personage, etc.
- Define the prevailing mood (tone, slant) of the extract. It may be lyrical, dramatic, tragic, optimistic / pessimistic, melodramatic, sentimental, unemotional / emotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful, etc.

3. The composition of the story. Divide the text logically into complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:

- the exposition (introduction)
- the development of the plot (an account of events)
- the climax (the culminating point)
- the denouement (the outcome of the story)

4. Give a detailed analysis of each logically complete part.

Follow the formula-matter form. It implies that firstly you should dwell upon the content of the part and secondly comment upon the language means (Expressional Means and Stylistic Devices) employed by the author to achieve desired effect, to render his thoughts and feelings.

NB: Sum up your own observations and draw conclusions. Point out the author's language means which make up the essential properties of his individual style.

Фразы для анализа текста

1. The story is written in a matter-of-fact (tragic, ironic, humorous, epic, satirical, elevated, etc.) tone (style, key).

История написана в прозаическом (трагическом, ироническом, юмористическом, эпическом (героическом), сатирическом (насмешливом), благородном и т.п.) тоне (стиле, ключе).

2. The story is written with a touch of irony/The story is tinged with irony (tragedy, sadness, humour, epos, satire, etc.).

История написана с оттенком иронии (трагедии, печали, юмора, эпоса, сатиры и

т.п.).

3. The text/passage under analysis presents ...

Текст/Отрывок в рамках данного анализа представляет ...

4. The author employs a number of stylistic devices that produce ... effect.

Автор использует ряд стилистических приёмов, которые производят ... эффект.

5. The author links ... to ...; the author likens ... to a human being.

Автор связывает ... с ...; автор уподобляет ... человеку.

6. The author employs ...

Автор употребляет ...

7. The author enhances the desired effect with the help of ...

Автор усиливает желаемый эффект с помощью ...

8. The author imposes his perception of the thing described on the reader.

Автор навязывает своё восприятие вещей читателю.

9. These epithets dazzle the emotional force they carry.

Эти эпитеты ошеломляют своей эмоциональной силой.

10. The powerful effect produced by these expressive means is unquestionable.

Мощный эффект, производимый этими выразительными средствами, не подлежит сомнению.

11. The author's object in employing these stylistic devices is quite evident.

При использовании этих приёмов, цель автора вполне очевидна.

12. ... is described in a few masterful strokes.

... описан несколькими мастерскими штрихами/в нескольких чертах.

13. Due to the vivid stylistic colouring ...

Благодаря яркой стилистической окраске ...

14. ... draws the reader's attention to ...

... привлекает внимание читателя к ...

15. The author emphasizes ...

Автор подчёркивает ...

16. The author lends some stylistic colouring to the description of the man's portrait.

Автор прибегает к использованию некоторых стилистических окрасок для описания портрета человека.

17. ... contribute largely to the vividness of ... representation.

... в значительной степени способствуют живости (яркости) ... представления.

18. This device colours the utterance emotionally.

Этот приём подчёркивает эмоциональность высказывания.

19. This stylistic device aims at a mocking effect.

Этот стилистический приём направлен на эффект насмешки.

20. The humorous effect is achieved by ...

Юмористически эффект достигается путем ...

21. The metaphor strikes the reader with its vividness and makes him feel ...

Эта метафора поражает читателя своей живостью (яркостью) и заставляет его чувствовать ...

22. The desired effect is strengthened by ... (is more enchanted by ...)

Желаемый эффект усиливается путем ... (становится сильнее за счет ...).

23. The similes the author resorts to make the description far too picturesque and very illustrative.

Сравнениями автор добивается очень живописного и показательного описания.

24. This metonymy may be interpreted as the author's attempt to ...

Данная метонимия может быть истолкована как попытка автора ...

25. These devices help to depict ...

Эти приёмы помогают изобразить ...

26. The author's irony is directed at ...

Авторская ирония направлена на ...

27. Within this phrase we can see some other expressive means...

В рамках данной фразы мы можем видеть некоторые другие выразительные средства.

28. The author strives for a ... effect.

Автор стремится к ... эффекту.

29. The humorous effect is achieved by the incongruous combination of the solemn form and insignificant meaning.

Юмористический эффект достигается путём нелепого сочетания торжественных и маловажных форм.

30. Here the author bursts with emotions. He is unable to conceal his feelings towards his own creation and pours on him the full measure of his disgust (sympathy, love, etc.)

Здесь автор взрывается эмоциями. Он не в силах скрывать свои чувства по отношению к своему собственному творению и выплескивает их на него в полной мере (сочувствие, любовь и др.)

31. This is the case of climax. The sentences are so arranged that each of the consecutive sentences is more important, more significant and more emotionally coloured than the preceding one, all of them forming a chain of interdependent elements.

Это момент кульминации. Предложения расположены таким образом, что каждое последующее из них является более важным, более значительным и более эмоционально окрашенным, чем предыдущее, все они формируются в цепочку зависимых друг от друга элементов.

32. The starting point of the climax is .../the peak of the climax is .../the climax serves to

...

Отправной точкой кульминации является .../пиком кульминации является

.../кульминацией служит ...

33. The denouement is unexpected.

Развязка неожиданная.

34. The idea of the passage is as follows / may be summed up in the following words).

Идея текста (отрывка) выглядит следующим образом .../может быть выражена следующими словами ...

35. The idea lies on the surface.

Идея лежит на поверхности.

36. The analysis would be incomplete if we did not touch upon man's individual speech.

Анализ был бы неполным, если бы мы не коснулись индивидуальной речи человека.

37. The author individualizes his character's speech for a definite purpose. By doing this he gives us some additional information concerning his character. It shows ...

Автор индивидуализирует речь своего персонажа для определенной цели. Делая это, он даёт нам некоторую дополнительную информацию о его характере. Он показывает.

38. The syntax of the dialogue is very simple; plenty of ... make the speech expressive and emotionally coloured.

Синтаксис диалога очень прост; большинство ... делает речь выразительной и эмоционально окрашенной.

39. The narrative part of the story is illustrative of literary-bookish English. It contains bookish words (ex.), long sentences with different participial and gerundial constructions (ex.).

Повествовательная часть истории иллюстрирует литературный английский язык. Она содержит книжные слова (например: ...), длинные предложения с различными причастиями и герундиальными конструкциями (например: ...).

40. The speech of the characters is full of colloquial words (ex). The author's aim here is

...

Речь персонажей наполнена разговорной речью (например: ...). Здесь целью автора является .

41. The text contains some realias (ex.), terms (ex.), professionalism (ex). They make us feel (understand) ...

Текст содержит некоторые реалии (например: ...), способы выражения (например: ...), профессионализм (например: ...). Они заставляют нас чувствовать (понимать) ...

42. The passage (story) is wholly narrative; wholly a dialogue; partially narrative and partially a dialogue.

Вся история представлена в виде повествования; диалога; частично повествования и частично диалога.

43. The plot of the passage (story) is built around (is unfolded around; deals with) ...

Часть истории построена вокруг (разворачивается вокруг, имеет дело с) ...

44. By the way of conclusion I'd like to ...

В заключении я хотел бы ...

Некоторые другие выражения:

to have a keen eye for details иметь острый глаз на детали/подробности

to make ample use of широко использовать

to bring forth the idea "родить" идею

to convey the idea сообщать/выражать идею

to manifest itself проявлять себя

to be used to convey использованы для передачи

to expose подвергать

to have a great emotional impact on the reader иметь большое эмоциональное воздействие на читателя

to produce a powerful effect on the reader производить сильное воздействие на читателя

to resort to прибегать к

to draw the reader's attention to обращать внимание читателя на

to open with начинать с

to impart an idea сообщать идею

to be concerned with иметь дело с

to be akin to poetry быть сродни поэзии

to describe sth. with great intensity описывать что-либо с большой интенсивностью/с яркостью

to alternate with чередоваться с

to be emotionally coloured быть эмоционально окрашенным

6. ФОНД ОЦЕНОЧНЫХ СРЕДСТВ ДЛЯ ПРОВЕДЕНИЯ ТЕКУЩЕГО КОНТРОЛЯ, ПРОМЕЖУТОЧНОЙ АТТЕСТАЦИИ ОБУЧАЮЩИХСЯ ПО ДИСЦИПЛИНЕ

Фонд оценочных средств для проведения текущего контроля, промежуточной аттестации приведен в приложении.

В случае применения в образовательном процессе дистанционных образовательных технологий используются следующие платформы и ЭОР:

<http://dis.ggtu.ru>

<https://meet.jit.si>

<https://us04web.zoom.us>

7. ПЕРЕЧЕНЬ ОСНОВНОЙ И ДОПОЛНИТЕЛЬНОЙ УЧЕБНОЙ ЛИТЕРАТУРЫ, НЕОБХОДИМОЙ ДЛЯ ОСВОЕНИЯ ДИСЦИПЛИНЫ

Перечень основной литературы:

1. Гуревич В.В. English Stylistics: Стилистика английского языка: учебное пособие / В.В. Гуревич. - 8-е изд., стер. - Москва : Издательство «Флинта», 2017. - 69 с. - ISBN 978-5-89349-814-1; То же [Электронный ресурс]. - URL: <http://biblioclub.ru/index.php?page=book&id=93714>

Перечень дополнительной литературы:

1. Сиполс О.В. Develop Your Reading Skills. Comprehension and Translation Practice=Обучение чтению и переводу (английский язык) : учебное пособие / О.В. Сиполс. - 3-е изд., стереотип. - Москва : Издательство «Флинта», 2016. - 373 с. - ISBN 978-5-89349-953-7; То же [Электронный ресурс]. - URL: <http://biblioclub.ru/index.php?page=book&id=84903>

8. ПЕРЕЧЕНЬ СОВРЕМЕННЫХ ПРОФЕССИОНАЛЬНЫХ БАЗ ДАННЫХ, ИНФОРМАЦИОННЫХ СПРАВОЧНЫХ СИСТЕМ

Все обучающиеся обеспечены доступом к современным профессиональным базам данных и информационным справочным системам, которые подлежат обновлению при необходимости, что отражается в листах актуализации рабочих программ.

Современные профессиональные базы данных:

ЭБС «Университетская библиотека онлайн» <http://biblioclub.ru/>
База научных статей Издательства «Грамота» <http://www.gramota.net/materials.html>
Информационная система "Единое окно доступа к образовательным ресурсам" <http://window.edu.ru/>
Единая коллекция информационно-образовательных ресурсов <http://school-collection.edu.ru/>
Платформы видеоконференцсвязи <https://meet.jit.si> <https://us04web.zoom.us>
ЭОР <http://dis.ggtu.ru>

Информационные справочные системы:

Яндекс.Переводчик <https://translate.yandex.ru/>
Google Переводчик <https://translate.google.ru/>
Переводчик онлайн и словарь от PROMT <https://www.translate.ru/>
Онлайн-переводчик и словари <https://www.webtran.ru/>
Словарь Lingvo Live <https://www.lingvolive.com/ru-ru>

Яндекс <https://yandex.ru/>
Рамблер <https://www.rambler.ru/>
Google <https://www.google.ru/>
Mail.ru <https://mail.ru/>

9. ОПИСАНИЕ МАТЕРИАЛЬНО-ТЕХНИЧЕСКОЙ БАЗЫ, НЕОБХОДИМОЙ ДЛЯ ОСУЩЕСТВЛЕНИЯ ОБРАЗОВАТЕЛЬНОГО ПРОЦЕССА ПО ДИСЦИПЛИНЕ

Аудитории	Программное обеспечение
<ul style="list-style-type: none"> - учебная аудитория для проведения учебных занятий по дисциплине, оснащенная компьютером с выходом в интернет, мультимедиапроектором; - помещение для самостоятельной работы обучающихся, оснащенное компьютерной техникой с возможностью подключения к сети Интернет и обеспечением доступа в электронную информационно-образовательную среду ГГТУ. 	<p>Операционная система. Пакет офисных приложений. Браузер Firefox, Яндекс.</p>

10. ОБУЧЕНИЕ ИНВАЛИДОВ И ЛИЦ С ОГРАНИЧЕННЫМИ ВОЗМОЖНОСТЯМИ ЗДОРОВЬЯ

При необходимости рабочая программа дисциплины может быть адаптирована для обеспечения образовательного процесса инвалидов и лиц с ограниченными возможностями здоровья. Для этого требуется заявление студента (его законного представителя) и заключение психолого-медико-педагогической комиссии (ПМПК)

Составитель:
ст. преподаватель Иванова Н.Г.



Программа утверждена на заседании кафедры английской филологии и переводоведения от «16» мая 2023 г., протокол № 11.

Зав. кафедрой Кириллова А.В.



**Министерство образования Московской области
Государственное образовательное учреждение высшего образования
Московской области
«Государственный гуманитарно-технологический университет»**

**ФОНД ОЦЕНОЧНЫХ СРЕДСТВ
ДЛЯ ПРОВЕДЕНИЯ ТЕКУЩЕГО КОНТРОЛЯ, ПРОМЕЖУТОЧНОЙ
АТТЕСТАЦИИ ПО ДИСЦИПЛИНЕ**

Б1.В.ДВ.02.02

ЯЗЫКОВАЯ ИНТЕРПРЕТАЦИЯ ТЕКСТА (АНГЛИЙСКИЙ ЯЗЫК)

Направление подготовки	44.03.05 Педагогическое образование (с двумя профилями подготовки)
Направленность (профили) программы	Дошкольное образование, Иностранный язык (английский)
Квалификация выпускника	Бакалавр
Форма обучения	Очная

**Орехово-Зуево
2023 г.**

1. Индикаторы достижения компетенций

Код и наименование универсальной компетенции	Наименование индикатора достижения универсальной компетенции
ПК-1. Способен осваивать и использовать теоретические знания и практические умения и навыки в предметной области при решении профессиональных задач	ПК-1.1. Знает структуру, состав и дидактические единицы предметной области (преподаваемого предмета).

2. Описание показателей и критериев оценивания компетенций на различных этапах их формирования, описание шкал оценивания

Оценка уровня освоения компетенции на разных этапах их формирования проводится на основе дифференцированного контроля каждого показателя компетенции в рамках оценочных средств, приведенных в ФОС.

Оценка «отлично», «хорошо», «зачтено» соответствует **повышенному** уровню освоения компетенции согласно критериям оценивания, приведенных в таблице к соответствующему оценочному средству

Оценка «удовлетворительно», «зачтено» соответствует **базовому** уровню освоения компетенции согласно критериям оценивания, приведенных в таблице к соответствующему оценочному средству

Оценка «неудовлетворительно», «не зачтено» соответствует показателю «компетенция не освоена»

№ п/п	Наименование оценочного средства	Краткая характеристика оценочного средства	Представление оценочного средства в фонде	Критерии оценивания
1	2	3	4	5
<i>Оценочные средства для проведения текущего контроля</i>				
1	Тест	Система стандартизированных заданий, позволяющая измерить уровень знаний и умений обучающегося.	Тестовые задания	Оценка «Отлично» выставляется за тест, в котором выполнено более 90% заданий. Оценка «Хорошо» выставляется за тест, в котором выполнено более 75 % заданий. Оценка «Удовлетворительно» выставляется за тест, в котором выполнено более 60 % заданий. Оценка

				«Неудовлетворительно» выставляется за тест, в котором выполнено менее 60 % заданий.
2	Практические задания	техника обучения, предполагающая проектирование решения конкретной задачи.	Перечень практических заданий	<p>Оценка «Отлично» - Студент даёт грамотное описание и интерпретацию ситуации, свободно владеет профессионально-понятийным аппаратом; умеет высказывать и обосновывать свои суждения; профессионально прогнозирует и проектирует развитие ситуации или объекта, предлагает эффективные способы решения задания.</p> <p>Оценка «Хорошо» - Студент даёт грамотное описание и интерпретацию рассматриваемой ситуации; достаточно владеет профессиональной терминологией; владеет приемами проектирования, допуская неточности; ответ правильный, полный, с незначительными неточностями или недостаточно полный.</p> <p>Оценка «Удовлетворительно» - Студент слабо владеет профессиональной терминологией при описании и интерпретации рассматриваемой ситуации; допускает ошибки при проектировании способов деятельности, слабо обосновывает свои</p>

				<p>суждения; излагает материал неполно, непоследовательно.</p> <p>Оценка «Неудовлетворительно» - Не владеет профессиональной терминологией; не умеет грамотно обосновать свои суждения; обнаруживается незнание основ проектирования, допущены грубые ошибки.</p>
<i>Оценочные средства для проведения промежуточной аттестации</i>				
3	Экзамен	Контрольное мероприятие, которое проводится по окончании изучения дисциплины в виде, предусмотренном учебным планом.	Вопросы к экзамену	<p>Оценка «отлично» предполагает:</p> <ul style="list-style-type: none"> – знание понятийно-терминологического аппарата дисциплины: состав и содержание научных понятий, их связей между собой, их систему; – знание теории вопроса, умение анализировать проблему; – умение применять основные положения теории вопроса, аналитическое изложение научных идей отечественных и зарубежных ученых; – умение содержательно и стилистически грамотно излагать суть вопроса; – глубокое понимание, осознание материала. <p>Оценка «хорошо» предполагает:</p> <ul style="list-style-type: none"> – знание основных теоретических положений вопроса; – умение анализировать изучаемые дисциплиной явления, факты, действия;

				<p>– умение содержательно и стилистически грамотно излагать суть вопроса. Но имеет место недостаточная полнота по излагаемому вопросу.</p> <p>Оценка <i>«удовлетворительно»</i> предполагает:</p> <ul style="list-style-type: none"> – неполноту изложения информации; – оперирование понятий на бытовом уровне; – отсутствие связи в построении ответа; – неумение выделить главное; – отсутствие выводов. <p>Оценка <i>«неудовлетворительно»</i> предполагает:</p> <ul style="list-style-type: none"> – незнание понятийного аппарата; – незнание методологических основ проблемы; – незнание теории и истории вопроса; - отсутствие умения анализировать учебный материал.
4	Тест	Система стандартизированных заданий, позволяющая измерить уровень знаний и умений обучающегося.	Тестовые задания	<p>Оценка <i>«Отлично»</i> выставляется за тест, в котором выполнено более 90% заданий.</p> <p>Оценка <i>«Хорошо»</i> выставляется за тест, в котором выполнено более 75 % заданий.</p> <p>Оценка <i>«Удовлетворительно»</i> выставляется за тест, в котором выполнено более</p>

				60 % заданий. Оценка «Неудовлетворительно» выставляется за тест, в котором выполнено менее 60 % заданий.
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3. Типовые контрольные задания и/или иные материалы для проведения текущего контроля, промежуточной аттестации, необходимые для оценки знаний, умений, навыков и/или опыта деятельности, характеризующих этапы формирования компетенций в процессе освоения образовательной программы.

Задания для проведения текущей успеваемости

В случае применения в образовательном процессе дистанционных образовательных технологий используется ЭОР

<http://dis.ggtu.ru/enrol/index.php?id=427>

Тестовые задания

ПК-1.1. Знает структуру, состав и дидактические единицы предметной области (преподаваемого предмета).

1. Define the figure of speech in the sentence – The woman was dressed not without elegance (выберите один вариант ответа):

a. onomatopiea

б. litotes

в. metaphor

2. Define the stylistic device in the sentence –

The girls were dressed to kill (выберите один вариант ответа):

a. irony

б. hyperbole

в. epithet

3. Match the first and the second columns:

a. Those evening bells, those evening bells, 1. belle-lettre how many a tale their music tells	1. belle-lettre
б. He says he'll teach you to take the boards 2. poetic and make a raft of them; but seeing that you know how to do it pretty well already, the offer... seems a superfluous one on his part (J.K. Jerome).	2. poetic
в. This type of mixing is often incidental to other stages of the industrial process	3. technical
г. The Tories hope to get away with it by invoking their old familiar maxim: When in trouble, Wave the Flag	4. publisistic

4. Define a stylistic device in the sentence –

The car was so smooth and full of high-tech gadgets that he nicknamed it “Terminator”

(выберите один вариант ответа):

- a. irony
- б. охуморон
- в. metonymy

5. Plunk-plunk of a frog is (выберите один вариант ответа):

- a. onomatopoeia
- б. epithet
- в. metaphor

Ключи

1.	a
2.	б
3.	a-2, б-1, в-3, г-4
4.	a
5.	a

1. Epithet is (выберите один вариант ответа):

- a. expressive means
- б. stylistic device
- в. evaluation characteristics

2. Stylistic colouring is (выберите один вариант ответа):

- a. denotation
- б. marking
- в. connotation

3. What are the expressive means which create the individual style of the author called?

(выберите один вариант ответа):

- a. expressive means
- б. stylistic devices
- в. language means

4. Informal vocabulary comprises ... (выберите один вариант ответа).

- a. slang, dialect and neutral words
- б. colloquial, archaic and literary words
- в. colloquial, slang and dialect words
- г. neutral and learned words

5. The famous Russian linguist who first suggested the classification of functional styles is

_____.

- a. I.R. Galperin
- б. L.V. Scherba
- в. V.N. Komissarov

Ключи

1.	a
2.	б
3.	б
4.	в
5.	а.

Перечень практических заданий

Текст *On the American Dead in Spain*

The dead sleep cold in Spain tonight (1). Snow blows through the olive groves, sifting against the tree roots. Snow drifts over the mounds with the small headboards**. (When there was time for headboards.) The olive trees are thin in the cold wind because their lower branches were once cut to cover tanks, and the dead sleep cold in the small hills over the Jarama River. It was cold that February when they died there and since then the dead have not noticed the changes of the seasons.

It is two years now since the Lincoln Battalion (2) held for four and a half months along the heights of the Jarama, and the first American dead have been a part of the earth of Spain for a long time now.

The dead sleep cold in Spain tonight and they will sleep cold all this winter as the earth sleeps with them. But in the spring the rain will come to make the earth kind again. The wind will blow soft over the hills from the south. The black trees will come to life with small green leaves, and there will be blossoms on the apple trees along the Jarama River. This spring the dead will feel the earth beginning to live again.

For our dead are a part of the earth of Spain now and the earth of Spain can never die. Each winter it will seem to die and each spring it will come alive again. Our dead will live with it forever.

Just as the earth can never die, neither will those who have ever been free return to slavery. The peasants who work the earth where our dead lie know what these dead died for. There was time during the war for them to learn these things, and there is forever for them to remember them in (3).

Our dead live in the hearts and the minds of the Spanish peasant, of the Spanish workers, of all the good simple honest people who believed in and fought for the Spanish republic. And as long as all our dead live in the Spanish earth, and they will live as long as the earth lives, no system of tyranny ever will prevail in Spain.

The fascists may spread over the land, blasting their way with weight of metal brought from other countries (4). They may advance aided by traitors and cowards. They may destroy cities and villages and try to hold the people in slavery. But you cannot hold any people in slavery.

The Spanish people will rise again as they have always risen before against tyranny.

The dead do not need to rise. They are a part of the earth now and the earth can never be conquered. For the earth endureth forever (5). It will outlive all systems of tyranny.

Those who have entered it honorably, and no men ever entered earth more honorably than those who died in Spain, already have achieved immortality.

(February 14, 1939 Ernest Hemingway)

Задания:

1. Comment on the title of the story, i.e. say what the title is suggestive of. How does the opening paragraph couple with it and what mood does it create?
2. Account for the suspense the author resorts to, mentioning the Lincoln Battalion for the first time only in the second paragraph.
3. Speak about the role of the opening sentence in the third paragraph. Does it contribute to the change of the mood? Why?
4. What means make the contrast between winter and spring obvious to the reader?
5. Speak of the symbolic value of winter and spring. Is the interplay of tenses in keeping with the contrast of life and death?
6. Speak of the author's love for Spanish people, his belief in international solidarity and hatred of fascism. Pay attention to the interplay of pronouns, the interplay of modal verbs, parallel constructions.

7. What language means contribute to the solemnity of the story and make it an epitaph commemorating the deceased?
8. Do you share the opinion that the story is a poem in prose arranged as a dead march? What adds rhythm to it?
9. Find stylistic devices and means of foregrounding revealing the idea of the text (thematic groups of words, antithesis, compositional coupling, suspense, implication, climax, repetition, defeated expectancy, parallel constructions, alliteration, biblical allusion, metaphors, epithets etc.)

Текст Reunion

The last time I saw my father was in Grand Central Station. I was going from my grandmother's in the Adirondacks to a cottage on the Cape that my mother had rented, and I wrote my father that I would be in New York between trains for an hour and a half, and asked if we could have lunch together. His secretary wrote to say that he would meet me at the information booth at noon, and at twelve o'clock sharp I saw him coming through the crowd. He was a stranger to me — my mother divorced him three years ago and I hadn't been with him since — but as soon as I saw him I felt that he was my father, my flesh and blood, my future and my doom. I knew that when I was grown I would be something like him; I would have to plan my campaigns within his limitations. He was a big, good-looking man, and I was terribly happy to see him again. He struck me on the back and shook my hand. "Hi, Charlie," he said. "Hi, boy. I'd like to take you up to my club, but it's in the Sixties, and if you have to catch an early train I guess we'd better get something to eat around here." He put his arm around me, and I smelled my father the way my mother sniffs a rose. It was a rich compound of whiskey, after-shave lotion, shoe polish, woollens, and the rankness of a mature male. I hoped that someone would see us together. I wished that we could be photographed. I wanted some record of our having been together.

We went out of the station and up a side street to a restaurant. It was still early, and the place was empty. The bartender was quarreling with a delivery boy, and there was one very old waiter in a red coat down by the kitchen door. We sat down, and my father hailed the waiter in a loud voice. "*Kellner!*" he shouted. "*Garcon! Cameriere! You!*" His boisterousness in the empty restaurant seemed out of place. "Could we have a little service here!" he shouted. "Chop-chop." Then he clapped his hands. This caught the waiter's attention, and he shuffled over to our table.

"Were you clapping your hands at me?" he asked.

"Calm down, calm down, *sommelier,*" my father said. "It isn't too much to ask of you — if it wouldn't be too much above and beyond the call of duty, we would like a couple of Beefeater Gibsons."

"I don't like to be clapped at," the waiter said.

"I should have brought my whistle," my father said. "I have a whistle that is audible only to the ears of old waiters. Now, take out your little pad and your little pencil and see if you can get this straight: two Beefeater Gibsons. Repeat after me: two Beefeater Gibsons."

"I think you'd better go somewhere else," the waiter said quietly.

"That," said my father, "is one of the most brilliant suggestions I have ever heard. Come on, Charlie, let's get the hell out of here."

I followed my father out of that restaurant into another. He was not so boisterous this time. Our drinks came, and he cross-questioned me about the baseball season. He then struck the edge of his empty glass with his knife and began shouting again. "*Garcon! Kellner! Cameriere! You!* Could we trouble you to bring us two more of the same."

"How old is the boy?" the waiter asked.

"That," my father said, "is none of your God-damned business."

"I'm sorry, sir," the waiter said, "but I won't serve the boy another drink."

“Well, I have some news for you,” my father said. “I have some very interesting news for you. This doesn't happen to be the only restaurant in New York. They've opened another on the corner. Come on, Charlie.”

He paid the bill, and I followed him out of that restaurant into another. Here the waiters wore pink jackets like hunting coats, and there was a lot of horse tack on the walls. We sat down, and my father began to shout again. “Master of the hounds! Tallyhoo and all that sort of thing. We'd like a little something in the way of a stirrup cup. Namely, two Bibson Geefeaters.”

“Two Bibson Geefeaters?” the waiter asked, smiling.

“You know damned well what I want,” my father said angrily. “I want two Beefeater Jibsons, and make it snappy. Things have changed in jolly old England. So my friend the duke tells me. Let's see what England can produce in the way of a cocktail.”

“This isn't England,” the waiter said.

“Don't argue with me,” my father said. “Just do as you're told.”

“I just thought you might like to know where you are,” the waiter said.

“If there is one thing I cannot tolerate,” my father said, “it is an impudent domestic. Come on, Charlie.”

The fourth place we went to was Italian. “Buon giorno,”* my father said. “Per favore, possiamo avere due cocktail americani, jorti, forti. Molio gin, poco vermut.”**

“I don't understand Italian,” the waiter said.

“Oh, come off it,” my father said. “You understand Italian, and you know damned well you do. Vogliamo due cocktail americani. Subito.”***

The waiter left us and spoke with the captain, who came over to our table and said, “I'm sorry, sir, but this table is reserved.”

“All right,” my father said. “Get us another table.”

“All the tables are reserved,” the captain said.

“I get it,” my father said. “You don't desire our patronage. Is that it? Well, the hell with you. Vada all'inferno. Let's go, Charlie.”

“I have to get my train,” I said.

“I'm sorry, sonny,” my father said. “I'm terribly sorry.” He put his arm around me and pressed me against him. “I'll walk you back to the station. If there had only been time to go up to my club.”

“That's all right, Daddy,” I said.

“I'll get you a paper,” he said. “I'll get you a paper to read on the train.”

Then he went up to a newsstand and said. “Kind sir, will you be good enough to favor me with one of your God-damned, no-good, ten-cent afternoon papers?” The clerk turned away from him and stared at a magazine cover. “Is it asking too much, kind sir,” my father said, “is it asking too much for you to sell me one of your disgusting specimens of yellow journalism?”

“I have to go, Daddy,” I said. “It's late.”

“Now, just wait a second, sonny.” no said. “Just wait a second. I want to get a rise out of this chap.”

“Goodbye, Daddy,” I said, and I went down the stairs and got my train, and that was the last time I saw my father.

(JOHN CHEEVER)

Задания:

1. Speak about the title, i.e. if it sets a definite expectation of the possible development of events.
2. Look for the means that lead the reader to infer that the boy looked forward to the meeting with exuberant expectation.
3. Speak of the impression the father made on the boy when they met. Account for the boy's admiration.
4. Point out how the boy's attitude to the father changes by the end of the story.
5. Speak about the importance of the story's climax.

6. The author never appreciates or condemns the father. How is the reader made to feel his attitude to the father? Find cases of the author's sad irony.
7. The events are described through the eyes of the boy. Why do you think the narration is entrusted to a naive narrator?
8. Account for the atmosphere that pervades the text.
9. Comment on the title in the context of the whole story.

Задания для проведения промежуточной аттестации

В случае применения в образовательном процессе дистанционных образовательных технологий используется ЭОР

<http://dis.ggtu.ru/enrol/index.php?id=427>

Вопросы к экзамену

1. Юмор как средство стилизации текста
2. Графические средства и их роль в раскрытии замысла автора
3. Метафора как средство стилизации текста
4. Художественные сравнения как средство стилизации текста
5. Эпитет как средство стилизации текста
6. Каламбур и паронимазия
7. Авторский стиль и его отражение в художественных произведениях
8. Олицетворение и персонификация в художественном тексте
9. Национальный колорит и историческая эпоха как экспрессивные средства в тексте
10. Авторская ирония
11. Имя собственное и его роль в создании портретной характеристики героев
12. Антономасия как средство стилизации текста
13. Лингвостилистические особенности заголовков
14. Ирония как средство стилизации текста
15. Стилистическое функционирование графонов
16. Метонимия
17. Оксюморон
18. Фонетические экспрессивные средства
19. Синтаксические экспрессивные средства
20. Особенности стилистического анализа поэтических и прозаических произведений
 21. Give the complex lingvo-stylistic analysis of a literary text.
Speak on the following points:
 1. The main events in the author's life that influenced his artistic career, his way of thinking and his style.
 2. The content of the text being analysed.
 3. The main idea of the text, i.e. the author's message to the readership.
 4. Stylistic devices which help to express the main idea (i.e. to characterize the personages, to depict precisely the setting for the events, to express the author's attitude towards the narrated events and the characters).
 5. Other stylistic devices (those which do not obligatory help to render the author's message, but build up the style of the narration).

Тестовые задания

6. Define a stylistic device in the sentence : I awfully like this ring _____
7. An analysis in which the structure of the text, its genre affiliation and linguistic means are considered is _____.
8. Give the other definition (one word) to the phrase «the main idea of the text»

_____.

9. There are _____ functional styles in the language.
10. The genres of speech are _____.

Ключи

6.	охуморон
7.	Linguostylistic (analysis)
8.	message
9.	five
10.	specific forms or types of text

6. The main feature of the text is _____.
7. A set expression exists in a language _____.
8. A system of expressive means peculiar to a specific sphere of communication is known as _____.
9. A stylistic device is a _____.
10. There are three groups of stylistic devices. They are _____.

Ключи

6.	coherence and consistency
7.	ready-made
8.	functional style
9.	figure of speech
10.	phonetic, lexical and syntactical

Схема соответствия типовых контрольных заданий и оцениваемых знаний, умений, навыков и (или) опыта деятельности, характеризующих этапы формирования компетенций:

Код и наименование компетенции	Наименование индикатора достижения компетенции	Типовые контрольные задания
ПК-1. Способен осваивать и использовать теоретические знания и практические умения и навыки в предметной области при решении профессиональных задач	ПК-1.1	Вопросы к зачету Тест Практическое задание