

Документ подписан простой электронной подписью

Информация о владельце:

ФИО: Наумова Наталия Александровна

Должность: Ректор

Дата подписания: 09.09.2025 17:13:46

Уникальный программный ключ

6b5279da4e034bffa79172803da5b7b559fc69e3

МИНИСТЕРСТВО ПРОСВЕЩЕНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ

Федеральное государственное бюджетное образовательное учреждение высшего образования

«ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ»

(ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ)

Факультет романо-германских языков

Кафедра английской филологии

УТВЕРЖДЕН

на заседании кафедры английской филологии

Протокол от «19» февраля 2025 г. № 7

Зав. кафедрой



/Е.И. Абрамова/

ФОНД ОЦЕНОЧНЫХ СРЕДСТВ ПО ДИСЦИПЛИНЕ

«Практикум по аналитическому чтению второго иностранного языка»

Направление подготовки

45.03.02 Лингвистика

Профиль:

Теория и методика преподавания иностранных языков и культур
(немецкий + английский язык)

Квалификация

Бакалавр

Форма обучения

очная

Москва

2025

Содержание

1. Перечень компетенций, которыми должны овладеть обучающиеся в результате освоения образовательной программы.....	3
2. Описание показателей и критериев оценивания компетенций, а также шкал оценивания.....	3
3. Типовые задания или иные материалы, необходимые для оценки результатов освоения образовательной программы.....	5
4. Методические материалы, определяющие процедуры оценивания результатов освоения образовательной программы.....	29

Год начала подготовки 2025

1. Перечень компетенций, которыми должны овладеть обучающиеся в результате освоения образовательной программы

Код и наименование компетенции	Этапы формирования
<p>УК-4 – способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах)</p> <p>УК-4.1. Грамотно и ясно строит диалогическую речь в рамках межличностного и межкультурного общения на государственном языке Российской Федерации и иностранном языке</p> <p>УК-4.2. Демонстрирует умение осуществлять деловую переписку на государственном языке Российской Федерации и иностранном языке с учетом социокультурных особенностей</p> <p>УК-4.3. Демонстрирует способность находить, воспринимать и использовать информацию на иностранном языке, полученную из печатных и электронных источников для решения стандартных коммуникативных задач</p>	<p>1. работа на учебных занятиях</p> <p>2. самостоятельная работа</p>

2. Описание показателей оценивания компетенций, а также шкал оценивания

2.1. Описание показателей и критериев оценивания компетенций

Оцениваемые компетенции	Уровень сформированности	Этап формирования	Описание показателей	Критерии оценивания	Шкала оценивания
УК-4	Пороговый	1. Работа на учебных занятиях 2. Самостоятельная работа	<p>Знать: этические нормы культур изучаемых языков, общекультурные универсалии, принципы устного и письменного общения</p> <p>Уметь: находить пути к сотрудничеству на основе принципов уважения своеобразия иноязычной культуры и ценностных ориентаций иноязычного социума</p>	Выполнение тестов Практическая подготовка	Шкала оценивания тестов Шкала оценивания практической подготовки
	Продвинутый	1. Работа на учебных занятиях 2. Самостоятельная работа	<p>Владеть: навыками взаимодействия с иноязычными культурами с позиций культурного релятивизма и толерантности</p>	Выполнение тестов Практическая подготовка Комплексный анализ Доклад	Шкала оценивания тестов Шкала оценивания доклада Шкала оценивания комплексного лингвостилистического анализа текста Шкала

					оценивания практической подготовки
--	--	--	--	--	--

2.2. Шкалы оценивания компетенций

Уровень сформированности компетенции	Шкала оценивания
Продвинутый уровень	
Компетенция сформирована полностью, бакалавр владеет базовыми знаниями и методами осуществления практической деятельности по избранному направлению.	81-100 «отлично»
Сформированы базовые структуры знаний, бакалавр владеет общими положениями теории и имеет первоначальный опыт решения практических задач	61-80 «хорошо»

Пороговый уровень	
Сформированы базовые структуры знаний, имеется некоторый опыт их применения, но допускаются ошибки при решении практических задач	41-60 «удовлетворительно»
Бакалавр имеет слабое представление о профессиональных задачах, допускает ошибки, не позволяющие ему приступить к практической деятельности	0-40 «неудовлетворительно»

Оцениваемые компетенции	Уровень сформированности	Шкала оценивания
УК-4	Пороговый	0-40 «неудовлетворительно»; 41-60 «удовлетворительно»;
	Продвинутый	61-80 «хорошо» 81-100 «отлично»

Шкала оценивания практической подготовки

Баллы	Критерии оценивания
16-20	если из всех заданий студент выполнил как минимум 80% (уверенные действия по формализации лингвистического материала в соответствии с поставленными задачами и с учетом коммуникативной обстановки).
6-15	если из всех заданий студент выполнил как минимум 60% (не достаточно уверенные действия по формализации лингвистического материала в соответствии с поставленными задачами и с учетом коммуникативной обстановки).
0-5	если из всех заданий студент выполнил 40% (не уверенные действия по

	формализации лингвистического материала в соответствии с постановленными задачами и с учетом коммуникативной обстановки).
1-3	если из всех заданий студент выполнил менее 40% заданий (отсутствие действий по формализации лингвистического материала в соответствии с постановленными задачами и с учетом коммуникативной обстановки).

Шкала оценивания доклада

Баллы	Критерии оценивания
16-20	Доклад соответствует заявленной теме, выполнен с привлечением большого количества научных и практических источников по теме, магистрант в состоянии ответить на вопросы по теме доклада.
6-15	Доклад в целом соответствует заявленной теме, выполнен с привлечением нескольких научных и практических источников по теме, магистрант в состоянии ответить на часть вопросов по теме доклада.
0-5	Доклад не соответствует заявленной теме, выполнен с использованием только 1 или 2 источников, магистрант допускает ошибки при изложении материала, не в состоянии ответить на вопросы по теме доклада.

Шкала оценивания комплексного лингвостилистического анализа текста

Баллы	Критерии оценивания
11-20	Текст подвергнут полному анализу с позиций изучаемой дисциплины, анализ охватывает все уровни языковой системы, допускаются немногочисленные незначительные ошибки.
0-10	Текст подвергнут неполному анализу с позиций изучаемой дисциплины, анализ охватывает не все уровни языковой системы, в анализе содержатся немногочисленные существенные ошибки.

Шкала оценивания тестов

Баллы	Критерии оценивания
8-10	Правильность ответов составляет более 80 % от общего количества тестовых заданий
6-7	Правильность ответов составляет более 61 -80 % от общего количества тестовых заданий
4-5	Правильность ответов составляет от 41 до 60 % от общего количества тестовых заданий
1-3	Правильность ответов составляет менее 41 % от общего количества тестовых заданий

3. Типовые задания или иные материалы, необходимые для оценки результатов освоения программы дисциплины

МИНИСТЕРСТВО ПРОСВЕЩЕНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное бюджетное образовательное учреждение высшего образования
«ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ»
(ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ)

Факультет романо-германских языков
Кафедра английской филологии

Текст для лингвостилистического анализа “*The Catcher in the Rye*” (by Jerome David Salinger) по дисциплине «Практикум по аналитическому чтению второго иностранного языка»

Тема: Комплексный анализ отрывка из произведения Дж.Д. Сэлинджера “*The Catcher in the Rye*”

Оцениваемые компетенции:

УК-4. Способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах).

УК-4.1. Грамотно и ясно строит диалогическую речь в рамках межличностного и межкультурного общения на государственном языке Российской Федерации и иностранном языке.

УК-4.2. Демонстрирует умение осуществлять деловую переписку на государственном языке Российской Федерации и иностранном языке с учетом социокультурных особенностей.

УК-4.3. Демонстрирует способность находить, воспринимать и использовать информацию на иностранном языке, полученную из печатных и электронных источников для решения стандартных коммуникативных задач.

Уровень: Продвинутый

“The Catcher in the Rye” by Jerome David Salinger

It was Monday and all, and pretty near Christmas, and all the stores were open. So it wasn't too bad walking on Fifth Avenue*. It was fairly Christmasy. All those scraggy-looking Santa Clauses were standing on corners ringing those bells, and the Salvation Army girls, the ones that don't wear any lipstick or anything, were ringing bells too. I sort of kept looking around for those two nuns I'd met at breakfast the day before, but I didn't see them. I knew I wouldn't, because they'd told me they'd come to New York to be schoolteachers, but I kept looking for them anyway. Anyway, it was pretty Christmasy all of a sudden. A million little kids were downtown with their mothers, getting on and off buses and coming in and out of stores. I wished old Phoebe was around. She's not little enough any more to go stark staring mad in the toy department, but she enjoys horsing around and looking at the people. The Christmas before last I took her downtown shopping with me. We had a helluva time. I think it was in Bloomingdale's*. We went in the shoe department and we pretended she – old Phoebe – wanted to get a pair of those very high storm shoes, the kind that have about a million holes to lace up. We had the poor salesman guy going crazy. Old Phoebe tried on about twenty pairs, and each time the poor guy had to lace one shoe all the way up. It was a dirty trick, but it killed old Phoebe. We finally bought a pair of moccasins and charged them. The salesman was very nice about it. I think he knew we were horsing around, because old Phoebe always starts giggling.

Anyway, I kept walking and walking up Fifth Avenue, without any tie on or anything. Then all of a sudden, something very spooky started happening. Every time I came to the end of a block and stepped off the goddam curb, I had this feeling that I'd never get to the other side of the street I thought I'd just go down, down, down, and nobody'd ever see me again. Boy, did it scare me. You can't imagine. I started sweating like a bastard – my whole shirt and underwear and everything. Then I started doing something else. Every time I'd get to the end of a block I'd make believe I was talking to my brother Allie. I'd say to

him, "Allie, don't let me disappear. Allie, don't let me disappear. Allie, don't let me disappear. Please, Allie." And then when I'd reach the other side of the street without disappearing, I'd *thank* him. Then it would start all over again as soon as I got to the next corner. But I kept going and all. I was sort of afraid to stop, I think – I don't remember, to tell you the truth. I know I didn't stop till I was way up in the Sixties*, past the zoo and all. Then I sat down on this bench. I could hardly get my breath, and I was still sweating like a bastard. I sat there, I guess, for about an hour. Finally, what I decided I'd do, I decided I'd go away. I decided I'd never go home again and I'd never go away to another school again. I decided I'd just see old Phoebe and sort of say good-bye to her and all, and give her back her Christmas dough, and then I'd start hitchhiking my way out West. What I'd do, I figured, I'd go down to the Holland Tunnel* and bum a ride, and then I'd bum another one, and another one, and another one, and in a few days I'd be somewhere out West where it was very pretty and sunny and where nobody'd know me and I'd get a job. I figured I could get a job at a filling station somewhere, putting gas and oil in people's cars. I didn't care what kind of a job it was, though. Just so people didn't know me and I didn't know anybody. I thought what I'd do was, I'd pretend I was one of those deaf-mutes. That way I wouldn't have to have any goddam stupid useless conversations with anybody. If anybody wanted to tell me something, they'd have to write it on a piece of paper and shove it over to me. They'd get bored as hell doing that after a while, and then I'd be through with having conversations for the rest of my life. Everybody'd think I was just a poor deaf-mute bastard and they'd leave me alone. They'd let me put gas and oil in their stupid cars, and they'd pay me a salary and all for it, and I'd build me a little cabin somewhere with the dough I made and live there for the rest of my life. I'd build it right near the woods, but not right *in* them, because I'd want it to be sunny as hell all the time. I'd cook all my own food, and later on, if I wanted to get married or something, I'd meet this beautiful girl that was also a deaf-mute and we'd get married. She'd come and live in my cabin with me, and if she wanted to say anything to me, she'd have to write it on a goddam piece of paper, like everybody else. If we had any children, we'd hide them somewhere. We could buy them a lot of books and teach them how to read and write by ourselves.

I got excited as hell thinking about it. I really did. I knew the part about pretending I was a deaf-mute was crazy, but I liked thinking about it anyway. But I really decided to go out West and all. All I wanted to do first was say good-bye to old Phoebe.

Understanding the extract

1. Define the extract as a form of writing and present its contents in a nutshell.
2. Formulate the subject matter of the selection.
3. Study the structure of the text. What parts does it fall into? Where is the emotional climax of the passage? What stylistic means bring it out?
4. How is Holden presented in the extract under discussion? What is the author's method of describing his character? Does Salinger use indirect characterization? Do you feel Holden's loneliness and despair?
5. What is Holden's value orientation? What stylistic devices help us to find it out? Does he accept standard values?
6. What is your opinion of Holden's plan to go out West? Do you think it could work? Why?
7. Summarize your notes on the choice of words and the syntax of the selection.
8. Why was Holden shifting from school to school? What psychological problems of teenagers can you trace in the extract?
9. Describe Holden's younger sister. What do you think is the role of this character in the extract under analysis and in the novel at large?
10. What is the general tone of the passage? Does the author sympathize with his character? How did you feel it?
11. Make up a summary of your notes on the passage.

МИНИСТЕРСТВО ПРОСВЕЩЕНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное бюджетное образовательное учреждение высшего образования
«ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ»
(ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ)

Факультет романо-германских языков
Кафедра английской филологии

Тест

по дисциплине «Практикум по аналитическому чтению второго иностранного языка»

Оцениваемые компетенции:

УК-4.2. Демонстрирует умение осуществлять деловую переписку на государственном языке Российской Федерации и иностранном языке с учетом социокультурных особенностей.

УК-4.3. Демонстрирует способность находить, воспринимать и использовать информацию на иностранном языке, полученную из печатных и электронных источников для решения стандартных коммуникативных задач.

Уровень: Пороговый

Choose the variant which best completes each sentence below.

1. The interrelation between different components of a literary work is called ...
 - a) setting
 - b) plot
 - c) composition
 - d) focus of narration.
2. The description of the physical background, including the place and time as well as the significant items surrounding the action and the characters, constitutes ... of a literary work.
 - a) the atmosphere
 - b) the composition
 - c) the theme
 - d) the setting
3. A(n) ... is a separate incident which helps to unfold the action in a piece of fiction
 - a) climax
 - b) denouement
 - c) episode
 - d) plot
4. The use of a proper name for a common one is known as
 - a) periphrasis
 - b) antonomasia
 - c) antithesis
 - d) personification
5. ... is a device which endows a thing or a phenomenon with features peculiar to a human being/
 - a) Synecdoche
 - b) Personification
 - c) Antonomasia
 - d) Apostrophe

6. ... is a word or phrase used to replace another word or expression which is felt to be unpleasant or unacceptable.
- a) Apostrophe
 - b) Circumlocution
 - c) Periphrasis
 - d) Euphemism
7. A deliberate overstatement or exaggeration is known as ...
- a) circumlocution
 - b) periphrasis
 - c) hyperbole
 - d) meiosis
8. An unexpected twist of the plot not revealed until the end of the story is known as ...
- a) falling action;
 - b) denouement;
 - c) suspense;
 - d) surprise ending.
9. The presentation of events in their development is known as ...
- a) description;
 - b) narration;
 - c) gradation;
 - d) composition.
10. An attributive word or phrase expressing some quality of a person, thing, idea or phenomenon is known as ...
- a) metaphor;
 - b) epithet;
 - c) metonymy;
 - d) emphasis.

ОТВЕТЫ: 1.C 2.B 3.C 4.B 5B .6.D 7.C 8.D 9.B 10 B

МИНИСТЕРСТВО ПРОСВЕЩЕНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное бюджетное образовательное учреждение высшего образования
«ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ»
(ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ)

Факультет романо-германских языков
Кафедра английской филологии

Тест

по дисциплине «Практикум по аналитическому чтению второго иностранного языка»

Оцениваемые компетенции:

УК-4.3. Демонстрирует способность находить, воспринимать и использовать информацию на иностранном языке, полученную из печатных и электронных источников для решения стандартных коммуникативных задач.

Уровень: Продвинутый

1. A story seldom begins of a point which leads quickly and logically to the crucial moment, the ...
 - a) climax
 - b) conflict
 - c) surprise ending
 - d) ending
2. When the development of the plot deliberately produces a state of uncertainty, doubt and anxiety, we speak of ...
 - a) climax
 - b) atmosphere
 - c) surprise ending
 - d) suspense
3. Omission of one or more words which are obviously understood, but must be supplied to make the expression grammatically complete is known as ...
 - a) ellipsis
 - b) aposiopesis
 - c) detachment
 - d) chiasmus
4. A(n) ... is an expression that has become hackneyed and trite.
 - a) allusion
 - b) euphemism
 - c) metaphor
 - d) cliché
5. The irony is ...
 - a) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
 - b) A combination of two words in which the meaning of the two clash, being opposite in sense.
 - c) The stylistic device based on the interplay between the logical and nominal meanings of a word.
 - d) Is a word phrase used to replace an unpleasant word or expression by a conventionally more acceptable one.

- e)) The stylistic device based on the interaction of two well-known meanings of a word or phrase.
6. The word-stock of any given language can be roughly divided into the following groups:
- Literary, neutral and colloquial vocabulary
 -) Literary and colloquial vocabulary
 -) Only literary
 -) Only colloquial
 -) Neutral and colloquial
7. What do Literary words serve to satisfy?
- communicative demands of official, scientific, poetic messages
 -) non-official everyday communicative demands
 -) communicative demands of official messages
 -) communicative demands of poetic messages
 -) communicative demands of scientific messages
8. What do colloquial words serve to satisfy?
- communicative demands of official, scientific, poetic messages
 - non-official everyday communicative demands
 - communicative demands of official messages
 - communicative demands of poetic messages
 - communicative demands of scientific messages
9. The biggest division of vocabulary is made up of:
- Literary words
 -) Colloquial words
 -) Neutral words
 -) Historical words
 -) Poetic words
10. Where can we find literary words?
- in authorial speech, descriptions, considerations
 - in the types of discourse, simulating (copying) everyday oral communication
 - in the dialogue (or interior monologue) of a prose work.
 - In streets
 - At home
11. Terms are:
- antiquated or obsolete words replaced by new ones
 - words denoting objects, processes, phenomena of science, humanities, technique.
 - archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring
 -) archaic forms of otherwise non-archaic words
 - words denoting objects, processes, phenomena of science, humanities, technique
12. "These are expletives and swear words which are of an abusive character, obscene word like "damn", "bloody" etc". *The given definition is appropriate for*
- Jargon words
 - Colloquial coinages
 - Borrowed words
 - Vulgar words

- e) Barbarisms
13. "These are the words of foreign origin which have not been entirely assimilated into the English language. They bear the appearance of a borrowing and are left as something alien to the native tongue". *The given definition is appropriate for*
- Jargonisms
 - Vulgarisms
 - Barbarisms and foreignism
 - Archaic, obsolescent and obsolete words
 - Dialectal words.
14. Professionalisms are:
- words denoting objects, processes, phenomena of science, humanities, technique
 -) words denoting such concepts and phenomena that have gone out of use in modern times
 -) words, used by most speakers in very informal communication, highly emotive and expressive
 -) words, used by limited groups of people, united professionally
 -) barbarisms and foreign words
15. Vulgarisms are:
- coarse words with a strong emotive meaning, mostly derogatory, normally avoided in polite conversation
 - words denoting objects, processes, phenomena of science, humanities, technique
 - words denoting such concepts and phenomena that have gone out of use in modern times
 - words, used by most speakers in very informal communication, highly emotive and expressive
 - words, used by limited groups of people
16. *Dialectal words* are:
- normative and devoid of any stylistic meaning in regional dialects, but used outside of them, carry a strong flavour of the locality where they belong
 -) words denoting such concepts and phenomena that have gone out of use in modern times
 -) words, used by most speakers in very informal communication, highly emotive and expressive
 -) words, used by limited groups of people
 -) barbarisms and foreign words
17. Poetic and Highly literary words belong to _____ layer
- Neutral
 -) Colloquial
 -) Literary
 -) Both Colloquial and Literary
 -) Both Neutral and Colloquial
18. The actual situation of the communication has evolved two varieties of language:
- Monological and dialogical varieties of language
 - The language of gestures and body
 - The spoken and written varieties
 - Syntactical and lexical varieties of language
 - Phonetic and morphological varieties
19. The given definition: "intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation" is true for:
- Assonance

- b) Alliteration
- c) Onomatopoeia
- d) Graphon
- e) Metonymy

20. Find metonymy in the sentences:

- a) I translate an article
- b) I read a lot of books
- c) I like ice-cream
- d) I book a set in the theatre
- e) I never read Balzac.

ОТВЕТЫ:

- 1. A
- 2. D
- 3. A
- 4. D
- 5. A
- 6. A
- 7. A
- 8. B
- 9. C
- 10. A
- 11. B
- 12. D
- 13. C
- 14. D
- 15. A
- 16. A
- 17. C
- 18. C
- 19. D
- 20. E

МИНИСТЕРСТВО ПРОСВЕЩЕНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное бюджетное образовательное учреждение высшего образования
«ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ»
(ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ)

Факультет романо-германских языков
Кафедра английской филологии

**Темы докладов по дисциплине «Практикум по аналитическому чтению
второго иностранного языка»**

Оцениваемые компетенции:

УК-4. Способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах).

УК-4.1. Грамотно и ясно строит диалогическую речь в рамках межличностного и межкультурного общения на государственном языке Российской Федерации и иностранном языке.

УК-4.2. Демонстрирует умение осуществлять деловую переписку на государственном языке Российской Федерации и иностранном языке с учетом социокультурных особенностей.

УК-4.3. Демонстрирует способность находить, воспринимать и использовать информацию на иностранном языке, полученную из печатных и электронных источников для решения стандартных коммуникативных задач.

Уровень: Пороговый / Продвинутый

1. Varieties of the English language. The peculiarities of the spoken variety (morphological, lexical and syntactical peculiarities).
2. The peculiarities of the written variety of the English language (lexical and syntactical).
3. Archaic and historical words. Their types and stylistic usage.
4. Poetic and highly literary words. Their stylistic usage.
5. Barbarisms and foreign words. Their stylistic usage.
6. Literary coinages and nonce-words. Means of their creation. Their stylistic functions.
7. Special colloquial vocabulary, its types and common characteristics.
8. Slang. Its varieties and functions.
9. Jargonisms. Their types and stylistic usage.
10. Professionalisms.
11. Vulgar words and phrases.
12. Foregrounding. Convergence and defeated expectancy as means of foregrounding.
13. Metaphor. Its types and stylistic functions. Personification.
14. Metonymy. Its types and stylistic functions. Synechdoche.
15. Irony. Its types and stylistic functions.
16. Antonomasia. Its stylistic functions.
17. Epithet, its varieties and stylistic functions. Epithets and descriptive attributes.
18. Oxymoron. Its structural types and stylistic functions. Paradox.
19. Pun. Its varieties and stylistic functions.

20. Zeugma. Its varieties and stylistic functions.
21. Simile, its semantic structure. Varieties of simile and their stylistic functions.
22. Hyperbole. Its stylistic functions. Paradox.
23. Euphemisms. Their stylistic usage.
24. Periphrasis. Its varieties and stylistic functions.
25. Decomposition of phraseological units. Its stylistic effects.

МИНИСТЕРСТВО ПРОСВЕЩЕНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное бюджетное образовательное учреждение высшего образования
«ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ»
(ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ)

Факультет романо-германских языков
Кафедра английской филологии

**Задание для практической подготовки по дисциплине «Практикум по
аналитическому чтению второго иностранного языка»**

Оцениваемые компетенции:

УК-4. Способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах).

УК-4.1. Грамотно и ясно строит диалогическую речь в рамках межличностного и межкультурного общения на государственном языке Российской Федерации и иностранном языке.

УК-4.2. Демонстрирует умение осуществлять деловую переписку на государственном языке Российской Федерации и иностранном языке с учетом социокультурных особенностей.

УК-4.3. Демонстрирует способность находить, воспринимать и использовать информацию на иностранном языке, полученную из печатных и электронных источников для решения стандартных коммуникативных задач.

Уровень: Пороговый / Продвинутый

Образец текста для практической подготовки

“Long Day’s Journey into Night” by Eugene O’Neill

T Y R O N E: Mary! (*He suddenly hugs her to him – brokenly.*) Dear Mary! For the love of God, for my sake and the boys’ sake and your own, won’t you stop now?

M A R Y: (*Stammers in guilty confusion for a second*) I – James! Please! (*Her strange, stubborn defense comes back instantly.*) Stop what? What are you talking about? (*He lets his arm fall to his side brokenly. She impulsively puts her arm around him.*) James! We’ve loved each other! We always will! Let’s remember only that, and not try to understand what we cannot understand, or help things that cannot be helped – the things life has done to us we cannot excuse or explain.

T Y R O N E: (*As if he hadn’t heard – bitterly.*) You won’t even try?

M A R Y: (*Her arms drop hopelessly and she turns away – with detachment.*) Try to go for a drive this afternoon, you mean? Why, yes, if you wish me to, although it makes me feel lonelier if I stayed here. There is no one I can invite to drive with me, and I never know where to tell Smythe to go. If there was a friend’s house where I could drop in and laugh and gossip awhile. But, of course, there isn’t. There never has been. (*Her manner becoming more and more remote*) At the Convent I had so many friends. Girls whose families lived in lovely homes. I used to visit them and they’d visit me in my father’s home. But, naturally, after I married an actor – you know how actors were considered in those days – a lot of them gave me the cold shoulder. And then, right after we were married, there was the scandal of that woman who had been your mistress, suing you. From then on, all my old friends either pitied me or cut me dead. I hated the ones who cut me much less than the pitiers.

T Y R O N E: (*With guilty resentment*) For God’s sake, don’t dig up what’s long forgotten. If you’re that far gone in the past already, when it’s only the beginning of the afternoon, what will you be tonight?

M A R Y: (*Stares at him defiantly now*) Come to think of it, I do have to drive uptown. There’s

something I must get at the drugstore.

T Y R O N E: (*Bitterly scornful*) Leave it to you to have some of the stuff hidden, and prescriptions for more! I hope you'll lay in a good stock ahead so we'll never have another night like the one when you screamed for it, and ran out of the house in your nightdress half crazy, to try and throw yourself off the dock!

M A R Y: (*Tries to ignore this*) I have to get tooth powder and toilet soap and cold cream – (*She breaks down pitifully.*) James! You mustn't remember! You mustn't humiliate me so!

T Y R O N E: (*Ashamed*) I'm sorry. Forgive me, Marry!

M A R Y: (*Defensively detached again*) It doesn't matter. Nothing like that ever happened. You must have dreamed it. (*He stares at her hopelessly. Her voice seems to drift farther and farther away.*) I was so healthy before Edmund was born. You remember, James. There wasn't a nerve in my body. Even traveling with you season after season, with week after week of one-night stands, in trains without Pullmans, in dirty rooms of filthy hotels, eating bad food, bearing children in hotel rooms, I still kept healthy. But bearing Edmund was the last straw. I was so sick afterwards, and that ignorant quack of a cheap hotel doctor – All he knew was I was in pain. It was easy for him to stop the pain.

T Y R O N E: Mary! For God's sake, forget the past!

M A R Y: (*With strange objective calm*) Why? How can I? The past is the present, isn't it? It's the future, too. We all try to lie out of that but life won't let us. (*Going on*) I blame only myself. I swore after Eugene died I would never have another baby. I was to blame for his death. If I hadn't left him with my mother to join you on the road, because you wrote telling me you missed me and were so lonely, Jamie would never have been allowed, when he still had measles, to go in the baby's room. (*Her face hardening*) I've always believed Jamie did it on purpose. He was jealous of the baby. He hated him. (*As TYRONE starts to protest.*) Oh, I know Jamie was only seven, but he was never stupid. He'd been warned it might kill the baby. He knew. I've never been able to forgive him for that.

T Y R O N E: (*With bitter sadness*) Are you back with Eugene now? Can't you let our dead baby rest in peace?

M A R Y: (*As if she hadn't heard him*) It was my fault. I should have insisted on staying with Eugene and not have let you persuade me to join you, just because I loved you. Above all, I shouldn't have let you insist I have another baby to take Eugene's place, because you thought that would make me forget his death. I knew from experience by then that children should have homes to be born in, if they are to be good children, and women need homes, if they are to be good mothers. I was afraid all the time I carried Edmund. I knew something terrible would happen. I knew I'd proved by the way I'd left Eugene that I wasn't worthy to have another baby, and that God would punish me if I did. I never should have borne Edmund.

T Y R O N E: (*With an uneasy glance through the front parlor*) Mary! Be careful with your talk. If he heard you he might think you never wanted him. He's feeling bad enough already without –

M A R Y: (*Violently*) It's a lie! I did want him! More than anything in the world! You don't understand! I meant, for his sake. He has never been happy. He never will be. Nor healthy. He was born nervous and too sensitive, and that's my fault. And now, ever since he's been so sick I've kept remembering Eugene and my father and I've been so frightened and guilty – (*Then, catching herself, with an instant change to stubborn denial*) Oh, I know it's foolish to imagine dreadful things when there's no reason for it. After all, everyone has colds and gets over them.

(TYRONE stares at her and sighs helplessly. He turns away toward the front parlor and sees EDMUND coming down the stairs in the hall.)

T Y R O N E: (*Sharply, in a low voice*) Here's Edmund. For God's sake try and be yourself – at least until he goes! You can do that much for him! (*He waits, forcing his face into a pleasantly paternal expression. She waits frightenedly seized again by a nervous panic, her hands fluttering over the bosom of her dress, up to her throat and hair, with a distracted aimlessness. Then, as EDMUND approaches the doorway, she cannot face him. She goes swiftly away to the windows at left and stares out with her back to the front parlor. EDMUND enters. He has changed to a ready-made blue serge suit, high stiff collar and tie, black shoes. With an actor's heartiness.*) Well! You look spic and span. I'm on my way up to change,

too.

(He starts to pass him.)

E D M U N D: *(Dryly)* Wait a minute, Papa. I hate to bring up disagreeable topics, but there's the matter of carfare. I'm broke.

T Y R O N E: *(Starts automatically on a customary lecture.)* You'll always be broke until you learn the value – *(Checks himself guiltily, looking at his son's sick face with worried pity)* But you've been learning, lad. You worked hard before you took ill. You've done splendidly. I'm proud of you. *(He pulls out a small roll of bills from his pants pocket and carefully selects one. EDMUND takes it. He glances at it and his face expresses astonishment. His father again reacts customarily – sarcastically.)* Thank you. *(He quotes.)* "How sharper than a serpent's tooth it is –"

E D M U N D: "To have a thankless child." I know. Give me a chance, Papa. I'm knocked speechless. This isn't a dollar. It's a ten spot.

T Y R O N E: *(Embarrassed by his generosity)* Put it in your pocket. You'll probably meet some of your friends uptown and you can't hold your end up and be sociable with nothing in your jeans.

E D M U N D: You meant it? Gosh, thank you, Papa. *(He is genuinely pleased and grateful for a moment – then he stares at his father's face with uneasy suspicion.)* But why all of a sudden – ? *(Cynically)* Did Doc Hardy tell you I was going to die? *(Then he sees his father is bitterly hurt.)* No! That's a rotten crack. I was only kidding, Papa. *(He puts an arm around his father impulsively and gives him an affectionate hug.)* I'm very grateful. Honest, Papa.

T Y R O N E: *(Touched, returns his hug.)* You're welcome, lad.

M A R Y: *(Suddenly turns to them in a confused panic of frightened anger)* I won't have it! *(She stamps her foot.)* Do you hear, Edmund! Such morbid nonsense! Saying you're going to die! It's the books you read! Nothing but sadness and death! Your father shouldn't allow you to have them. And some of the poems you've written yourself are even worse! You'd think you didn't want to live! A boy of your age with everything before him! It's just a pose you get out of books! You're not really sick at all!

T Y R O N E: Mary! Hold your tongue!

M A R Y: *(Instantly changing to a detached tone)* But, James, it's absurd of Edmund to be so gloomy and make such a great to-do about nothing. *(Turning to EDMUND but avoiding his eyes – teasingly affectionate)* Never mind, dear. I'm on to you. *(She comes to him.)* You want to be petted and spoiled and made a fuss over, isn't that it? You're still such a baby. *(She puts her arm around him and hugs him. He remains rigid and unyielding. Her voice begins to tremble.)* But please don't carry it too far, dear. Don't say horrible things. I know it's foolish to take them seriously but I can't help it. You've got me – so frightened.

(She breaks and hides her face on his shoulder, sobbing. EDMUND is moved in spite of himself. He pats her shoulder with an awkward tenderness.)

E D M U N D: Don't, mother.

Questions for interpretation:

1. Define the fragment as a form of writing and present its contents in a nutshell.
2. Speak on two time dimensions the narration touches upon.
3. Comment on the first paragraph. What implication does it carry? How does it colour the whole of the selected passage?
4. Mary's utterances are more extensive than those of Tyrone. Why? Why is Mary so engrossed in the past?
5. Why do characters switch rapidly from one tone to another?
6. Account for the role of the author's stage directions. Why are they so precise and detailed?
7. Comment on Mary's syntax. What grammatical structures are prevailing in her speech? Why? What other means of emotional colouring can you single out in Mary's utterances?

4.Методические материалы, определяющие процедуры оценивания результатов освоения образовательной программы

Формы текущего контроля и промежуточной аттестации: экзамены в 7 и 8 семестрах.

В рамках освоения дисциплины предусмотрены следующие формы текущего контроля: тестирование, доклад, комплексный лингвостилистический анализ текста, практическая подготовка.

Распределение баллов по видам работ	
Доклад	до 20 баллов
Практическая подготовка	до 20 баллов
Комплексный анализ текста	до 20 баллов
Тесты	до 10 баллов
Экзамен	до 30 баллов

Общее количество баллов по дисциплине – 100 баллов.

Максимальное количество баллов, которое может набрать обучающийся в течение семестра за текущий контроль, равняется 70 баллам

Экзаменационный билет включает 1 вопрос: лингвостилистический анализ аутентичного текста.

Для лингвостилистического анализа выбираются отрывки из оригинальных художественных, публицистических и научно-популярных произведений, а также законченные рассказы и эссе английских, американских, канадских и австралийских авторов, классических и современных, известных и неизвестных студентам.

МИНИСТЕРСТВО ПРОСВЕЩЕНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное бюджетное образовательное учреждение высшего образования
«ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ»
(ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ)

Факультет романо-германских языков
Кафедра английской филологии

Образец текста для комплексного анализа по дисциплине
«Практикум по аналитическому чтению
второго иностранного языка»

Оцениваемые компетенции:

УК-4. Способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах).

УК-4.1. Грамотно и ясно строит диалогическую речь в рамках межличностного и межкультурного общения на государственном языке Российской Федерации и иностранном языке.

УК-4.2. Демонстрирует умение осуществлять деловую переписку на государственном языке Российской Федерации и иностранном языке с учетом социокультурных особенностей.

УК-4.3. Демонстрирует способность находить, воспринимать и использовать информацию на иностранном языке, полученную из печатных и электронных источников для решения стандартных коммуникативных задач.

Уровень: Пороговый / Продвинутый

Примерный перечень вопросов к экзамену

The Chaser by John Collier

Alan Austen, as nervous as a kitten, went up certain dark and creaky stairs in the neighborhood of Pell Street, and peered about for a long time on the dim landing before he found the name he wanted written obscurely on one of the doors.

He pushed open this door, as he had been told to do, and found himself in a tiny room, which contained no furniture, but a plain kitchen table, a rocking chair, and an ordinary chair. On one of the dirty buff-coloured walls were a couple of shelves, containing in all perhaps a dozen bottles and jars.

An old man sat in the rocking chair, reading a newspaper. Alan, without a word, handed him the card he had been given. "Sit down, Mr. Austen," said the old man very politely. "I'm glad to make your acquaintance."

"Is it true," asked Alan, "that you have a certain mixture that has – er – quite extraordinary effects?"

"My dear sir," replied the old man, "my stock in trade is not very large – I don't deal in laxatives and teething mixtures – but such as it is, it is varied. I think nothing I sell has effects which can be precisely described as ordinary."

"Well, the fact is –" began Alan.

"Here, for example," interrupted the old man, reaching for a bottle from the shelf. "Here is a liquid as colorless as water, almost tasteless, quite imperceptible in coffee, milk, wine, or any other beverage. It's also quite imperceptible to any known method of autopsy."

"Do you mean it is a poison?" cried Alan, very much horrified.

"Call it a glove-cleaner if you like," said the old man indifferently. "Maybe it will clean gloves. I have never tried. One might call it a life-cleaner. Lives need cleaning sometimes."

"I want nothing of that sort," said Alan.

"Probably it is just as well," said the old man.

"Do you know the price of this?" For one teaspoonful, which is sufficient, I ask five thousand dollars. Never less. Not a penny less."

"I hope all your mixtures are not as expensive," said Alan apprehensively.

"Oh dear, no," said the old man. "It would be no good charging that sort of price for a love potion, for example. Young people who need a love potion very seldom have five thousand dollars. Otherwise they would not need a love potion."

"I am glad to hear that," said Alan.

"I look at it like this," said the old man. "Please a customer with one article, and he will come back to you when he needs another. Even if it *is* more costly. He will save up for it, if necessary."

"So," said Alan, "do you really sell love potions?"

"If I did not sell love potions," said the old man, reaching for another bottle, "I should not have mentioned the other matter to you. It is only when one is in a position to oblige that one can afford to be so confidential."

"And these potions," said Alan. "They are not just – just – er – -- "

"Oh, no," said the old man. "Their effects are permanent, and extend far beyond casual impulse. But they include it. Bountifully, insistently. Everlastingly."

"Dear me!" said Alan, attempting a look of scientific detachment. "How very interesting!"

"But consider the spiritual side," said the old man.

"I do indeed," said Alan.

"For indifference," said the old man, "they substitute devotion. For scorn, adoration. Give one tiny measure of this to the young lady – its flavor is imperceptible in soup, orange juice, or cocktails – and however gay and giddy she is, she will change altogether. She will want nothing but solitude, and you."

"I can hardly believe this," said Alan. "She is fond of parties."

"She will not like them any more," said the old man. "She will be afraid of the pretty girls you may meet."

"She will actually be jealous?" cried Alan in a rapture. "Of me?"

"Yes, she will want to be everything to you."

"She is already. Only she doesn't care about it."

"She will, when she was taken this. She will care intensely. You will be her sole interest in life."

"Wonderful!" cried Alan.

"She will want to know all you do," said the old man. "All that has happened to you during the day. Every word of it. She will want to know what you are thinking about, why you smile suddenly, why you are looking sad."

"That is love!" cried Alan.

"Yes," said the old man. "How carefully she will look after you! She will never allow you to be tired, to sit in a draught, to neglect your food. If you are an hour late, she will be terrified. She will think you are killed, or that some siren has caught you."

"I can hardly imagine Diana like that!" cried Alan, overwhelmed with joy.

"You will not have to use your imagination," said the old man. "And, by the way, since there are always sirens, if by any chance you *should*, later on, slip a little, you need not worry. She will forgive you, in the end. She will be terribly hurt, of course, but she will forgive you – in the end."

"That will not happen," said Alan fervently.

"Of course not," said the old man. "But, if it did, you need not worry. She would never divorce you. Oh, no! And, of course, she herself will never give you the least, the very least grounds for uneasiness."

"And how much," said Alan, "is this wonderful mixture?"

"It is not as dear," said the old man, "as the glove-cleaner, or life-cleaner, as I sometimes call it. No. That is five thousand dollars, never a penny less. One has to be older than you are, to indulge in that sort of thing. One has to save up for it."

"But the love potion?" said Alan.

"Oh, that," said the old man, opening the drawer in the kitchen table, and taking out a tiny, rather dirty-looking phial. "That is just a dollar."

"I can't tell you how grateful I am," said Alan, watching him fill it.

“I like to oblige,” said the old man. “The customers come back, later in life, when they are rather better off, and want more expensive things. Here you are. You will find it very effective.”

“Thank you again,” said Alan. “Good-by.”

“*Au revoir*,” said the old man.

I. Give a summary of the story.

II. Get ready to interpret it.

1. What kind of text is it? What is the general **tone** of the story?

2. What is the **theme** of the story?

3. Who is the **narrator**? Can the reader trust such a narrator? Would a story be improved if told from the mother's point of view? How would the story change if it were told from the point of view of the 'umbrella man'?

4. Where is the **scene** set?

5. Who are the main **characters**? Are they flat or round? Is the 'umbrella man' an antagonist in the story? Is he really a criminal? Why is he successful in his crime? Should he go to prison for it? What do you think he might do when it is not raining?

Give a one-sentence character sketch of the mother, her daughter and the 'umbrella man'.

6. What is the **plot** of the story? Divide it into several logical parts and entitle each of them. Does the story have a surprise ending? Have you ever been tricked by anybody in a similar way to this?

7. Analyze the **composition** of the story. Comment on the role of direct speech.

8. What is the **message** of the story? Speak on its **title**.

III. Get ready for the stylistic analysis of the story.

IV. Sum up all your literary, and stylistic observations and say what makes the author's style individual.

Шкала оценивания экзамена.

Показатели	Количество баллов
Студент: 1. Обнаруживает глубокое понимание основного содержания, темы и идеи предложенных текстов; 2. Грамотно определяет жанрово-стилистическую принадлежность и структурную композицию текстов; 3. Умеет находить нужные факты; делает логичные и аргументированные выводы, подтверждая их примерами из текстов; 4. Правильно выявляет основные стилистические средства и оценивает их коммуникативные задачи в тексте предложенного жанра; 5. При критическом анализе текста оперирует лингвистическими терминами и обнаруживает глубокое знание пройденных дисциплин; 6. Дает правильные ответы на вопросы экзаменатора; 7. Излагает материал последовательно, грамотно и бегло, обнаруживая правильное использование орфоэпических, лексических, грамматических и стилистических норм изучаемого языка (при этом в ответе допускается не более двух полных ошибок, не влияющих на смысловое содержание речи).	26-30

Лингвостилистический анализ текста и изложение основной идеи статьи содержательно корректны, но допускаются неточности в аргументировании и в примерах из текстов. Речь студента соответствует орфоэпическим, лексическим, грамматическим и стилистическим нормам изучаемого языка, но допускаются единичные ошибки в произношении, лексике или грамматике, которые самостоятельно исправляются студентом после замечания экзаменатора (не более 3-4 полных ошибок, незначительно влияющих на смысловое содержание речи).	20-25
Студент показывает знание и понимание основных положений экзаменационного билета, но обнаруживает недостаточное понимание содержания текстов, недостаточное знание теоретических дисциплин по специальности; его речь изобилует грамматическими и лексическими ошибками (5-7 полных ошибок, в том числе ведущих к искажению смысла высказывания).	14-19
Студент обнаруживает непонимание текстов, предложенных для анализа, допускает грубые ошибки в устной речи, ведущие к искажению смысла высказывания, не владеет навыками лингвостилистического анализа текста и навыками реферирования.	0-13
Студент не может дать ответ на вопросы экзаменационного билета, не владеет навыками лингвостилистического анализа текста и навыками реферирования.	0-2

Итоговая шкала по дисциплине на экзамене

Итоговая оценка складывается из оценки за выполнения всех предусмотренных в программе дисциплины форм отчетности в рамках текущего контроля, а также оценки на промежуточной аттестации.

Баллы, полученные студентом по текущему контролю и промежуточной аттестации	Оценка по традиционной системе
81 – 100	отлично
61 - 80	хорошо
41 - 60	удовлетворительно
0 - 40	неудовлетворительно