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УНИВЕРСИТЕТ НАРОДНОГО ХОЗЯЙСТВА»**

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ОЦЕНОЧНЫЕ МАТЕРИАЛЫ

**ПО ДИСЦИПЛИНЕ
«СТИЛИСТИКА АНГЛИЙСКОГО ЯЗЫКА»**

**НАПРАВЛЕНИЕ ПОДГОТОВКИ – 45.03.02
«ЛИНГВИСТИКА», ПРОФИЛЬ «Теория и методика
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Назначение оценочных материалов

Оценочные материалы разработаны для проведения 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 «Теория и методика преподавания иностранных языков и культур».

Оценочные материалы по дисциплине «Стилистика английского языка. 2 курс» включают в себя перечень компетенций с указанием этапов их формирования в процессе освоения дисциплины; описание показателей и критериев оценивания компетенций на различных этапах их формирования, описание шкал оценивания; типовые задания репродуктивного, реконструктивного и практико-ориентированного уровней, необходимые для оценки знаний, умений, навыков, характеризующих этапы формирования компетенций в процессе освоения дисциплины; методические материалы, определяющие процедуры оценивания знаний, умений, навыков, 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 обучающиеся должны иметь равные возможности для достижения 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 материалов);
- качество оценочных материалов в целом, обеспечивающих получение объективных и достоверных результатов при проведении контроля с различными целями.

**РАЗДЕЛ I. ПЕРЕЧЕНЬ КОМПЕТЕНЦИЙ С УКАЗАНИЕМ ВИДОВ
ОЦЕНОЧНЫХ СРЕДСТВ В ПРОЦЕССЕ ОСВОЕНИЯ ДИСЦИПЛИНЫ**

1.1 Перечень формируемых компетенций

код компетенции	формулировка компетенции
ПК	ПРОФЕССИОНАЛЬНЫЕ КОМПЕТЕНЦИИ
ОПК-1.2	Способность адекватно применять понятийный аппарат изучаемой дисциплины, соблюдать основные особенности научного стиля в устной и письменной речи

1.2. Перечень компетенций с указанием видов оценочных средств

<i>Формируемые компетенции</i>	<i>Код и наименование индикатора достижения компетенции</i>	<i>Планируемые результаты обучения по дисциплине, характеризующие этапы формирования компетенций</i>	<i>Уровни освоения компетенций</i>	<i>Критерии оценивания сформированности компетенций</i>	<i>Виды оценочных средств</i>
ОПК-1. Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации;	ОПК-1.2 Способность адекватно применять понятийный аппарат изучаемой дисциплины, соблюдать основные особенности научного стиля в устной и письменной речи	Знать: - способен видеть междисциплинарные связи изучаемых дисциплин; - способен распознавать стилистические особенности высказываний, используемых в разных сферах общения на родном и иностранных языках.	Пороговый уровень	Обучающийся с трудом выражает свои мысли, не способен использовать разнообразные языковые средства с целью выделения релевантной информации	Блок А - задания репродуктивного уровня: - тестовые задания; - вопросы для устного опроса
			Базовый уровень	обучающийся свободно выражает свои мысли, адекватно использует разнообразные языковые средства с целью выделения релевантной	

<i>Формируемые компетенции</i>	<i>Код и наименование индикатора достижения компетенции</i>	<i>Планируемые результаты обучения по дисциплине, характеризующие этапы формирования компетенций</i>	<i>Уровни освоения компетенций</i>	<i>Критерии оценивания сформированности компетенций</i>	<i>Виды оценочных средств</i>
ции, о закономерности функционирования изучаемого иностранного языка, его функциональных разновидностях.				информации	
			Продвинутый уровень	обучающийся способен осуществлять устный последовательный перевод и устный перевод с листа с соблюдением норм лексической эквивалентности, с соблюдением грамматических, синтаксических и стилистических норм текста перевода и темпоральных характеристик	
		Уметь: - умеет обобщать факты из различных языков;	Пороговый уровень	Обучающийся с трудом выражает свои мысли, не способен использовать	Блок В - задания реконструктивного уровня: - работа с

<i>Формируемые компетенции</i>	<i>Код и наименование индикатора достижения компетенции</i>	<i>Планируемые результаты обучения по дисциплине, характеризующие этапы формирования компетенций</i>	<i>Уровни освоения компетенций</i>	<i>Критерии оценивания сформированности компетенций</i>	<i>Виды оценочных средств</i>
		- устанавливать связи между лингвистическими и нелингвистическими явлениями; - сопоставлять языковые системы разных языков создавать новые типовые операции и документы;		разнообразные языковые средства с целью выделения релевантной информации	предложениями; - работа с текстом
			Базовый уровень	обучающийся свободно выражает свои мысли, адекватно использует разнообразные языковые средства с целью выделения релевантной информации	
			Продвинутый уровень	обучающийся способен осуществлять устный последовательный перевод и устный перевод с листа с соблюдением норм лексической эквивалентности, с соблюдением грамматических, синтаксических и стилистических норм текста перевода и темпоральных характеристик	
		<u>Владеть:</u> - владеет приемами анализа языковых	Пороговый уровень	Обучающийся с трудом выражает свои мысли, не способен использовать разнообразные	Блок С - задания практико-ориентированного

<i>Формируемые компетенции</i>	<i>Код и наименование индикатора достижения компетенции</i>	<i>Планируемые результаты обучения по дисциплине, характеризующие этапы формирования компетенций</i>	<i>Уровни освоения компетенций</i>	<i>Критерии оценивания сформированности компетенций</i>	<i>Виды оценочных средств</i>
		единиц в родном и изучаемых языках, также с учетом взаимовлияния языковых и неязыковых факторов.		языковые средства с целью выделения релевантной информации	уровня: - круглый стол; - контрольная работа; - глоссарий -
		Базовый уровень	обучающийся свободно выражает свои мысли, адекватно использует разнообразные языковые средства с целью выделения релевантной информации		проектная работа
		Продвинутый уровень	обучающийся способен осуществлять устный последовательный перевод и устный перевод с листа с соблюдением		

<i>Формируемые компетенции</i>	<i>Код и наименование индикатора достижения компетенции</i>	<i>Планируемые результаты обучения по дисциплине, характеризующие этапы формирования компетенций</i>	<i>Уровни освоения компетенций</i>	<i>Критерии оценивания сформированности компетенций</i>	<i>Виды оценочных средств</i>
			ием норм лексической эквивалентности, с соблюдением грамматических, синтаксических и стилистических норм текста перевода и темпоральных характеристик		

РАЗДЕЛ II. ЗАДАНИЯ, НЕОБХОДИМЫЕ ДЛЯ ОЦЕНКИ ПЛАНИРУЕМЫХ РЕЗУЛЬТАТОВ ОБУЧЕНИЯ ПО ДИСЦИПЛИНЕ

Для проверки сформированности компетенции ОПК-1.2: способность адекватно применять понятийный аппарат изучаемой дисциплины, соблюдать основные особенности научного стиля в устной и письменной речи

Блок А. Задания репродуктивного уровня («знать»)

А.1 Фонд тестовых заданий по дисциплине

Тесты типа А.

1. What levels are tropes and figures organized into?

- a) Phonetic, graphical, lexical, grammatical devices.
- b) Graphical, lexical, syntactical, lexico-syntactic devices.
- c) Phonetic, graphical, lexical, syntactical, lexico-syntactic devices.
- d) Phonetic, graphical, lexical, grammatical devices.
- e) Lexical, syntactical, lexico-syntactic, grammatical devices.

2. How many styles does Galperin distinguish in present-day English?

- a) 5
- b) 4
- c) 3
- d) 6
- e) 2

3. What is Galperin's classification?

- a) Official; scientific; artistic; publicistic; colloquial styles.
- b) Official business; scientific professional; publicistic; literary; colloquial styles.
- c) Poetic; scientific; newspaper; colloquial styles.
- d) Belles-lettres; publicistic; newspaper; scientific; official styles.
- e) Official business; scientific professional; publicistic; literary; colloquial; familial styles.

4. What is the style of reporting and conveying serious scientific idea?

- a) scientific
- b) poetic
- c) publicistic
- d) colloquial
- e) artistic.

5. What style has brevity of expression, strong logic, strict organization of syntactical structure and a wide system of syntactical connection to belong to?

- a) scientific
- b) poetic
- c) publicistic
- d) colloquial
- e) artistic.

6. A part of what style is newspaper style considered to be?

- a) scientific
- b) poetic
- c) publicistic
- d) colloquial
- e) artistic

7. The basic function of what style is informative and aesthetic?

- a) scientific
- b) poetic
- c) publicistic

- d) colloquial
- e) belles-lettres.

8. "I must decline **to pursue** this painful discussion. It is not pleasant to my feelings; it is **repugnant** to my feelings."

- 1) Neutral words
- 2) Poetic words
- 3) Foreign words

9. "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".

- 1) Vulgarism
- 2) Dialect
- 3) Professionalism

10. "She's engaged. Nice **guy**, too. Though there's a slight difference in height. I'd say a foot, her favor."

- 1) Jargonism
- 2) Slang
- 3) Neutral

Тесты типа В.

1. a shadow of a smile;

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

2. a flower of a girl;

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

3. a brute of a brother.

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

4. Being let go.

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

d) cliché

5. Passed away.

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

6. Broken heart.

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

7. The light of my life.

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

8. lend me your ears.

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

9. Did you miss my lecture? – Not at all...

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

10. He has a heart of stone.

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

Тесты типа С.

1. He looked at them in animal panic.

- a) metaphor
- b) metonymy
- c) epithet. He was fond of a bottle.
- a) metaphor
- b) metonymy

- c) epithet
- d) pun

2. Her life was a real Cinderella Story.

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

3. I can resist anything but temptation.

- a) metaphor
- b) euphemism
- c) paradox
- d) allusion

4. I purchased my dream car online with a click of a mouse.

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

5. My Dear Simplicity.

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

6. My father's father.

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

7. A fair sex.

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

8. My better half.

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

9. Out of sight out of mind.

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

10. rosy dreams of youth,

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

Тесты типа D.

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) Alliteratin
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

A2. Вопросы для устного опроса.

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.
10. What lexical meanings of a word can you name? Which of them, in most cases, is the most important one?
11. What SDs are based on the use of the logical (denotational) meaning of a word?
12. What is a contextual meaning? How is it used in a SD?
13. What is the difference between the original and the hackneyed SDs?
14. What is a metaphor? What are its semantic, morphological, syntactical, structural, functional peculiarities?
15. What is a metonymy? Give a detailed description of the device.
16. 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?
17. Describe the difference between pun and zeugma, zeugma and a semantically false chain, semantically false chain and nonsense of non-sequence.
18. What meanings of a word participate in the violation of a phraseological unit?
19. What is the basic effect achieved by the play on words?
20. What is irony, what lexical meaning is employed in its formation?
21. What types of irony do you know? What is the length of the context needed for the realization of each of them?

Блок В. Задания реконструктивного уровня («уметь»)

В1. Работа с предложениями

I. 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.)

II. 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 beanied 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 bacheldore, 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.)

B2. Работа с предложениями

I. 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.)

II. 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.)

III. 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 tippie; 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.)

IV. Analyze 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. T-he 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.)

V. 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 struggled 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.)

VI. 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.)

VII. Analyze 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.)

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.)

VIII. 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. Vholes 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.)

IX. 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.)

X. 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.)

XI. 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.)

XII. 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.)

XIII. 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 horn-rimmed glasses. (J.)

B3. Работа с текстом

I. Analyze 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. 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.)

3. 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 those 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 intraprisson 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 those prisoners were "slaves of the state". (Wic.)

4. 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.)

5. 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.

6. 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.)

7. 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.)

8.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.)

9. 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.)

10.

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

B4. Работа с текстом

LISPETH

*Look, you have cast out Love!
What Gods are these
You bid me please?
The Three in One, the One in Three? Not so!
To my own Gods I go.
It maybe they shall give me greater ease
Than your cold Christ and tangled Trinities.
The Convert.*

She was the daughter of Sonoo, a Hill-man of the Himalayas, and Jadeh his wife. One year their maize failed, and two bears spent the night in their only opium poppy-field just above the Sutlej Valley¹ on the Kotgarh² side; so, next season, they turned Christian, and brought their baby to the Mission to be baptized. The Kotgarh Chaplain christened her Elizabeth, and 'Lispeth' is the Hill or pahari³ pronunciation.

Later, cholera came into the Kotgarh Valley and carried off Sonoo and Jadeh, and Lispeth became half servant, half companion, to the wife of the then Chaplain of Kotgarh. This was after the reign of the Moravian missionaries⁴ in that place, but before Kotgarh had quite forgotten her title of 'Mistress of the Northern Hills.'

¹ the Sutlej Valley – Сатледжа, одной из пяти главных рек Пенджаба (Пятиречья), впадающей в Инд.

² Kotgarh (Котгарх) – поселок в предгорьях Гималаев, где находились миссия, основанная Церковным миссионерским обществом и считавшаяся одним из главных христианских центров Пенджаба (отсюда ее название «Хозяйка Северных гор»).

³ pahari (пахари) – народность, населяющая западную часть Гималаев.

⁴ Moravian missionaries – миссионеры из секты Моравских братьев. В 1854-1856 гг. два миссионера секты находились в Котгархе, откуда они совершали путешествия по Гималаям, обращая в христианство пенджабских горцев.

Whether Christianity improved Lispeth, or whether the gods of her own people would have done as much for her under any circumstances, I do not know; but she grew very lovely. When a Hill-girl grows lovely, she is worth travelling fifty miles over bad ground to look upon. Lispeth had a Greek face - one of those faces people paint so often, and see so seldom. She was of a pale, ivory color, and, for her race, extremely tall. Also, she possessed eyes that were wonderful; and, had she not been dressed in the abominable print-cloths affected by Missions, you would, meeting her on the hillside unexpectedly, have thought her the original Diana of the Romans going out to slay.

Lispeth took to Christianity readily, and did not abandon it when she reached womanhood, as do some Hill-girls. Her own people hated her because she had, they said, become memsahib⁵ and washed herself daily; and the Chaplain's wife did not know what to do with her. One cannot ask a stately goddess, five foot ten in her shoes, to clean plates and dishes. She played with the Chaplain's children and took classes in the Sunday School, and read all the books in the house, and grew more and more beautiful, like the Princess in fairy tales. The Chaplain's wife said that the girl ought to take service in Simla⁶ as a nurse or something 'genteel.' But Lispeth did not want to take service. She was very happy where she was.

When travelers - there were not many in those years - came in to Kotgarh, Lispeth used to lock herself into her own room for fear they might take her away to Simla, or out into the unknown world.

One day, a few months after she was seventeen years old, Lispeth went out for a walk. She did not walk in the manner of English ladies - a mile and a half out, with a carriage-ride back again. She covered between twenty and thirty miles in her little constitutionals, all about and about, between Kotgarh and Narkunda⁷. This time she came back at full dusk, stepping down the breakneck descent into Kotgarh with something heavy in her arms. The Chaplain's wife was dozing in the drawing-room when Lispeth came in breathing heavily and very exhausted with her burden. Lispeth put it down on the sofa, and said simply, 'This is my husband. I found him on the Bagi Road⁸. He has hurt himself. We will nurse him, and when he is well, your husband shall marry him to me.'

This was the first mention Lispeth had ever made of her matrimonial views, and the Chaplain's wife shrieked with horror. However, the man on the sofa needed attention first. He was a young Englishman, and his head had been cut to the bone by something jagged. Lispeth said she had found him down the khud⁹, and had brought him in. He was breathing queerly and was unconscious.

He was put to bed and tended by the Chaplain, who knew something of medicine; and Lispeth waited outside the door in case she could be useful. She

⁵ memsahib (хинд.) - госпожа

⁶ Simla - Симла, город в предгорьях Гималаев, модный курорт, где находилась летняя резиденция вице-короля Индии. В жаркие месяцы состоятельные англичане, находившиеся в Индии, отправляли в Симлу свои семьи и проводили здесь свои отпуска, поскольку в это время сюда перемещался весь англо-индийский «свет».

⁷ Narkunda - Наркада, гималайский поселок в шестидесяти километрах от Симлы.

⁸ Bagi Road - Дорога в Багхи, пенджабскую деревню к северу от Котгарха.

⁹ khud (хинд.) - обрыв, ущелье.

explained to the Chaplain that this was the man she meant to marry; and the Chaplain and his wife lectured her severely on the impropriety of her conduct. Lispeth listened quietly, and repeated her first proposition. It takes a great deal of Christianity to wipe out uncivilized Eastern instincts, such as falling in love at first sight. Lispeth, having found the man she worshipped, did not see why she should keep silent as to her choice. She had no intention of being sent away, either. She was going to nurse that Englishman until he was well enough to marry her. This was her programme.

After a fortnight of slight fever and inflammation, the Englishman recovered coherence and thanked the Chaplain and his wife, and Lispeth- especially Lispeth for their kindness. He was a traveller in the East, he said- they never talked about 'globe-trotters'¹⁰ in those days, when the P. & O¹¹. fleet was young and small- and had come from Dehra Dun¹² to hunt for plants and butterflies among the Simla Hills. No one at Simla, therefore, knew anything about him. He fancied that he must have fallen over the cliff while reaching out for a fern on a rotten tree-trunk, and that his coolies must have stolen his baggage and fled. He thought he would go back to Simla when he was a little stronger. He desired no more mountaineering.

He made small haste to go away, and recovered his strength slowly. Lispeth objected to being advised either by the Chaplain or his wife; therefore, the latter spoke to the Englishman, and told him how matters stood in Lispeth's heart. He laughed a good deal, and said it was very pretty and romantic, but, as he was engaged to a girl at Home, he fancied that nothing would happen. Certainly, he would behave with discretion. He did that. Still, he found it very pleasant to talk to Lispeth, and walk with Lispeth and say nice things to her, and call her pet names, while he was getting strong enough to go away. It meant nothing at all to him, and everything in the world to Lispeth. She was very happy while the fortnight lasted, because she had found a man to love.

Being a savage by birth, she took no trouble to hide her feelings, and the Englishman was amused. When he went away, Lispeth walked with him up the Hill as far as Narkunda, very troubled and very miserable. The Chaplain's wife, being a good Christian and disliking anything in the shape of fuss or scandal, - Lispeth was beyond her management entirely, - had told the Englishman to tell Lispeth that he was coming back to marry her. 'She is but a child you know, and, I fear, at heart a heathen,' said the Chaplain's wife. So all the twelve miles up the Hill the Englishman, with his arm round Lispeth's waist, was assuring the girl that he would come back and marry her; and Lispeth made him promise over and over again. She wept on the Narkunda Ridge till he had passed out of sight along the Muttiani path¹³.

Then she dried her tears and went in to Kotgarh again, and said to the Chaplain's wife, 'He will come back and marry me. He has gone to his own people

¹⁰ 'globe-trotters' - люди, путешествующие за новыми впечатлениями. В конце XIX в. Это слово воспринималось как модный жаргонизм, причем типичнейшим «глоубтроттером» считался сам Киплинг.

¹¹ P. & O. – Peninsular and Oriental Steam Navigation Company - одна из крупнейших паровых компаний Великобритании, осуществлявшая перевозки в страны Азии и в Австралию.

¹² Dehra Dun - Дехра-Дун, город в Гималаях, к востоку от Симлы.

¹³ Muttiani path – один из трех горных перевалов на дороге от Котгарха в Симлу.

to tell them so.’ And the Chaplain’s wife soothed Lispeth and said, ‘He will come back.’ At the end of two months, Lispeth grew impatient, and was told that the Englishman had gone over the seas to England. She knew where England was, because she had read little geography primers; but, of course, she had no conception of the nature of the sea, being a Hill-girl. There was an old puzzle-map¹⁴ of the World in the house. Lispeth had played with it when she was a child. She unearthed it again, and put it together of evenings, and cried to herself, and tried to imagine where her Englishman was. As she had no ideas of distance or steamboats, her notions were somewhat wild. It would not have made the least difference had she been perfectly correct; for the Englishman had no intention of coming back to marry a Hill-girl. He forgot all about her by the time he was butterfly-hunting in Assam¹⁵. He wrote a book on the East afterwards. Lispeth’s name did not appear there.

At the end of three months, Lispeth made daily pilgrimage to Narkunda to see if her Englishman was coming along the road. It gave her comfort, and the Chaplain’s wife finding her happier thought that she was getting over her ‘barbarous and most indelicate folly.’ A little later, the walks ceased to help Lispeth and her temper grew very bad. The Chaplain’s wife thought this a profitable time to let her know the real state of affairs- that the Englishman had only promised his love to keep her quiet- that he had never meant anything, and that it was wrong and improper of Lispeth to think of marriage with an Englishman, who was of a superior clay¹⁶, besides being promised in marriage to a girl of his own people. Lispeth said that all this was clearly impossible because he had said he loved her, and the Chaplain’s wife had, with her own lips, asserted that the Englishman was coming back.

‘How can what he and you said be untrue?’ asked Lispeth.

‘We said it as an excuse to keep you quiet, child,’ said the Chaplain’s wife.

‘Then you have lied to me,’ said Lispeth, ‘you and he?’

The Chaplain’s wife bowed her head, and said nothing. Lispeth was silent, too, for a little time; then she went out down the valley, and returned in the dress of a Hill-girl- infamously dirty, but without the nose-stud and ear-rings. She had her hair braided into the long pigtail, helped out with black thread, that Hillwomen wear.

‘I am going back to my own people,’ said she. ‘You have killed Lispeth. There is only left old Jadeh’s daughter- the daughter of a Pahari and the servant of Tarka Devi¹⁷. You are all liars, you English.’

By the time that the Chaplain’s wife had recovered from the shock of the announcement that Lispeth had ‘verted to her mother’s gods, the girl had gone; and she never came back.

¹⁴ puzzle-map - карта-головоломка, собранная из отдельных кусочков.

¹⁵ Assam - Ассам, одна из восьми провинций Британской Индии.

¹⁶ ... who was of a superior clay ... - обычная христианская метафора, использована здесь для создания иронического контраста между благочестивым языком персонажа и типичным для бытового сознания представлением о неравенстве рас.

¹⁷ Tarka Devi – одно из имен богини индийского пантеона Дэви.

She took to her own unclean people savagely, as if to make up the arrears of the life she had stepped out of; and, in a little time, she married a woodcutter who beat her after the manner of paharis, and her beauty faded soon.

‘There is no law whereby you can account for the vagaries of the heathen,’ said the Chaplain’s wife, ‘and I believe that Lispeth was always at heart an infidel.’ Seeing she had been taken into the Church of England at the mature age of five weeks, this statement does not do credit to the Chaplain’s wife.

Lispeth was a very old woman when she died. She had always a perfect command of English, and when she was sufficiently drunk, could sometimes be induced to tell the story of her first love-affair.

It was hard then to realise that the bleared, wrinkled creature, exactly like a wisp of charred rag, could ever have been ‘Lispeth of the Kotgarh Mission.’

FOLLOW UP TASKS

I. Translate into Russian:

to turn Christian, to be baptized, under any circumstances, ivory color, a stately goddess, to be exhausted with burden, matrimonial views, shrieked with horror, to breath queerly, impropriety of conduct, to wipe out civilized instincts, to fall in love at first sight, slight fever and inflammation, to stalk a fern on a rotten tree-trunk, to recover strength, to behave with discre4tion, to grow impatient, erroneous notions, to make daily pilgrimage, indelicate folly, profitable time, infamously dirty, braided hair, the shock of the announcement, faded beauty, vagaries of heathen.

II. Translate sentences, define stylistic devices and say what purpose they serve:

a) appearance of Lispeth

- 1) Lispeth had a Greek face – one of those faces people paint so often, and see so seldom.
- 2) She was of pale, ivory color, for her race, extremely tall.
- 3) Also, she possessed eyes that were wonderful; and, she not been dressed in the abominable print-cloths affected by Missions, ...
- 4) ... grew more beautiful, like the Princess in fairy tales.
- 5) Being a savage by birth, she took no trouble to hide her feelings ...

b) author’s attitude to the society he describes

- 1) It takes a great deal of Christianity to wipe out uncivilized Eastern instincts, such as falling in love at first sight.
- 2) Seeing she had been taken into the Church of England at the mature age of five weeks, this statement does not credit to the Chaplain’s wife.

III. What is the attitude to Lispeth? Reveal stylistic devices and say how it is showed in the definite sentences:

a) author’s attitude

- 1) When a Hill girl grows lovely, she is worth travelling fifty miles over bad grand to look upon.
- 2) ...you would, meeting her on the hill side unexpectedly, haver thought her the original Diana of the Romans going out to slay.

3) It was hard then to realize that the bleared, wrinkled creature, so like a wisp of charred rag, could ever have been “Lispeth of the Kotgarh Mission”.

b) attitude of other people

1) Her own people hated her because she had, they said, become memsahib and washed herself daily...

2) He laughed a good deal, and said it was very pretty and romantic, a perfect idyll of the Himalayas; but, as he was engaged to a girl at Home, he fancied that nothing would happen.

3) “There is no law whereby you can account for the vagaries of the heathen”, said the Chaplain’s wife, “and I believe that Lispeth was always at heart an infidel”.

IV. Answer the following question:

1) What do you know about Lispeth’s parents? 2) How did she look like? 3) Who brought her up after her parents’ death? 4) What happened when Lispeth went out for a walk? 5) Who was the Englishman and what was his condition? 6) Why did the Englishman come to India? 7) What did the Englishman think about Lispeth? What was his attitude to her? 8) What did Lispeth do when the Englishman went away? What did she believe? 9) What happened at the end of three months? What did the Chaplain’s wife tell her? What was Lispeth’s reaction to her words? 10) What did Lispeth do when she had learnt the truth? 11) How did the story end? 12) How do you think why doesn’t the author give name to the traveller? 13) Why didn’t the Chaplain’s wife tell Lispeth the truth? 14) Why did the Englishman pretend loving Lispeth? 15) What would you do if you were Lispeth?

V. Comment on the use of special words in author’s vocabulary.

Supplement the list with your own examples: the Sutlej Valley, Kotgarh, Pahari, memsahib, Simla, Narkunda ...

**Блок С. Задания практико-ориентированного уровня для
диагностирования сформированности компетенций («владеть»)**

C1. Перечень дискуссионных тем для проведения круглого стола.

1. Stylistics and Its Concern.
2. Connection of Stylistics with Other Branches of Linguistics.
3. Varieties of the Language.
4. Stylistic function notion.
5. Functional Stylistics and its concern.
6. The Classification of Functional Styles.
7. Stylistic classification of the English vocabulary.
8. Special Literary vocabulary.
9. Special colloquial vocabulary.
10. The Classification of Lexical EMs and SDs.

C2. Контрольная работа.

I. Distinguish neutral, literary and colloquial words among the following groups of words:

neutral	literary	colloquial

Currency, to talk, to chow down, to start, insane, spouse, to leave, geezer, veracious, mushy money, to converse, to eat, to commence, nuts, hubby, to withdraw, senior, citizen, opens, emotional dough, to chat, to dine, to kick off, mentally ill, husband, to shoot off, old man, sincere, sentimental.

II. 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 sow 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 has 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.)

III. To what stratum of vocabulary do the words in bold type in the following sentences belong stylistically? Provide neutral variants for them:

1. I expect you've seen my hand often enough coming out with the grub. (Wagh)
2. She betrayed some embarrassment when she handed Paul the tickets, and a hauteur which subsequently made her feel very foolish. (Cather)
3. I must be off to my digs. (Waugh)
4. When the old boy popped off, he left Philbrick everything, except a few books to Gracie. (Waugh)
5. He looked her over and decided that she was not appropriately dressed and must be a fool to sit downstairs in such togs. (Cather)

6. It was broken at length by the arrival of Flossie, splendidly attired in magenta and green. (Waugh)
7. "You know Brooklyn?"
"No. I was never there. But I had a buddy at Myer was from Brooklyn." (J.)
8. "What's the dif," he wanted to know. (Th.S.)
9. "Never heard anything so bloody daft in all my life." (J.Br.)
10. "I thought of going to the flicks," she said. "Or we could go for a walk if it keeps fine." (J.Br.)

IV. Analyze to what functional style the following belong:

1. 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.)

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

A J350 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.)

3. 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 ploughboys 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.)

4. The Boeing Company By-Laws

Article 1 Section 4: "Except as otherwise required by statute and as set forth below, notice of each annual or special meeting of stockholders shall be given to each stockholder of record entitled to vote at such a meeting not less than thirty nor more than sixty days before the meeting date."

5.

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.

C3. Выполнение проекта.

Задания для индивидуальных/групповых проектов:

1. Newspaper-style metaphor.

2. Metaphor in popular science style.
3. Stylistic techniques in the advertising text.
4. Substyle of business and commercial documents and business correspondence.
5. Substyle of business (government) documents.
6. Scientific style.
7. Language and style of the text of the essay.
8. Features of the language of public speaking.
9. Lexical and syntactic features of the editorial article.
10. Irony in the language of an English newspaper.
11. Education in literary text.
12. Euphemisms in newspaper and magazine articles.
13. An epithet in a literary text.
14. Hyperbole and understatement as a means of influence in the newspaper text (in the media).
15. Stylistic techniques based on the use of stable phrases (proverbs and sayings, epigrams, quotes, decomposition of phraseological units).
16. Syntactic stylistic techniques based on the way of combining words (multi-union, non-union, enumeration).
17. Syntactic stylistic techniques based on the omission of words (ellipsis, one-part sentences, default, breaking a logical connection).
18. Features of rhythm in poetry and prose.

C4. Глоссарий.

allegory is a symbolism device where the meaning of a greater, often abstract, concept is conveyed with the aid of a more corporeal object or idea being used as an example.

alliteration is repetition of the same consonant or sound group at the beginning of two or more words that are close to each other

allusion - reference to some literary, historical, mythological, biblical, etc. character or event commonly known

anadiplosis - repetition of the last word or phrase in one clause or poetic line at the beginning of the next

anaphora - repetition of a word or phrase at the beginning of successive clauses or lines of verse

anticlimax - a sudden drop from the dignified or important in thought or expression to the commonplace or trivial, sometimes for humorous effect

antithesis - opposition or contrast of ideas, notions, qualities in the parts of one sentence or in different sentences

antonomasia - the use of a proper name in place of a common one or vice versa to emphasize some feature or quality

apokoinou - a construction in which the subject of one sentence is at the same time the subject of the second, a kind of ellipsis

aposiopesis (break-in-the-narrative) - a sudden breaking off in the midst of a sentence as if from inability or unwillingness to proceed

assonance - 1. resemblance of sounds 2. partial rhyme created by the stressed vowel sounds

asyndeton - the omission of conjunctions

capitalization is the use of capital letters in the text of utterance

chiasmus - inversion of the second of two parallel phrases or clauses

cliché - an expression or idea that has become trite

climax - a rhetorical series of ideas, images, etc. arranged progressively so that the most forceful is last

chain-repetition – the linking repetition used several times.

detachment - a seemingly independent part of a sentence that carries some additional information

ellipsis - all-sorts of omission in a sentence

enumeration - a device by means of which homogeneous parts of a sentence are made semantically heterogeneous

epigram - a short poem with a witty or satirical point

epiphora - repetition of words or phrases at the end of consecutive clauses or sentences

epithet - an adjective or descriptive phrase used to characterize a person or object with the aim to give them subjective evaluation

euphemism is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one

expressive means (EMs) are such language means of the paradigmatic plane, which function in the language for emotional and logical intensification

figure of speech n. a stylistic device of whatever kind, including syntactical expressive means

framing – repetition arranged in the form of a frame: the initial parts of a syntactic unit, in most cases of a paragraph, are repeated at the end of it

Functional Stylistics is a part of Stylistics studying different styles of language, their linguistic peculiarities and functions.

Functional styles (FSs) are the subsystems of language, each having its specific features (phonetic, lexical and grammatical), determined by the condition of communication in various spheres of human activity.

gap-sentence link seemingly incoherent connection of two sentences based on an unexpected semantic leap; the reader is supposed to grasp the implied motivation for such connection

graphon - intentional misspelling to show deviations from received pronunciation: individual manner, mispronunciation, dialectal features, etc.

hyphenation - the use of hyphens for stylistic purpose

hyperbole - exaggeration for effect not meant to be taken literally

inversion - a reversal of the normal order of words in a sentence

irony - a stylistic device in which the words express a meaning that is often the direct opposite of the intended meaning

litotes - a peculiar use of negative constructions in which an affirmative is expressed by a negation of the contrary

metaphor - the application of a word or phrase to an object or concept it does not literally denote, in order to suggest comparison with another object or concept

metonymy - transfer of name of one object onto another to which it is related or of which it is a part

multiplication - the repetition of the same letter or a combination of letters

onomatopoeia - the formation of a word by imitating the natural sound; the use of words whose sounds reinforce their meaning or tone, esp. in poetry

oxymoron - a figure of speech in which opposite or contradictory ideas are combined

parallelism - the use of identical or similar parallel syntactical structure in two or more sentences or then parts

periphrasis - renaming of an object by a phrase that emphasizes some particular feature of the object

personification - the attribution of personal nature or character to inanimate objects or abstract notions

polysyndeton - the use of a number of conjunctions in close succession

pun – is a play on words that are identical or similar in sound but have different meanings

quotation is an exact repetition of a phrase or statement from a book, speech, and the like used by way of illustration

rhetorical question is the question which is no longer a question but a statement expressed in the form of an interrogative sentence

simile - a figure of speech in which two unlike things are explicitly compared by the use of *like*, *as*, *resemble*, *seem*, *etc.*

suspense - a compositional device that consists in withholding the most important information or idea till the end of the sentence, passage or text

synecdoche - a figure of speech based on transfer by contiguity in which a part is used for a whole, an individual for a class, a material for a thing or the reverse of any of these; a variety of metonymy

Stylistics - is a new branch of General Linguistics, which studies the principles and effectiveness of the choice and usage of lexical, grammatical, phonetic and graphic means of the language to render thoughts, feelings and emotions under various conditions of communication.

Stylistic function - is an expressive potential of linguistic element in the context, which enables the author to render alongside with the subject logical content of the text its expressive, emotive, evaluative and aesthetic information.

Stylistic device (SD) - is an intentional intensification of some typical structural and/or semantic property of a language unit promoted to a generalized status and thus becoming a model.

tautology - needless repetition of an idea in a different word, phrase or sentence; redundancy; pleonasm

trope - a figure of speech based on some kind of transfer of denomination

understatement is a trope aimed at deliberate belittling

zeugma - a figure of speech in which a single word, usually a verb or adjective, is syntactically related to two or more words, though having a different sense in relation to each

Блок Д. Задания для использования в рамках промежуточной аттестации

Д1. Тестовые задания:

1. The repetition of consonants, usually in the beginning of words is the case of:
 - a) Alliteration
 - b) Assonance
 - c) Onomatopoeia
 - d) Graphon
2. A sense of strain and discomfort in pronouncing or hearing is the effect of:
 - a) Alliteration
 - b) Cacophony
 - c) Euphony
 - d) Assonance
3. The intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation is called:
 - a) Grapheme
 - b) Gradation
 - c) Graphis
 - d) Graphon
4. All changes of the type, spacing of graphemes and of lines we should refer to:
 - a) Lexical SDs
 - b) Phonetic EMs
 - c) Syntactical Ems
 - d) Graphical EMs
5. Words imitating natural sounds that immediately bring to mind whatever it is that produces the sound are the cases of:
 - a) straight onomatopoeia
 - b) indirect onomatopoeia
 - c) strict onomatopoeia
 - d) direct onomatopoeia
6. 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

7. Lexical EMs in which a word combination is used figuratively are called:
- tracks
 - tropes
 - metaphor
 - metonymy
8. 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:
- tracks
 - tropes
 - trite
 - genuine
9. 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:
- metaphor
 - metonymy
 - irony
 - zeugma
10. 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:
- metaphor
 - metonymy
 - iron
 - pun
11. A combination of two words in which the meaning is opposite in sense is called:
- epithet
 - metonymy
 - oxymoron
 - pun
12. 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:
- epithet
 - pun
 - oxymoron
 - irony
13. 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:
- Periphrasis

- b) Simile
 - c) Epigram
 - d) irony
14. 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
15. 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) quotation
16. 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
17. 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
18. 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
19. growing awareness
- a) cliché
 - b) proverb
 - c) periphrasis
 - d) euphemism
20. She smiled a sweat smile of an alligator.
- a) Zeugma
 - b) Irony

- c) Antonomasia
 - d) Oxymoron
21. Shelly Sherman shivered in a sheer, short shirt.
- a) Alliteration
 - b) Assonance
 - c) Onomatopoeia
 - d) metaphor
22. Speaking silence, cold fire, living death.
- a) Zeugma
 - b) Irony
 - c) Antonomasia
 - d) Oxymoron
23. The sun smiled.
- a) Metaphor
 - b) Personification
 - c) Epithet
 - d) Pun
24. There are millions of other things we could do.
- a) Paradox
 - b) Metonymy
 - c) Hyperbole
 - d) Oxymoron
25. Metaphor and simile are two stylistic devices that use comparison to put an image in the reader's mind for clarity, understanding, and engagement. _____ uses 'like' or 'as' to directly compare two unlike things. _____ implies a comparison by speaking of one thing as something else.
- a) metaphor; simile
 - b) Both can use 'like' or 'as,' and both are comparisons.
 - c) simile; metaphor
 - d) None of the answers are correct.

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

Балльно-рейтинговая система является базовой системой оценивания сформированности компетенций обучающихся очной формы обучения.

Итоговая оценка сформированности компетенций обучающихся в рамках балльно-рейтинговой системы осуществляется в ходе текущего контроля успеваемости, промежуточной аттестации и определяется как сумма баллов, полученных обучающимися в результате прохождения всех форм контроля.

Оценка сформированности компетенций по дисциплине складывается из двух составляющих:

✓ первая составляющая — оценка преподавателем

сформированности компетенций в течение семестра в ходе текущего контроля успеваемости (максимум 100 баллов). Структура первой составляющей определяется технологической картой дисциплины, которая в начале семестра доводится до сведения обучающихся;

- ✓ вторая составляющая – оценка сформированности компетенции(й) обучающихся на экзамене (максимум – 30 баллов) или на зачете (максимум – 20 баллов)

Уровни освоения компетенций	Продвинутый уровень	Базовый уровень	Пороговый уровень	Допороговый уровень
100-балльная шкала	85 и $\geq$	70-84	51-69	0-50
4-балльная шкала	«отлично»	«хорошо»	«удовлетворительно»	«неудовлетворительно»
Бинарная шкала	Зачтено			Не зачтено

Шкала оценок при текущем контроле успеваемости по различным показателям

<i>Показатели оценивания сформированности компетенций</i>	<i>Баллы</i>	<i>Оценка</i>
устный опрос	0-20	«неудовлетворительно» «удовлетворительно» «хорошо» «отлично»
работа с текстом	0-10	«неудовлетворительно» «удовлетворительно» «хорошо» «отлично»
тестирование	0-10	«неудовлетворительно» «удовлетворительно» «хорошо» «отлично»
работа с предложениями	0-10	«неудовлетворительно» «удовлетворительно» «хорошо» «отлично»
контрольная работа	0-30	«неудовлетворительно» «удовлетворительно» «хорошо» «отлично»
выполнение проекта	0-5	«неудовлетворительно»

		«удовлетворительно» «хорошо» «отлично»
оформление и защита глоссария	0-5	«неудовлетворительно» «удовлетворительно» «хорошо» «отлично»
участие в дискуссии при проведении «круглого стола»	0-10	«неудовлетворительно» «удовлетворительно» «хорошо» «отлично»

Соответствие критериев оценивания уровню освоения компетенций по текущему контролю успеваемости

<i>Баллы</i>	<i>Оценка</i>	<i>Уровень освоения компетенций</i>	<i>Критерии оценивания</i>
0-50	«неудовлетворительно»	Допороговый уровень	Обучающийся не приобрел знания, умения и не владеет компетенциями в объеме, закрепленном рабочей программой дисциплины
51-69	«удовлетворительно»	Пороговый уровень	Не менее 50% заданий, подлежащих текущему контролю успеваемости, выполнены без существенных ошибок
70-84	«хорошо»	Базовый уровень	Обучающимся выполнено не менее 75% заданий, подлежащих текущему контролю успеваемости, или при выполнении всех заданий допущены незначительные ошибки; обучающийся показал владение навыками систематизации материала и применения его при решении практических заданий; задания выполнены без ошибок

85-100	«отлично»	Продвинутый уровень	100% заданий, подлежащих текущему контролю успеваемости, выполнены самостоятельно и в требуемом объеме; обучающийся проявляет умение обобщать, систематизировать материал и применять его при решении практических заданий; задания выполнены с подробными пояснениями и аргументированными выводами
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Шкала оценок по промежуточной аттестации

<i>Наименование формы промежуточной аттестации</i>	<i>Баллы</i>	<i>Оценка</i>
Зачет (4 семестр)	0-20	«зачтено» «не зачтено»
Экзамен (5 семестр)	0-30	«неудовлетворительно» «удовлетворительно» «хорошо» «отлично»

Соответствие критериев оценивания уровню освоения компетенций по промежуточной аттестации обучающихся Зачет

<i>Баллы</i>	<i>Оценка</i>	<i>Уровень освоения компетенции</i>	<i>Критерии оценивания</i>
0-9	«неудовлетворительно»	Допороговый уровень	Обучающийся не приобрел знания, умения и не владеет компетенциями в объеме, закрепленном рабочей программой дисциплины; обучающийся не смог ответить на вопросы
10-20	«удовлетворительно»	Базовый уровень	Обучающийся в целом приобрел знания и умения в рамках осваиваемых в процессе обучения по дисциплине компетенций;

			обучающийся ответил на все вопросы, точно дал определения и понятия, но затрудняется подтвердить теоретические положения практическими примерами; обучающийся показал хорошие знания по предмету, владение навыками систематизации материала и полностью выполнил практические задания
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**Соответствие критериев оценивания уровню освоения компетенций
по промежуточной аттестации обучающихся
Экзамен**

<i>Баллы</i>	<i>Оценка</i>	<i>Уровень освоения компетенций</i>	<i>Критерии оценивания</i>
0-9	«неудовлетворительно»	Допороговый уровень	Обучающийся не приобрел знания, умения и не владеет компетенциями в объеме, закрепленном рабочей программой дисциплины; обучающийся не смог ответить на вопросы
10-16	«удовлетворительно»	Пороговый уровень	Обучающийся дал неполные ответы на вопросы, с недостаточной аргументацией, практические задания выполнены не полностью, компетенции, осваиваемые в процессе изучения дисциплины сформированы не в полном объеме.
17-23	«хорошо»	Базовый уровень	Обучающийся в целом приобрел знания и умения в рамках осваиваемых в процессе обучения по дисциплине компетенций; обучающийся ответил на все вопросы, точно дал определения и понятия, но затрудняется подтвердить теоретические положения практическими примерами; обучающийся показал хорошие знания по предмету, владение навыками систематизации материала и полностью выполнил практические

			задания
25-30	«отлично»	Продвинутой уровень	Обучающийся приобрел знания, умения и навыки в полном объеме, закреплённом рабочей программой дисциплины; терминологический аппарат использован правильно; ответы полные, обстоятельные, аргументированные, подтверждены конкретными примерами; обучающийся проявляет умение обобщать, систематизировать материал и выполняет практические задания с подробными пояснениями и аргументированными выводами

РАЗДЕЛ IV. МЕТОДИЧЕСКИЕ МАТЕРИАЛЫ, ОПРЕДЕЛЯЮЩИЕ ПРОЦЕДУРЫ ОЦЕНИВАНИЯ ЗНАНИЙ, УМЕНИЙ, НАВЫКОВ, ХАРАКТЕРИЗУЮЩИЕ ЭТАПЫ ФОРМИРОВАНИЯ КОМПЕТЕНЦИЙ

Методика оценивания выполнения тестов

Тестирование – форма выявления и оценки уровня учебных достижений обучающихся, осуществляемый посредством стандартизированных материалов – тестовых заданий. Тестирование проводится с помощью ЭИОС «Прометей», подсистема «Тестирование». На тестирование отводится 30-45 минут. Каждый вариант тестовых заданий включает 10-30 вопросов. По итогам выставляется дифференцированная оценка с учетом методики оценивания.

Баллы	Оценка	Показатели	Критерии
8-10б.	«отлично»	1. Полнота выполнения тестовых заданий; 2. Своевременность выполнения;	Выполнено 85 % заданий предложенного теста, в заданиях открытого типа дан полный, развернутый ответ на поставленный вопрос
6-7б.	«хорошо»	3. Правильность ответов на вопросы; 4. Самостоятельность тестирования и т.д.	Выполнено 70 % заданий предложенного теста, в заданиях открытого типа дан полный, развернутый ответ на поставленный вопрос; однако были допущены неточности в определении понятий, терминов и др.
3-5б.	«удовлетворительно»		Выполнено 54 % заданий предложенного теста, в заданиях открытого типа дан неполный ответ на поставленный вопрос, в ответе не присутствуют доказательные

			примеры, текст со стилистическими и орфографическими ошибками.
0-26.	«неудовлетворительно»		Выполнено 53 % заданий предложенного теста, на поставленные вопросы ответ отсутствует или неполный, допущены существенные ошибки в теоретическом материале (терминах, понятиях).

Методика оценивания ответов на устные вопросы

Устный опрос – форма текущего контроля, которая позволяет не только опрашивать и контролировать знания обучающегося, но и поправлять, закреплять и повторять. Проводится как специальная беседа преподавателя с обучающимся на темы, связанные с изучаемой дисциплиной, и рассчитанная на выяснение объема знаний, обучающегося по определенному разделу, теме, проблеме и т.п. По итогам *выставляется дифференцированная оценка с учетом методики оценивания.*

<i>Баллы</i>	<i>Оценка</i>	<i>Показатели</i>	<i>Критерии</i>
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16-20 б.	«отлично»	1. Полнота выполнения практического задания; 2. Своевременность выполнения задания; 3. Последовательность и рациональность выполнения задания; 4. Самостоятельность решения и т.д.	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.
10-15 б.	«хорошо»		студент дает ответ, удовлетворяющий тем же требованиям, что и для оценки «5», но допускает 1-2 ошибки, которые сам же исправляет.
9-1 б.	«удовлетворительно»		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.
0б.	«неудовлетворительно»		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 материалом.

Методика оценивания работы с текстом

Работа с текстом – восприятие и понимание прочитанного текста. Важно не только прочитать материал, но поработать с ним для закрепления: выполнять задания, ответить на вопросы, провести анализ, пересказать.

Баллы	Оценка	Показатели	Критерии
8-10б.	«отлично»	1. Полнота выполнения	Ставится студенту, когда он полностью понял оригинальный

		практического задания; 2. Своевременность выполнения задания; 3. Последовательность и рациональность выполнения задания; 4. Самостоятельность решения и т.д.	текст (публицистический, научно-популярный, художественный и пр.). Он использовал при этом все известные приемы, направленные на понимание читаемого текста (смысловую догадку, анализ). Он сумел полно и точно понять текст на основе его структурной переработки (смыслового и структурного анализа отдельных мест текста, выборочного перевода и т.д.), установить причинно-следственную взаимосвязь фактов и событий, изложенных в тексте, обобщить и критически оценить полученную из текста информацию, комментировать факты, события с собственных позиций, выражая свое мнение. Однако обращение к словарю студенту практически не требовалось.
6-76.	«хорошо»		Ставится студенту, если он практически полностью понял оригинальный текст (публицистический, научно-популярный, художественный и пр.). Он использовал при этом все известные приемы, направленные на понимание читаемого текста (смысловую догадку, анализ). Он сумел практически полностью и точно понять текст на основе его структурной переработки (смыслового и структурного анализа отдельных мест текста, выборочного перевода и т.д.), установить причинно-следственную взаимосвязь фактов и событий, изложенных в тексте, обобщить и критически оценить полученную из текста информацию, комментировать факты, события с собственных позиций, выражая свое мнение. Однако студент при этом неоднократно обращался к словарю.

3-5б.	«удовлетворительно»		Ставится студенту, если он понял текст не полностью, не владеет приемами его смысловой переработки. Студент не использовал приемы, направленные на понимание читаемого текста (смысловую догадку, анализ), не владел приёмами установления причинно-следственной взаимосвязи фактов и событий, изложенных в тексте, не сумел обобщить и критически оценить полученную из текста информацию, прокомментировать факты, события с собственных позиций, не сумел выразить своё мнение. Имело место многократное обращение к словарю, студент не смог без него обходиться на протяжении всей работы с текстом.
0-2б.	«неудовлетворительно»		Ставится студенту в том случае, когда текст им не понят. Он с трудом может найти незнакомые слова в словаре. Все остальные параметры отсутствуют полностью. Работа по тексту может быть проведена только с посторонней помощью.

Методика оценивания работы с предложениями

Работа с предложениями – восприятие и понимание прочитанного предложения. Важно не только прочитать материал, но поработать с ним для закрепления: выполнять задания, ответить на вопросы, найти стилистические средства, перевести.

Баллы	Оценка	Показатели	Критерии
8-10б.	«отлично»	5. Полнота выполнения практического задания; 6. Своевременность выполнения задания; 7. Последовательность и рациональность выполнения задания; 8. Самостоятельность решения и т.д.	Ставится студенту, когда он полностью понял оригинальный текст (публицистический, научно-популярный, художественный и пр.). Он использовал при этом все известные приемы, направленные на понимание читаемого текста (смысловую догадку, анализ). Он сумел полно и точно понять текст на основе его структурной переработки (смыслового и структурного анализа отдельных мест текста, выборочного перевода

		и т.д.), установить причинно-следственную взаимосвязь фактов и событий, изложенных в тексте, обобщить и критически оценить полученную из текста информацию, комментировать факты, события с собственных позиций, выражая свое мнение. Однако обращение к словарю студенту практически не требовалось.
6-7б.	«хорошо»	Ставится студенту, если он практически полностью понял оригинальный текст (публицистический, научно-популярный, художественный и пр.). Он использовал при этом все известные приемы, направленные на понимание читаемого текста (смысловую догадку, анализ). Он сумел практически полностью и точно понять текст на основе его структурной переработки (смыслового и структурного анализа отдельных мест текста, выборочного перевода и т.д.), установить причинно-следственную взаимосвязь фактов и событий, изложенных в тексте, обобщить и критически оценить полученную из текста информацию, комментировать факты, события с собственных позиций, выражая свое мнение. Однако студент при этом неоднократно обращался к словарю.
3-5б.	«удовлетворительно»	Ставится студенту, если он понял текст не полностью, не владеет приемами его смысловой переработки. Студент не использовал приемы, направленные на понимание читаемого текста (смысловую догадку, анализ), не владел приемами установления причинно-следственной взаимосвязи фактов и событий, изложенных в тексте, не сумел обобщить и критически оценить полученную из текста информацию, прокомментировать факты, события с собственных

			позиций, не сумел выразить своё мнение. Имело место многократное обращение к словарю, студент не смог без него обходиться на протяжении всей работы с текстом.
0-2б.	«неудовлетворительно»		Ставится студенту в том случае, когда текст им не понят. Он с трудом может найти незнакомые слова в словаре. Все остальные параметры отсутствуют полностью. Работа по тексту может быть проведена только с посторонней помощью.

Методика оценивания контрольных работ

Контрольная работа - средство проверки умений применять полученные знания для решения задач определенного типа по теме или разделу. Для проведения используется комплект контрольных заданий по вариантам.

Баллы	Оценка	Показатели	Критерии
27-30б.	«отлично»	1. Полнота выполнения практического задания; 2. Своевременность выполнения задания; 3. Последовательность и рациональность выполнения задания;	исключительные знания, абсолютное понимание сути вопросов, безукоризненное знание основных понятий и положений, логически и лексически грамотно изложенные, содержательные, аргументированные и исчерпывающие ответы
20-26б.	«хорошо»	4. Самостоятельность решения и т.д.	твердые, достаточно полные знания, хорошее понимание сути вопросов, правильные ответы на вопросы, минимальное количество неточностей, небрежное оформление
13-19б.	«удовлетворительно»		общие знания, недостаточное понимание сути вопросов, наличие большого числа неточностей, небрежное оформление
0-12б.	«неудовлетворительно»		поверхностные знания, наличие грубых ошибок, отсутствие логики изложения материала непонимание сути, большое количество грубых ошибок, отсутствие логики изложения материала не дан ответ на поставленные

			вопросы отсутствие ответа, дан ответ на другие вопросы, списывание в ходе выполнения работы, наличие на рабочем месте технических средств, в том числе телефона
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Методика оценивания ответов в учебной дискуссии круглого стола

Круглый стол - оценочное средство, позволяющее включить обучающихся в процесс обсуждения спорного вопроса, проблемы и оценить их умение аргументировать собственную точку зрения. Для проведения используются: перечень дискуссионных тем для проведения круглого стола.

По итогам выставляется дифференцированная оценка с учетом методики оценивания.

Баллы	Оценка	Показатели	Критерии
8-10б.	«отлично»	1. Полнота выполнения практического задания; 2. Своевременность выполнения задания; 3. Последовательность и рациональность выполнения задания;	Демонстрирует полное понимание обсуждаемой проблемы, высказывает собственное суждение по вопросу, аргументировано отвечает на вопросы участников, соблюдает регламент выступления
6-7б.	«хорошо»	4. Самостоятельность решения и т.д.	Студент понимает суть рассматриваемой проблемы, может высказать типовое суждение по вопросу, отвечает на вопросы участников, однако выступление носит затянутый или не аргументированный характер. Студент дает ответ, удовлетворяющий тем же требованиям, что и для оценки «5», но допускает 1-2 ошибки, которые сам же исправляет.
3-5б.	«удовлетворительно»		ставится, если студент принимает участие в обсуждении, однако собственного мнения по вопросу не высказывает, либо высказывает мнение, не отличающееся от мнения других докладчиков

0-2б.	«неудовлетворительно»		студент не принимает участия в обсуждении, допускает ошибки в формулировках, беспорядочно и неуверенно излагает материал; отмечаются такие недостатки в подготовке студента, которые являются серьезным препятствием к успешному овладению последующим материалом.
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Методика составления глоссария

Глоссарий – толковый словарь понятий и терминов, употребляемых в изучаемой дисциплине или разделе. Для составления глоссария по заданной теме нужно найти информацию с разных источников (сеть Internet, энциклопедии, практические пособия, учебная литература), изучить ее и составить в рукописном варианте или пользуясь текстовым процессором.

Работа должна быть представлена на бумаге формата А4 в рукописном варианте.

По итогам выставляется дифференцированная оценка с учетом методики оценивания.

Баллы	Оценка	Показатели	Критерии
5б.	«отлично»	Полнота выполнения; Своевременность выполнения; Правильность ответов на вопросы и т.д.	Выполнены все требования к составлению глоссария, правильно определена цель составления глоссария, просмотрен и изучен лексико-грамматический и дополнительный материал по теме, выдержаны все требования к его оформлению, студент владеет информацией, дает определения 3-5 терминов из глоссария.
3-4б.	«хорошо»		Основные требования к глоссарию выполнены, но при этом допущены недочеты. В частности, имеются неточности в изложении материала; отсутствует логическая последовательность в суждениях; не выдержан объем.
1-2б.	«удовлетворительно»		Слова и их толкование не соответствуют заданной теме, обнаруживается существенное непонимание проблемы, неправильно определена цель составления глоссария, не просмотрен и не изучен лексико-грамматический и дополнительный материал по теме, выдержаны не все требования к его оформлению, студент плохо владеет информацией, дает определения 1-2 терминов из глоссария.
0б.	«неудовлетворительно»		Тема глоссария не раскрыта, обнаруживается существенное непонимание проблемы

Методика выполнения проектных работ

Проектная работа - конечный продукт, получаемый в результате планирования и выполнения комплекса учебных и исследовательских заданий. Позволяет оценить умения обучающихся самостоятельно конструировать свои знания в процессе решения практических задач и проблем, ориентироваться в информационном пространстве и уровень сформированности аналитических, исследовательских навыков, навыков практического и творческого мышления. Может выполняться в индивидуальном порядке или группой обучающихся.

Рекомендуется писать на одном слайде не более тридцати слов и не перегружать слайд информацией. Шире использовать графическую информацию там, где можно заменить текст рисунком. Не следует перегружать аудиторию слишком частой сменой слайдов. На 20 минут выступления должно приходиться не более 7 слайдов. На одном слайде нельзя использовать более 3 шрифтов. Чтобы было яснее, шрифт Times New Roman - с засечками, а Arial - без. Не дублировать информацию. Слайды не должны содержать тот текст, который проговаривается устно.

<i>Баллы</i>	<i>Оценка</i>	<i>Показатели</i>	<i>Критерии</i>
5б.	«отлично»	Полнота выполнения проектной работы; Своевременность выполнения; Правильность	Выполнены все требования к составлению презентаций. Самостоятельно конструированы знания в процессе решения практических задач и проблем, ориентирован в информационном пространстве уровень сформированности аналитических, исследовательских навыков, навыков практического и творческого мышления.
3-4б.	«хорошо»	ответов на вопросы и т.д.	Основные требования к проектной работе выполнены, но при этом допущены недочеты. В частности, имеются неточности в изложении материала; отсутствует логическая последовательность в суждениях; не выдержан объем.
1-2б.	«удовлетворительно»		Имеются существенные отступления от требований к работе. В частности: тема освещена лишь частично; допущены фактические ошибки в содержании презентаций или при ответе на дополнительные вопросы.
0б.	«неудовлетворительно»		Тема проектной работы не раскрыта, обнаруживается существенное непонимание проблемы

Промежуточной формой контроля по дисциплине является зачет (Зсеместр).

Зачет проводится в письменной форме и включает в себя ответ на два вопроса по теории и выполнение практического задания, на которые отводится 90 мин. Оценивается от 0 до 20 баллов.

Итоговой формой контроля по дисциплине является экзамен (5 семестр). Экзамен проводится в устной форме. В экзаменационный билет включено три практических задания, соответствующие содержанию формируемых компетенций. За ответы на вопросы студент может получить максимально 30 баллов. По итогам выставляется дифференцированная оценка с учетом шкалы оценивания.

Время подготовки ответа при сдаче экзамена в устной форме должно составлять не менее 40 минут (по желанию обучающегося ответ может быть досрочным). Время ответа – не более 15 минут.

При подготовке к устному экзамену экзаменуемый, как правило, ведет записи в листе устного ответа, который затем (по окончании экзамена) сдается экзаменатору. При проведении устного экзамена экзаменационный билет выбирает сам экзаменуемый в случайном порядке.

Оценка результатов устного аттестационного испытания объявляется обучающимся в день его проведения.