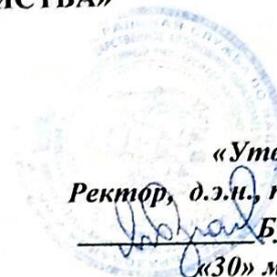


**ГАОУ ВО «ДАГЕСТАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
НАРОДНОГО ХОЗЯЙСТВА»**



*«Утверждаю»
Ректор, д.э.н., профессор
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«30» мая 2019 г.*

КАФЕДРА ИНОСТРАННЫХ ЯЗЫКОВ

ОЦЕНОЧНЫЕ МАТЕРИАЛЫ

ПО ДИСЦИПЛИНЕ «СТИЛИСТИКА АНГЛИЙСКОГО ЯЗЫКА»

**НАПРАВЛЕНИЕ ПОДГОТОВКИ - 45.03.02 ЛИНГВИСТИКА,
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Назначение оценочных материалов

Оценочные материалы составляются для текущего контроля успеваемости (оценивания хода освоения дисциплин), для проведения промежуточной аттестации (оценивания промежуточных и окончательных результатов обучения по дисциплине) обучающихся по дисциплине «Стилистика английского языка» на соответствие их учебных достижений поэтапным требованиям образовательной программы высшего образования 45.03.02 Лингвистика, профиль «Перевод и переводоведение».

Оценочные материалы по дисциплине включают в себя: перечень компетенций с указанием этапов их формирования в процессе освоения ООП; описание показателей и критериев оценивания компетенций на различных этапах их формирования, описание шкал оценивания; типовые контрольные задания или иные материалы, необходимые для оценки знаний, умений, навыков и (или) опыта деятельности, характеризующих этапы формирования компетенций в процессе освоения ООП; методические материалы, определяющие процедуры оценивания знаний, умений, навыков и (или) опыта деятельности, характеризующих этапы формирования компетенций.

Оценочные материалы сформированы на основе ключевых принципов оценивания:

- валидности: объекты оценки должны соответствовать поставленным целям обучения;
- надежности: использование единообразных стандартов и критериев для оценивания достижений;
- объективности: разные студенты должны иметь равные возможности добиться успеха.

Основными параметрами и свойствами оценочных материалов являются:

- предметная направленность (соответствие предмету изучения конкретной дисциплины);
- содержание (состав и взаимосвязь структурных единиц, образующих содержание теоретической и практической составляющих дисциплины);
- объем (количественный состав оценочных средств, входящих в оценочных материалов);
- качество оценочных материалов в целом, обеспечивающее получение объективных и достоверных результатов при проведении контроля с различными целями.

I. ПЕРЕЧЕНЬ КОМПЕТЕНЦИЙ С УКАЗАНИЕМ ЭТАПОВ ИХ ФОРМИРОВАНИЯ

1.1 Перечень формируемых компетенций

код компетенции	формулировка компетенции
ОК	ОБЩЕКУЛЬТУРНЫЕ КОМПЕТЕНЦИИ
ОК-7	владеть культурой мышления, способностью к анализу, обобщению информации, постановке целей и выбору путей их достижения, владеет культурой устной и письменной речи
ПК	ПРОФЕССИОНАЛЬНЫЕ КОМПЕТЕНЦИИ
ПК-18	владеть нормами этикета, принятыми в различных ситуациях межкультурного общения (сопровождение туристических групп, обеспечение деловых переговоров, обеспечение переговоров официальных делегаций)
ОПК	ОБЩЕПРОФЕССИОНАЛЬНЫЕ КОМПЕТЕНЦИИ
ОПК-3	владеть системой лингвистических знаний, включающей в себя знание основных фонетических, лексических, грамматических, словообразовательных явлений и закономерностей функционирования изучаемого иностранного языка, его функциональных разновидностей
ОПК-4	владеть этическими и нравственными нормами поведения, принятыми в инокультурном социуме; готовность использовать модели социальных ситуаций, типичные сценарии взаимодействия участников межкультурной коммуникации
ОПК-5	владеть основными дискурсивными способами реализации коммуникативных целей высказывания применительно к особенностям текущего коммуникативного контекста (время, место, цели и условия взаимодействия)
ОПК-6	владеть основными способами выражения семантической, коммуникативной и структурной преемственности между частями высказывания - композиционными элементами текста (введение, основная часть, заключение), сверхфразовыми единствами, предложениями
ОПК-7	способность свободно выражать свои мысли, адекватно используя разнообразные языковые средства с целью выделения релевантной информации
ОПК-8	владеть особенностями официального, нейтрального и неофициального регистров общения

КОМПОНЕНТНЫЙ СОСТАВ КОМПЕТЕНЦИЙ

код и формулировка компетенции	компонентный состав компетенции		
	знает:	умеет:	владеет:
ОК-7: владеть культурой мышления, способностью к анализу, обобщению информации, постановке целей и	З1-способы научного рассуждения (индукция, дедукция)	У1-работать с текстом отделять основную информацию от второстепенной, обобщать и	В1-навыком построения текстов с разными способами изложения материала

выбору путей их достижения, владеет культурой устной и письменной речи		систематизировать ее	(ступенчатый, индуктивный, дедуктивный, концентрический)
ОПК-3: владеть системой лингвистических знаний, включающей в себя знание основных фонетических, лексических, грамматических, словообразовательных явлений и закономерностей функционирования изучаемого	З1-содержание основных разделов науки о языке, З2-основные законы строения, развития и функционирования естественного языка	У1-использовать полученные знания в ходе последующего изучения дисциплин лингвистического цикла	В1-навыками использования общих методов лингвистики для описания конкретных форм и конструкций языка. иностранного языка, его функциональных разновидностей
ОПК-4: владеть этическими и нравственными нормами поведения, принятыми в инокультурном социуме; готовностью использовать модели социальных ситуаций, типичные сценарии взаимодействия участников межкультурной коммуникации	З1-специфику речевого взаимодействия в устной и письменной формах в соответствии с нормами, принятыми в иноязычной культуре, с учетом специфической речевой ситуации	У1-определять модели социальных ситуаций и выбирать релевантную стратегию поведения	В1-навыками общения в типичных сценариях взаимодействия
ОПК-5: владеть основными дискурсивными способами реализации коммуникативных целей высказывания применительно к особенностям текущего коммуникативного контекста (время, место, цели и условия взаимодействия)	З1-основные единицы речевого общения, З2-сведения о коммуникативном аспекте культуры речи	У1-варьировать выбор языковых средств в соответствии со стилем речи; У2-прогнозировать последствия своей речи с учетом особенностей жанра речи, ситуации и адресата	В1-приемами эффективного речевого общения в процессе выступления, ведения беседы в различных коммуникативных сферах: социально-бытовой, научно-практической, официально-деловой, профессиональной

<p>ОПК-6: владеть основными способами выражения семантической, коммуникативной и структурной преемственности между частями высказывания - композиционными элементами текста (введение, основная часть, заключение), сверхфразовыми единствами, предложениями</p>	<p>З1-виды публичной речи, ее композицию</p>	<p>У1-логически верно выстраивать устную и письменную речь; У2-работать с Текстом-отделять основную информацию от второстепенной, систематизировать ее</p>	<p>В1-основными способами выражения семантической, коммуникативной и структурной преемственности между частями высказывания – композиционными элементами текста (введение, основная часть, заключение), сверхфразовыми единствами, предложениями</p>
<p>ОПК-7: способность свободно выражать свои мысли, адекватно используя разнообразные языковые средства с целью выделения релевантной информации</p>	<p>З1- дифференциальную специфику функциональных стилей: сферу их применения, стилевые черты, языковые особенности, особенности жанровой реализации; З2-нормы устной и письменной речи современного русского литературного языка</p>	<p>У1-работать с литературой по специальности; У2-использовать различные словари для решения конкретных коммуникативных и познавательных задач; У3-варьировать выбор языковых средств в соответствии со стилем речи; У4-осознанно соблюдать основные нормы русского языка; У5-анализировать устные и письменные речевые произведения</p>	<p>В1-навыком создания и редактирования письменных текстов разных жанров и стилей</p>
<p>ОПК-8: владеть особенностями официального, нейтрального и неофициального регистров общения</p>	<p>З1-формулы речевого этикета и их функционально-коммуникативную дифференциацию</p>	<p>У1-применять правила диалогического общения; У2-выполнять речевые действия,</p>	<p>В1-навыками использования формул речевого этикета в разных ситуациях общения</p>

		необходимые для установления и поддержания контакта; УЗ-организовать и поддерживать неконфликтное общение	
ПК-18: владеть нормами этикета, принятыми в различных ситуациях межкультурного общения (сопровождение туристических групп)	З1-место, роль и перспективы использования ИКТ в практике перевода	У1-оценивать качество программного обеспечения компьютерных программ и информационных ресурсов с точки зрения их возможного применения в профессиональной деятельности; У2-обеспечение деловых переговоров, обеспечение переговоров официальных делегаций	В1-информационными методиками и технологиями, необходимыми для обеспечения адекватного перевода

1.2 ЭТАПЫ ФОРМИРОВАНИЯ КОМПЕТЕНЦИЙ

Структура дисциплины:

№ темы	тема (раздел теоретического обучения) дисциплины
1	Stylistics as a science. Stylistic classification of the English vocabulary
2	Graphical and phonographical EMs and SDs
3	Lexical Stylistic Devices
4	Syntactical Stylistic Devices
5	Theory of Functional Styles
6	Text as an Object of stylistic analysis

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

код компетенции	Этапы формирования компетенций (темы дисциплин)					
	1	2	3	4	5	6
ОК-7	+	+	+	+	+	+
ОПК-3	+	+	+	+	+	+
ОПК-4	+	+	+	+	+	+
ОПК-5	+	+	+	+	+	+
ОПК-6	+	+	+	+	+	+
ОПК-7	+	+	+	+	+	+
ОПК-8	+	+	+	+	+	+
ПК-18	+	+	+	+	+	+

II. ОПИСАНИЕ ПОКАЗАТЕЛЕЙ И КРИТЕРИЕВ ОЦЕНИВАНИЯ КОМПЕТЕНЦИЙ НА РАЗЛИЧНЫХ ЭТАПАХ ИХ ФОРМИРОВАНИЯ, ОПИСАНИЕ ШКАЛ ОЦЕНИВАНИЯ

2.1 Структура оценочных материалов для текущего контроля и промежуточной аттестации

№ п/п	контролируемые разделы, темы дисциплины	код контролируемой компетенции или ее части	планируемые результаты обучения (знать, уметь, владеть), характеризующие этапы формирования компетенций	Наименование оценочного средства	
				текущий контроль успеваемости	промежуточная аттестация
1	Stylistics as a science. Stylistic classification of the English vocabulary	ОК-7, ОПК-3, ОПК-4, ОПК-5, ОПК-6, ОПК-7, ОПК-8, ПК-18.	<u>ОК-7</u> Знать: З1 Уметь: У1 Владеть: В1 <u>ОПК-3</u> Знать: З1, З2 Уметь: У1 Владеть: В1 <u>ОПК-4</u> Знать: З1 Уметь: У1	-Тестовые задания; -контрольные вопросы; -практические задания; -реферат	-экзаменационные вопросы -тестовые задания

			<p>Владеть: В1 <u>ОПК-5</u> Знать: 31, 32 Уметь: У1, У2 Владеть: В1 <u>ОПК-6</u> Знать: 31 Уметь: У1, У2 Владеть: В1 <u>ОПК-7</u> Знать: 31, 32 Уметь: У1, У2, У3, У4, У5 Владеть: В1 <u>ОПК-8</u> Знать: 31 Уметь: У1, У2, У3 Владеть: В1 <u>ПК-18</u> Знать: 31 Уметь: У1, У2 Владеть: В1</p>		
2	Graphical and phonographic EMs and SDs	ОК-7, ОПК-3, ОПК-4, ОПК-5, ОПК-6, ОПК-7, ОПК-8, ПК-18.	<p><u>ОК-7</u> Знать: 31 Уметь: У1 Владеть: В1 <u>ОПК-3</u> Знать: 31, 32 Уметь: У1 Владеть: В1</p>	-Тестовые задания; -контрольные вопросы; -практические задания; -реферат	-экзаменационные вопросы -тестовые задания -кейс методы

			<p><u>ОПК-4</u> Знать: 31 Уметь: У1 Владеть: В1</p> <p><u>ОПК-5</u> Знать: 31, 32 Уметь: У1, У2 Владеть: В1</p> <p><u>ОПК-6</u> Знать: 31 Уметь: У1, У2 Владеть: В1</p> <p><u>ОПК-7</u> Знать: 31, 32 Уметь: У1, У2, У3, У4, У5 Владеть: В1</p> <p><u>ОПК-8</u> Знать: 31 Уметь: У1, У2, У3 Владеть: В1</p> <p><u>ПК-18</u> Знать: 31 Уметь: У1, У2 Владеть: В1</p>		
3	Lexical Stylistic Devices	ОК-7, ОПК-3, ОПК-4, ОПК-5, ОПК-6, ОПК-7, ОПК-8, ПК-18.	<p><u>ОК-7</u> Знать: 31 Уметь: У1 Владеть: В1</p> <p><u>ОПК-3</u> Знать:</p>	-Тестовые задания; -контрольные вопросы; -практические задания; -реферат	-экзаменационные вопросы -тестовые задания -кейс методы

			31, 32 Уметь: У1 Владеть: В1 <u>ОПК-4</u> Знать: 31 Уметь: У1 Владеть: В1 <u>ОПК-5</u> Знать: 31, 32 Уметь: У1, У2 Владеть: В1 <u>ОПК-6</u> Знать: 31 Уметь: У1, У2 Владеть: В1 <u>ОПК-7</u> Знать: 31, 32 Уметь: У1, У2, У3, У4, У5 Владеть: В1 <u>ОПК-8</u> Знать: 31 Уметь: У1, У2, У3 Владеть: В1 <u>ПК-18</u> Знать: 31 Уметь: У1, У2 Владеть: В1		
4	Syntactical Stylistic Devices	ОК-7, ОПК-3, ОПК-4, ОПК-5,	<u>ОК-7</u> Знать: 31 Уметь:	-Тестовые задания; -контрольные вопросы;	-экзаменационные вопросы -тестовые задания -кейс методы

		<p>ОПК-6, ОПК-7, ОПК-8, ПК-18.</p>	<p>У1 Владеть: В1 <u>ОПК-3</u> Знать: 31, 32 Уметь: У1 Владеть: В1 <u>ОПК-4</u> Знать: 31 Уметь: У1 Владеть: В1 <u>ОПК-5</u> Знать: 31, 32 Уметь: У1, У2 Владеть: В1 <u>ОПК-6</u> Знать: 31 Уметь: У1, У2 Владеть: В1 <u>ОПК-7</u> Знать: 31, 32 Уметь: У1, У2, У3, У4, У5 Владеть: В1 <u>ОПК-8</u> Знать: 31 Уметь: У1, У2, У3 Владеть: В1 <u>ПК-18</u> Знать: 31 Уметь: У1, У2 Владеть:</p>	<p>-практические задания; -реферат</p>	
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5	Theory of Functional Styles	ОК-7, ОПК-3, ОПК-4, ОПК-5, ОПК-6, ОПК-7, ОПК-8, ПК-18.	<p>В1</p> <p><u>ОК-7</u> Знать: З1 Уметь: У1 Владеть: В1</p> <p><u>ОПК-3</u> Знать: З1, З2 Уметь: У1 Владеть: В1</p> <p><u>ОПК-4</u> Знать: З1 Уметь: У1 Владеть: В1</p> <p><u>ОПК-5</u> Знать: З1, З2 Уметь: У1, У2 Владеть: В1</p> <p><u>ОПК-6</u> Знать: З1 Уметь: У1, У2 Владеть: В1</p> <p><u>ОПК-7</u> Знать: З1, З2 Уметь: У1, У2, У3, У4, У5 Владеть: В1</p> <p><u>ОПК-8</u> Знать: З1 Уметь: У1, У2, У3 Владеть: В1</p> <p><u>ПК-18</u></p>	<p>-Тестовые задания; -контрольные вопросы; -практические задания; -реферат</p>	<p>-экзаменационные вопросы -тестовые задания</p>
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			Знать: 31 Уметь: У1, У2 Владеть: В1		
6	Text as an Object of stylistic analysis	ОК-7, ОПК-3, ОПК-4, ОПК-5, ОПК-6, ОПК-7, ОПК-8, ПК-18.	<u>ОК-7</u> Знать: 31 Уметь: У1 Владеть: В1 <u>ОПК-3</u> Знать: 31, 32 Уметь: У1 Владеть: В1 <u>ОПК-4</u> Знать: 31 Уметь: У1 Владеть: В1 <u>ОПК-5</u> Знать: 31, 32 Уметь: У1, У2 Владеть: В1 <u>ОПК-6</u> Знать: 31 Уметь: У1, У2 Владеть: В1 <u>ОПК-7</u> Знать: 31, 32 Уметь: У1, У2, У3, У4, У5 Владеть: В1 <u>ОПК-8</u> Знать: 31	-Тестовые задания; -контрольные вопросы; -практические задания; -реферат	-экзаменационные вопросы -тестовые задания -анализ текста -кейс методы

			Уметь: У1, У2, У3 Владеть: В1 ПК-18 Знать: З1 Уметь: У1, У2 Владеть: В1		
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2.2 КРИТЕРИИ ОЦЕНИВАНИЯ КОМПЕТЕНЦИЙ НА РАЗЛИЧНЫХ ЭТАПАХ ИХ ФОРМИРОВАНИЯ ПО ВИДАМ ОЦЕНОЧНЫХ СРЕДСТВ

ПЕРЕЧЕНЬ ОЦЕНОЧНЫХ СРЕДСТВ

№ п/п	наименование оценочного средства	характеристика оценочного средства	Представление оценочного средства в фонде
УСТНЫЕ ОЦЕНОЧНЫЕ СРЕДСТВА			
1	собеседование, устный опрос	Средство контроля, организованное как специальная беседа преподавателя с обучающимся на темы, связанные с изучаемой дисциплиной, и рассчитанное на выяснение объема знаний обучающегося по определенному разделу, теме, проблеме и т.п.	Вопросы по темам/разделам дисциплины
2	Коллоквиум	Средство контроля усвоения учебного материала темы, раздела или разделов дисциплины, организованное как учебное занятие в виде собеседования преподавателя с обучающимися.	Вопросы по темам/разделам дисциплины
ПИСЬМЕННЫЕ ОЦЕНОЧНЫЕ СРЕДСТВА			
5	Эссе	Средство, позволяющее оценить умение обучающегося письменно излагать суть поставленной проблемы, самостоятельно проводить анализ этой проблемы с использованием концепций и аналитического инструментария соответствующей дисциплины, делать выводы, обобщающие авторскую позицию по поставленной проблеме.	Тематика эссе
6	Реферат	Продукт самостоятельной работы аспиранта, представляющий собой краткое изложение в письменном виде полученных результатов теоретического анализа определенной научной (учебно-исследовательской) темы, где автор раскрывает суть исследуемой проблемы, приводит различные точки зрения, а также собственные взгляды на нее.	Тематика рефератов
7	Тест	Система стандартизированных заданий, чаще всего с выбором одного или нескольких	Фонд тестовых заданий

		вариантов ответов, позволяющая автоматизировать процедуру измерения уровня знаний и умений обучающегося.	
9	Контрольная работа	Средство проверки умений применять полученные знания для решения задач определенного типа по теме или разделу	комплект контрольных заданий по вариантам

А) КРИТЕРИИ И ШКАЛА ОЦЕНИВАНИЯ ОТВЕТОВ НА УСТНЫЕ ВОПРОСЫ

№ п/п	критерии оценивания	количество баллов	оценка/зачет
1.	1) полно и аргументированно отвечает по содержанию задания; 2) обнаруживает понимание материала, может обосновать свои суждения, применить знания на практике, привести необходимые примеры не только по учебнику, но и самостоятельно составленные; 3) излагает материал последовательно и правильно.	10	отлично
2.	студент дает ответ, удовлетворяющий тем же требованиям, что и для оценки «5», но допускает 1-2 ошибки, которые сам же исправляет.	8	хорошо
3.	ставится, если студент обнаруживает знание и понимание основных положений данного задания, но: 1) излагает материал неполно и допускает неточности в определении понятий или формулировке правил; 2) не умеет достаточно глубоко и доказательно обосновать свои суждения и привести свои примеры; 3) излагает материал непоследовательно и допускает ошибки.	5	удовлетворительно
4.	студент обнаруживает незнание ответа на соответствующее задание, допускает ошибки в формулировке определений и правил, искажающие их смысл, беспорядочно и неуверенно излагает материал; отмечаются такие недостатки в подготовке студента, которые являются серьезным препятствием к успешному овладению последующим	0	неудовлетворительно

материалом.		
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Б) КРИТЕРИИ И ШКАЛА ОЦЕНИВАНИЯ РЕЗУЛЬТАТОВ ТЕСТИРОВАНИЯ

№ п/п	тестовые нормы:% правильных ответов	количество баллов	оценка/зачет
1	85-100 %	8-10	отлично
3	70-84%	6-7	хорошо
4	51-69%	3-5	удовлетворительно
6	менее 51%	0	неудовлетворительно

В) КРИТЕРИИ И ШКАЛА ОЦЕНИВАНИЯ РЕФЕРАТОВ

№ п/п	критерии оценивания	количество баллов	оценка/зачет
1	выполнены все требования к написанию и защите реферата: обозначена проблема и обоснована её актуальность, сделан краткий анализ различных точек зрения на рассматриваемую проблему и логично изложена собственная позиция, сформулированы выводы, тема раскрыта полностью, выдержан объём, соблюдены требования к внешнему оформлению, даны правильные ответы на дополнительные вопросы.	<i>9-10 баллов</i>	
2	основные требования к реферату и его защите выполнены, но при этом допущены недочеты. В частности, имеются неточности в изложении материала; отсутствует логическая последовательность в суждениях; не выдержан объем реферата; имеются упущения в оформлении; на дополнительные вопросы при защите даны неполные ответы.	<i>7-8 баллов</i>	
3	имеются существенные отступления от требований к реферированию. В частности: тема освещена лишь частично; допущены фактические ошибки в содержании реферата или при ответе на дополнительные вопросы.	<i>4-6 баллов</i>	
4	тема освоена лишь частично; допущены грубые ошибки в содержании реферата или при ответе на дополнительные вопросы; во время защиты отсутствует вывод.	<i>1-3 баллов</i>	
5	тема реферата не раскрыта, обнаруживается существенное непонимание проблемы.	<i>0 баллов</i>	

Г) КРИТЕРИИ И ШКАЛА ОЦЕНИВАНИЯ ЭССЕ

№ п/п	критерии оценивания	количество баллов	оценка/зачет
1	1.вовведении четко сформулирован тезис,	<i>9-10 баллов</i>	отлично

	<p>соответствующий теме эссе, выполнена задача заинтересовать читателя</p> <p>2. деление текста на введение, основную часть и заключение</p> <p>3. Логично, связно и полно доказывается выдвинутый тезис;</p> <p>4. заключение содержит выводы, логично вытекающие из содержания основной части;</p> <p>5. правильно (уместно и достаточно) используются разнообразные средства связи;</p> <p>6. для выражения своих мыслей не пользуется упрощенно-примитивным языком</p> <p>7. демонстрирует полное понимание проблемы. Все требования, предъявляемые к заданию, выполнены.</p>		
2	<p>1. Во введении четко сформулирован тезис, соответствующий теме эссе, в известной мере выполнена задача заинтересовать читателя</p> <p>2. деление текста на введение, основную часть и заключение</p> <p>3. В основной части логично, связно, но недостаточно полно доказывается выдвинутый тезис;</p> <p>4. заключение содержит выводы, логично вытекающие из содержания основной части;</p> <p>5. уместно используются разнообразные средства связи;</p> <p>6. для выражения своих мыслей не пользуется упрощенно-примитивным языком</p>	7-8 баллов	хорошо
3	<p>1. Во введении тезис сформулирован нечетко, или не вполне соответствует теме эссе;</p> <p>2. В основной части выдвинутый тезис доказывается недостаточно логично и последовательно;</p> <p>3. заключение, выводы не полностью соответствуют содержанию основной части;</p> <p>4. недостаточно или, наоборот, избыточно используются средства связи;</p> <p>5. язык работы в целом не соответствует уровню ___ курса</p>	4-6 баллов	удовлетворительно
4	<p>1. Во введении тезис отсутствует или не соответствует теме эссе;</p> <p>2. В основной части нет логичного последовательного раскрытия темы;;</p> <p>3. вывод не вытекает из основной части;</p> <p>4. средства связи не обеспечивают связность изложения;</p> <p>5. отсутствует деление текста на введение, основную часть и заключение;</p> <p>6. язык работы можно оценить как «примитивный»</p>	0-3 балла	неудовлетворительно

Д) КРИТЕРИИ И ШКАЛА ОЦЕНИВАНИЯ ДОМАШНЕГО ЗАДАНИЯ

№ п/п	критерии оценивания	количество баллов
1	Задание выполнено полностью: цель домашнего задания успешно достигнута; основные понятия выделены; наличие схем, графическое выделение особо значимой информации; работа выполнена в полном объеме.	9-10
2	Задание выполнено: цель выполнения домашнего задания достигнута; наличие правильных эталонных ответов; однако работа выполнена не в полном объеме.	8-7
3	Задание выполнено частично: цель выполнения домашнего задания достигнута не полностью; многочисленные ошибки снижают качество выполненной работы.	6-5
4	Задание не выполнено, цель выполнения домашнего задания не достигнута.	менее 5

Е) КРИТЕРИИ И ШКАЛА ОЦЕНИВАНИЯ КОНТРОЛЬНЫХ РАБОТ

№ п/п	критерии оценивания	количество баллов	оценка
1	исключительные знания, абсолютное понимание сути вопросов, безукоризненное знание основных понятий и положений, логически и лексически грамотно изложенные, содержательные, аргументированные и исчерпывающие ответы	19-20	
2	глубокие знания материала, отличное понимание сути вопросов, твердое знание основных понятий и положений по вопросам, структурированные, последовательные, полные, правильные ответы	17-18	
3	глубокие знания материала, правильное понимание сути вопросов, знание основных понятий и положений по вопросам, содержательные, полные и конкретные ответ на вопросы. Наличие несущественных или технических ошибок	15-16	
4	твердые, достаточно полные знания, хорошее понимание сути вопросов, правильные ответы на вопросы, минимальное количество неточностей, небрежное оформление	13-14	
5	твердые, но недостаточно полные знания, по сути верное понимание вопросов, в целом правильные ответы на вопросы, наличие неточностей, небрежное оформление	11-12	
6	общие знания, недостаточное понимание сути вопросов, наличие большого числа неточностей, небрежное оформление	9-10	

7	относительные знания, наличие ошибок, небрежное оформление	7-8	
8	поверхностные знания, наличие грубых ошибок, отсутствие логики изложения материала	5-6	
9	непонимание сути, большое количество грубых ошибок, отсутствие логики изложения материала	3-4	
10	не дан ответ на поставленные вопросы	1-2	
11	отсутствие ответа, дан ответ на другие вопросы, списывание в ходе выполнения работы, наличие на рабочем месте технических средств, в том числе телефона	0	

Ж) КРИТЕРИИ И ШКАЛА ОЦЕНКИ ПРЕЗЕНТАЦИЙ

№ п/п	критерии оценки	максимальное количество баллов
1	титульный слайд с заголовком	5
2	дизайн слайдов	10
3	использование дополнительных эффектов (смена слайдов, звук, графика, анимация)	5
4	список источников информации	5
5	широта кругозора	5
6	логика изложения материала	10
7	текст хорошо написан и сформированные идеи ясно изложены и структурированы	10
8	слайды представлены в логической последовательности	5
9	грамотное создание и сохранение документов в папке рабочих материалов	5
10	слайды распечатаны в форме заметок	5
	средняя оценка:	

З) КРИТЕРИИ И ШКАЛЫ ОЦЕНИВАНИЯ РЕШЕНИЯ КЕЙС-ЗАДАЧ

№ п/п	критерии оценивания	количество баллов	оценка/зачет
1	умение анализировать ситуацию и находить оптимальное количества решений	1	
2	умение работать с информацией, в том числе умение затребовать дополнительную	1	

	информацию, необходимую для уточнения ситуации		
3	умение моделировать решения в соответствии с заданием, представлять различные подходы к разработке планов действий, ориентированных на конечный результат	1	
4	умение принять правильное решение на основе анализа ситуации;	1	
5	навыки четкого и точного изложения собственной точки зрения в устной и письменной форме, убедительного отстаивания своей точки зрения;	1	
6	навык критического оценивания различных точек зрения, осуществление самоанализа, самоконтроля и самооценки.	1	
7	адекватность и соответствие ответов специалиста современным тенденциям рынка, конструктивность.	1	
8	креативность, нестандартность предлагаемых решений;	1	
9	количество альтернативных вариантов решения задачи (версионность мышления);	1	
10	наличие необходимых навыков, их выраженность (в зависимости от <i>требований</i>).	1	
	Количество баллов в целом		

III ТИПОВЫЕ КОНТРОЛЬНЫЕ ЗАДАНИЯ ИЛИ ИНЫЕ МАТЕРИАЛЫ, НЕОБХОДИМЫЕ ДЛЯ ОЦЕНКИ ЗНАНИЙ, УМЕНИЙ, НАВЫКОВ, ХАРАКТЕРИЗУЮЩИХ ЭТАПЫ ФОРМИРОВАНИЯ КОМПЕТЕНЦИЙ

Раздел I. Входной контроль

Цель входного контроля - определить начальный уровень подготовленности обучающихся и выстроить индивидуальную траекторию обучения. В условиях лично-ориентированной образовательной среды результаты входного оценивания студента используются как начальные значения в индивидуальном профиле академической успешности студента.

Форма проведения – тестирование.

Длительность тестирования – 45 минут.

Задание для входного тестирования

Выберите правильный вариант

• **Point out stylistic differences within the groups of synonyms:**

- *Face-visage-mug*
 - Neutral
 - Literary
 - Colloquial

- *Nose-snout-nasal cavity*
 - Neutral
 - Colloquial
 - Literary

- *I think-I presume-I take it*
 - Neutral
 - Literary
 - Colloquial

- *Boy-lad-young male person*
 - Neutral
 - Colloquial
 - Literary

ответа										
--------	--	--	--	--	--	--	--	--	--	--

Итого по тестовому заданию – 100 баллов.

Критерии оценки результатов тестирования

Оценка (стандартная)	Оценка (тестовые нормы: % правильных ответов)
«отлично»	80-100 %
«хорошо»	70-79%
«удовлетворительно»	60-69%
«неудовлетворительно»	менее 60%

Раздел II. Текущий контроль

Текущий контроль знаний используется для оперативного и регулярного управления учебной деятельностью (в том числе самостоятельной) студентов. В условиях рейтинговой системы контроля результаты текущего оценивания студента используются как показатель его текущего рейтинга. Текущий контроль успеваемости осуществляется в течение семестра, в ходе повседневной учебной работы по индивидуальной инициативе преподавателя. Данный вид контроля стимулирует у студентов стремление к систематической самостоятельной работе по изучению дисциплины.

Описание оценочных средств по видам заданий текущего контроля

Рекомендации по оцениванию устных ответов студентов

С целью контроля и подготовки студентов к изучению новой темы вначале каждой практической занятия преподавателем проводится индивидуальный или фронтальный устный опрос по выполненным заданиям предыдущей темы.

Критерии оценки:

- правильность ответа по содержанию задания (учитывается количество и характер ошибок при ответе);
- полнота и глубина ответа (учитывается количество усвоенных фактов, понятий и т.п.);
- сознательность ответа (учитывается понимание излагаемого материала);
- логика изложения материала (учитывается умение строить целостный, последовательный рассказ, грамотно пользоваться специальной терминологией);
- рациональность использованных приемов и способов решения поставленной учебной задачи (учитывается умение использовать наиболее прогрессивные и эффективные способы достижения цели);

- своевременность и эффективность использования наглядных пособий и технических средств при ответе (учитывается грамотно и с пользой применять наглядность и демонстрационный опыт при устном ответе);
- использование дополнительного материала (обязательное условие);
- рациональность использования времени, отведенного на задание (не одобряется затянутость выполнения задания, устного ответа во времени, с учетом индивидуальных особенностей студентов).

Оценка «5» ставится, если студент:

- 1) полно и аргументированно отвечает по содержанию задания;
- 2) обнаруживает понимание материала, может обосновать свои суждения, применить знания на практике, привести необходимые примеры не только по учебнику, но и самостоятельно составленные;
- 3) излагает материал последовательно и правильно.

Оценка «4» ставится, если студент дает ответ, удовлетворяющий тем же требованиям, что и для оценки «5», но допускает 1-2 ошибки, которые сам же исправляет.

Оценка «3» ставится, если студент обнаруживает знание и понимание основных положений данного задания, но:

- 1) излагает материал неполно и допускает неточности в определении понятий или формулировке правил;
- 2) не умеет достаточно глубоко и доказательно обосновать свои суждения и привести свои примеры;
- 3) излагает материал непоследовательно и допускает ошибки.

Оценка «2» ставится, если студент обнаруживает незнание ответа на соответствующее задание, допускает ошибки в формулировке определений и правил, искажающие их смысл, беспорядочно и неуверенно излагает материал. Оценка «2» отмечает такие недостатки в подготовке студента, которые являются серьезным препятствием к успешному овладению последующим материалом.

Рекомендации по оцениванию результатов тестирования студентов

В завершении изучения каждого блока дисциплины «Лексикология» проводится коллоквиум (в письменной и устной форме) - 2 раза в семестр, и собеседования.

Критерии оценки коллоквиума

Оценка в баллах	Описание
5	<ul style="list-style-type: none"> - глубокое и прочное усвоение программного материала - полные, последовательные, грамотные и логически излагаемые ответы при видоизменении задания, - свободно справляющиеся с поставленными задачами, знания материала, - правильно обоснованные принятые решения,

	- владеть разносторонними навыками и приемами выполнения практических работ.
4	- знание программного материала - грамотное изложение , без существенных неточностей в ответе на вопрос, - правильное применение теоретических знаний - владеть необходимыми навыками при выполнении практических задач
3	- усвоение основного материала - при ответе допускаются неточности - при ответе недостаточно правильные формулировки - нарушение последовательности в изложении программного материала - затруднения в выполнении практических заданий
2	- плохое знание программного материала, - при ответе возникают ошибки - затруднения при выполнении практических работ.
1	-демонстрирует непонимание проблемы
0	Нет ответа. Не было попытки решить поставленную задачу.

Тема № 1. Stylistics as a science. Stylistic differentiation of the English vocabulary.

Задание.1 Перечень контрольных вопросов по теме:

1. What does Stylistics study?
2. Can you give the definition of word style?
3. What are the branches of Stylistics?
4. How can we differentiate the English Vocabulary?
5. What do we call layers of the language?
6. What is neutral style?
7. What is colloquial style?
8. What is literary style?
9. Name the content of each style.

Задание.2

State the type and function of literary words in the following examples:

1. "I must decline to pursue this painful discussion. It is not pleasant to my feelings; it is repugnant to my feelings." (D.)

2. "I am not in favour of this modern mania for turning bad people into good people at a moment's notice. As a man sows so let him reap." (O.W.)

3. Isolde the Slender had suitors in plenty to do her lightest hest. Feats of arms were done daily for her sake. To win her love suitors were willing to vow themselves to perdition. But Isolde the Slender was heedless of the court thus paid to her. (L.)

4. "He of the iron garment," said Daigety, entering, "is bounden unto you, MacEagh, and this noble lord shall be bounden also." (W.Sc.)

5. If manners maketh man, then manner and grooming maketh poodle. (J. St.)

6. "Thou art the Man," cried Jabes, after a solemn pause, leaning over his cushion. "Seventy times didst thou gapingly contort thy visage - seventy times seven did I take council with my soul - Lo! this is human weakness: this also may be absolved. The first of the seventy first is come. Brethren - execute upon him the judgement written. Such honour have all His saints." (E. Br.)

7. At noon the hooter and everything died. First, the pulley driving the punch and shears and emery wheels stopped its lick and slap. Simultaneously the compressor providing the blast for a dozen smith-fires went dead. (S. Ch.)

8. "They're real!" he murmured. "My God, they are absolutely real!" Erik turned. "Didn't you believe that the neutron existed?" "Oh, I believed," Fabermacher shrugged away the praise. "To me neutrons were symbols π with a mass of $M_n=1.008$. But until now I never saw them." (M.W.)

9. Riding back I saw the Greeks lined up in column of march. They were all still there. Also, all armed. On long marches when no action threatened, they had always piled their armour, helmets and weapons in their carts, keeping only their swords; wearing their short tunics (made from all kinds of stuff, they had been so long from home) and the wide straw hats Greeks travel in, their skins being tender to sun. Now they had on corselets or cuirasses, helmets, even grades if they owned them, and their round shields hung at their backs. (M.R.)

10. There wasn't a man-boy on this ground tonight did not have a shield he cast, riveted or carved himself on his way to his first attack, compounded of remote but nonetheless firm and fiery family devotion, flag-blown patriotism and cocksure immortality strengthened by the touchstone of very real gunpowder, ramrod minnie-ball and flint. (R.Br.)

Задание.3

Think of the type of additional information about the speaker or communicative situation conveyed by the following general and special colloquial words:

1. "She's engaged. Nice guy, too. Though there's a slight difference in height. I'd say a foot, her favor." (T.C.)
2. "You know Brooklyn?"
"No. I was never there. But I had a buddy at Myer was from Brooklyn." (J.)
3. I didn't really do anything this time. Just pulled the dago out of the river. Like all dagos, he couldn't swim. Well, the fellow was sort of grateful about it. Hung around like a dog. About six months later he died of fever. I was with him. Last thing, just as he was pegging out, he beckoned me and whispered some excited jargon about a secret (Ch.)
4. "Here we are now," she cried, returning with the tray. "And don't look so miz." (P.)
5. "What's the dif," he wanted to know. (Th.S.)
6. Going down the stairs he overheard one beanieed freshman he knew talking to another. "Did you see that black cat with the black whiskers who had those binocks in front of us? That's my comp prof." (B. M.)
7. "Don't you intend to get married?" asked Eugene curiously. "I don't know," she replied, "I'd want to think about that. A woman-artist is in a d - of a position anyway," using the letter d only to indicate the word "devil". (Dr.)
8. "There we were... in the hell of a country - pardon me - a country of raw metal. ...It's like a man of sixty looking down his nose at a youth of thirty and there's no such God-darned - pardon me - mistake as that. (G.)
9. "All those medical bastards should go through the ops they put other people through. Then they wouldn't talk so much bloody nonsense or be so damnably unutterably smug." (D. C.)
10. "I thought of going to the flicks," she said. "Or we could go for a walk if it keeps fine." (J.Br.)
11. "Let me warn you that the doc is a frisky bachelore, Carol. Come on, now, folks, shake a leg. Let's have some stunts or a dance or something." (S.L.)
12. "Goddamn sonofabitching stool," Fishbelly screamed, raining blows on Bert's head. "Lawd Gawd in heaven, I'll kill, kill every chink-chink goddamn chinaman white man on this sonofabitching bastard earth." (Wr.)
13. There was a fearful mess in the room, and piles of unwashed crocks in the kitchen. (A. T.)
14. "Of course I've spent nine years around the Twin Cities - took my B.A. and M.D. over at the U, and had my internship in a hospital in Minneapolis." (S.L.)
15. "How long did they cook you?" Dongeris stopped short and looked at him. "How long did they cook you?" "Since eight this morning. Over twelve hours." "You didn't unbutton then? After twelve hours of it?"
"Me? They got a lot of dancing to do before they'll get anything out of me." (T. H.)
16. "Nix on that," said Roy. "I don't need a shyster quack to shoot me full of confidence juice. I want to go through on my own steam." (B. M.)

17. "Go in there, you slob. I hope you get a hell of a lot of fun out of it. He looks too damned sick." (H.)

18. Just then Taylor comes down. "Shut up and eat," my mother says to him before he can open his mouth. In less than five minutes my father is back. "Keep the kids home," he says.

"My God," my mother says wearily, "them under foot all day." (Sh. Gr.)

19. "Don't wanna sleep, Don't wanna die, just wanna go a-travelin' through the pastures of the sky." (T.C.)

20. "Never heard anything so bloody daft in all my life." (J.Br.)

21. "You know. The mummies - them dead guys that get buried in them toons and all." (S.)

22. His expenses didn't go down... washing cost a packet, and you'd be surprised the amount of linen he needed. (S.M.)

23. "We'll show Levenford what my clever lass can do. I'm looking ahead, and I can see it. When we've made ye the head scholar of the Academy, then you'll see what your father means to do wi' you. But ye must stick in to your lessons, stick in hard." (A. C.)

24. Wee modest crimson tipped flow'r,

Thou's met me in an evil hour;

For I maun crash amang the stoure

Thy slender stem:

To spare thee now is past my pow'r

Thou bonnie gem.

(R. B.)

25. "That's so, my lord. I remember having tae du much the same thing, mony years since, in an inquest upon a sailing vessel that ran aground in the estuary and got broken up by bumping herself to bits in a gale. The insurance folk thocht that the accident wasna a'tegither straightforward. We tuk it upon oorsels tae demonstrate that wi' the wind and tide setti' as they did, the boat should ha' been wellaway fra' the shore if they started at the hour they claimed tae ha' done. We lost the case, but I've never altered my opeenion." (D.S.)

Тема № 2. Graphical and phonographical EMs and SDs .

Задание 1. Перечень контрольных вопросов по теме:

1. What is sound-instrumenting?

2. What cases of sound-instrumenting do you know?

3. What is graphon?

4. What types and functions of graphon do you know?

5. What is achieved by the graphical changes of writing - its type, the spacing of graphemes and lines?

6. Which phono-graphical means are predominantly used in prose and which ones in poetry?

Задание 2.

Indicate the causes and effects of the following cases of alliteration, assonance and onomatopoeia:

1. Streaked by a quarter moon, the Mediterranean shushed gently into the beach. (I.Sh.)
2. He swallowed the hint with a gulp and a gasp and a grin. (R. K.)
3. His wife was shrill, languid, handsome and horrible. (Sc.F.)
4. The fair breeze blew, the white foam flew, the furrow followed free. (S. C.)
5. The Italian trio tut-tutted their tongues at me. (T.C.)
6. "You, lean, long, lanky lath of a lousy bastard!" (O'C.)
7. To sit in solemn silence in a dull dark dock, In a pestilential prison, with a life-long lock, Awaiting the sensation of a short, *sharp* shock From a cheap and chippy chopper On a big black block. (W.C.)
8. They all lounged, and loitered, and slunk about, with as little spirit or purpose as the beasts in a menagerie. (D.)
9. "Luscious, languid and lustful, isn't she?" "Those are not the correct epithets. She is - or rather was - surly, lustrous and sadistic." (E.W.)
10. Then, with an enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station. (A.S.)
11. "Sh-sh."
"But I am whispering." This continual shushing annoyed him. (A.H.)
12. Twinkle, twinkle, little star, How I wonder what you are. Up above the world so high, Like a diamond in the sky. (Ch. R.)
13. Dreadful young creatures - squealing and squawking. (C.)
14. The quick crackling of dry wood aflame cut through the night. (Sl.H.)
15. Here the rain did not fall. It was stopped high above by that roof of green shingles. From there it dripped down slowly, leaf to leaf, or ran down the stems and branches. Despite the heaviness of the downpour which now purred loudly in their ears from just outside, here there was only a low rustle of slow occasional dripping. (J.)

Задание 3.

Indicate the kind of additional information about the speaker supplied by graphon:

1. "Hey," he said, entering the library. "Where's the heart section?" "The what?" He had the thickest sort of southern Negro dialect and the only word that came clear to me was the one that sounded like heart. "How do you spell it," I said. "Heart, Man, pictures. Drawing books. Where you got them?" "You mean art books? Reproductions?" He took my polysyllabic word for it. "Yea, they's them." (Ph. R.)
2. "It don't take no nerve to do somepin when there ain't nothing else you can do. We ain't gonna die out. People is goin' on - changin' a little may be - but goin' right on." (J. St.)
3. "And remember, Mon-sewer O'Hayer says you got to straighten up this mess sometime today." (J.)

4. "I even heard they demanded sexual liberty. Yes, sir, Sex-You-All liberty." (J. K.)
5. "Ye've a duty to the public don'tcher know that, a duty to the great English public?" said George reproachfully. "Here, lemme handle this, kiddar," said Tiger. "Gorra maintain strength, you," said George. "Ah'm fightin' fit," said Tiger. (S. Ch.)
6. "Oh, that's it, is it?" said Sam. "I was afeerd, from his manner, that he might ha' forgotten to take pepper with that 'ere last cowcumber, he et. Set down, sir, ve make no extra charge for the settin' down, as the king remarked when he blowed up his ministers." (D.)
7. "Well, I dunno. I'll show you summat." (St.B.)
8. "De old Foolosopher, like Hickey calls yuh, ain't yuh?" (O'N.)
9. "I had a coach with a little seat in fwont with an iwon wail for the dwiver." (D.)
10. "The Count," explained the German officer, "expegs you, chentlemen, at eight-dirty." (C. H.)
11. Said Kipps one day, "As'e - I should say, ah, has'e... Ye know, I got a lot of difficulty with them two words, which is which." "Well, "as" is a conjunction, and "has" is a verb." "I know," said Kipps, "but when is "has" a conjunction, and when is "as" a verb?" (H. W.)
12. Wilson was a little hurt. "Listen, boy," he told him. "Ah may not be able to read eve'thin' so good, but they ain't a thing Ah can't do if Ah set mah mind to it." (N.M.)

Задание 4.

Think of the causes originating graphon (young age, a physical defect of speech, lack of education, the influence of dialectal norms, affectation, intoxication, carelessness in speech, etc.):

1. He began to render the famous tune "I lost my heart in an English garden, Just where the roses of Kngland grow" with much feeling: "Ah-ee last mah-ee hawrt een ahn Angleesh gawrden, Jost whahr thah rawzaz ahv Angland graw." (H.C.)
2. The stuttering film producer S.S. Sisodia was known as 'Whiwhisky because I'm papa partial to a titi tipple; mamadam, my caca card.' (S.R.)
3. She mimicked a lisp: "I don't weally know wevver I'm a good girl. The last thing he'll do would be to be mixed with a hovvid woman." (J.Br.)
4. "All the village dogs are no-'count mongrels, Papa says. Fish-gut eaters and no class a-tall; this here dog, he got insteek." (K.K.)
5. "My daddy's coming tomorrow on a nairplane." (S.)
6. After a hum a beautiful Negress sings "Without a song, the dahaywould nehever end." (U.)
7. "Oh, well, then, you just trot over to the table and make your little mommy a gweat big dwink." (E.A.)
8. "I allus remember me man sayin' to me when I passed me scholarship - "You break one o'my winders an' I'll skin ye alive." (St.B.)

9. He spoke with the flat ugly "a" and withered "r" of Boston Irish, and Levi looked up at him and mimicked "All right, I'll give the caaads a break and staaat playing." (N.M.)

10. "Whereja get all these pictures?" he said. "Meetcha at the corner. Wuddaya think she's doing out there?" (S.)

11. "Look at him go. D'javer see him walk home from school? You're French Canadian, aintcha?" (J.K.)

12. Usually she was implacable in defence of her beloved fragment of the coast and if the summer weekenders grew brazen, -getoutofitsillyoldmoo, itsthesoddingbeach, - she would turn the garden hose remorselessly upon them. (S.R.)

13. The demons of jealousy were sitting on his shoulders and he was screaming out the same old song, wheethehell whothe don't think you canpull the wool how dare you bitch bitch bitch. (S.R.)

Тема № 3. Lexical Stylistic Devices.

Задание 1. Перечень контрольных вопросов по теме:

- What lexical meanings of a word can you name? Which of them, in most cases, is the most important one?
- What SDs are based on the use of the logical (denotational) meaning of a word?
- What is a contextual meaning? How is it used in a SD?
- What is the difference between the original and the hackneyed SDs?
- What is a metaphor? What are its semantic, morphological, syntactical, structural, functional peculiarities?
- What is a metonymy? Give a detailed description of the device.
- What is included into the group of SDs known as "play on words"? Which ones of them are the most frequently used? What levels of language hierarchy are involved into their formation?
- Describe the difference between pun and zeugma, zeugma and a semantically false chain, semantically false chain and nonsense of non-sequence.
- What meanings of a word participate in the violation of a phraseological unit?
- What is the basic effect achieved by the play on words?
- What is irony, what lexical meaning is employed in its formation?
- What types of irony do you know? What is the length of the context needed for the realization of each of them?
- What is antonomasia? What meanings interact in its formation?
- What types of antonomasia do you know? Give examples of each.
- What lexical meaning is instrumental in the formation of epithets?
- What semantic types of epithets do you know?
- What structural types of epithets do you know?
- What parts of speech are predominantly used as epithets and why?
- What meaning is foregrounded in a hyperbole?

- What types of hyperbole can you name?
- What makes a hyperbole trite and where are trite hyperboles predominantly used?
- What is understatement? In what way does it differ from hyperbole?
- What is an oxymoron and what meanings are foregrounded in its formation?
- Why are there comparatively few trite oxymorons and where are they mainly used?

Задание 2.

I. Analyse the given cases of metaphor from all sides mentioned above - semantics, originality, expressiveness, syntactic function, vividness and elaboration of the created image. Pay attention to the manner in which two objects (actions) are identified: with both named or only one - the metaphorized one – presented explicitly:

1. She looked down on Gopher Prairie. The snow stretching without break from street to devouring prairie beyond, wiped out the town's pretence of being a shelter. The houses were black specks on a white sheet. (S.L.)

2. And the skirts! What a sight were those skirts! They were nothing but vast decorated pyramids; on the summit of each was stuck the upper half of a princess. (A.B.)

3. I was staring directly in front of me, at the back of the driver's neck, which was a relief map of boil scars. (S.)

4. She was handsome in a rather leonine way. Where this girl was a lioness, the other was a panther - lithe and quick. (Ch.)

5. His voice was a dagger of corroded brass. (S.L.)

6. Wisdom has reference only to the past. The future remains for ever an infinite field for mistakes. You can't know beforehand. (D.H.L.)

7. He felt the first watery eggs of sweat moistening the palms of his hands. (W. S.)

8. At the last moment before the windy collapse of the day, I myself took the road down. (Jn. H.)

9. The man stood there in the middle of the street with the deserted dawnlit boulevard telescoping out behind him. (T.H.)

10. Leaving Daniel to his fate, she was conscious of joy springing in her heart. (A.B.)

Indicate metonymies, state the type of relations between the object named and the object implied, which they represent, also pay attention to the degree of their originality, and to their syntactical function:

1. He went about her room, after his introduction, looking at her pictures, her bronzes and clays, asking after the creator of this, the painter of that, where a third thing came from. (Dr.)

2. She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually. (J.O'H.)

3. "Evelyn Glasgow, get up out of that chair this minute." The girl looked up from her book. "What's the matter?"
"Your satin. The skirt'll be a mass of wrinkles in the back." (E. F.)
4. Except for a lack of youth, the guests had no common theme, they seemed strangers among strangers; indeed, each face, on entering, had straggled to conceal dismay at seeing others there. (T.C.)
5. She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms. (A.B.)
6. Dinah, a slim, fresh, pale eighteen, was pliant and yet fragile. (C. H.)
7. The man looked a rather old forty-five, for he was already going grey. (K. P.)
8. The delicatessen owner was a spry and jolly fifty. (T. R.)
9. "It was easier to assume a character without having to tell too many lies and you brought a fresh eye and mind to the job." (P.)
10. "Some remarkable pictures in this room, gentlemen. A Holbein, two Van Dycks and if I am not mistaken, a Velasquez. I am interested in pictures." (Ch.)

II. Analyse various cases of play on words, indicate which type is used, how it is created, what effect it adds to the utterance:

1. After a while and a cake he crept nervously to the door of the parlour. (A. T.)
- 2 There are two things I look for in a man. A sympathetic character and full lips. (I.Sh.)
3. Dorothy, at my statement, had clapped her hand over her mouth to hold down laughter and chewing gum. (Jn.B.)
4. I believed all men were brothers; she thought all men were husbands. I gave the whole mess up. (Jn.B.)
5. In December, 1960, *Naval Aviation News*, a well-known special publication, explained why "a ship" is referred to as "she": Because there's always a bustle around her; because there's usually a gang of men with her; because she has waist and stays; because it takes a good man to handle her right; because she shows her topsides, hides her bottom and when coming into port, always heads for the buyos." (N.)
6. When I am dead, I hope it may be said:
"His sins were scarlet, but his books were read." (H. B.)
7. Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels. (O.W.)
8. I'm full of poetry now. Rot and poetry. Rotten poetry. (H)
9. "Bren, I'm not planning anything. I haven't planned a thing in three years... I'm - I'm not a planner. I'm a liver."
"I'm a pancreas," she said. "I'm a —" and she kissed the absurd game away. (Ph. R.)
10. "Someone at the door," he said, blinking.
"Some four, I should say by the sound," said Fili. (A. T.)

III. Analyse the following cases of antonomasia. State the type of meaning employed and implied; indicate what additional information is created by the use of antonomasia; pay attention to the morphological and semantic characteristics of common nouns used as proper names:

1. "You cheat, you no-good cheat - you tricked our son. Took our son with a scheming trick, Miss Tomboy, Miss Sarcastic, Miss Sncerface." (Ph. R.)

2. A stout middle-aged man, with enormous owl-eyed spectacles, was sitting on the edge of a great table. I turned to him.

"Don't ask me," said Mr. Owl Eyes washing his hands of the whole matter. (Sc.F.)

3. To attend major sports event most parents have arrived. A Colonel Sidebotham was standing next to Prendergast, firmly holding the tape with "FINISH". "Capital," said Mr. Prendergast, and dropping his end of the tape, he sauntered to the Colonel. "I can see you are a fine judge of the race, sir. So was I once. So's Grimes. A capital fellow, Grimes; a bounder, you know, but a capital fellow. Bounders can be capital fellows; don't you agree. Colonel Slidebottom... I wish you'd stop pulling at my arm, Pennyfeather. Colonel Shybottom and I are just having a most interesting conversation." (E.W.)

4. I keep six honest serving-men

(They taught me all I know);

Their names are What and Why and When

And How and Where and Who.

I send them over land and sea,

I send them east and west;

But after they have worked for me

I give them all a rest.

I let them rest from nine till five,

For I am busy then,

As well as breakfast, lunch, and tea,

For they are hungry men.

But different folk have different views.

I know a person small -

She keeps ten million serving-men,

Who get no rest at all.

She sends 'em abroad on her own affairs,

From the second she opens her eyes -

One million Hows, two million Wheres,

And seven million Whys. (R. K.)

5. "Her mother is perfectly unbearable. Never met such a Gorgon." "I don't really know what a Gorgon is like, but I am quite sure, that

Lady Bracknell is one. In any case, she is a monster without being a myth."(O.W.)

6. Our secretary is Esther D'Eath. Her name is pronounced by vulgar relatives as Dearth, some of us pronounce it Deeth. (S. Ch.)

7. When Omar P. Quill died, his solicitors referred to him always as O.P.Q. Each reference to O.P.Q. made Roger think of his grandfather as the middle of the alphabet. (G. M.)

8. "Your fur and his Caddy are a perfect match. I respect history: don't you know that Detroit was founded by Sir Antoine de la Mothe Cadillac, French fur trader." (J.O'H.)
9. Now let me introduce you - that's Mr. What's-his-name, you remember him, don't you? And over there in the corner, that's the Major, and there's Mr. What-d'you-call-him, and that's an American. (E.W.)
10. Cats and canaries had added to the already stale house an entirely new dimension of defeat. As I stepped down, an evil-looking Tom slid by us into the house. (W.G1.)

Задание 3.

I. In the following excerpts you will find mainly examples of verbal irony. Explain what conditions made the realization of the opposite evaluation possible. Pay attention to the part of speech which is used in irony, also its syntactical function:

1. The book was entitled *Murder at Milbury Manor* and was a whodunit of the more abstruse type, in which everything turns on whether a certain character, by catching the three-forty-three train at Hilbury and changing into the four-sixteen at Milbury, could have reached Silbury by five-twenty-seven, which would have given him just time to disguise himself and be sticking knives into people at Bilbury by six-thirty-eight. (P.G.W.)
2. When the war broke out she took down the signed photograph of the Kaiser and, with some solemnity, hung it in the men-servants' lavatory; it was her one combative action. (E.W.)
3. "I had a plot, a scheme, a little quiet piece of enjoyment afoot, of which the very cream and essence was that this old man and grandchild should be as poor as frozen rats," and Mr. Brass revealed the whole story, making himself out to be rather a saintlike holy character. (D.)
4. The lift held two people and rose slowly, groaning with diffidence. (I.M.)
5. England has been in a dreadful state for some weeks. Lord Coodle would go out. Sir Thomas Doodle wouldn't come in, and there being nobody in Great Britain (to speak of) except Coodle and Doodle, there has been no Government (D.)
6. From her earliest infancy Gertrude was brought up by her aunt. Her aunt had carefully instructed her to Christian principles. She had also taught her Mohammedanism, to make sure. (L.)
7. She's a charming middle-aged lady with a face like a bucket of mud and if she has washed her hair since Coolidge's second term, I'll eat my spare tire, rim and all. (R.Ch.)
8. With all the expressiveness of a stone Welsh stared at him another twenty seconds apparently hoping to see him gag. (R.Ch.)
9. "Well. It's shaping up into a lovely evening, isn't it?" "Great," he said. "And if I may say so, you're doing everything to make it harder, you little sweet." (D. P.)

10. Mr. Wholes is a very respectable man. He has not a large business, but he is a very respectable man. He is allowed, by the greater attorneys to be a most respectable man. He never misses a chance in his practice which is a mark of respectability, he never takes any pleasure, which is another mark of respectability, he is reserved and serious which is another mark of respectability. His digestion is impaired which is highly respectable. (D.)

II. Discuss the structure and semantics of epithets in the following examples. Define the type and function of epithets:

1. He has that unmistakable tall lanky "rangy" loose-jointed graceful closecropped 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, Oilman-Schooled, soft-spoken, well-tailored aristocrat was an out-and-out leaflet-writing revolutionary at the time. (Jn.B.)

9. In the cold, gray, street-washing, milk-delivering, shutters-coming-off-the-shops early morning, the midnight train from Paris arrived in Strasbourg. (H.)

10. Her painful shoes slipped off. (U.)

III. In the following examples concentrate on cases of hyperbole and understatement. Pay attention to their originality or stateness, to other SDs promoting their effect, to exact words containing the foregrounded emotive meaning:

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.)
9. She was a giant of a woman. Her bulging figure was encased in a green crepe dress and her feet overflowed in red shoes. She carried a mammoth red pocketbook that bulged throughout as if it were stuffed with rocks. (Fl. O'C.)
10. She was very much upset by the catastrophe that had befallen the Bishops, but it was exciting, and she was tickled to death to have someone fresh to whom she could tell all about it. (S.M.)
11. Babbitt's preparations for leaving the office to its feeble self during the hour and a half of his lunch-period were somewhat less elaborate than the plans for a general European War. (S.M.)
12. The little woman, for she was of pocket size, crossed her hands solemnly on her middle. (G.)
13. We danced on the handkerchief-big space between the speakeasy tables. (R.W.)
14. She wore a pink hat, the size of a button. (J.R.)
15. She was a sparrow of a woman. (Ph. L.)
16. And if either of us should lean toward the other, even a fraction of an inch, the balance would be upset. (O.W.)
17. He smiled back, breathing a memory of gin at me. (W.G.)
18. About a very small man in the Navy: this new sailor stood five feet nothing in sea boots. (Th.P.)
19. She busted herself in her midget kitchen. (T.C.)
20. The rain had thickened, fish could have swum through the air. (T.C.)

IV. In the following sentences pay attention to the structure and semantics of oxymorons. Also indicate which of their members conveys the individually viewed feature of the object and which one reflects its generally accepted characteristic:

1. He caught a ride home to the crowded loneliness of the barracks. (J.)
2. Sprinting towards the elevator he felt amazed at his own cowardly courage. (G. M.)
3. They were a bloody miserable lot - the miserablest lot of men I ever saw. But they were good to me. Bloody good. (J. St.)
4. He behaved pretty busily to Jan. (D. C.)
5. Well might he perceive the hanging of her hair in fairest quantity in locks, some curled and some as if it were forgotten, with such a careless care and an art so hiding art that it seemed she would lay them for a pattern. (Ph. S.)

6. There were some bookcases of superbly unreadable books. (E.W.)
7. Absorbed as we were in the pleasures of travel - and I in my modest pride at being the only examinee to cause a commotion - we were over the old Bridge. (W.G.)
8. "Heaven must be the hell of a place. Nothing but repentant sinners up there, isn't it?" (Sh. D.)
9. Harriet turned back across the dim garden. The lightless light looked down from the night sky. (I.M.)
10. Sara was a menace and a tonic, my best enemy; Rozzie was a disease, my worst friend. (J. Car.)
11. It was an open secret that Ray had been ripping his father-in-law off. (D.U.)
12. A neon sign reads "Welcome to Reno - the biggest little town in the world." (A. M.)
13. Huck Finn and Holden Caulfield are Good Bad Boys of American literature. (V.)
14. Haven't we here the young middle-aged woman who cannot quite compete with the paid models in the fashion magazine but who yet catches our eye? (Jn. H.)
15. Their bitter-sweet union did not last long. (A. C.)
16. He was sure the whites could detect his adoring hatred of them. (Wr.)
17. You have got two beautiful bad examples for parents. (Sc.F.)
18. He opened up a wooden garage. The doors creaked. The garage was full of nothing. (R.Ch.)
19. She was a damned nice woman, too. (H.)
20. A very likeable young man with a pleasantly ugly face. (A. C.)

Задание 4.

Pay attention to the stylistic function of various lexical expressive means used individually and in convergence:

1. Constantinople is noisy, hot, hilly, dirty and beautiful. It is packed with uniforms and rumors. (H.)
2. At Archie Schwert's party the fifteenth Marquess of Vanburgh, Earl Vanburgh de Brendon, Baron Brendon, Lord of the Five Isles and Hereditary Grand Falconer to the Kingdom of Connaught, said to the eighth Earl of Balcairn, Viscount Erdinge, Baron Cairn of Balcairn, Red Knight of Lancaster, Count of the Holy Roman Empire and Chenonceaux Herald to the Duchy of Aquitaine, "Hullo," he said. "Isn't it a repulsive party? What are you going to say about it?" for they were both of them as it happened, gossip writers for the daily papers, (E. W.)
3. Across the street a bingo parlour was going full blast; the voice of the hot dog merchant split the dusk like an axe. The big blue blared down the street. (R.Ch.)
4. Lester was all alone. He listened to his steps, as if they weren't his at all but somebody else's. How long can a guy stand this without going nuts? Wattinger has been a good boy but it got him and he was blown to smithereens; they say they'd seen his arm sailing through the air; higher and higher, an arm alone rising to meet God. He wondered whether, up there, they'd accept an arm in place of the whole

man. His soul couldn't possibly have been in the arm; it was in your heart or in your guts or in your brain but not in your arm. (St H)

5. For me the work of Gertrude Stein consists in a rebuilding, an entire new recasting of life, in the city of words. Here is one artist who has been able to accept ridicule, to go live among the little housekeeping words, the swaggering bullying street-corer words, the honest working, money-saving words, and all the other forgotten and neglected citizens of the sacred and half forgotten city. (Sh. A.)

6. Only a couple of the remaining fighters began to attack the bombers. On they all came, slowly getting larger. The tiny mosquitoes dipped and swirled and dived in a mad, whirling dance around the heavier, stolid horseflies, who nevertheless kept serenely and sedately on. (J.)

7 "I guess," said Mr. Hiram Fish *sotto voce* to himself and the world at large, "that this has been a great little old week." (Ch.)

8. The good ships Law and Equity, those teak-built, copper-bottomed iron-fastened, brazen-faced, and not by any means fast-sailing Clippers, are laid up in ordinary. (D.)

9 An enormous grand piano grinned savagely at the curtains as if it would grab them, given the chance. (W.G1.)

10. Duffy was face to face with the margin of mystery where all our calculations collapse, where the stream of time dwindles into the sands of eternity, where the formula fails in the test-tube, where chaos and old night hold sway and we hear the laughter in the ether dream. (R.W.)

11. Mrs. Ape watched them benignly, then squaring her shoulders and looking (except that she had really no beard to speak of) every inch a sailor strode resolutely forward to the first-class bar. (E.W.)

12. The fog comes on little cat feet.

It sits looking

over harbor and city

on silent haunches

and then moves on.

(K. S.)

13. On that little pond the leaves floated in peace and praised Heaven with their hues, the sunlight haunting over them. (G.)

14. From the throats of the ragged black men, as they trotted up and down the landing-stage, strange haunting notes. Words were caught up, tossed about, held in the throat. Word-lovers, sound-lovers - the blacks seemed to hold a tone in some warm place, under their led tongues perhaps. Their thick lips were walls under which the tone hid. (Sh. A.)

15. It was a relief not to have to machete my way through a jungle of what-are-you-talking-aboutery before I could get at him. (J. A.)

16. Some say the world will end in fire,

Some say in ice,

From what I've tasted of desire

I hold with those who favor fire.

But if it had to perish twice

I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

(R. Fr.)

17. Outside the narrow street fumed, the sidewalks swarmed with fat stomachs.

(J.R.)

18. The owner, now at the wheel, was the essence of decent self-satisfaction; a baldish, largish, level-eyed man, rugged of neck but sleek and round of face - face like the back of a spoon bowl. (S.L.)

19. His fingertips seemed to caress the wheel as he nursed it over the dark winding roads at a mere whispering sixty. (L. Ch.)

20. We plunged in and out of sun and shadow-pools, and joy, a glad-to-be-alive exhilaration, jolted through me like a jigger of nitrogen. (T.C)

21. They were both wearing hats like nothing on earth, which bobbed and nodded as they spoke. (E.W.)

22. These jingling toys in his pocket were of eternal importance like baseball or Republican Party. (S.L.)

23. He might almost have been some other man dreaming recurrently that he was an electrical engineer. On the other side of the edge, waiting for him to peer into it late at night or whenever he was alone and the show of work had stopped, was illimitable unpopulated darkness, a greenland night; and only his continuing heart beats kept him from disappearing into it. Moving along this edge, doing whatever the day demanded, or the night offered, grimly observant (for he was not without fortitude), he noticed much that has escaped him before. He found he was attending a comedy, a show that would have been very funny indeed if there had been life outside the theatre instead of darkness and dissolution. (P.)

24. Poetry deals with primal and conventional things - the hunger for bread, the love of woman, the love of children, the desire for immortal life. If men really had new sentiments, poetry could not deal with them. If, let us say, a man felt a bitter craving to eat brass fenders or mahogany tables, poetry could not express him. If a man, instead of falling in love with a woman, fell in love with a fossil or a sea anemone poetry could not express him. Poetry can only express what is original in one sense - the sense in which we speak of original sin. It is original not in the paltry sense of being new, but in the deeper sense of being old; it is original in the sense that it deals with origins. (G. K. Ch.)

25. His dinner arrived, a plenteous platter of food - but no plate. He glanced at his neighbors. Evidently plates were an affectation frowned upon in the Oasis cafe.

Taking up a tarnished knife and fork, he pushed aside the underbrush of onions and came face to face with his steak.

First impressions are important, and Bob Eden knew at once that this was no meek, complacent opponent that confronted him. The steak looked back at him with an air of defiance that was amply justified by what followed. After a few moments of unsuccessful battling, he summoned the sheik. "How about a steel knife?" inquired Bob.

"Only got three and they're all in use," the waiter replied.

Bob Eden resumed the battle, his elbows held close, his muscles swelling. With set teeth and grim face he bore down and cut deep. There was a terrible screech as his knife skidded along the platter, and to his horror he saw the steak rise from its bed of gravy and onions and fly from him. It travelled the grimy counter for a second then dropped on to the knees of the girl and thence to the floor.

Eden turned to meet her blue eyes filled with laughter.

"Oh, I'm sorry," he said. "I thought it was a steak, and it seems to be a lap dog." (D. B.)

Задание 5.

Форма проведения – тестирование.

Длительность тестирования – 45 минут.

Выберите правильный вариант

1. a shadow of a smile; a flower of a girl; a brute of a brother.

- a) metaphor
- b) metonymy
- c) epithet
- d) pun

2. Being let go. Passed away.

- a) metaphor
- b) euphemism
- c) epithet
- d) cliché

3. Broken heart. The light of my life.

- a) metaphor
- b) euphemism
- c) pun
- d) metonymy

4. Countryman, friends, lend me your ears.

- a) metaphor
- b) metonymy
- c) synecdoche
- d) pun

5. Did you miss my lecture? – Not at all...
- a) metaphor
 - b) metonymy
 - c) synecdoche
 - d) pun
6. He has a heart of stone.
- a) metaphor
 - b) euphemism
 - c) pun
 - d) metonymy
7. He looked at them in animal panic.
- a) metaphor
 - b) metonymy
 - c) epithet
 - d) pun
8. He was fond of a bottle.
- a) metaphor
 - b) metonymy
 - c) epithet
 - d) pun
9. Her life was a real Cinderella Story.
- a) metaphor
 - b) euphemism
 - c) epithet
 - d) allusion
10. I can resist anything but temptation.
- a) metaphor
 - b) euphemism
 - c) paradox
 - d) allusion
11. I purchased my dream car online with a click of a mouse.

- a) alliteration
- b) assonance
- c) onomatopoeia
- d) metaphor

12. My Dear Simplicity.

- a) zeugma
- b) metonymy
- c) oxymoron
- d) antonomasia

13. My father's father. A fair sex. My better half.

- a) zeugma
- b) periphrasis
- c) metonymy
- d) euphemism

14. Out of sight out of mind.

- a) cliché
- b) proverb
- c) periphrasis
- d) euphemism

15. rosy dreams of youth, growing awareness;

- a) cliché
- b) proverb
- c) periphrasis
- d) euphemism

16. She smiled a sweat smile of an alligator.

- a) zeugma
- b) irony
- c) antonomasia
- d) oxymoron

17. Shelly Sherman shivered in a sheer, short shirt.

- a) alliteration
- b) assonance
- c) onomatopoeia
- d) metaphor

18. Speaking silence, cold fire, living death.

- a) zeugma
- b) irony
- c) antonomasia
- d) oxymoron

19. The sun smiled.

- a) metaphor
- b) personification
- c) epithet
- d) pun

20. There are millions of other things we could do.

- a) paradox
- b) metonymy
- c) hyperbole
- d) oxymoron

Шкала оценивания

№ теста	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Баллы за верный вариант ответа	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

Итого по тестовому заданию – 100 баллов.

Критерии оценки результатов тестирования

Оценка (стандартная)	Оценка (тестовые нормы: % правильных ответов)
«отлично»	80-100 %
«хорошо»	70-79%
«удовлетворительно»	60-69%
«неудовлетворительно»	менее 60%

Тема № 4. Syntactical Stylistic Devices.

Задание 1. Перечень контрольных вопросов по теме:

- What is a rhetorical question?

- What types of repetition do you know?
- What constructions are called parallel?
- Have you ever observed chiasmus? What is it?
- What types of inversion do you know? Which of them have you met more often and why?
- What is suspense, how is it arranged and what is its function?
- What do you know about detachment and punctuation used with detached sentence members?
- What sentence members are most often detached?
- What syntactical stylistic devices deal with the completeness of sentence-structure?
- What types of ellipses do you know and where is each of them used predominantly?
- What member of the sentence represents "one-member sentences"?
- What punctuation is used in the break?
- What types of connecting syntactical units do you know? Which of them are used to create additional information and achieve a specific effect?
- Speak about asyndeton and its functions.
- Discuss polysyndeton. Give some examples from your reading.
- What is attachment? When and where is it used? Have you met it in your reading?

Задание 2.

I. Find and analyse cases of detachment, suspense and inversion. Comment on the structure and functions of each:

1. She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth. (S.)
2. He observes it all with a keen quick glance, not unkindly, and full rather of amusement than of censure. (V.W.)
3. She was crazy about you. In the beginning. (R.W.)
4. How many pictures of new journeys over pleasant country, of resting places under the free broad sky, of rambles in the fields and woods, and paths not often trodden-how many tones of that one well-remembered voice, how many glimpses of the form, the fluttering dress, the hair that waved so gaily in the wind - how many visions of what had been and what he hoped was yet to be - rose up before him in the old, dull, silent church! (D.)
5. It Was not the monotonous days unchecked by variety and uncheered by pleasant companionship, it was not the dark dreary evenings or the long solitary nights, it was not the absence of every slight and easy pleasure for which young hearts beat high or the knowing nothing of childhood but its weakness and its easily wounded spirit, that had wrung such tears from Nell. (D.)
6. Of all my old association, of all my old pursuits and hopes, of all the living and the dead world, this one poor soul alone comes natural to me. (D.)
7. Corruption could not spread with so much success, though reduced into a system, and though some ministers, with equal impudence and folly, avowed it by

themselves and their advocates, to be the principal expedient by which they governed; if a long and almost unobserved progression of causes and effects did not prepare the conjuncture. (Bol.)

8. I have been accused of bad taste. This has disturbed me not so much for my own sake (since I am used to the slights and arrows of outrageous fortune) as for the sake of criticism in general. (S.M.)

9. On, on he wandered, night and day, beneath the blazing sun, and the cold pale moon; through the dry heat of noon, and the damp cold of night; in the grey light of morn, and the red, glare of eve. (D.)

10. Benny Collan, a respected guy, Benny Collan wants to marry her. An agent could ask for more? (T.C.)

II. Discuss different types of stylistic devices dealing with the completeness of the sentence:

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.)

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

Задание 3.

Specify stylistic functions of the types of connection given below:

1. Then from the town pour Wops and Chinamen and Polaks, men and women in trousers and rubber coats and oilcloth aprons. They come running to clean and cut and pack and cook and can the fish. The whole street rumbles and groans and screams and rattles while the silver rivers of fish pour in out of the boats and the

boats rise higher and higher in the water until they are empty. The canneries rumble and rattle and squeak until the last fish is cleaned and cut and cooked and canned and then the whistles scream again and the dripping smelly tired Wops and Chinamen and Polaks, men and women struggle out and droop their ways up the hill into the town and Cannery Row becomes itself again - quiet and magical. (J. St.)

2. "What sort of a place is Dufton exactly?"

"A lot of mills. And a chemical factory. And a Grammar school and a war memorial and a river that runs different colours each day. And a cinema and fourteen pubs. That's really all one can say about it." (J.Br.)

3. By the time he had got all the bottles and dishes and knives and forks and glasses and plates and spoons and things piled up on big trays, he was getting very hot, and red in the face, and annoyed. (A. T.)

4. Bella soaped his face and rubbed his face, and soaped his hands and rubbed his hands, and splashed him, and rinsed him, and towelled him, until he was as red as beetroot. (D.)

5. Secretly, after the nightfall, he visited the home of the Prime Minister. He examined it from top to bottom. He measured all the doors and windows. He took up the flooring. He inspected the plumbing. He examined the furniture. He found nothing. (L.)

6. With these hurried words Mr. Bob Sawyer pushed the postboy on one side, jerked his friend into the vehicle, slammed the door, put up the steps, wafered the bill on the street-door, locked it, put the key into his pocket, jumped into the dickey, gave the word for starting. (D.)

7. "Well, guess it's about time to turn in." He yawned, went out to look at the thermometer, slammed the door, patted her head, unbuttoned his waistcoat, yawned, wound the clock, went to look at the furnace, yawned and clumped upstairs to bed, casually scratching his thick woolen undershirt. (S.L.)

8. "Give me an example," I said quietly. "Of something that means something. In your opinion." (T.C.)

9. "I got a small apartment over the place. And, well, sometimes I stay over. In the apartment. Like the last few nights." (D.U.)

10. "He is a very deliberate, careful guy and we trust each other completely. With a few reservations." (D.U.)

Задание 4.

Форма проведения – тестирование.

Длительность тестирования – 45 минут.

Выберите правильный ответ:

1. The concept "style"
 - a) is so broad that it is hardly possible to regard it as a term;
 - b) has just one appropriate definition;
 - c) has never been investigated before.

- d) doesn't exist
2. The intensifying forms of the language which have been fixed in grammars and dictionaries and some of which are normalized are called:
- stylistic devices
 - expressive means
 - styles
 - functions.
3. The repetition of consonants, usually in the beginning of words is the case of:
- alliteration
 - assonance
 - onomatopoeia
 - graphon
4. A sense of strain and discomfort in pronouncing or hearing is the effect of:
- alliteration
 - cacophony
 - euphony
 - assonance
5. The intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation is called:
- grapheme
 - gradation
 - graphis
 - graphon
6. All changes of the type, spacing of graphemes and of lines we should refer to:
- Lexical SDs
 - Phonetic EMs
 - Syntactical Ems
 - Graphical EMs
7. Words imitating natural sounds that immediately bring to mind whatever it is that produces the sound are the cases of:
- straight onomatopoeia
 - indirect onomatopoeia
 - strict onomatopoeia
 - direct onomatopoeia
8. The repetition of identical or similar terminal sound combination of words generally placed at a regular distance from each other is:

- a) rhyme
- b) assonance
- c) rhythm
- d) alliteration

9. Lexical EMs in which a word combination is used figuratively are called:

- a) tracks
- b) tropes
- c) metaphor
- d) metonymy

10. According to the degree of unexpectedness stylistic devices which are commonly used in speech and are fixed in dictionaries as EMs of language are called:

- a) tracks
- b) tropes
- c) trite
- d) genuine

11. Stylistic device based not on affinity, but on some kind of association connecting the two concepts which these meanings represent on a proximity (the proximity may be revealed between the symbol and the thing it denotes or the instrument and the action performed with this instrument) is called:

- a) metaphor
- b) metonymy
- c) irony
- d) zeugma

12. SD which makes a word materialize distinct dictionary meanings, based on the interaction of two well-known meanings of a word or a phrase, depending on a context is called:

- a) metaphor
- b) metonymy
- c) irony
- d) pun

13. A combination of two words in which the meaning is opposite in sense is called:

- a) epithet
- b) metonymy
- c) oxymoron
- d) pun

14. A stylistic device based on the simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings are in opposition to each other and the literal meaning is the opposite of the intended meaning (One thing is said and the other opposite is implied) is called:
- a) epithet
 - b) pun
 - c) oxymoron
 - d) irony
15. A round - about way of speaking used to name some object or phenomenon, when longer-phrase is used instead of a shorter one is called:
- a) periphrasis
 - b) similitude
 - c) epigram
 - d) irony
16. A deliberate overstatement or exaggeration, the aim of which is to intensify one of the features of the object in question to such a degree as to show its utter absurdity is called:
- a) periphrasis
 - b) hyperbole
 - c) epigram
 - d) irony
17. Short, well-known, supposedly wise sayings, usually in simple language, expressions of culture that are passed from generation to generation, words of wisdom of culture- lessons that people of that culture want their children to learn and to live by are called:
- a) clichés
 - b) hyperboles
 - c) proverbs
 - d) quotations
18. A phrase or sentence taken from a work of literature or other piece of writing and repeated in order to prove a point or support an idea and usually marked graphically (by inverted commas, dashes, italics) is called:
- a) cliché
 - b) quotation
 - c) epigram
 - d) proverb

19. A kind of metonymy in which a part of something is used to signify the whole is called:

- a) epithet
- b) antonomasia
- c) oxymoron
- d) synecdoche

20. A mild or indirect word or expression for one too harsh or blunt when referring to something unpleasant or embarrassing is called:

- a) euphemism
- b) quotation
- c) epigram
- d) proverb

Шкала оценивания

№ теста	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Баллы за верный вариант ответа	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

Итого по тестовому заданию – 100 баллов.

Критерии оценки результатов тестирования

Оценка (стандартная)	Оценка (тестовые нормы: % правильных ответов)
«отлично»	80-100 %
«хорошо»	70-79%
«удовлетворительно»	60-69%
«неудовлетворительно»	менее 60%

Тема № 5. Theory of Functional Styles

Задание 1. Перечень контрольных вопросов по теме:

- What types of language communication do you know?
- Give the definition of functional style?
- What is meant by the sphere of communication?
- Enumerate functional styles of contemporary English.

- What types of speech situations do you know?
- What are the main characteristics of oral speech?
- What do you know about the scientific style?
- Characterize the official style.
- Discuss the peculiarities of the newspaper style.
- What are the main features of the publicist style?
- What is the status of the belles-lettres style among other functional styles?
- What dichotomies between the types and the forms of language communication do you know? Do they correlate?
- Can you think of any intermediate styles, boasting of qualities of two or even more "regular" styles?

Задание 2.

Analyse the peculiarities of functional styles in the following examples:

1. Nothing could be more obvious, it seems to me, than that art should be moral and that the first business of criticism, at least some of the time, should be to judge works of literature (or painting or even music) on grounds of the production's moral worth. By "moral" I do not mean some such timid evasion as "not too blatantly immoral". It is not enough to say, with the support of mountains of documentation from sociologists, psychiatrists, and the New York City Police Department, that television is a bad influence when it actively encourages pouring gasoline on people and setting fire to them. On the contrary, television - or any other more or less artistic medium - is good (as opposed to pernicious or vacuous) only when it has a clear positive moral effect, presenting valid models for imitation, eternal verities worth keeping in mind, and a benevolent vision of the possible which can inspire and incite human beings towards virtue, towards life affirmation as opposed to destruction or indifference. This obviously does not mean that art should hold up cheap or cornball models of behaviour, though even those do more good in the short run than does, say, an attractive bad model like the quick-witted cynic so endlessly celebrated in light-hearted films about voluptuous women and international intrigue. In the long run, of course, cornball morality leads to rebellion and the loss of faith. (J.G.)

2. In tagmemics we make a crucial theoretical difference between the grammatical hierarchy and the referential one. In a normal instance of reporting a single event in time, the two are potentially isomorphic with coterminous borders. But when simultaneous, must be sequenced in the report. In some cases, a chronological or logical sequence can in English be partially or completely changed in presentational order (e.g. told backwards); when this is done, the referential structure of the tale is unaffected, but the grammatical structure of the telling is radically altered. Grammatical order is necessarily linear (since words come out of the mouth one at a time), but referential order is at least potentially simultaneous.

Describing a static situation presents problems parallel to those of presenting an event involving change or movement. Both static and dynamic events are made linear in grammatical presentation even if the items or events are, referentially speaking, simultaneous in space or time (K.Pk.)

3. Techniques of comparison form a natural part of the literary critic's analytic and evaluative process: in discussing one work, critics frequently have in mind, and almost as frequently appeal to, works in the same or another language. Comparative literature systematically extends this latter tendency, aiming to enhance awareness of the qualities of one work by using the products of another linguistic culture as an illuminating context; or studying some broad topic or theme as it is realized ("transformed") in the literatures of different languages. It is worth insisting on comparative literature's kinship with criticism in general, for there is evidently a danger that its

exponents may seek to argue an unnatural distinctiveness in their activities (this urge to establish a distinct identity is the source of many unfruitfully abstract justifications of comparative literature); and on the other hand a danger that its opponents may regard the discipline as nothing more than demonstration of "affinities" and "influences" among different literatures - an activity which is not critical at all, belonging rather to the categorizing spirit of literary history. (R.F.)

4. Caging men as a means of dealing with the problem of crime is a modern refinement of man's ancient and limitless inhumanity, as well as his vast capacity for self-delusion. Murderers and felons used to be hanged, beheaded, flogged, tortured, broken on the rack, blinded, ridden out of town on a rail, tarred and feathered, or arrayed in the stocks. Nobody pretended that such penalties were anything other than punishment and revenge. Before nineteenth-century American developments, dungeons were mostly for the convenient custody of political prisoners, debtors, and those awaiting trial. American progress with many another gim "advance", gave the world the penitentiary.

In 1787, Dr. Benjamin Rush read to a small gathering in the Philadelphia home of Benjamin Franklin a paper in which he said that the right way to treat offenders was to cause them to repent of their crimes. Ironically taken up by gentle Quakers, Rush's notion was that offenders should be locked alone in cells, day and night, so that in such awful solitude they would have nothing to do but to ponder their acts, repent, and reform. To this day, the American liberal - progressive - idea persists that there is some way to make people repent and reform. Psychiatry, if not solitude will provide perfectability.

Three years after Rush proposed it, a single-cellular penitentiary was established in the Walnut Street Jail in Philadelphia. By the 1830s, Pennsylvania had constructed two more state penitentiaries, that followed the Philadelphia reform idea. Meanwhile, in New York, where such reforms as the lock-step had been devised, the "Auburn system" evolved from the Pennsylvania program. It provided for individual cells and total silence, but added congregate employment in shops, fields, or quarries during a long, hard working day. Repressive and undeviating routine, unremitting labor, harsh subsistence conditions, and frequent floggings complemented the monastic silence; so did striped uniforms and the great wall around the already secure fortress. The auburn system became the model for American penitentiaries in most of the states, and the lofty notions of the Philadelphians soon were lost in the spirit expressed by Elam Lynds, the first warden of Sing Sing (built in 1825): "Reformation of the criminal could not possibly be effected until the spirit of the criminal was broken."

The nineteenth-century penitentiary produced more mental breakdowns, suicides, and deaths than repentance. "I believe," wrote Charles Dickens, after visiting such an institution, "that very few men are capable of estimating the immense amount of torture and agony which this dreadful punishment, prolonged for years, inflicts upon the sufferers." Yet, the idea persisted that men could be reformed (now we say "rehabilitated") in such hellholes - a grotesque derivation from the idea that man is not only perfectable but rational enough to determine his behavior through self-interest.

A later underpinning of the nineteenth-century prison was its profitability. The sale and intrapriser use of prison-industry products fitted right into the productivity ethic of a growing nation. Convicts, moreover, could be and were in some states rented out like oxen to upright businessmen. Taxpayers were happy, cheap labor was available, and prison officials, busily developing their bureaucracies, saw their institutions entrenched. The American prison system - a design to reform criminals by caging humans - found a permanent place in American society and flourished largely unchanged into the twentieth century. In 1871, a Virginia court put the matter in perspective when it ruled that prisoners were "slaves of the state". (Wic.)

5. BUYERS BOX FOR PACKER \$ 350 m price tag is put on Waddington

A \$350 million bidding war is set to erupt for **Waddington**, the packaging group that last month admitted it had received a takeover approach from its management team.

At least two venture capital firms are understood to be looking at Leeds-based Waddington, which is expected to command a takeout of at least £325 a share against Friday's close of £247. One of the potential buyers is believed to be CinVen.

Waddington's management team, led by chief executive Martin Buckley and finance director Geoffrey Gibson, are preparing their own offer for title company. They are being advised by NatWest Equity Partners, which last week backed the management buyout of Noreros, the building materials outfit.

Waddington's three non-executive directors, led by chairman John Hollowood, are thought to have been alerted to the prospect of rival bidders.

City analysts said rival approaches were expected in the wake of Waddington's recent announcement, since the takeout price originally mooted was far too low. (S.T.)

6. REVEALED: BRITAIN'S SECRET NUCLEAR PLANT

A SECRET nuclear fuel plant processing radioactive material a mile from the centre of a British city has been revealed to have serious safety flaws.

Nuclear fuel more volatile than the uranium which caused the recent radioactive leak at a Japanese facility is being secretly manufactured in the Rolls-Royce plant in Derby.

Highly enriched uranium fuel is processed at the factory for the Ministry of Defence (MoD) - although this has never before been disclosed and the local population has not been told because the work is classified. They are only aware that the factory makes engines for Trident nuclear submarines.

Leaked company documents reveal that there is a risk of a "criticality accident" - the chain reaction which caused the nuclear disaster at a fuel manufacturing plant in Tokaimura last month. It has also emerged that after a safety exercise at the plant this year, inspectors concluded that it was "unable to demonstrate adequate contamination control arrangements". There is still no public emergency plan in case of disaster.

"I can't believe that they make nuclear fuel in Derby and don't have an off-site public emergency plan," said a nuclear safety expert who has visited the plant. "Even in Plymouth where they [the MoD] load the uranium fuel into the submarines, they have a publicised plan for the local population."

In the Tokaimura disaster two weeks ago, clouds of deadly radiation poured out from a nuclear fuel plant after a nuclear fission chain reaction. Most nuclear plants in Britain use fuel containing about 3% uranium 235, but in the Tokaimura incident it was about 20%, which was a contributory factor for the chain reaction.

In Derby the fuel is potentially even more unstable, containing more than 90% uranium 235. Rolls-Royce has always said that its marine power division at Raynesway, Derby, makes propulsion systems for nuclear submarines. It has never previously admitted processing the uranium fuel. (S.T.)

7. I hear America singing

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be
Blithe and strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work, or
Leaves off work,
The boatman singing what belongs to him in his boat, the
Deckhand singing on the steamboat deck,
The shoemaker singing as he sits on his bench, the hatter
Singing as he stands,
The wood-cutter's song, the ploughboy's on his way in the
Morning, or at noon intermission or at sundown,
The delicious singing of the mother, or of the young wife

At work, or of the girl sewing or washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day - at night the party of
Young fellows, robust, friendly,
Singing with open mouths their strong melodious songs. (W.W.)

8.

Professor W.H. Leeman
79 Rigby Drive
Dorset, Merseyside
Dear Sir!

London
10th March 1998

Contributed papers accepted for the Conference will be presented in oral sessions or in poster sessions, each type of presentation being considered of equal importance for the success of the conference. The choice between the one or the other way of presentation will be made by the Programme Committee. The first is a ten-minute talk in a conventional session, followed by a poster presentation in a poster area. In the poster period (about two hours) authors will post visual material about their work on a designated board and will be prepared to present details and answer questions relating to their paper. The second mode of presentation is the conventional format of twenty-minute talks without poster periods. This will be used for some sessions, particularly those for which public discussion is especially important or for which there is a large well-defined audience.

Sincerely T. W. Thomas, Chairman.

9. My Lord,

February 7th, 1755

I have been lately informed, by the proprietor of "The World", that two papers, in which my "Dictionary" is recommended to the public, were written by your Lordship. To be so distinguished is an honour, which, being very little accustomed to favours from the great, I know not well how to receive or in what terms to acknowledge.

When, with some slight encouragement, I first visited your Lordship, I was overpowered, like the rest of mankind, by the enchantment of your address, and could not forbear to wish that I might boast myself "Le vainqueur du vainqueur de la terre", - that I might obtain that regard for which I saw the world contending; but I found my attendance so little encouraged that neither pride nor modesty would suffer me to continue it. When I had once addressed your Lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little. Seven years, My Lord, have now passed since I waited in your outward rooms or was repulsed from your door; during which time I have been pushing on my work through difficulties, of which it is useless to complain, and have brought it at last to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a patron before. The shepherd in Virgil grew at last acquainted with love, and found him a native of the rocks. Is not a patron, My Lord, one, who looks with unconcern on a man straggling for life in water, and when he has reached ground, encumbers him with help?

The notice you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary and cannot impart it; till I am known and do not want it. I hope it is no very cynical asperity, not to confess obligations when no benefit has been received; or to be unwilling that the public should consider me as owing that to a patron, which Providence has enabled me to do for myself.

Having carried on my work thus far with so little obligation to any favourer of learning, I shall now be disappointed though I should conclude it, if less be possible, with less; for I have been long wakened from that dream of hope in which I once boasted myself with so much exultation,

My Lord
Your Lordship's most humble,
most obedient Servant
Sam Jonson.

10. ENEMY OF THE PEOPLE

Radio 2

Johnnie Walker, the DJ fined £ 2,000 last week for possessing cocaine, was suitably contrite as Radio 2 opened its arms to welcome him back to work. "I'm extremely sorry for all the embarrassment I've caused my family, friends and the BBC," he said.

Embarrassment? My dear old chap, this is absolutely the best thing to have happened to Radio 2's image in years.

There has only been one other significant drags scandal involving a Radio 2 presenter. One day in 1993, Alan Freeman accidentally took an overdose of his arthritis pills. Luckily, there was no lasting damage done to Freeman, but for Radio 2 it was touch and go.

Arthritis pills? This was not the image that the station had been assiduously nurturing. For years, Radio 2 has been struggling to cast off the impression that it thinks hip is something that you can have replaced on the NHS at some point in your late seventies.

This struggle has not been a success. To many listeners, it is the station to which people turn when they start taking an interest in golf, Sanatogen and comfortable cardigans.

It is a reliable friend to lean on when you hear yourself say: "Radio 4 is all very well, but why does everything have to be so brash and loud?"

So for Radio 2 to have a chap on the staff who's had a brush with cocaine and wild living was a lucky bonus. For a short time, Radio 2 producers could turn up at nightclub doors without being sniggered at. (S.T.)

11. TOBACCO CAN HELP STOP THE HAIR LOSS FROM CANCER DRUGS

TOBACCO plants could be the key to allowing chemotherapy patients to keep their hair, writes *Roger Dobson*.

Biotechnologists have succeeded in getting the transgenic plants to grow an antibody that neutralises the hair-loss effects of the toxic chemicals used in cancer-fighting chemotherapy.

When a solution of the antibodies is rubbed into the hair and scalp before anti-cancer treatment begins, it protects and preserves the hair follicles from the aggressive toxins in the drug treatment. (S. T.)

12.US FIRM QUILTS BISCUIT RACE

THE US venture capital firm Hicks, Muse, Tate & Furst, which bought Hilldown Holdings this year, has ruled out a bid for United Biscuits.

Hicks Muse, which owns the Peak Freans brand, was previously a hot favourite in the City to bid for UB, whose products include McVitie's, Penguin, Jaffa Cakes, KP, Skips and Phileas Fogg.

UB, which is expected to command a price tag of about \$1.2 billion, admitted last week it had received an approach that might lead to an offer.

However, Hicks Muse's departure leaves just four serious bidders for some or all of UB.

They are two venture capitalists - Kohlberg Kravis Roberts and CVC Capital Partners - as well as Nabisco, America's leading biscuits firm, and Danone, the French food group that owns Jacob's cream crackers and HP sauce. (S.T.)

13. Between my finger and my thumb
The squat pen rests; snug as a gun.
Under my window, a clean rasping sound
When the spade sinks into gravelly ground:
My father, digging, I look down.
Till his straining rump among the flowerbeds
Bends low, comes up twenty years away
Stooping in rhythm through potato drills
Where he was digging.

The coarse boot nestled on the lug, the shaft
Against the inside knee was levered firmly.
He rooted out tall tops, buried the bright edge deep
To scatter new potatoes that we picked
Loving their cool hardness in our hands.
My God, the old man could handle a spade. Just like his old man. (S.H.)

14. PREPARING A BUSINESS PLAN

A business plan is essential to the start-up, growth and modification of any business whether it be a small private farm or a large state farm or an agricultural processing facility. The business plan specifically defines the business. It identifies and clarifies goals and provides the direction for their achievement.

A well developed plan will serve three primary functions. *First*, it will act as a feasibility study. Writing the plan forces the business owner or director to translate ideas into black and white allowing substantiation and evaluation of the assumptions upon which the plan is based. It helps to determine the need for, and proper allocation of resources and, by allowing the owner to look for weak spots and vulnerabilities, helps reduce the risk of unforeseen complications.

Second, the plan will serve as a management tool. It provides a guide for implementation and standards against which to evaluate performance. Properly utilised, it can help alert the owner/manager to potential problems before they become detrimental, and potential opportunities before they are missed.

Third, the plan is the tool for obtaining financing for the business. Whether seeking bank financing, private domestic or foreign investors, government financing or venture capital, a detailed, well-drafted plan is necessary. (Wt.)

15.

United States Department of Agriculture

Commercial Agriculture Development Project 2

Luctukiv Pereulok Maliv, Ukraine 25002 Tel/Fax: (380-02) 42-80-80 E-mail: eller@te.net.ua

March 2, 2000

Harry Mead, USAID

19 Rubyy Val St.254 Kyi'v, Ukraine

Dear Mr. Walters,

I have discussed the issue of using funds allocated for wages, transportation, technical assistance, and other expenditures in the KNO Project for larger capital purchases for the four cooperatives with you and Ken Boyle and I am seeking formal approval to do this. I have also discussed this idea with the boards of the four cooperatives and they have agreed that this would be a better way to use the funds in the budget.

Artsis is working on a deal with Monsanto for no-till planting equipment. I agreed to make the down payment for that deal, which is \$10,000.00. We have been working on this for a long time (it seems like forever) with CNFA and Monsanto. The payment has already been made to Monsanto.

I have already purchased seed treating equipment and two tractors for Ivanov Coop. They got the equipment from bankrupt collectives and got a very good deal on all of it. The seed treating equipment was still in crates and was purchased from Germany two years ago for \$27,000.00. We got it all for \$7,000.00. The Ivanov Coop will specialize in hailing, storing and selling seed. They got the two tractors from a bankrupt collective in Ivanovka for \$3,000.00 and will provide a plowing service for their members this year.

Sincerely,
John Wales USDA/CADP Odessa

Тема № 6. Text as an Object of stylistic analysis

Задание 1. Перечень контрольных вопросов по теме:

- Speak on the language competence?
- Speak on cognitive and pragmatic levels.
- Speak on the Interpretation as analytical activity.
- Present the short scheme of the analyses of a text.

Задание 2. GIVE THE COMPREHENSIVE STYLISTIC ANALYSIS OF THE FOLLOWING EXTRACTS

1. On the fateful morning of his fortieth birthday, in a room full of butterflies, the zamindar Mirza Saeed Akhtar watched over his sleeping wife, and felt his heart fill up to the bursting-point with love. He had awoken early for once, rising before dawn with a bad dream souring his mouth, his recurring dream of the end of the world, in which the catastrophe was invariably his fault. He had been reading Nietzsche the night before - "the pitiless end of that small, overextended species called Man" - and had fallen asleep with the book resting face downwards on his chest. Waking to the rustle of butterfly wings in the cool, shadowy bedroom, he was angry with himself for being so foolish in his choice of bedside reading matter. He was, however, wide awake now. Getting up quietly, he slipped his feet into chappals and strolled idly along the verandas of the great mansion, still in darkness on account of their lowered blinds, and the butterflies bobbed like courtiers at his back. In the far distance, someone was playing a flute. Mirza Saeed drew up the chick blinds and fastened their cords. The gardens were deep in mist, through which the butterfly clouds were swirling, one mist intersecting another. This remote region had always been renowned for its lepidoptera, for these miraculous squadrons that filled the air by day and night, butterflies with the gift of chameleons, whose wings changed colour as they settled on vermilion (lowers, ochre curtains, obsidian goblets or amber finger-rings. In the amindar's mansion, and also in the nearby village, the miracle of the butterflies had become so familiar as to seem mundane, but in fact they had only returned nineteen years ago, as the servant women would recall. They had been the familiar spirits, or so the legend ran, of a local saint, the holy woman known only as Bibiji, who had lived to the age of two hundred and forty-two and whose grave, until its location was forgotten, had the property of curing impotence and warts. Since the death of Bibiji one hundred and twenty years ago the butterflies had vanished into the same realm of the legendary as Bibiji herself, so that when they came back exactly one hundred and one years after their departure it looked, at first, like an omen of some imminent, wonderful thing. After Bibiji's death - it should quickly be said - the village had continued to prosper, the potato crops remained plentiful, but there had been a gap in many hearts, even though the villagers of the present had no memory of the time of the old saint. So the return of the butterflies lifted many spirits, but when the expected wonders failed to materialize the locals sank back, little by little, into the insufficiency of the day-today. The name of the zamindar's mansion, *Peristan*, may have had its origins in the magical creatures' fairy wings, and the village's name, *Titlipur*, certainly did. But names, once they are in common use, quickly become mere sounds, their etymology being buried, like so many of the earth's marvels, beneath the dust of habit. The human inhabitants of Titlipur, and its butterfly hordes, moved amongst one another with a kind of mutual disdain. The villagers and the zamindar's family had long ago abandoned the attempt to exclude the butterflies from their homes, so that now whenever a trunk was opened, a batch of wings would fly out of it like Pandora's imps, changing colour as they rose; there were butterflies under the closed lids of the thunderboxes in the toilets of Peristan, and inside every wardrobe... (S.R.)

2. They were dusty and Rawlins was unshaven and they smelled of horses and sweat and woodsmoke. Some men sitting in chairs at the back of the store looked up when they entered and then went on talking.

They stood at the meatcase. The woman came from the counter and walked behind the case and took down an apron and pulled a chain that turned on the overhead lightbulb.

You do look like some kind of desperado, John Grady said.

You dont look like no choir director, said Rawlins.

The woman tied the apron behind her and turned to regard them above the white enameled top of the meatcase. What'll you boys have? she said.

They bought baloney and cheese and a loaf of bread and a jar of mayonnaise. They bought a box of crackers and a dozen tins of vienna sausage. They bought a dozen packets of koolaid and a slab end of bacon and some tins of beans and they bought a five pound bag of cornmeal and a bottle of hotsauce. The woman wrapped the meat and cheese separate and she wet a pencil with her tongue and totted up the purchases and then put everything together in a number four grocery bag.

Where you boys from? she said.

From up around San Angelo.

You all ride them horses down here?

Yes mam.

Well I'll declare, she said.

When they woke in the morning they were in plain view of a small adobe house. A woman had come out of the house and slung a pan of dishwater into the yard. She looked at them and went back in again. They'd hung their saddles over a fence to dry and while they were getting them a man came out and stood watching them. They saddled the horses and led them out to the road and mounted up and turned south.

Wonder what all they're doin back home? Rawlins said.

John Grady leaned and spat. Well, he said, probably they're havin the biggest time in the world.

Probably struck oil. I'd say they're in town about now pickin out their new cars and all.

Shit, said Rawlins.

They rode.

You ever get ill at ease? said Rawlins.

About what?

I dont know. About anything. Just ill at ease.

Sometimes. If you're someplace you aint supposed to be I guess you'd be ill at ease. Should be anyways.

Well suppose you were ill at ease and didnt know why. Would that mean that you might be someplace you wasnt supposed to be and didnt know it?

What the hell's wrong with you?

I dont know. Nothin. I believe I'll sing.

He did. He sang: Will you miss me, will you miss me. Will you miss me when I'm gone

You know that Del Rio radio station? he said.

Yeah, I know it.

I've heard it told that at night you can take a fencewire in your teeth and pick it up. Dont even need a radio.

You believe that?

I dont know.

You ever tried it?

Yeah. One time.

They rode on. Rawlins sang. What the hell is a flowery boundary tree? he said.

You got me, cousin.

They passed under a high limestone bluff where a creek ran down and they crossed a broad gravel wash. Upstream were potholes from the recent rains where a pair of herons stood footed

to their long shadows. One rose and flew, one stood. An hour later they crossed the Pecos River, putting the horses into the ford, the water swift and clear and partly salt running over the limestone bedrock and the horses studying the water before them and placing their feet with great care on the broad traprock plates and eyeing the shapes of trailing moss in the rips below the ford where they flared and twisted electric green in the morning light. Rawlins leaned from the saddle and wet his hand in the river and tasted it. It's gypwater, he said. (C.M.)

3. There was an area east of the Isle of Dogs in London which was an unusual mixture even for those surroundings. Among the walled-off rectangles of water, the warehouses, railway lines and travelling cranes, were two streets of mean houses with two pubs and two shops among them. The bulks of tramp steamers hung over the houses where there had been as many languages spoken as families that lived there. But just now not much was being said, for the whole area had been evacuated officially and even a ship that was hit and set on fire had few spectators near it. There was a kind of tent in the sky over London, which was composed of the faint white beams of searchlights, with barrage balloons dotted here and there. The barrage balloons were all that the searchlights discovered in the sky, and the bombs came down, it seemed, mysteriously out of emptiness. They fell round the great fire.

The men at the edge of the fire could only watch it burn, out of control. The drone of the bombers was dying away. The five-mile-high tent of chalky lights had disappeared, been struck all at once, but the light of the great fire was bright as ever, brighter perhaps. Now the pink aura of it had spread. Saffron and ochre turned to blood-colour. The shivering of the white heart of the fire had quickened beyond the capacity of the eye to analyse it into an outrageous glare. High above the glare and visible now for the first time between two pillars of lighted smoke was the steely and untouched round of the full moon - the lover's, hunter's, poet's moon; and now - an ancient and severe goddess credited with a new function and a new title - the bomber's moon. She was Artemis of the bombers, more pitiless than ever before. (W.G1.)

4. There is no month in the whole year, in which nature wears a more beautiful appearance than in the month of August; Spring has many beauties, and May is a fresh and blooming month: but the charms of this time of year are enhanced by their contrast with the winter season. August has no such advantage. It comes when we remember nothing but clear skies, green fields, and sweet-smelling flowers - when the recollection of snow, and ice. and bleak winds, has faded from our minds as completely as they have disappeared from the earth - and yet what a pleasant time it is. Orchards and cornfields ring with the hum of labour; trees bend beneath the thick clusters of rich fruit which bow their branches to the ground; and the corn, piled in graceful sheaves, or waving in every light breath that sweeps above it, as if it wooed the sickle, tinges the landscape with a golden hue. A mellow softness appears to hang over the whole earth; the influence of the season seems to extend itself to the very wagon, whose slow motion across the wellreaped field is perceptible only to the eye, but strikes with no harsh sound upon the ear. (D.)

5. They say you never hear the one that hits you. That is true of bullets because if you hear them they are already past. I heard the last shell that hit this hotel. Heard it start from the battery, then come with a whistling incoming roar like a subway train, to crash against a cornice and shower the room with broken glass and plaster. And while the glass still tinkled down and you listened for the next one to start, you realized that now finally you were back in Madrid.

Madrid is quiet now. Aragon is the active front. There is little fighting around Madrid except mining and countermining, trench raiding, trench mortar strafing and sniping in the stalemate of constant siege warfare going on in Carabanchel, Usera and University City. The cities are shelled very little. Some days there is no shelling and the weather is beautiful and the streets crowded. Shops full of clothing, jewelry stores, camera shops, picture dealers, antiquarians are all open and cafes and bars are crowded. Beer is scarce and whisky is almost unobtainable. The store windows are full of Spanish imitations of all cordials, whiskys, vermouths. These are not

recommended for internal use though I am employing something called Milords Ecosse Whisky on my face after shaving. It swarts a little but feels very hygienic. I believe it would be a possible cure for athlete's foot, but one must be very careful not to spill it on one's clothes because it eats wool.

The crowds are cheerful and the sandbagged-fronted cinemas are crowded every afternoon. The nearer one gets to the front, the more cheerful and optimistic the people are. At the front itself optimism reaches such a point that, very much against my good judgement, I was induced to go swimming in a small river forming No Man's Land on the Guenca. The river was a fast flowing stream, very chilly and completely dominated by the Fascist positions, which made me even chiller. I became so chilly at the idea of swimming in the river at all under the circumstances that when I actually entered the water it felt rather pleasant. But it felt even pleasanter to get out of the water and behind a tree. At this moment a Government officer, who was a member of the optimistic swimming party shot a watersnake with his pistol, hitting it on the third shot. This brought a reprimand from another not so completely optimistic officer member who asked what he wanted to do with that shooting, get the machineguns turned on us? We shot no more snakes that day but I saw three trout in the stream which would weigh over four pound apiece. Heavy old deep-sided ones that rolled up to take the grasshoppers I threw them, making swirls in the water as deep as though you had dropped a paving stone into the stream. All along the stream where no road ever led until the war you could see trout, small ones in the shallows and the bigger kind in the pools and in the shadows of the bank. It is a river worth fighting for, but just a little cold for swimming.

At this moment a shell has just alighted on a house up the street from the hotel where I am typing this. A little boy is crying in the street. A Militiaman has picked him and is comforting him. There is no one killed in our street and the people who started to run slowed down and grin nervously. The one who never started to run at all looks at the others in a very superior way, and the town we are living in now is called Madrid. (H.)

6. 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. Her family - he didn't know anything about them; just that she lived with her mother and her mother's brother. Maybe she was a bastard. That was possible. She could be a bastard. That can happen in this country. Maybe her mother was never married. Sure, that could happen in this country. He never heard of it except among poor people and Gloria's family were not poor. But why couldn't it happen in this country? The first time he and Emily ever stayed together they took a chance on having children, and in those days people didn't know as much about not getting caught as they do today. Gloria was even older than Ruth so maybe her mother had done just what Emily had done, with no luck. Maybe Gloria's father was killed in a railroad accident or something, intending to marry Gloria's mother, but on the night he first stayed with her, maybe on his way home he was killed by an automobile or a hold-up man, or something. It could happen. There was a fellow in New Haven that was very mysterious about his family. His mother was on the stage, and nothing was ever said about his father. Liggett wished now that he had known the fellow better. Now he couldn't remember the fellow's name, but some of the fellows in Liggett's crowd had wondered about this What's-His-Name. He drew for the "Record". An artist. Well, bastards were always talented people. Some of the most famous men in history were bastards. Not bastards in any derogatory sense of the word, but love children. (How awful to be a love child. It'd be better to be a bastard. If I were a bastard I'd rather be called a bastard than a love child.) Now Gloria, she drew or painted. She was interested in art. And she certainly knew a lot of funny people. She knew that bunch of kids from New Haven, young Billy and those kids. But anybody could meet them, and anybody could meet Gloria. God damn it! That was the worst of it! Anybody could meet Gloria. He thought that all through dinner, looking at his wife, his two daughters, seeing in their faces the thing he had been thinking about: a proper upbringing and looking at nice things and what it does to your face. He saw them, and he thought of Gloria, and that anybody could meet Gloria, and anybody, somebody she picked up in a speakeasy somewhere, probably was with her now, this minute. "I don't think I'll wait for dessert," he said. (J.O'H.)

7. But by the time he had said that, Matty was rapt, gazing at the glass on the three other walls. It was all mirror, even the backs of the doors, and it was not just plain mirrors, it distorted so that Matty saw himself half a dozen times, pulled out sideways and squashed down from above; and Mr. Hanrahan was the shape of a sofa.

"Ha," said Mr. Hanrahan. "You're admiring my bits of glass I see. Isn't that a good idea for a daily mortification of sinful pride? Mrs. Hanrahan! Where are you?"

Mrs. Hanrahan appeared as if materialized, for what with the window and the mirrors a door opening here or there was little more than a watery conflux of light. She was thinner than Matty, shorter than Mr. Hanrahan and had an air of having been used up. "What is it, Mr. Hanrahan?"

"Here he is, I've found him!" "Oh the poor man with his mended face!"

"I'll teach them, the awesome frivolity of it, wanting a man about the place! Girls! Come here, the lot of you!"

Then there was a watery conflux in various parts of the wall, some darkness and here and there a dazzle of light.

"My seven girls," cried Mr. Hanrahan, counting them busily. "You wanted a man about the place, did you? Too many females were there? Not a young man for a mile! I'll teach you! Here's the new man about the place! Take a good look at him!"

The girls had formed into a semicircle. There were the twins Francesca and Teresa, hardly out of the cradle, but pretty. Matty instinctively held his hand so that they should not be frightened by his left side which they could see. There was Bridget, rather taller and pretty and peering short-

sightedly, and there was Bernadette who was taller and prettier and wholly nubile, and there was Cecilia who was shorter and just as pretty and nubiler if anything, and there was Gabriel Jane, turner-of-heads-in-the-street, and there was the firstborn, dressed for a barbecue, Mary Michael: and whoever looked on Mary Michael was lost. (W.G1.)

32. Never had there been so full an assembly, for mysteriously united in spite of all their differences, they had taken arms against a common peril. Like cattle when a dog comes into the field, they stood head to head and shoulder to shoulder, prepared to ran upon and trample the invader to death. They had come, too, no doubt, to get some notion of what sort of presents they would ultimately be expected to give; for though the question of wedding gifts was usually graduated in this way - "What are you givin'?" Nicholas is givin' spoons!" - so very much depended on the bridegroom. If he were sleek, well-brushed, prosperous-looking, it was more necessary to give him nice things; he would expect them. In the end each gave exactly what was right and proper, by a species of family adjustment arrived at as prices are arrived at on the Stock

Exchange - the exact niceties being regulated at Timothy's commodious, red-brick residence in Bayswater, overlooking the Park, where dwelt Aunts Ann, Juley and Hester.

The uneasiness of the Forsyte family has been justified by the simple mention of the hat. How impossible and wrong would it have been for any family, with the regard for appearances which should ever characterize the great upper-middle class to feel otherwise than uneasy!

The author of the uneasiness stood talking to June by the further door; his curly hair had a ruffled appearance as though he found what was going on around him unusual. He had an air, too, of having a joke all to himself.

George, speaking aside to his brother Eustace, said: "looks as if he might make a bolt of it - the dashing Buccaneer!" This "very singular-looking man", as Mrs. Small afterwards called him, was of medium height and strong build with a pale, brown face, a dust coloured moustache, very prominent cheekbones, and hollow cheeks. His forehead sloped back towards the crown of his head, and bulged out in bumps over the eyes, like forehead seen in the lion-house at the Zoo. He had cherry-coloured eyes, disconcertingly inattentive at times. Old Jolyon's coachman, after driving June and Bosinney to the theatre, had remarked to the bulter:

"I dunno what to make of 'im. Looks to me for all the world like an - 'alf-tame leopard."

And every now and then a Forsyte would come up, sidle round, and take a look at him. June stood in front, fending off this idle curiosity - a little bit of a thing, as somebody once said, "all hair and spirit", with fearless blue eyes, a firm jaw, and a bright colour, whose face and body seemed too slender for her crown of red-gold hair.

A tall woman, with a beautiful figure, which some member of the family had once compared to a heathen goddess, stood looking at these with a shadowy smile. Her hands, gloved in French grey, were crossed one over the other, her grave, charming face held to one side, and the eyes of all men near were fastened on it. Her figure swayed, so balanced that the very air seemed to set it moving. There was warmth, but little colour, in her cheeks; her large, dark eyes were soft. But it was at her lips - asking a question, giving an answer, with that shadowy smile - that men looked; they were sensitive lips, sensuous and sweet, and through them seemed to come warmth and perfume of a flower.

The engaged couple thus scrutinized were unconscious of this passive goddess. (G.)

8. 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 to' 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 'im 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 to!' 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."

With the girls' complaining sounds behind them, they walked on in silence for a little way and Chicken George spoke almost gruffly. "Looka here, reckon you know I ain't meant no harm jes'teasin' you a l'il at dinner."

"Aw, nawssuh," Tom said, privately astounded at what amounted to an apology from his father. "I knowed you was jes' teasin'."

Grunting, Chicken George said, "What say we head on down an' look in on dem chickens? See what keepin' dat nocount L'il George down dere so long. All I knows, he mighta cooked an' et up some dem chickens fo' his Thankagivin' by now."

Tom laughed. "L'il George mean well. Pappy. He jes' a l'il slow. He done tol' me he jes' don' love dem birds like you does." Tom paused, then decided to venture his accompanying thought. "I 'speck nobody in de *worl'* loves dem birds like you does."

But Chicken George agreed readily enough. "Nobody in dis family, anyways. I done tried 'em all 'ceptin 'you. Seem like all de res' my boys willin' to spend dey lives draggin' from one end ofafiel' to de other, lookin' up a mule' butt'." He considered for a moment. "Yo' blacksmithin', wouldn't 'zackly call dat no high livin' neither - nothin' like gamecoclin' - but leas' ways it's a man's work."

Tom wondered if his father ever seriously respected anything excepting fighting chickens. He felt deeply grateful that somehow he had escaped into the solid, stable trade of blacksmithing. But he expressed his thoughts in an oblique way. "Don't see nothin' wrong wid farmin', Pappy. If some folks wasn't farming, 'speck nobody wouldn't be eatin'. I jes' took to blacksmithin' same as you wid gamecoclin', 'cause I loves it, an' de Lawd gimme a knack fo' it. Jes' ever'body don' love de same things."

"Well, leas' you an' me got sense to make money doin' what we likes," said Chicken George. (A.L.H.)

9. It was a flaking three-storey house in the ancient part of the city, a century old if it was a day, but like all houses it had been given a thin fireproof plastic sheath many years ago, and this preservative shell seemed to be the only thing holding it in the sky.

"Here we are."

The engine slammed to a stop. Beatty, Stoneman and Black ran up the sidewalk, suddenly odious and fat in the plump fireproof slickers. Montag followed.

They crashed the front door and grabbed at a woman, though she was not running, she was not trying to escape. She was only standing, weaving from side to side, her eyes fixed upon a nothingness in the wall as if they had struck her a terrible blow upon the head. Her tongue was moving in her mouth, and her eyes seemed to be trying to remember something.

Next thing they were up in musty blackness, swinging silver hatchets at doors that were, after all, unlocked, tumbling through like boys all rollic and shout. "Hey!" A fountain of books sprang down upon Montag as he climbed shuddering up the sheer stair-well. How inconvenient! Always before it had been like snuffing a candle. The police went first and adhesive-taped the victim's mouth and bandaged him off into their glittering beetle cars, so when you arrived you found an empty house. You weren't hurting anyone, you were hurting only things! And since things really couldn't be hurt, since things felt nothing, and things don't scream and cry out, there was nothing to tease your conscience later. You were simply cleaning up. Janitorial work, essentially. Everything to its proper place. Quick with the kerosene! Who's got a match?

But now, tonight, someone had slipped. This woman was spoiling the ritual. The men were making too much noise, laughing, joking to cover her terrible accusing silence below. She made the empty rooms roar with accusation and shake down a fine dust of guilt that was sucked in their nostrils as they plunged about. It was neither cricket nor correct. Montag felt an immense irritation. She shouldn't be here, on top of everything!

Books bombarded his shoulders, his arms, his upturned face. A book alighted, almost obediently, like a white pigeon, in his hands, wings fluttering. In the dim, wavering light, a page hung open and it was like a snowy feather, the words delicately painted thereon. In all the rush and fervour, Montag had only an instant to read a line, but it blazed in his mind for the next minute as if stamped there with fiery steel, "Time has fallen asleep in the afternoon sunshine." He dropped the book. Immediately, another fell into his arms.

"Montag, up here!"

Montag's hand closed like a mouth, crashed the book with wild devotion, with an insanity of mindlessness to his chest. The men above were hurling shovelfuls of magazines into the dusty air. They fell like slaughtered birds and the woman stood below, like a small girl, among the bodies.

Montag had done nothing. His hand had done it all, his hand, with a brain of its own, with a conscience and a curiosity in each trembling finger, had turned thief. Now, it plunged the book back under his arm, pressed it tight to sweating armpit, rushed out empty, with a magician's flourish! Look here! Innocent! Look!

He gazed, shaken, at that white hand. He held it way out, as if he were far-sighted. He held it close, as if he were blind.

"Montag!"

He jerked about.

"Don't stand there, idiot!"

The books lay like great mounds of fishes left to dry. The men danced and slipped and fell over them. Titles glittered their golden eyes falling, gone.

"Kerosene!"

They pumped the cold fluid from the numbered 451 tanks strapped to their shoulders. They coated each book, they pumped rooms full of it.

They hurried downstairs, Montag staggered after them in the kerosene fumes.

"Come on, woman!"

The woman knelt among the books, touching the drenched leather and cardboard, reading the gilt titles with her fingers while her eyes accused Montag.

"You can't ever have my books," she said.

"You know the law," said Beatty. "Where's your common sense? None of those books agree with each other. You've been locked up here for years with a regular damned Tower of Babel. Snap out of it. The people in those books never lived. Come on now!"

She shook her head.

"The whole house is going up," said Beatty.

The men walked clumsily to the door. They glanced back at Montag, who stood near the woman.

"You're not leaving her here?" he protested.

"She won't come."

"Force her, then!"

Beatty raised his hand in which was concealed the igniter. "We're due back at the house. Besides, these fanatics always try suicide; the pattern's familiar."

Montag placed his hand on the woman's elbow. "You can come with me."

"No," she said. "Thank you, anyway."

"I'm counting to ten," said Beatty. "One. Two."

"Please," said Montag.

"Go on," said the woman.

"Three. Four."

"Here." Montag pulled at the woman.

The woman replied quietly. "I want to stay here."

"Five. Six."

"You can stop counting," she said. She opened the fingers of one hand slightly and in the palm of the hand was a single slender object.

An ordinary kitchen match.

The sight of it rushed the men out and down away from the house. Captain Beatty, keeping his dignity, backed slowly through the front door, his pink face burnt and shiny from a thousand fires and night excitements. God, thought Montag, how true! Always at night the alarm comes. Never by day! Is it because the fire is prettier by night? More spectacle, a better show? The pink face of Beatty now showed the faintest panic in the door. The woman's hand twitched on the single matchstick. The fumes of kerosene bloomed up about her. Montag felt the hidden book pound like a heart against his chest. (R.Br.)

Рекомендации по оцениванию рефератов

Написание реферата предполагает глубокое изучение обозначенной проблемы. Рабочей программой дисциплины «Стилистика английского языка» предусмотрено выполнение студентом рефератов по темам:

1. Художественное произведение и особенности его перевода.
2. Идейный мир автора и способы его перевода.
3. Изображенный мир, трудности его перевода.
4. Постижение смысла. Интерпретация.
5. Познание формы. Стилль.
6. Целостное рассмотрение художественного произведения и проблема выборочного анализа.
7. Анализ произведения в аспекте рода и жанра.
8. Контекст и способы его перевода.
9. Техника анализа и личность переводчика.

10. Адекватность перевода художественного произведения и способы его достижения.

Умение студента написать и защитить реферат демонстрирует владеть им следующими компетенций:

понимает социальную значимость своей будущей профессии, обладает высокой мотивацией к выполнению профессиональной деятельности (ОК-12).

владеет основными способами выражения семантической, коммуникативной и структурной преемственности между частями высказывания - композиционными элементами текста (введение, основная часть, заключение), сверхфразовыми единствами, предложениями (ПК-4);

умеет структурировать и интегрировать знания из различных областей профессиональной деятельности и обладает способностью их творческого использования и развития в ходе решения профессиональных задач (ПК-37);

умеет видеть междисциплинарные связи изучаемых дисциплин и понимает их значение для будущей профессиональной деятельности (ПК-38);

владеет стандартными методиками поиска, анализа и обработки материала исследования (ПК-41);

Критерии оценки

Оценка «отлично» – выполнены все требования к написанию и защите реферата: обозначена проблема и обоснована её актуальность, сделан краткий анализ различных точек зрения на рассматриваемую проблему и логично изложена собственная позиция, сформулированы выводы, тема раскрыта полностью, выдержан объём, соблюдены требования к внешнему оформлению, даны правильные ответы на дополнительные вопросы.

Оценка «хорошо» – основные требования к реферату и его защите выполнены, но при этом допущены недочеты. В частности, имеются неточности в изложении материала; отсутствует логическая последовательность в суждениях; не выдержан объем реферата; имеются упущения в оформлении; на дополнительные вопросы при защите даны неполные ответы.

Оценка «удовлетворительно» – имеются существенные отступления от требований к реферированию. В частности: тема освещена лишь частично; допущены фактические ошибки в содержании реферата или при ответе на дополнительные вопросы; во время защиты отсутствует вывод.

Оценка «неудовлетворительно» – тема реферата не раскрыта, обнаруживается существенное непонимание проблемы.

Раздел IV. Промежуточный контроль

ФОМ для промежуточной (семестровой) аттестации обучающихся по дисциплине предназначен для оценки степени достижения запланированных результатов обучения по завершению изучения дисциплины в установленной учебным планом форме и позволяет определить качество усвоения изученного материала.

Итоговой формой контроля сформированности компетенций у студентов по дисциплине является экзамен.

ФОМ промежуточной аттестации состоит из вопросов и задач к экзамену по дисциплине.

Оценивание студента на экзамене

Баллы (рейтинговой оценки)	Оценка экза- мена (стандартная)	Требования к знаниям
85 – 100	<i>«отлично»</i>	Оценка «отлично» выставляется студенту, если он глубоко и прочно усвоил программный материал, исчерпывающе, последовательно, четко и логически стройно его излагает, умеет тесно увязывать теорию с практикой, свободно справляется с задачами, вопросами и другими видами применения знаний, причем не затрудняется с ответом при видоизменении заданий, использует в ответе материал различной литературы, правильно обосновывает принятое нестандартное решение, владеет разносторонними навыками и приемами выполнения практических задач по формированию общепрофессиональных компетенций.
75 - 84	<i>«хорошо»</i>	Оценка «хорошо» выставляется студенту, если он твердо знает материал, грамотно и по существу излагает его, не допуская существенных неточностей в ответе на вопрос, правильно применяет теоретические положения при решении

		практических вопросов и задач, владеет необходимыми навыками и приемами их выполнения, а также имеет достаточно полное представление о значимости знаний по дисциплине.
51 – 74	<i>«удовлетворительно»</i>	Оценка «удовлетворительно» выставляется студенту, если он имеет знания только основного материала, но не усвоил его деталей, допускает неточности, недостаточно правильные формулировки, нарушения логической последовательности в изложении программного материала, испытывает сложности при выполнении практических работ и затрудняется связать теорию вопроса с практикой.
менее 51	<i>«неудовлетворительно»</i>	Оценка «неудовлетворительно» выставляется студенту, который не знает значительной части программного материала, неуверенно отвечает, допускает серьезные ошибки, не имеет представлений по методике выполнения практической работы. Как правило, оценка «неудовлетворительно» ставится студентам, которые не могут продолжить обучение без дополнительных занятий по данной дисциплине.

По стилистике английского языка предусмотрен

1 зачет – зимой и экзамен - летом.

Вопросы к зачету:

1. Предмет стилистики. Лингвистическая стилистика и литературоведческая стилистика.
2. Стилистика и прагматика. Стилистика текста.

3. Понятие функционального стиля, языкового регистра и стилистической маркированности. Коннотация, стилистический контекст.
4. Понятие выразительного средства и стилистического приема. Стилистическая норма.
5. Вариативность в языке и в речи. Общепринятый и литературный язык. Региональные диалекты и социодиалекты.
6. Стилистическая классификация словарного состава английского языка. Литературно-книжная лексика: термины, поэтизмы, архаизмы и историзмы. Варваризмы. Литературно-книжные неологизмы.
7. Разговорная лексика. Сленг. Жаргонизмы. Профессионализмы. Различие между термином и профессионализмом.
8. Стилистическое использование нейтральной, литературно-книжной и разговорной лексики.
9. Методы лингвистического анализа стилистических приемов: структурно-семантический, функциональный, когнитивный.
10. Конвергенция стилистических приемов. Стилистическая полифония. Понятие политропа.
11. Экспрессивная стилистика.
12. Точность словоупотребления как стилистическая категория, определение многозначности слова. Использование многозначности слова как средства выразительности.
13. Различие между омонимией и многозначностью слова.
14. Денотация и коннотация. Типы коннотаций.

Вопросы к экзамену:

1. Предмет стилистики. Лингвистическая стилистика и литературоведческая стилистика.
2. Стилистика и прагматика. Стилистика текста.
3. Понятие функционального стиля, языкового регистра и стилистической маркированности. Коннотация, стилистический контекст.
4. Понятие выразительного средства и стилистического приема. Стилистическая норма.
5. Вариативность в языке и в речи. Общепринятый и литературный язык. Региональные диалекты и социодиалекты.
6. Стилистическая классификация словарного состава английского языка. Литературно-книжная лексика: термины, поэтизмы, архаизмы и историзмы. Варваризмы. Литературно-книжные неологизмы.
7. Разговорная лексика. Сленг. Жаргонизмы. Профессионализмы. Различие между термином и профессионализмом.
8. Стилистическое использование нейтральной, литературно-книжной и разговорной лексики.
9. Методы лингвистического анализа стилистических приемов: структурно-семантический, функциональный, когнитивный.

10. Конвергенция стилистических приемов. Стилистическая полифония. Понятие политропа.
11. Экспрессивная стилистика.
12. Точность словоупотребления как стилистическая категория, определение многозначности слова. Использование многозначности слова как средства выразительности.
13. Различие между омонимией и многозначностью слова.
14. Денотация и коннотация. Типы коннотаций.
15. Фонетические выразительные средства и стилистические приемы.
16. Лексические стилистические приемы.
17. Понятие тропа. Метафора, художественное сравнение, эпитет.
18. Метонимия, синекдоха.
19. Оксюморон. Ирония. Зевгма. Каламбур.
20. Гипербола (два типа). Перифраза.
21. Морфологические выразительные средства.
22. Экспрессивные возможности синтаксиса.
23. Классификация синтаксических стилистических приемов.
24. Стилистическая инверсия, обособление и парцелляция, нарастание и кульминация.
25. Эллипсис, односоставные предложения, умолчание, разрыв логической связи.
26. Анафора, эпифора, подхват, обрамление.
27. Семантический (синонимический) повтор, плеоназм, параллелизм, антитеза.
28. Способы объединения слов.
29. Структурный перенос. Риторический вопрос. Литота.
30. Стилистические приемы, основанные на использовании устойчивых словосочетаний.

1. Syntactical stylistic devices. The notion of grammatical metaphor.
2. Varieties of the national language: regional, social, occupational.
3. Stylistic grammar: the stylistic power of the pronoun and the adjective.
4. The level approach in the classification of expressive means and stylistic devices.
5. Morphological stylistics: the stylistic potential of the English affixes.
6. Paradigmatic and syntagmatic deviation in G. Leech's stylistic theory.
7. Stylistic varieties of the language in functional description.
8. D. Crystal's system of the English language varieties.
9. Stylistic differentiation of the English literary stratum of words.
10. Euphony and its varieties.
11. Expressive means and stylistic devices. Criteria for their classification.
12. Stylistic grammar: the noun and the article.
13. Lexical and syntactical devices (tropes and figures of speech).
14. The style forming features of publicist style.

15. Analyze the means of rendering the stylistic effect produced by figures of speech in the following examples.
16. Analyze the problems connected with rendering the stylistic devices from English into Russian.
17. Analyze the stylistic peculiarities of the advertising material.
18. Translate the sentences from Russian into English paying special attention to figures of speech.
19. Determine the means of rendering the lexical units which belong to super-neutral vocabulary into Russian.
20. Translate the sentences paying attention to rendering syntactical expressive devices.
21. Translate from Russian into English paying attention to the means of preserving the stylistic coloring of the text. Stylistic differentiation of the English literary stratum of words.

Итоговое тестирование по дисциплине

Форма проведения – тестирование.

Длительность тестирования – 45 минут.

Say what stylistic device is used in the sentence:

1. Still watching the student nurse, Mc. Neil saw that two were *deathly white*, a third had gasped, second turned away; the other three were stoically watching.
 - a) Hyperbole
 - b) Repetition
 - c) Anaphora

2. The golden strain of Polynesia betrayed itself in the sun-guilt of his skin and cast up golden sheens, and lights through the *glimmering* blue of his eyes.
 - a) Hyperbole
 - b) Epithet
 - c) Antithesis

3. He steeled himself to keep above the *suffocating languor* that lapped like a *rising tide* through all the wells of his being.
 - a) Hyperbole
 - b) Simile
 - c) Zeugma

4. Jim Cardegee awoke, choking, bewildered, starting down the *twin wells of steel*.

- a) Periphrasis
- b) Metaphor
- c) Climax

5. We talked and talked and talked, easily, sympathetically, *wedding her experience with my articulation*.

- a) Metonymy
- b) Oxymoron
- c) Metaphor

6. At times his mind wandered farther afield, and he plodded on, a mere automation, strange conceits and *whimsicalities gnawing at his brain like worms*.

- a) Inversion
- b) Simile
- c) Polysyndeton

7. He behaved *pretty lousily* to Jan.

- a) Oxymoron
- b) Chiasmus
- c) Pun

8. She was crazy about you. *In the beginning*.

- a) Detachment
- b) Suspense
- c) Climax

9. By the time ha had got all the bottles *and dishes and knives and forks and glasses and plates and spoons and things* piled up on big trays, he was very hot, and red in the face, and annoyed.

- a) Polysyndeton
- b) Repetition
- c) Parallel construction

10. He would make some money and then he would come back and marry *his dream from Blackwood*.

- a) Euphemism
- b) Periphrasis
- c) Alliteration

11. He's a *proud, haughty, consequential, turned-nosed peacock*.

- a) Metaphor
- b) Epithet
- c) Oxymoron

12. Her mother is perfectly unbearable. Never met such a *Gorgon*.

- a) Hyperbole
- b) Irony
- c) Antonomasia

13. He felt that his presence must, *like a single drop of some stain, tincture the crystal liquid* that was absolutely herself.

- a) Simile
- b) Periphrasis
- c) Antithesis

14. *Don't use big words. They mean so little.*

- a) Litotes
- b) Antithesis
- c) Metonymy

15. Except for a lack of youth, the guests had no common theme, they seemed strangers among strangers; indeed, *each face*, on entering, had struggled to conceal dismay at seeing others there.

- a) Metaphor
- b) Metonymy
- c) Play on words

16. The car which picked me up on that particular guilty evening *was a Cadillac limousine about seventy-three blocks long*.

- a) Simile
- b) Inversion
- c) Hyperbole

17. I might as well face facts: *good-bye, Susan, good-bye a big car, good-bye a big house, good-bye power, good-bye the silly handsome dreams*.

- a) Repetition
- b) Parallelism
- c) Chiasmus

18. *And a great desire for peace, peace of no matter what kind, swept through her.*

- a) Play on words
- b) Repetition
- c) Asyndeton

19. *In manner, close and dry. In voice, husky and low. In face, watchful behind a blind.*

- a) Detachment
- b) Inversion
- c) Climax

20. Then he said: *“You think it’s so? She was mixed up in this lousy business?”*

- a) Inversion
- b) Play on words
- c) Chiasmus

Шкала оценивания

№ теста	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Баллы за верный вариант ответа	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

Итого по тестовому заданию – 100 баллов.

Критерии оценки результатов тестирования

Оценка (стандартная)	Оценка (тестовые нормы: % правильных ответов)
«отлично»	80-100 %
«хорошо»	70-79%
«удовлетворительно»	60-69%
«неудовлетворительно»	менее 60%

Выполнение студентом тестового задания демонстрирует владеть им следующих компетенций:

- умеет применять методы и средства познания, обучения и самоконтроля для своего интеллектуального развития, повышения

культурного уровня, профессиональной компетенции, сохранения своего здоровья, нравственного и физического самосовершенствования (ОК – 8);

- владеет системой лингвистических знаний, включающей в себя знание основных фонетических, лексических, грамматических, словообразовательных явлений и закономерностей функционирования изучаемого иностранного языка, его функциональных разновидностей; (ПК – 1);
- умеет свободно выражать свои мысли, адекватно используя разнообразные языковые средства с целью выделения релевантной информации. (ПК – 5).

Задания для самостоятельной работы студентов

Перечень вопросов по дисциплине для самостоятельного изучения:

- Экспрессивный синтаксис.
- Метафора в газетном стиле.
- Метафора в научно-популярном стиле.
- Оценочность в стиле английской газеты.
- Фонетические стилистические приемы.
- Стилистические приемы в рекламном тексте.
- Денотативное и коннотативное значение слов.
- Официально-деловой функциональный стиль.
- Подстиль деловых и коммерческих документов и деловой переписки.
 - Подстиль деловых (правительственных) документов.
 - Научный стиль.
 - Тексты научно-педагогического подстиля.
 - Воздействующая функция публицистического текста.
 - Язык и стиль текста эссе.
 - Особенности языка публичных выступлений.
 - Лексико-синтаксические особенности редакционной статьи.
 - Ирония в языке английской газеты.
 - Образованность в художественном тексте.
 - Эвфемизмы в газетно-журнальных статьях.
 - Соотношение логического и эмоционального в публицистическом стиле.
 - Стилистический прием оксюморона в разных функциональных стилях.
 - Эпитет в художественном тексте.

- Гипербола и литота как средства воздействия в газетном тексте (в средствах массовой информации).
- Нарастание и кульминация как категория не только структурная, но и содержательная.
- Повтор в поэтическом тексте.
- Стилистические приемы, основанные на использовании устойчивых словосочетаний (пословицы и поговорки, эпиграммы, цитаты, разложение фразеологизмов).
- Синтаксические стилистические приемы, основанные на способе соединения слов (многосоюзие, бессоюзные, перечисления).
- Синтаксические стилистические приемы, основанные на пропуске слов (эллипсис, односоставные предложения, умолчание, разрыв логической связи).
- Особенности ритма в поэзии и прозе.

Образец титульного листа

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