

ФОНД ОЦЕНОЧНЫХ СРЕДСТВ
для проведения текущей и промежуточной аттестации

по учебной дисциплине

«Стилистика иностранного языка»

для направления подготовки

44.03.01 «Педагогическое образование»

Направленность ОП
бакалавр «Педагогическое образование»
профиль «Образование в области иностранного языка»

1. Перечень компетенций с указанием этапов их формирования в процессе освоения образовательной программы

| Семестр | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|----|
| Наименование дисциплины | | | | | | | | | | |
| ОПК-5 | | | | | | | | | | |
| Б1.Б.4 Культура речи | + | | | | | | | | | |
| Б1.В.ОД. 1 Русский язык | + | | | | | | | | | |
| Б1.В.ОД.7 Введение в филологию | | | + | | + | | | | | |
| Б1.В.ОД.8 Стилистика иностранного языка | | | | | + | | | | | |
| Б1.В.ОД.14 Филологический анализ художественных текстов | | | | | | | | | | + |
| Б1.В.ОД.15 Филологический анализ нехудожественных текстов | | | | | | | | | + | |
| Б1.В.ОД.18 Практикум по культуре речевого общения | | | | | + | + | + | + | + | |
| Б1.В.ДВ.16.1 Практикум по письменной речи | | | | | | | + | | | |
| Б1.В.ДВ.16.2 Творческое письмо | | | | | | | + | | | |
| Б1.В.ДВ.18.2 Иностранный язык в сфере профессионального общения | | | | | | | | | | + |
| Б1.В.ДВ.19.2 Моделирование коммуникативных ситуаций | | | | | | | | | | + |
| Б3.ГЭ Подготовка к сдаче и сдача государственного экзамена | | | | | | | | | | + |
| Б3.ВКР Защита выпускной квалификационной работы, включая подготовку к процедуре защиты и процедуру защиты | | | | | | | | | | + |
| Этапы формирования компетенций | 1 | 2 | | | | 3 | 4 | | | |

| ПК -1: | | | | | | | | | | |
|---------------|--|--|---|---|---|---|---|---|---|---|
| Б1.Б.12 | Методика обучения и воспитания (по профилю подготовки) | | | | + | + | + | + | | |
| Б1.В.ОД.7 | Введение в филологию | | + | | | | | | | |
| Б1.В.ОД.8 | Стилистика иностранного языка | | | | + | | | | | |
| Б1.В.ОД.10 | Теория и практика перевода | | | | | | | | | + |
| Б1.В.ОД.11 | Страноведение и лингвострановедение | | | | | | + | + | | |
| Б1.В.ОД.12 | Древние языки | | | + | | | | | | |
| Б1.В.ОД.14 | Филологический анализ художественных текстов | | | | | | | | | + |
| Б1.В.ОД.15 | Филологический анализ нехудожественных текстов | | | | | | | | + | |
| Б1.В.ОД.16 | Педагогические технологии в рамках изучения иностранного языка | | | | | | | | + | |
| Б1.В.ОД.17 | Практический курс иностранного языка | | + | + | + | + | + | + | | |
| Б1.В.ДВ.1.1 | Сегментные средства английского языка | | + | | | | | | | |
| Б1.В.ДВ.1.2 | Фонетический практикум | | + | | | | | | | |
| Б1.В.ДВ.2.1 | Система видовременных форм глагола | | | + | | | | | | |
| Б1.В.ДВ.2.2 | Категория залога в английском языке | | | + | | | | | | |
| Б1.В.ДВ.5.1 | Основы синтаксиса английского языка | | | + | | | | | | |
| Б1.В.ДВ.5.2 | Употребление артиклей в английском языке | | | + | | | | | | |
| Б1.В.ДВ.9.1 | Аудирование учебных текстов | | | | | + | | | | |
| Б1.В.ДВ.11.1 | Теория и практика художественного перевода | | | | | | | + | | |
| Б1.В.ДВ.13.1 | Страноведение США | | | | | | | | + | |
| Б1.В.ДВ.13.2 | История и культура Великобритании и США | | | | | | | | + | |

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| Б2.ПЗ Производственная практика: педагогическая | | | | | | | | + | + | |
| Б3.ГЭ Подготовка к сдаче и сдача государственного экзамена | | | | | | | | | | + |
| ПК -4: | | | | | | | | | | |
| Б1.Б.10 Педагогика | | + | + | + | | | | | | |
| Б1.Б.12 Методика обучения и воспитания (по профилю подготовки) | | | | | + | + | + | + | | |
| Б1.В.ОД.7 Введение в филологию | | | + | | | | | | | |
| Б1.В.ОД.8 Стилистика иностранного языка | | | | | + | | | | | |
| Б1.В.ОД.9 История иностранного языка | | | | | + | | | | | |
| Б1.В.ОД.10 Теория и практика перевода | | | | | | | | | | + |
| Б1.В.ОД.11 Страноведение и лингвострановедение | | | | | | | + | + | | |
| Б1.В.ОД.14 Филологический анализ художественных текстов | | | | | | | | | | + |
| Б1.В.ОД.15 Филологический анализ нехудожественных текстов | | | | | | | | | + | |
| Б1.В.ОД.16 Педагогические технологии в рамках изучения иностранного языка | | | | | | | | | + | |
| Б1.В.ОД.17 Практический курс иностранного языка | | | + | + | + | + | + | + | | |
| Б1.В.ДВ.9.2 Видео на уроках английского языка | | | | | | + | | | | |
| Б1.В.ДВ.12.1 Основы психолингвистики | | | | | | | | | + | |
| Б1.В.ДВ.12.2 Межкультурный подход в обучении иностранному языку | | | | | | | | | + | |
| Б1.В.ДВ.13.2 История и культура Великобритании и США | | | | | | | | | + | |
| Б1.В.ДВ.16.2 Творческое письмо | | | | | | | + | | | |
| Б1.В.ДВ.17.1 Интерпретация текстов публицистического характера | | | | | | | + | | | |
| Б1.В.ДВ.17.2 Рендерирование газетных текстов | | | | | | | + | | | |

В рамках данной дисциплины формируются все компоненты компетенций ОПК-5, ПК-1, ПК-4.

2.1 Показатели и критерии оценивания компетенций на различных этапах их формирования (промежуточная аттестация)

| Компетенции | Показатели | Критерии в соответствии с уровнем освоения ОП | | | Оце ноч ное сре дст во (пр оме |
|-------------|------------|---|--|--|---|
| | | пороговый (удовлетворительно) 55-69 баллов | стандартный (хорошо) 70-84 балла | эталонный (отлично) 85-100 баллов | |
| | знать | <p>Пороговый:</p> <p>1) связь стилистики с другими разделами лингвистики.</p> <p>2) Принципы построения текста (единство планов выражения и содержания).</p> <p>2) Терминологию стилистики и основные понятия, необходимые для выполнения стилистического анализа текста.</p> <p>3) Основные функциональные стили и области их применения.</p> | <p>Стандартный</p> <p>1) Термины стилистики;</p> <p>2) междисциплинарные связи стилистики;</p> <p>3) основные методы стилистического анализа языковых единиц;</p> <p>4) основные стилистические приемы и экспрессивные средства языка;</p> <p>5) основные функциональные стили языка и средства их выражения.</p> | <p>Эталонный:</p> <p>1) основные проблемы стилистики современного английского языка;</p> <p>2) место стилистики в ряду других лингвистических дисциплин, их сходство и различие;</p> <p>3) текст как единство логической (эксплицитной) и прагматической (имплицитной) информации, виды контекстов;</p> <p>4) стилистические приемы и выразительные средства языка,</p> | <p>Составление схем-таблиц, конспектов и списка литературы для самостоятельного изучения лингвистических теорий и концепций</p> <p>Составление глоссария терминов</p> |

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| | | | | <p>основные методы стилистического анализа текстов;</p> <p>5) дифференциальные признаки стилей. Различные точки зрения на классификацию стилей. Классификация стилей.</p> | |
| ОК-5, ПК-1, ПК-4. | уметь | <p>Пороговый</p> <p>1) применять теоретические базовые знания стилистики для выполнения практических заданий курса;</p> <p>2) работать со словарями и справочниками;</p> <p>3) работать в сети Интернет, использовать национальные корпуса изучаемого языка с целью проведения исследовательской работы</p> | <p>Стандартный:</p> <p>1) Систематизировать филологические знания и устанавливать междисциплинарные связи в ходе анализа конкретного языкового материала;</p> <p>2) выполнять стилистический анализ конкретного языкового материала с учетом синтагматических и парадигматических связей текста.</p> <p>3) самостоятельно извлекать информацию, пользуясь современными источниками информации.</p> | <p>Эталонный:</p> <p>1) проводить самостоятельный стилистический анализ оригинального текста;</p> <p>2) применять междисциплинарный подход к анализу текста;</p> <p>3) критически оценивать информацию, редактировать речь, вести дискуссию и полемику на темы, связанные с изучением стилистики</p> | Выполнение практических и тестовых заданий |

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| | Владеть | <p>Пороговый:</p> <p>1) основными терминами и принципами описания языковых единиц с учетом развития современной стилистики;</p> <p>2) самостоятельными навыками работы;</p> <p>3) навыками работы со словарями и компьютером для поиска необходимой информации.</p> | <p>Стандартный:</p> <p>1) навыками использования теоретических знаний в решении практических задач;</p> <p>2) навыками анализа текстов и речевых образцов, относящихся к различным функциональным стилям языка;</p> <p>3) навыками применения полученных знаний в профессиональной педагогической деятельности.</p> | <p>Эталонный:</p> <p>1) современными научными технологиями для решения конкретных практических задач;</p> <p>2) системой изучаемого иностранного языка и принципами ее функционирования применительно к различным сферам речевой коммуникации;</p> <p>3) принципами межличностной и массовой коммуникации, речевого воздействия.</p> <p>4) полученными знаниями в области стилистики в профессиональной педагогической деятельности.</p> | Выполнение творческих индивидуальных или групповых заданий |
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2.2. Критерии и шкалы оценивания результатов обучения при проведении текущего контроля успеваемости

Текущий контроль предназначен для проверки хода и качества формирования компетенций, стимулирования учебной работы обучаемых и совершенствования методики освоения новых знаний. Он обеспечивается проведением семинаров, оцениванием контрольных заданий, проверкой конспектов лекций, выполнением индивидуальных и творческих заданий, периодическим опросом обучающихся на занятиях. Контролируемые разделы (темы) дисциплины, компетенции и оценочные средства представлены в таблице.

| Модуль | Контролируемые разделы (темы) дисциплины | Код контролируемой компетенции (или ее части) | Наименование оценочного средства |
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| 1 | Предмет и задачи стилистики, основные проблемы современной стилистики, ее статус в современном языкознании и место среди других лингвистических наук. The Object of Stylistics. | ОПК-5 Владеть основами профессиональной этики и речевой культуры | Выполнение конспекта лекций. Составление терминологического словаря. |
| 2 | Экспрессивные возможности английского языка. Expressive Potential of Linguistic Units in English (фонетический, морфологический, лексический, синтаксический, текстовый уровень). | ПК-1 Готовность реализовывать учебные программы по учебным предметам в соответствии с требованиями образовательных стандартов. | Выполнение конспекта лекций. Создание структурно-логических схем при обобщении изученного теоретического материала по теме. Работа со словарями. Работа с корпусами текстов для выполнения индивидуальных заданий по исследованию лингвистических контекстов |
| 3 | Парадигматическая стилистика (стилистика языковых единиц) Paradigmatic stylistics (or stylistics of units) | ПК- 1 | Выполнение конспекта лекций. Выполнение практических заданий. Работа со словарями. |
| 4 | Синтагматическая стилистика (стилистика речи). Syntagmatic stylistics (or stylistics of sequences). | ПК- 4 Способность использовать возможности образовательной среды для достижения личностных, метапредметных и предметных результатов обучения и обеспечения качества учебно-воспитательного процесса средствами преподаваемых учебных предметов. | Выполнение практических заданий. Работа со словарями. Выполнение исследовательских заданий в индивидуальных и групповых формах и защита с презентацией полученных данных |

Критерии и шкала оценивания терминологического словаря по теме

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| Количество терминов и объем их описаний соответствуют заданию | 2 балла |
| Используемая литература включает как классические работы, так и современные издания | 4 балла |
| Содержание подкреплено необходимыми комментариями, примерами и поясняющими цитатами | 6 баллов |
| Максимальный балл | 12 баллов |

Критерии и шкала оценивания доклада с презентацией полученных результатов

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| Понимание проблемы, соответствие исследования научным принципам | 3 балла |
| Умение обобщенно представить материал, наличие собственной исследовательской позиции | 2 балла |
| Последовательность и логичность изложения материала | 3 балл |
| Умение вести дискуссию и аргументировать полученные выводы | 2 балла |
| Максимальный балл | 10 баллов |

Критерии и шкала оценивания устного сообщения с предоставлением тезисов

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| Понимание проблемы, стремление разъяснить ее суть с научных позиций | 3 балла |
| Умение интересно подать материал, наличие личностного отношения к нему | 3 балла |
| Грамотность и логичность изложения материала | 1 балл |
| Предоставление тезисов заданного формата | 1 балл |
| Максимальный балл | 8 баллов |

Критерии и шкала оценивания составления таблицы

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| Качество и полнота включенной информации | 1 балл |
| Использование новейших источников, в том числе зарубежных | 2 балла |
| Логичность структуры | 1 балл |
| Подкрепление необходимыми комментариями, примерами и поясняющими цитатами, ссылками | 1 балл |
| Максимальный балл | 5 баллов |

Критерии и шкала оценивания работы по выполнению конспекта с целью обобщения и систематизации информации

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| Умение проводить смысловую группировку текста, выделять основополагающие идеи | 2 балла |
| Умение создавать на основе выделенной в тексте информации схемы, таблицы, конспекты | 2 балла |
| Умение высказывать оценочные суждения, свою точку зрения о прочитанном в тексте | 1 балл |
| Максимальный балл | 5 баллов |

Написание реферата-обзора по прочитанной литературе

Необходимо прочитать источники, обозначенные в обязательном списке литературы. Реферат-обзор носит продуктивный характер. Реферат-обзор составляется на основе

нескольких источников и содержит фактическую информацию в обобщённом виде, иллюстрированный материал, различные сведения по теме, а также сопоставляет различные точки зрения по данному вопросу. В реферате, наряду с анализом информации первоисточника, есть объективная оценка проблемы; этот реферат имеет развёрнутый характер.

Примерный объем – от 5 до 7 страниц формата А4.

Критерии и шкала оценивания реферата-обзора в рамках изученной темы:

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|---|-----------|
| Объективность, точность изложения | 3 балла |
| Выделение основных мыслей в рамках изученной темы | 3 балла |
| Использование единой терминологии и сокращений | 3 балла |
| Примеры, иллюстрирующие теоретические положения | 3 балла |
| Максимальный балл | 12 баллов |

Требования к содержанию и структуре итоговой письменной работы

Итоговая индивидуальная самостоятельная письменная работа на предложенную тему преподавателем должна включать:

1. Титульный лист, который заполняется по единой форме.
2. Введение, в котором описывается суть и обоснование выбора данной темы, состоит из ряда компонентов, связанных логически и стилистически.

На этом этапе очень важно правильно сформулировать вопрос, на который следует найти ответ в ходе исследования.

3. Основная часть: теоретические основы выбранной проблемы и изложение основного вопроса; положения, сопровождаемые примерами
4. Заключение, которое содержит обобщения и аргументированные выводы по теме
5. Список использованных источников
6. Приложения.

Объем работы – 3000 слов без учета списка использованных источников и приложений. (Допускается изменение требуемого объема в пределах 10%).

Критерии и шкала оценивания письменной работы:

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| Четкое изложение сути поставленной проблемы | 3 балла |
| Самостоятельно проведенный анализ этой проблемы с использованием концепций и аналитического инструментария, рассматриваемого в рамках дисциплины | 4 балла |
| Четко аргументированные положения, сопровождаемые примерами | 4 балла |
| Логичность и последовательность изложения материала | 4 балла |
| Максимальный балл | 15 баллов |

2.3. Критерии и шкалы оценивания результатов обучения при проведении промежуточной аттестации

Промежуточная аттестация предназначена для определения уровня освоения всего объема учебной дисциплины. Для оценивания результатов обучения при проведении промежуточной аттестации используется двухбалльная шкала: «зачтено», «не зачтено».

| Шкала | Критерии оценивания | Уровень |
|-------|---------------------|---------|
|-------|---------------------|---------|

| оценивания | | освоения компетенций |
|--------------|--|-----------------------------|
| «зачтено» | Обучающийся правильно ответил на 85% и более заданий. Написал и защитил реферат-обзор, а также выступил с презентацией выполненного проекта с результатом 5 баллов. Ответил на все дополнительные вопросы. | Эталонный |
| | Обучающийся правильно ответил на 70% и более заданий. Написал и защитил реферат-обзор, а также выступил с презентацией с результатом 4 балла. Ответил на большинство дополнительных вопросов | Стандартный |
| | Обучающийся правильно ответил на 60% и более заданий. Написал и защитил реферат-обзор, а также выступил с презентацией с результатом 3 балла. Допустил много неточностей при ответе на дополнительные вопросы | Пороговый |
| «не зачтено» | Обучающийся ответил менее, чем на 60% тестовых заданий. При выполнении реферата-обзора, а также при составлении презентации продемонстрировал недостаточный уровень знаний и умений. При ответах на дополнительные вопросы было допущено множество неправильных ответов. | Компетенции не сформированы |

3. Типовые контрольные задания или иные материалы, необходимые для оценки знаний, умений, навыков и (или) опыта деятельности, характеризующих этапы формирования компетенций в процессе освоения образовательной программы

3.1. Оценочные средства текущего контроля успеваемости

Темы для выступления с презентацией / устного сообщения с представлением тезисов на семинарских и практических занятиях:

1. Язык поэзии и его дифференциальные признаки. Поэтическая система английского языка.
2. Язык художественной прозы. Дискурсивная структура художественного текста. Типы повествований.
3. Язык драмы. Дискурсивная структура текста драмы.
4. Публицистический стиль. Общее понятие о публицистическом стиле. Жанровые разновидности публицистического стиля: журнальные статьи, ораторская речь и её виды, эссе.
5. Газетный стиль и его жанровые разновидности.
6. Стиль научной прозы и его жанровые разновидности. Язык научной статьи и монографии. Язык учебников. Популярная научная проза. Понятие популяризации.

Примерные темы для рефератов

1. Сленг как способ изображения героев (романы Ника Хорнби «About a Boy», Магнуса Макингаера «Whirligig»).
2. Лексические особенности кибердискурса (на материале компьютерных игр).

3. Поликодовость в художественном произведении (на примере романа Марка Хэддона “The Curious Incident of the Dog in the Night-Time”).
4. Языковые способы выражения комического в романе Магнуса Макинтайра «Круговерть».
5. Риторический вопрос как форма речевого поведения.
6. The stylistic device of metaphor. Types of metaphor.
7. Varieties of language (spoken and written).
8. The stylistic device of epithet.
9. English archaic words and their functions in a text.
10. Language of the drama.
11. Forms of address in English.
12. The stylistic device of simile.
13. The stylistic device of inversion.
14. The stylistic device of metonymy.
15. Peculiarities of colloquial English.

Примерный перечень понятий для составления терминологического словаря:

SIMILE, PERIPHRAISIS, EUPHEMISM, HYPERBOLE cf. MEIOSIS, DECOMPOSITION OF A SET PHRASE, ALLUSION, MORPHEMIC REPETITION, THE EXTENSION OF MORPHEMIC VALENCY, IRONY, METAPHOR, ALLEGORY, SYMBOL, EPITHET, ZEUGMA, ALLITERATION, ASSONANCE, EUPHONY, COCOPHANY, ASYNDETON, POLYSINDETON, ELIPSIS, APOKOINU CONSTRUCTION, REPETITION, GRADATION, BATHOS.

Темы для составления сравнительно-сопоставительных таблиц:

1. Классификация выразительных средств и приемов.
2. Классификация функциональных стилей.
3. Текст в тексте – виды интертекстуальных отношений в тексте (по Н.А. Фатеевой).
4. Типы контекстов.

3.2. Оценочные средства промежуточной аттестации

Перечень теоретических вопросов для экзамена:

1. Stylistics as a branch of linguistics. Linguistic stylistics and literary stylistics.
2. The problem of stylistic norm. Deviation from the norm.
3. Grammatical metaphor and types of grammatical transposition
4. Literary and non-literary language.
5. Stylistic classification of the English vocabulary.
6. Meaning from a stylistic point of view. Denotative and connotative meanings. The Structure of Meaning.
7. Functional styles of the English language. Language function characteristics.
8. The belles-lettres style and its substyles. Convergence of Styles.
9. Publicistic style and its substyles. Newspaper style.
10. Scientific style. The style of official documents.
11. Decoding stylistics.
12. Stylistic function and principles of foregrounding.

13. Phonetic and graphic expressive means and stylistic devices.
14. Morphological expressive means and stylistic devices.
15. Lexical stylistic devices based on transference of names: metaphor, personification, metonymy, synecdoche.
16. Lexical stylistic devices based on the simultaneous realization of two meanings: zeugma, pun, verbal irony.
17. Figures of speech based on contrast: oxymoron, antithesis.
18. Syntactical stylistic devices based on incompleteness of the sentence structure: ellipsis, apokoinu construction, aposiopesis.
19. Syntactical stylistic devices based on specific arrangement of the sentence: repetition, parallelism, inversion, suspense, detachment.
20. Syntactical stylistic devices based on different types of connection between the members of the sentence: polysyndeton, asyndeton, attachment.
21. Lexico-syntactical stylistic devices: simile, periphrasis, litotes.
22. Lexico-syntactical stylistic devices: climax, anti-climax, antithesis.

Задания для написания письменной работы:

Задание 1. Проведите стилистический анализ данного стихотворения и определите функциональный потенциал полужирных структур.

I'm a modern man by George Carlin

I'm a modern man
A man for the millennium
Digital and smoke free

A diversified multicultural postmodern deconstructionist
Politically anatomically and ecologically incorrect

I've been uplinked and downloaded
I've been inputted and outsourced
I know the upside of downsizing
I know the downside of upgrading

I'm a high tech lowlife
A cutting edge state-of-the-art bicoastal multitasker
And I can give you a gigabyte in a nanosecond

I'm new wave but I'm old school
And my inner child is outward bound

I'm a hot wired heat seeking warm hearted cool customer
Voice activated and biodegradable

I interface from a database
And my database is in cyberspace
So I'm interactive
I'm hyperactive
And from time-to-time
I'm radioactive

Behind the eight ball
Ahead of the curve
Riding the wave
Dodging a bullet
Pushing the envelope

I'm on point
On task
On message
And off drugs
I got no need for coke and speed
I got no urge to binge and purge

I'm in the moment
On the edge
Over the top
But under the radar

A high concept
Low profile
Medium range ballistic missionary
A street-wise smart bomb
A top gun bottom feeder

I wear power ties
I tell power lies
I take power naps
I run victory laps

I'm a totally ongoing big foot slam dunk rainmaker with a proactive outreach
A raging workaholic
A working rageaholic
Out of rehab
And in denial

I got a personal trainer
A personal shopper
A personal assistant
And a personal agenda

You can't shut me up
You can't dumb me down
'Cause I'm tireless
And I'm wireless
I'm an alpha male on beta blockers

I'm a non-believer and an over-achiever
Laid back but fashion forward

Up front

Down home
Low rent
High maintenance

Super size
Long lasting
High definition
Fast acting
Oven ready
And built to last

I'm a hands on
Footloose
Knee jerk
Head case

Prematurely post-traumatic
And I have a love child who sends me hate mail

But I'm feeling
I'm caring
I'm healing
I'm sharing
A supportive bonding nurturing primary care giver

My output is down
But my income is up
I take a short position on the long bond
And my revenue stream has its own cash flow

I read junk mail
I eat junk food
I buy junk bonds
I watch trash sports

I'm gender specific
Capital intensive
User friendly
And lactose intolerant

I like rough ...
I like rough
I like tough love
I use the f word in my email
And the software on my hard drive is hard core, no soft ...
I bought a microwave at a mini mall
I bought a mini van in a mega store
I eat fast food in the slow lane

I'm toll free
Bite sized

Ready to wear
And I come in all sizes

A fully equipped
Factory authorized
Hospital tested
Clinically proven
Scientifically formulated medical miracle

I've been pre-washed
Pre-cooked
Pre-heated
Pre-screened
Pre-approved
Pre-packaged
Post-dated
Freeze-dried
Double-wrapped
Vacuum-packed
And I have an unlimited broadband capacity

I'm a rude dude
But I'm the real deal
Lean and mean ... locked and ready to rock
Rough tough and hard to bluff

I take it slow
I go with the flow
I ride with the tide
I got glide in my stride

Drivin' and movin'
Sailin' and spinnin'
Jivin' and groovin'
Wailin' and winnin'

I don't snooze
So I don't lose
I keep the pedal to the metal
And the rubber on the road

I party hearty
And lunch time is crunch time

I'm hanging in
There ain't no doubt
And I'm hanging tough
Over and out

Задание 2. Выполните тест.

Типовой тест

I variant

I. Stylistics as a science. Problems of stylistic research.

1. Stylistics deals with:

- a) the aesthetic function of language;
- b) expressive means in language;
- c) the individual manner of an author in making use of the language;
- d) all these aspects.

2. Stylistics of language:

- a) analyses permanent or inherent stylistic properties of language elements;
- b) studies stylistic properties, which appear in a context, and they are called adherent;
- c) studies the composition of the utterance—the arrangement, selection and distribution of different words.
- d) studies and describes the publicistic style.

3. Comparative stylistics:

- a) harmoniously combines the two methods of stylistic research and enables the scholar to interpret a work of art with a minimum loss of its purport and message;
- b) investigates functional styles;
- c) analyses the stylistic resources not inherent in a separate language but at the crossroads of two languages, or two literatures;
- d) studies the composition of a work of art.

4. In the following word an inherent stylistic connotation can be observed:

- a) big;
- b) attire;
- c) son;
- d) table.

5. In the following word an adherent stylistic connotation can be observed:

- a) She was a sweet little thing;
- b) She did a lot of good things;
- c) She didn't buy many things yesterday;
- d) She had small things with her.

6. In the following context an emotive stylistic connotation can be observed:

- a) You must control your feeling of anger;
- b) She was a fantastic story-teller!
- c) She was an old wreck;
- d) She was a small thin delicate thing with spectacles.

II. Stylistic classification of the English vocabulary

1. The following word belongs to the neutral words of the English vocabulary:

- a) go ahead ;
- b) begin;
- c) commence;
- d) initiate.

2. The following word (word combination) can be classified as a term:

- a) call-loan;
- b) paly (pale);
- c) thine (yours);
- d) weatherology.

3. The following word (word combination) can be classified as a barbarism:

- a) radio;
- b) futurize;

- c) ad infinitum;
 - d) schnapps.
4. The following word (word combination) can be classified as a professionalism:
- a) grass/pot (marijuana);
 - b) welk (sky);
 - c) hinny (honey);
 - d) tin-fish (submarine).
5. The main function of terms is:
- a) to evoke emotive meanings; to colour the utterance with a certain air of loftiness;
 - b) to indicate the technical peculiarities of the subject dealt with, or to make some reference to the occupation of a character whose language would naturally contain special words and expressions;
 - c) to supply local colour, to build-up the stylistic device of non-personal direct speech or represented speech;
 - d) to produce a stylistic effect rested on the ability of the mind to perceive novelty at the background of the familiar.
6. The most conspicuous feature of slang is the following:
- a) its aim is to preserve secrecy within one or another social group;
 - b) it names anew already-existing concepts, tools or instruments, and has the typical properties of a special code;
 - c) that it requires continuous innovation and it never grows stale;
 - d) its use is confined to the function of characterizing personalities through their speech.

III. Expressive resources of the language. Stylistic classifications. Phonetic and lexical expressive means and stylistic devices:

1. According to Leech's classification of expressive means and stylistic devices the following example can be distinguished as a paradigmatic deviation:

- a) a grief ago;
- b) I love my love, and my love loves me;
- c) Robert Rowley rolled a round roll round;
- d) He came. He did it. He managed everything.

2. Simile is an expressive means:

- a) that is distinguished in the group of stable word combinations in their interaction with the context;
- b) based of the interplay of dictionary and contextual meanings;
- c) based on the opposition of logical and emotive meanings;
- d) based on the interaction between two lexical meanings simultaneously materialised in the context.

3. The following example can be classified as direct onomatopoeia:

- a) to rob Peter to pay Paul;
- b) flesh-fresh-press;
- c) buzz;
- d) "I bring fresh showers for the thirsting flowers" (Shelley).

4. The following example can be classified as metonymy:

- a) She is a sweet rose;
- b) I am fond of Dickens;
- c) Then Night, like some great loving mother, gently lays her hand on our fevered head...;
- d) That's a pretty kettle of fish!

5. The following example can be classified as periphrasis:

- a) "Major Burnaby was doing his accounts or - to use a more Dickens-like phrase - he was looking into his affairs.";

- b) Larry had no notion that he was driving a dagger in to her breast and with his every detached word twisting it in the wound (The Rainbow's Glory is Shed. Shelly);
 - c) It's his Achilles heel;
 - d) "After two centuries of crusades the Crescent [= the Moslem religion] defeated the Cross [= Christianity] in all Southwestern Asia." (Daily Worker).
6. The following example can be classified as the pun:
- a) Massachusetts was hostile to the American flag, and she would not allow it to be hoisted on her State House;
 - b) ... as he was helping her into her coat and as usual searching with a frown for the fugitive armhole. (V. Nabokov. Pnin);
 - c) What is the difference between a schoolmaster and an engine-driver? (One trains the mind and the other minds the train.);
 - d) ... two limpy old ladies in semitransparent rain-coats, like potatoes on cellophane (V. Nabokov, 'Pnin').

IV. Expressive resources of the language. Syntactical expressive means and stylistic devices:

1. The main function of inversion is:

- a) to attach logical stress or additional emotional colouring to the surface of the utterance;
- b) to force the reader to interpret the logical connections between the component parts of the sentence;
- c) to make a logical emphasis necessary to fix the attention of the reader on the key-word of the utterance;
- d) to connect two sentences seemingly unconnected and leaving it to the reader to grasp the idea implied, but not worded.

2. The following example can be classified as emotional climax:

- a) They looked at hundred of houses, they climbed thousands of stairs, they inspected innumerable kitchens. (Maugham).
- b) He was pleased when the child began to adventure across floors on hand and knees; he was gratified, when she managed the trick of balancing herself on two legs; he was delighted when she first said 'ta-ta'; and he was rejoiced when she recognized him and smiled at him." (Alan Paton).
- c) A woman who could face the very devil himself or a mouse—goes all to pieces in front of a flash of lightning. (Twain)
- d) What difference if it rained, hailed, blew, snowed, cycloned? (O'Henry).

3. The following type of repetition is classified as tautology:

- a) It was a clear starry night, and not a cloud was to be seen;
- b) Poor doll's dressmaker! How often so dragged down by hands that should have raised her up; how often so misdirected when losing her way on the eternal road and asking guidance. Poor, little doll's dressmaker. (Dickens)
- c) Beauty is truth, truth beauty, - that's is all
Ye know on earth, and all ye need to know (Keats).
- d) I am exactly the man to be placed in a superior position in such a case as that. I am above the rest of mankind, in such a case as that. I can act with philosophy in such a case as that. (Dickens).

4. The following type of parallelism is classified as partial parallel constructions:

- a) It is the mob that labour in your fields and serve in your houses—that man your navy and recruit your army,—that have enabled you to defy all the world, and can also defy you when neglect and calamity have driven them to despair. (Byron);
- b) The register of his burial was signed by the clergyman, the clerk, the undertaker and the chief mourner. Scrooge signed it. (Dickens)
- c) The seeds ye sow – another reaps,
The robes ye weave – another wears,

The arms ye forge – another bears (P.B. Shelley);

d) For glances beget ogles, ogles sighs, sighs wishes, wishes words, and words a letter (Byron).

5. The following syntactical device is classified as parenthesis:

a) She possessed two false teeth and a sympathetic heart (O'Henry).

b) I was very angry. «The whole thing is crazy. Down below they blow up a little bridge. Here they leave a bridge on the main road. Where is everybody? Don't they try and stop them at all?» (Hemingway).

c) I went to Oxford as one goes into exile; she to London (Wells).

d) First the flood came slowly, then full tide — furs richer than in Russia, silks than the Orient, jewels than Paris, faces and eyes and bodies the desire of the world — then the rapid ebb, and the street-walkers (Reed).

6. Classify at least 4 syntactical expressive devices in the following text:

«It was a bad fight. He was out to kill me. I tried to kill him, too. A big, red cloud came over me, and I went raging, tearing mad. See this ear? Mac indicated the stump of the member alluded to.

«He did that. I got him in one eye, though, so he never saw again. We soon quit using fists; we scratched. And choked, and bit, and kicked. They say my brother let out a roar like a bull every few minutes, but I just opened my mouth and screamed all the time...» (from «Mac-American» by J. Reed).

V. Expressive resources of the language. Stylistic Grammar:

1. The following example can be referred to the first type of grammatical denotation which reflects relations of objects in outside reality:

a) He said that he would come the next day.

b) I could give you this book;

c) The book was given to me yesterday.

d) boy-boys.

2. The following example can be referred to the first type of grammatical transposition which deals with the transposition of a certain grammar form into a new syntactical distribution with the resulting effect of contrast:

a) His angers were terrible.

b) 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)

c) Everybody called him Mr Know-All;

d) The look on her face... was full of secret resentments, and longings, and fears. (Mitchell)

3. The use of a singular noun instead of an appropriate plural form - The faint fresh flame of the young year flushes From leaf to flower and from flower to fruit And fruit and leaf are as gold and fire. (Swimburn):

a) creates a generalized, elevated effect often bordering on symbolization;

b) makes the description more powerful and large-scale;

c) gives the narration a unique generalizing effect;

d) makes the narration not only more expressive, but brings about what V.V. Vinogradov called aesthetic semantic growth.

4. In the following example the indefinite article conveys an evaluative connotation:

a) I'm a Marlow by birth, and we are a hot-blooded family. (Follett);

b) He looked her over and decided that she was not appropriately dressed and must be a fool to sit downstairs in such togs. (Gather)

c) I say, I've met an awful good chap called Miles. (Waugh);

d) I wouldn't sell it not for a hundred quid, I wouldn't. (Waugh).

5. In the following example the plural form of the pronoun is classified as the plural of modesty:

a) Just you go in and win. (Waugh)

- b) My poor dear child, cried Miss Crawly, ...is our passion unrequited then? Are we pining in secret? Tell me all, and let me console you. (Thackeray)
 - c) We, Nicholas the First...
 - d) All the people like us are we, and everyone else is they. (Kipling)
6. In the following example the adjective lends the sentence a certain rhythm and makes it more expressive:
- a) She was the best girl in the world;
 - b) He did it in the best way;
 - c) He was as clever as his sister;
 - d) ...fifteen millions of workers, understood to be the strangest, the cunningest, the willingest our Earth ever had. (Skrebnev).

**Примеры построения устного ответа на практических занятиях по анализу
выразительных возможностей языка на всех уровнях языковой системы**

PATTERNS FOR STYLISTIC ANALYSIS

Stylistic Phonetics

1. At the level of phonetic description stylistically of interest is an instance of substandard pronunciation (are instances of) ...
 2. The vowel ... is reduced to...
 - The consonant ... is replaced by...
 - The sound ... is omitted.
 - The word ... is completely mispronounced.
 3. The substandard (colloquial, low colloquial etc.) pronunciation is rendered in writing by deviations from standard spelling.
 4. The non-standard pronunciation
 - a) serves for character drawing;
 - b) is due to the social position of the character; the low educational level of the speaker; the dialectal peculiarities of speech; the emotional state of the character, etc.
 5. The prosodic features are rendered in writing by...
 6. The emphatic stress/intonation, etc.
 - a) conveys a special importance to the words...
 - b) renders the emotional state of the personage...
 - c) shows the attitude of the character to ...
 7. Alliteration (intentional repetition of consonants)/onomatopoeia (sound imitation)

- a) creates a melodic/rhythmic effect;
- b) serves as a method of euphonic organization of the text;
- c) evokes a concrete sensuous image of the phenomena described
- d) serves for comic representation of foreign speech.

Stylistic Morphology

1. In the extract under consideration we observe transposition of ...
2. The pronoun ... is used instead of... in order to express ... /show that...
3. The use of... instead of...
 - a) is a sign of "popular"/ illiterate/low colloquial speech;
 - b) creates connotations of irritation/surprise/irony etc.
4. Repetition of morphemes
 - a) is employed for emphasis;
 - b) serves the purpose of...;
 - c) creates indirect onomatopoeia.
5. The forms... are completely "ungrammatical" and thus show the low social status of the speaker.
6. Stylistically colored morphemes (such as...) are signals of...
7. The substitution of... by... is stylistically relevant, because...
8. The text (the personage's discourse, the dialogue, etc.) abounds in contracted forms, which render colloquial (informal) character of communication.

Stylistic Lexicology

1. At the level of lexical description (lexical analysis) of interest stylistically is/are...
 - a) The bookish/colloquial type of speech is marked by...
 - b)The text is remarkable for the use of ... vocabulary...
 - c) The bookish/colloquial/slang word ... stands for the neutral...
2. The use of specific vocabulary (archaisms, barbarisms, terms, dialectisms, etc.) serves to create a particular background (historical, local, professional, etc.)
3. The use of ... serves for character drawing (indicates the social position, educational level; renders official / unofficial / familiar / humorous / sneering. etc. manner of speech.

4. ... are used in close context
 - a) to achieve comic / humorous effect;
 - b) to create connotations of irony / mockery etc.

5. The specific (poetic, colloquial, etc.) vocabulary gives / renders a particular (solemn, grave, passionate, pompous, unofficial, familiar, etc.) tone to the text.
 1. The hyperbole ... is intended for emphasis.
 2. ...conveys the author's subjective evaluation of...
 3. ... is introduced / to describe (to characterize) by deliberate underestimation of...
 4. ... carries a sarcastic overtone / has a connotation of mockery/creates humorous connotations.
 - a) The text owes its vividness to the use of...
 - b) ... gives a vivid colourful description of...
 5. The metaphor / metonymy / irony ... replaces a traditional nomination on the basis of...
 - ... presents an abstract notion as a concrete thing with vigor and vividness.
 - ... serves for an expressive characterization of...
 6. ... creates gradual intensification of meaning.
 7. The stylistic effect of... is based on defeated expectancy.
 8. ... is used to bring forth a comic/humorous etc. effect.
 9. is made up by deliberate combination of words incompatible in meaning.
 10. The stylistic function of the oxymoron is to present ... in complexity of contrasting features.
 11. The antithesis
 - a) is made up of lexical/contextual antonyms
 - a) serves to show ...
 - b) is realized through the use of...

Stylistic Syntax

1. ... creates a certain rhythmic effect/ serves for rhythmic organization of the text/creates the inner rhythm of the author's discourse/of the narration.
2. ... creates an atmosphere of tension/dynamic activities/ monotony etc.
3. ... serves as an appending stylistic device, increasing the stylistic effect of...
4. ... conveys the emotional state of the character/ the fragmentary character of his thoughts/introduces the elements of suspense.
5. The text, which is a specimen of colloquial speech, abounds in elliptical sentences, such as ...
6. ... is used to imply emotional tension to the text.
7. Implied question/request/negation etc. are disguised as ...
8. ...serves for emphatic negation/assertion etc.
9. ... convey emphasis and expressiveness to the text/description/narration by their condensed and laconic form.
10. The stylistic effect is created by deliberate deviation from the generally accepted arrangement of sentence elements.
11. ... is detached from the head word and placed in a prominent position
12. ... gives special prominence to
13. ... /introduces some new information/a plane of secondary predication.
14. The sentences/clauses/phrases are built after (follow) the same syntactic pattern.
15. The stylistic effect of parallelism ... etc. is increased by anaphora/epiphora/ etc.
16. ... adds to the emphatic overtone of the text.

General Stylistic Analysis of a Text

1. The text under analysis is an extract of imaginative prose.
2. It is a homogeneous whole:
 - a) the author's discourse
 - b) the personage's discourse
 - c) the personage's represented speech.
3. It is not a homogeneous whole: the author's discourse followed by ... (e.g. the personage's discourse); represented speech interspersed with ... mostly the personage's discourse with instances of ...
4. The text/the author's discourse etc. represents bookish type of speech which is marked by the use of lengthy sentences of complicated structure/super-natural vocabulary, etc.
5. The personage's discourse ... is a specimen of colloquial type of speech. It is remarkable for/characterized by the use of elliptical/one-member/short two-member sentences, contracted forms, colloquial/vulgar, etc. words.
6. The text / the represented speech is of mixed character. It represents both bookish and colloquial type of speech, such as...
7. At the level of
 - a) phonetic description...
 - b) lexicology ...
 - c) morphological analysis...
 - d) syntax...
8. Conclusion.

SAMPLES OF STYLISTIC ANALYSIS

Stylistic Phonetics

Thquire!... Your thirvant! Thith ith a bad pieth of bithnith, thith ith.... (Ch. Dickens)

At the level of phonetic description, of interest is substitution of consonants, which is rendered in writing by intentional violation of spelling: the graphon "th" replaces the letter "s" in the personage's discourse. This stylistic device serves for speech characterization, it shows the character's lisp.

My daddy's coming tomorrow on a nairplane." (J. D Salinger) To create an impression of the little girl's speech, the author resorts to graphical stylistic means: the graphon " on a nairplane" stands for "on an airplane" . The contracted form "daddy's" is used to show the informal character of communication (reduction of vowels is typical of colloquial speech).

"His wife," I said... W-I-F-E. Homebody. Helpmate. Didn 't he tell you? (Myrer)

Emphatic stress is rendered in writing by capitalized and hyphenated spelling of the word "wife". The stylistic device of alliteration (repetition of the initial consonant) in short one-member sentences ("Homebody. Helpmate.") strengthens the emphatic effect.

How sweet it were,...

To lend our hearts and spirits wholly

To the music of mild-minded melancholy;

To muse and brood and live again in memory. (A. Tennyson)

The repetition of the sonorant "m" at the beginning of successive words aims at imparting a melodic effect and creating connotations of solemnity.

Whenever the moon and the stars are set,

Whenever the wind is high,

All night long in the dark and wet

A man goes riding by. (R. S. Stevenson)

In the analysed passage, stylistically of interest is a case of indirect onomatopoeia: repeated "w" is used to reproduce the sound of wind. Unlike alliteration, indirect onomatopoeia demands some mention of what makes the sound (see the word "wind").

Stylistic Morphology

"They're certainly going to hold on to her," Nicole assured him briskly. "She did shoot the man. " (S. Fitzgerald)

At the level of stylistic morphology, we observe transposition of the auxiliary verb "did", which is used not in its primary function but for the purpose of emphasis.

"You're the bestest good one - she said - the most bestest good one in the world" (H.E. Bates)

The emphatic effect of the above given utterance is achieved by intentional violation of English grammar rules (the rules of forming degrees of comparison). The nonce-words thus formed ("bestest", "the most bestest") create humorous connotations.

What else do I remember? Let me see.

There comes out of the cloud our house, our house - not new to me, but quite familiar, in its earliest remembrance. On the ground floor is Peggoty's kitchen, opening into the back yard.... (Ch. Dickens)

The reproduced extract is the author's narrative. Charles Dickens depicts past events as if they were in the present. This stylistic device (the use of present tense forms with reference to past actions) is called "historical present" ("praesens historicum" in Latin). It imparts vividness to narration.

"It don't take no nerve to do somepin when there ain't nothing, he voucan da..." (J. Steinbeck)

The stylistic purpose of the writer is to portray the character by showing peculiarities of his idiolect. Double negation ("don't take no nerve, etc.), misuse of person-and-number forms ("it don't"), colloquial speech form ("ain't"), and the substandard pronunciation of the word "-something", rendered in writing by the graphon "somepin", - all this shows the low educational and cultural level of the speaker.

Stylistic Lexicology

"I'm terribly sorry I brought you along, Nickie ", said his father, his post-operative exhilaration gone. "It was an awful mess to put you through." (E. Hemingway).

Father's tenderness and care is stressed by the writer in the diminutive form of the boy's name. "Nickie", compared with "Nick", shows that besides the nominal meaning the derived word has acquired emotive meaning too. Also, the contracted

form "I'm", substandard intensifier "terribly", and the word combination "an awful mess" participate in conveying the atmosphere of colloquial informality.

The little boy, too, we observed, had a famous appetite, and consumed schinken, and braten, and kartoffeln, and cranberry jam... with a gallantry that did honour to his nation. (W. Thackeray)

In the analysed extract, stylistically of interest is the use of barbarisms. The events take place in a small German town where a boy with a remarkable appetite is made the focus of attention. By introducing several German words into his narrative, the author gives an indirect description of the peculiarities of the German menu and the environment in general.

"Fostered she was with milk of Irish breast, Her sire an earl; her dame of princess blood." (A. S.) The solemn, high-flown connotations of the utterance are due to the use of lexical archaisms, such as "to foster" ("nourish", "bring up"), "sire" ("father"), and "dame" ("mother"). The partial inversion at the beginning of the sentence and two metonymies ("breast" and "blood") add to the stylistic effect.

Then they came in. Two of them, a man with long fair moustaches and a silent dark man... Definitely, the moustache and I had nothing in common (D. Lessing)

At the level of stylistic semasiology, of interest is a case of genuine metonymy. A feature of a man which catches the eye - his moustache - stands for the man himself. The metonymy here implies that the speaker knows nothing of the man in question; obviously, it is the first time those two have met.

At the top of the steps... amber light flooded out upon the darkness (S. Fitzgerald).

The metaphors "amber" and "flooded out" are used by the author to create a colourful picture of the night and the dark hall, part of which is illuminated by a ray of light coming from the room upstairs. The metaphoric epithet "amber" substitutes the non-figurative "yellow" (similarity of colour). The figurative verb "flood out" stands for the traditional "illuminate"; this transfer is based on the functional similarity of water flooding the earth and a ray lighting dark space.

"Never mind", said the stranger, cutting the address very short, "said enough - no more; smart chap that cabman - handled his fives well; but if I'd been your friend in the green jemmy - damn me - punch his head-, God I would -pig'd whisper - pieman too, - no gammon."

This coherent speech was interrupted by the entrance of the Rochester coachman, to announce that... (Ch. Dickens)

The word "coherent", which describes Mr. Jingle's speech, is inconsistent with the actual utterance and therefore becomes self-contradictory. Here, irony as a

trope (the use of a word in the sense opposite to its primary dictionary meaning) contributes to the general ironic colouring of the author's narration.

In the parlors he was unctuously received by the pastor and a committee of three, wearing morning clothes and a manner of Christian intellectuality. (S. Lewis)

In the passage under analysis the author brings into play effective zeugma ("wearing morning clothes and a manner of Christian intellectuality") to convey the ironic attitude of the protagonist to the situation and the members of the religious committee. The affected insincere atmosphere of the reception is further sustained by the high-flown epithet "unctuously", which adds to the stylistic effect.

"I'm eating my heart out"

"It's evidently a diet that agrees with you. You are growing fat on it." (W.S. Maugham)

The semantic and stylistic effect of pun here is due to simultaneous realization in close context of the phraseological and non-phraseological meanings of the phrase "to eat one's heart out". The first speaker uses it figuratively, while the second one intentionally interprets it as a free word combination, thus creating ironic connotations.

Stylistic Syntax

Into a singularly restricted and indifferent environment Ida Zobel was born. (Th. Dreiser)

The narration begins with partial inversion, promoting the adverbial modifier of place into the most conspicuous position, thus adding relevance and importance to the indication of the place of action.

It is not possible to describe coherently what happened next: but I, for one, am not ashamed to confess that, though the fair blue sky was above me, and the green spring woods beneath me, and the kindest friends around me, yet I became terribly frightened, more frightened than I ever wish to become again, frightened in a way I never have known either before or after. (E.M. Foster).

The syntax of this sentence paragraph shows several groups of parallel constructions, combined with epiphora ("above me", "beneath me", "around me"), polysyndeton ("and... and..."), and anaphora ("frightened... frightened..."). These stylistic devices used in convergence create a definitely perceived rhythm, which helps to render the atmosphere of overwhelming inexplicable horror dominating the passage. The stylistic effect is reinforced by the masterful use of climax creating gradual intensification of meaning:

" What - a daughter of his grow up like this! Be permitted to join in this prancing route of perdition! Never!" (Th. Dreiser)

The represented inner speech of the character culminates in a number of exclamatory one-member sentences, which emphasize the speaker's emotions. The sentences are placed in inverted commas, but we perceive that the author's presentation of the man's words does not occur simultaneously with their utterance, and the pronoun "his" used instead of "mine" indicates the fact.

Being narrow, sober, workaday Germans, they were annoyed by the groups of restless, seeking, eager and, as Zobel saw it, rather scandalous men and women who paraded the neighbourgood streets ... without a single thought apparently other than pleasure. And these young scamps and their girl-friends who sped about in automobiles. The loose indifferent parents. What was to become of such a nation? (Th. Dreiser)

The subjectivity of Zobel's evaluation is stressed by two parentheses ("as Zobel saw it" and "apparently"). They lessen the finality and disapprobation of otherwise negative qualifications of the alien (American) world. The structurally incomplete (elliptical) sentences and the rhetorical question at the end of the passage indicate the shift of narration from the author's discourse to the personage's represented speech.

Stylistic Devices of Different Levels Used in Convergence

Her mother, a severe, prim German woman, died when she was only three, leaving her to the care of her father and his sister... (Th. Drieser)

In the analysed sentence, two nonfigurative epithets ("severe" and "prim") appear in detached apposition. This provides them with additional emphasis, produced by independent stress and intonation.

Although nearly perfect, Mr. Murchinson had one little eccentricity, which he kept extremely private. It was a mere nothing, a thought, a whim; it seems almost unfair to mention it. The fact is he felt that nothing in the world could be nicer than to set fire to a house and watch it blaze.

What is the harm in that? Who has not had a similar bright vision at some time or another? There is no doubt about it, it would be nice, very nice indeed, absolutely delightful. But most of us are well broken in and we dismiss the idea as impracticable. Mr. Murchinson found that it took root in his mind and blossomed there like a sultry flower. (John Collier. "Incident on a Lake')

The extract is on the whole highly ironical. Ridiculing the "little eccentricity" of Mr. Murchinson, the author brings into play a number of various stylistic devices: the detached ironical epithet "nearly perfect" is followed by effective climax of meotical nature, which is combined with asyndeton ("a mere

nothing, a though, a whim... unfair to mention"). The striking discrepancy between the monstrous idea and the way it is perceived by the character is realized through anti-climax ("... nothing in the world could be nicer than set fire to a house...") and further reinforced by two rhetorical questions ("What is the harm...? Who has not had a similar vision...?"). To crown it all, we had another case of climax ("nice, very nice indeed, absolutely delightful").

To stress the personage's obsession, the author resorts to metaphor and simile, which are used in convergence: "... it took root in his mind and blossomed there like a sultry flower".

Functional Analysis

"Ever do any writing?" he asked.

"Only letters," answered Anna, startled from her marking. It was obvious that Mr. Forster was disposed to talk, and Anna put down her own marking pencil. "Why? Do you?" she asked.

Mr. Foster waved a pudgy hand deprecatingly at the exercise book before him.

" Oh! I'm always at it. Had a go at a pretty well everything in the writing line."

"Have you had anything published?" asked Anna with proper awe. She was glad to see that Mr. Foster looked gratified and guessed, rightly, that he had.

"One or two little things," he admitted with a very fair show of insouciance.

"How lovely!" said Anna enthusiastically. ("Fresh from the Country ")

The passage represents an informal dialogue between a young school teacher and her colleague. The personage's discourse is interspersed with instances of the author's narration, which is marked by the use of bookish words ("deprecatingly", "gratified", "awe", "insouciance", etc.) and well-organized lengthy sentences, such as the following one, complicated by detachment: "She was glad to see that Mr. Foster looked gratified and guessed, rightly, that he had." The dialogue, on the contrary, abounds in short, one-member and elliptical, sentences ("Ever do any writing?" "How lovely!"). The vocabulary, too, participates in conveying the atmosphere of colloquial informality. Alongside with standard colloquial "had a go", it includes interjections ("Oh!"), contracted forms ("I'm"), the colloquial intensifier "pretty", and a word of highly generalized meaning ("little things").

A case of understatement ("One or two little things") in the end of the passage is used to render the affected modesty of the speaker, which is becomes clear from the subsequent author's remark.

В качестве индивидуальных заданий студентам предлагается произвести стилистический анализ художественного произведения или отрывка из него, с указанием найденных в тексте тропов, их комментированием и определением стилистической функции в тексте. Студенты могут произвести анализ авторского стиля, после прочтения произведения или нескольких произведений, выделить характерные особенности языка писателя. Это комплексная самостоятельна работа проводится в конце курса после усвоения студентом необходимой терминологии курса и базовых понятий для осуществления грамотного анализа текста. Результаты работы могут быть оформлены в виде электронной презентации и представлены на одном из завершающих занятий курса.

Пример экзаменационного билета

**МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ
ФЕДЕРАЦИИ**
Федеральное государственное бюджетное образовательное учреждение
высшего образования
«Забайкальский государственный университет»

ЭКЗАМЕНАЦИОННЫЙ БИЛЕТ № 1
по дисциплине
Стилистика иностранного языка
(английского)
для направления подготовки
44.03.05
Педагогическое образование
Профиль: Иностранные языки (5 лет)

семестр 5

1. Meaning from stylistic point of view.
2. Simile: definition, structural peculiarities. Simile and comparison.
3. Stylistic syntax: syntactical parallelism, chiasmus.
4. Identify and comment on the stylistic effect of devices in the given fragment:

He didn't appear like the same man; then he was all milk and honey – now he was all starch and vinegar (from Nicholas Nickleby, by Charles Dickens).

Составил __ Клименко Т.Н.

УТВЕРЖДАЮ

« » 2018 г.

Зав. кафедрой _____ Костина И.Н.

A Sample of Complex Stylistic Analysis

J. Galsworthy. *The Broken Boot* (E.M. Zeltin et. Al. English Graduation Course, 1972, pp.88-89: finishing with the words "...walked side by side.")

Text Interpretation

The passage under analysis is taken from John Galsworthy's story "The Broken Boot". It is about an actor whose name is Gilbert Caister. For six months he had been without a job and a proper meal. He ran into a man whom he had come to know in a convalescent camp, a man who thought a lot of him as an actor and was tremendously happy to see him again.

To convey Caister's state of mind on the noon when he "emerged" from his lodgings, the author brings into play an abundance of expressive stylistic means and means of speech characterization.

Caister was humiliated by having been out of job, by having to wear old clothes and being hungry. He did not want to acknowledge his poverty and fought the humiliation by assuming an ironic attitude towards himself and things happening to him. The irony is conveyed by lexical means: the epithet "faint" and the bookish word "regard" (instead of "look at"). The stylistic effect is increased by the verb "long for" used in the context inappropriate with its high-flown connotations. Cf. *Fixing his monocle, he stopped before a fishmonger's and with a faint smile on his face, regarded a lobster.... One could long for a lobster without paying....*

The metaphoric epithet "ghost" and the euphemistic metonymy "elegance" add to the stylistic effect: *Yet he received the ghost of aesthetic pleasure from the reflected elegance of a man long fed only twice a day....* The epithet "the ghost of .. .pleasure" forms a specific structure characterized by reversed syntactic-semantic connections (inverted epithet). "Elegance" replaces "gauntiness" because Caister does not like to think of himself as "gaunt".

Irony is accentuated by a mixture of styles (formal, intentionally well-bred vs highly colloquial) in the following: *"I shall be delighted." But within him something did not drawl: "By God, you are going to have a feed, my boy!"*

To show Caister's attitude to his own distress and worry over his worn-out clothes, the author makes use of numerous stylistic devices: mixture of styles (cf. the use of colloquial "fancy himself and bookish "refitted" in close context); the vulgar intensifier "damned"; the anaphoric repetition of "very" and "on", combined with parallelism: *The sunlight of this damned town was very strong, very hard on seams and button-holes, on knees and elbows! Together with the actual tweeds, in which he could so easily fancy himself refitted....*

The list of devices employed in the second paragraph is by no means exhaustive. Find and interpret the meaning and function of the following.

of a man long fed... of an eyeglasses well rimmed... of a velour hat salved...;

under it was his new phenomenon... ;

meche blanche;

Was it an asset or the beginning of the end?

that shadowy face;

atrophy, nerve, tissue;

...perhaps, but.

When Caister ran into Bryce-Green, it was the latter's face that attracted his attention. This idea is emphasized by the use of metonymy. *...he had passed a face he knew.* A chain of post-positive attributes with the metaphoric epithet "cherubic" gives a vivid and colourful description of Bryce-Green's appearance: *Turning, he saw it also turn on a short and dapper figure - a face rosy, bright, round, with an air of cherubic knowledge, as of a getter-up of amateur theatricals.* This description sets Bryce-Green at once in an opposition to Caister, as a prosperous well-fed, well-clothed man to a poor and nearly starving one. This idea is reinforced by the use of antithesis: *And - elegantly threadbare, roundabout and dapper - the two walked side by side.* It is a complex stylistic device, in which the first opposed part is constituted by another figure of speech, an oxymoron ("elegantly threadbare"). The antithesis is made prominent by detachment, which is marked in writing by paired dashes.

To conclude, one may say that within a mere page of the story Galsworthy displays an abundance of thought and feeling, proving himself once again a brilliant stylist. The extract is a wonderful example of the author's consistency in the realization of his creative scheme - to achieve and sustain ironic effect.

Functional Analysis

The text begins with the author's discourse which constitutes the first paragraph of the story. The second paragraph is the author's discourse interspersed with instances of Caister's represented speech. At the end of the chosen extract, there is a fragment of the conversation between Caister and Bryce-Green (the personages' discourse).

The author's discourse is marked by lengthy sentences of complex structure, such as the following: *The actor, Gilbert Caister, who had been "out" for six months emerged from his east-coast seaside lodging about noon in the day, after the opening of the "Shooting the Rapids", on tour, in which he was allying Dr. Dominic in the last*

act. The bookish type of speech is also signalled by general bookish words: *emerge, remake, jauntiness, regarded; fitted, aesthetic, elegance, phenomenon, reclined, conspicuous*.

The use of words pertaining to the theatrical world creates a professional background: *opening, on tour, act, production, amateur, theatricals, etc*. Titles of plays, such as *"Educating Simon", "Gotta-Campus", etc.*, add to the stylistic effect.

Caister's represented speech is a peculiar blend of bookish and colloquial elements. On the one hand, there are no contracted forms in it, some sentences are rather lengthy and there are instances of bookish words; on the other hand, it contains elliptical sentences (*Ages since he had eaten a lobster! Rather distinguished, perhaps...*) and the vulgar intensifier *damned*.

Colloquial elements abound in the personages discourse -Caister and Bryce-Green's dialogue. Among them we find contracted forms (*aren't, haven't*); interjections (*By George, Jove, By God*); colloquial words (*What sport we had...*, here "sport" stands for the neutral "fun"; .. *.you are going to have a feed, my boy!* "feed" replaces "meals"); elliptical sentences (*Haven't seen you... Doing anything with yourself?*). All these elements serve to render the unofficial character of communication.

4. Методические материалы, определяющие процедуру оценивания знаний, умений, навыков и (или) опыта деятельности, характеризующих этапы формирования компетенций

4.1. Описание процедур проведения текущего контроля успеваемости студентов

В таблице представлено описание процедур проведения контрольно-оценочных мероприятий текущего контроля успеваемости студентов, в соответствии с рабочей программой дисциплины, и процедур оценивания результатов обучения с помощью запланированных оценочных средств.

| Наименование оценочного средства | Описания процедуры проведения контрольно-оценочного мероприятия и процедуры оценивания результатов обучения |
|---|--|
| Проведение терминологической работы по теме | Терминологическая работа выполняется студентом по результатам освоения конкретной темы (раздела) дисциплины во внеучебное время. Преподаватель на занятии предлагает перечень основных терминов по конкретной теме (разделу), знакомит студентов с критериями оценивания. В назначенный срок студенты сдают выполненные задания на проверку. |
| Выступление с презентацией / Устное сообщение с предоставлением | Индивидуальные творческие задания выдаются на практических занятиях, предшествующих изучению предлагаемой темы. Преподаватель знакомит студентов с критериями оценивания. Индивидуальные творческие задания должны быть выполнены к |

| | |
|---|--|
| тезисов | занятию по изучению предлагаемой темы и в соответствии с требованиями к оформлению (подготовка выступления с презентацией или подготовка устного сообщения и написание тезисов). Выполненное задание предъявляется студентом на занятии по изучению предлагаемой темы. |
| Составление обобщающей таблицы | Обобщающая таблица может быть предложена студентам для составления на практическом занятии или во внеучебное время после изучения конкретной темы. Преподаватель на занятии доводит до сведения студентов название обобщающей таблицы, знакомит с критериями оценивания. В назначенный срок студенты сдают выполненное задание на проверку |
| Организация работы с текстом по обобщению, систематизации и структурированию учебной информации | Текст предлагается студентам для работы на практическом занятии или во внеучебное время. Преподаватель на практическом занятии знакомит студентов с критериями оценивания их работы. В назначенный срок студенты сдают выполненные задания на проверку |
| Творческое задание | Студентам предлагаются рекомендуемые для анализа художественные тексты, или студенты самостоятельно подбирают тексты для проведения стилистических исследований. |

4.2 Методика оценки деятельности студента

| Модуль | Номер раздела | Процедура оценивания | Оценка | |
|------------------|---------------|--|------------|------------|
| | | | <i>min</i> | <i>max</i> |
| 5 семестр | | | | |
| 1 | 1 | Выполнение конспекта | 3 | 5 |
| | | Сообщение-доклад | 5 | 8 |
| | | Составление терминологического словаря | 7 | 12 |
| 2 | 2 | Выполнение плана-конспекта | 3 | 5 |
| | | Выступление с сообщением | 5 | 8 |
| | | Презентация по теме | 7 | 12 |
| 3 | 3 | Составление таблицы | 3 | 5 |
| | | Реферат | 5 | 8 |

| | | | | |
|--------------|---|-------------------------------|----|-----|
| | | | 7 | 12 |
| 4 | 4 | Письменная работа (тест) | 5 | 10 |
| 5 | 5 | Выполнение проектного задания | 5 | 15 |
| Итого баллов | | | 55 | 100 |

4.3. Описание процедур проведения промежуточной аттестации Экзамен

При определении уровня достижений, обучающихся на экзамене учитывается:

- знание программного материала дисциплины;
- знания, необходимые для решения типовых заданий, умение выполнять предусмотренные программой типовые задания;
- владение методологией дисциплины, умение применять теоретические знания в нестандартных ситуациях при решении творческих заданий, обосновывать свои действия.

Проведение промежуточной аттестации в форме экзамена позволяет сформировать индивидуальный балл студента по дисциплине по результатам текущего контроля, реализуемого в форме балльно-рейтинговой системы оценивания, т.к. оценочные средства, используемые при текущем контроле, позволяют оценить знания, умения и владения навыками/опытом деятельности обучающихся при освоении дисциплины. Преподаватель высчитывает индивидуальный балл как сумму баллов текущего и итогового контроля.

Основные виды систем оценивания

| Европейская | 100-балльная | 4-балльная | 2-балльная |
|-------------|--------------|---------------------|------------|
| A | 94-100 | отлично | зачтено |
| A- | 90-94 | | |
| B+ | 85-89 | | |
| B | 80-84 | хорошо | зачтено |
| B- | 75-79 | | |
| C+ | 70-74 | | |
| C | 65-69 | удовлетворительно | |
| C- | 60-64 | | |
| D | 55-59 | | |
| F | 50-54 | неудовлетворительно | не зачтено |

Если оценка уровня сформированности компетенций обучающегося не соответствует критериям получения экзамена на основе балльно-рейтинговой системы оценивания, то обучающийся сдает экзамен, который проводится в форме собеседования по перечню теоретических вопросов и практических заданий, выполнения итогового теста. Перечень теоретических вопросов и типовых тестовых контрольных заданий обучающиеся получают в начале семестра.

