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Информация о владельце:

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Должность: Ректор

Дата подписания: 24.10.2024 14:21:41

Уникальный программный идентификатор:

6b5278da4e034b8670172103de5b7b559568e2

МИНИСТЕРСТВО ОБРАЗОВАНИЯ МОСКОВСКОЙ ОБЛАСТИ  
Государственное образовательное учреждение высшего образования Московской области  
МОСКОВСКИЙ ГОСУДАРСТВЕННЫЙ ОБЛАСТНОЙ УНИВЕРСИТЕТ  
(МГОУ)

Институт лингвистики и межкультурной коммуникации  
Факультет романо-германских языков  
Кафедра английской филологии

УТВЕРЖДЕН  
на заседании кафедры  
Протокол от «10» июня 2021 г., № 11  
Зав. кафедрой \_\_\_\_\_ Ощепкова В.В.

**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 языки)

Квалификация  
Бакалавр

Форма обучения  
очная

Мытищи  
2021

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

Код и наименование компетенции	Этапы формирования
УК-4 – способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах)	1. работа на учебных занятиях 2. самостоятельная работа

## 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	<b>Знать:</b> этические нормы культур изучаемых языков, общекультурные универсалии, принципы устного и письменного общения <b>Уметь:</b> находить пути к сотрудничеству на основе принципов уважения своеобразия иноязычной культуры и ценностных ориентаций иноязычного социума	Текущий контроль Выполнение проверочных тестов экзамен	41-60 баллов
	Продвинутый	1. Работа на учебных занятиях 2. Самостоятельная работа	<b>Владеть:</b> навыками взаимодействия с иноязычными культурами с позиций культурного релятивизма и толерантности	Подготовка презентации экзамен	61-100 баллов

### 2.2. Шкалы оценивания компетенций

Уровень сформированности компетенции	Шкала оценивания
<b>Продвинутый уровень</b>	
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»

<b>Пороговый уровень</b>	
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»

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

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

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#### Практическое задание *Stylistic devices revision* по дисциплине «Практикум по аналитическому чтению второго иностранного языка»

**Тема:** Повторение изученных стилистических приемов.

**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

**Choose the stylistic device, which is used in the following sentences. Underline it in the sentences.**

- I. I felt like the girl-at-the-ball-coming-down-the-grand-staircase.  
a) metonymy      b) phrase epithet      c) simile
- II. He looked at me as if he thought I might laugh. One of those flashes of shyness he has.  
a) metaphor      b) periphrasis      c) irony
- III. I could scream abuse at him all day long; he wouldn't mind at all.  
a) zeugma      b) oxymoron      c) hyperbole
- IV. Like rain, endless dreary rain. Colour-killing.  
a) simile      b) metaphor      c) epithet
- V. I know he is the Devil showing me the world that can be mine.  
a) allusion      b) metaphor      c) periphrasis
- VI. I used to think D and M's class the worst. All golf and gin and bridge and cars and the right accent and the right money and having been to the right school and hating the arts.  
a) hyperbole      b) polysyndeton      c) irony

#### Критерии оценивания выполнения практического задания

Показатель	Балл
Задание выполнено полностью, количество ошибок – не более 5%	5
Задание выполнено практически полностью, количество ошибок – не более 10%	4
Задание выполнено частично, количество ошибок – не более 30%.	3
Задание выполнено, но содержит множество ошибок – более 50%.	2
Задание выполнено, но содержит множество ошибок – более 60%.	1

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**Практическое задание “*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:**

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**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.

### Критерии оценивания комплексного анализа текста

Показатель	Количество баллов	
Студент грамотно определяет жанрово-стилистическую принадлежность и структурную композицию текста; умеет находить нужные факты; делает логичные и аргументированные выводы, подтверждая их примерами из текста; обнаруживает правильное использование лексических, грамматических и стилистических норм изучаемого языка.	отлично 81-100%	16-20
Лингвостилистический анализ текста содержательно корректен, но допускаются неточности в аргументировании и в примерах из текстов, допускаются единичные ошибки в лексике или грамматике, незначительно влияющих на смысловое содержание.	хорошо 61-81%	11-15
студент обнаруживает недостаточное понимание содержания текста, его анализ изобилует грамматическими и лексическими ошибками (5-7 полных ошибок, в том числе ведущих к искажению смысла).	удовлетворительно 41-60%	6-10
студент обнаруживает непонимание текста, предложенного для анализа, допускает грубые ошибки, ведущие к искажению смысла, не владеет навыками лингвостилистического анализа текста.	неудовлетворительн о 0-40%	0-5



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**Тест (Вариант 1)**

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

**Оцениваемые компетенции:**

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**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. 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
5. 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
6. ... is based on a specific kind of metonymic relationship which may be described as quantitative.
- a) Synecdoche
  - b) Personification
  - c) Periphrasis
  - d) Apostrophe
7. The use of a proper name for a common one is known as ... .
- a) periphrasis
  - b) antonomasia
  - c) antithesis
  - d) personification
8. ... 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
9. 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
10. Break-in-the narrative is also known as ...
- a) ellipsis
  - b) aposiopesis
  - c) detachment
  - d) chiasmus
11. A combination of two words (often an adjective and a noun or an adverb and an adjective) in which their meanings clash is called ...
- a) paradox
  - b) antithesis
  - c) oxymoron
  - d) antonomasia
12. ... 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
13. A deliberate overstatement or exaggeration is known as ...
- a) circumlocution
  - b) periphrasis

- c) hyperbole
- d) meiosis

14. The ... is composed of two nouns linked in an of-phrase e.g. "the shadow of a smile".
- a) sentence epithet
  - b) fixed epithet
  - c) reversed epithet
  - d) transferred epithet
15. ... is an arrangement of sentences (or of the homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension in the utterance.
- a) Gradation
  - b) Enumeration
  - c) Suspense
  - d) Bathos
16. ... are ordinary logical attributes generally describing the state of a human being, but made to refer to an inanimate object, e.g. sleepless pillow, restless pace,
- a) Reversed epithets
  - b) Transferred epithets
  - c) Fixed epithets
  - d) Phrase epithets
17. A(n) ... is an indirect reference to a historical, literary, mythological, etc. personage or fact, or to a fact of everyday life, made in the course of speaking or writing.
- a) epigram
  - b) quotation
  - c) allusion
  - d) circumlocution
18. A(n) ... is an expression that has become hackneyed and trite.
- a) allusion
  - b) euphemism
  - c) metaphor
  - d) cliché
19. ... belongs to the group of stylistic devices based on the repetition of a syntactical pattern, but it has a reversed order of words and phrases, e.g. "As high as we have mounted in delight / in our dejection do we sink as low" (Wordsworth).
- a) Chiasmus
  - b) Parallelism
  - c) Reiteration
  - d) Circumlocution
20. Periphrasis is the same as ...
- a) circumlocution
  - b) chiasmus
  - c) euphemism
  - d) cliché

Тесты порогового уровня оцениваются из расчета 100 баллов, каждый правильный ответ оценивается в 5 баллов.

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### Критерии оценки теста

Оценка по 5-балльной системе		Оценка по 100-балльной системе	Баллы для аттестации
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МОСКОВСКИЙ ГОСУДАРСТВЕННЫЙ ОБЛАСТНОЙ УНИВЕРСИТЕТ  
(МГОУ)

Кафедра английской филологии

**Тест (Вариант 2)**

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

**Оцениваемые компетенции:**

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

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**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

I. Choose the variant which best completes each sentence below.

1. The idea of a literary work is expressed ...
  - a) by its poetic structure as a whole;
  - b) through its plot and characters;
  - c) through its plot structure;
  - d) through the peculiarities of its language and style.
2. Denouement is ...
  - a) the event or events that bring the action to an end;
  - b) a surprise ending;
  - c) the highest point of the action;
  - d) the same as rising action.
3. Concentration in one place of text of a number of expressive means and stylistic devices performing the same function is known as ...
  - a) emphasis;
  - b) chiasmus;
  - c) convergence;
  - d) framing.
4. A specific additional meaning of an utterance, which is not directly derived from the meanings of language units realized in the text is known as ...
  - a) connotation;
  - b) contrast;
  - c) implication;
  - d) foreshadowing.

5. Antithesis is often based on the use of ...  
a) synonyms;  
b) homonyms;  
c) homophones;  
d) antonyms.
6. 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.
7. Substitution of words of mild or vague connotations for rough, unpleasant or taboo words and expressions is known as ...  
a) litotes;  
b) euphemism;  
c) irony;  
d) understatement.
8. The presentation of events in their development is known as ...  
a) description;  
b) narration;  
c) gradation;  
d) composition.
9. Hints inserted by the author to indicate to the reader how the action is going to develop, and thus to contribute to the credibility of the plot, are known as ...  
a) foreshadowing;  
b) foregrounding;  
c) flashback;  
d) rising action.
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.
11. I was not a hawk.  
a) litotes;  
b) periphrasis;  
c) metaphor;  
d) contrast.
12. The wordy silence troubled her.  
a) oxymoron;  
b) metaphor;  
c) hyperbole;  
d) paronomasia

13. Juan was a bachelor of arts, and parts, and hearts.

- a) epithet;
- b) zeugma;
- c) paronomasia;
- d) oxymoron.

14. He had not been unhappy all day.

- a) epithet;
- b) antithesis;
- c) litotes;
- d) hyperbole.

15. Walls – palaces – half –cities have been reared.

- a) aposiopesis;
- b) bathos;
- c) suspense;
- d) gradation.

16. My impatience has shown its heels to my politeness.

- a) synecdoche;
- b) metonymy;
- c) antonomasia;
- d) personification.

17. Then my head came over the earth floor and nobody shot at me and fear  
seeped away.

- a) zeugma;
- b) litotes;
- c) metaphor;
- d) metonymy.

18. Immortal, though no more; though fallen, great!

- a) anticlimax;
- b) antithesis;
- c) gradation;
- d) suspense.

19. If teenage baby-sitters typical, there's hope yet.

- a) ellipsis;
- b) aposiopesis;
- c) antithesis;
- d) paronomasia.

20. The figures of these men and women who approached the flowerbed with a curiously irregular movement not unlike that of the white and blue butterflies.

- a) litotes;
- b) metaphor;
- c) antithesis;
- d) periphrasis.

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**Тест (Вариант 1)**

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**Уровень:** Продвинутый

**1. The word-stock of any given language can be roughly divided into the following groups:**

- A) Literary, neutral and colloquial vocabulary
- B) Literary and colloquial vocabulary
- C) Only literary
- D) Only colloquial
- E) Neutral and colloquial

**2. What do Literary words serve to satisfy?**

- A) communicative demands of official, scientific, poetic messages
- B) non-official everyday communicative demands
- C) communicative demands of official messages
- D) communicative demands of poetic messages
- E) communicative demands of scientific messages

**3. What do colloquial words serve to satisfy?**

- A) communicative demands of official, scientific, poetic messages
- B) non-official everyday communicative demands
- C) communicative demands of official messages
- D) communicative demands of poetic messages
- E) communicative demands of scientific messages

**4. The biggest division of vocabulary is made up of:**

- A) Literary words
- B) Colloquial words
- C) Neutral words
- D) Historical words

E) Poetic words

**5. Where can we find literary words?**

- A) in authorial speech, descriptions, considerations
- B) in the types of discourse, simulating (copying) everyday oral communication
- C) in the dialogue (or interior monologue) of a prose work.
- D) In streets
- E) At home

**6. The main source of synonymy and polysemy are considered to be**

- A) Colloquial words
- B) Neutral words
- C) Literary words
- D) Neutral and common literary words
- E) Neutral and common colloquial words.

**7. What two major subgroups constitute special literary words?**

- A) Terms and archaisms
- B) Slang and jargonisms
- C) Professionalisms and jargons
- D) Argo and slang
- E) Dialectisms and foreignisms

**8. Terms are:**

- A) antiquated or obsolete words replaced by new ones
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) 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
- D) archaic forms of otherwise non-archaic words
- E) words denoting objects, processes, phenomena of science, humanities, technique

**9. Archaisms are:**

- A) words denoting objects, processes, phenomena of science, humanities, technique
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) words, used by most speakers in very informal communication, highly emotive and expressive
- D) words, used by limited groups of people
- E) barbarisms and foreign words

**10. Historical words are...**

- A) antiquated or obsolete words replaced by new ones
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) 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
- D) archaic forms of otherwise non-archaic words
- E) barbarisms and foreign words

**11. "These are expletives and swear words which are of an abusive character, obscene word like "damn", "bloody" etc". The given definition is appropriate for**

- A) Jargon words
- B) Colloquial coinages
- C) Borrowed words
- D) Vulgar words

E) Barbarisms

**12. Obsolete words are the words which:**

- A) have already gone completely out of use but are still recognized by the English-speaking community: e.g. *methinks* (=it seems to me); *nay* (=no).
- B) are no longer recognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed their appearance so much that they have become unrecognizable, e.g. *troth* (=faith), a *lorel* (=a worthless, lazy fellow)
- C) are in the beginning of the aging process when the word becomes rarely used, i.e. they are in the stage of gradually passing out of general use, e.g. pronouns *thy*, *thee*, *thine*, *thou*.
- D) are used exactly in Modern English Literature and which are created by the English Contemporary Poets, thus belonging to concrete style of the concrete author, e.g. *hateships*, *weatherology*.
- E) are generally defined as "a new word or a new meaning for an established word".

**13. "it is a recognized term for a group of words that exists in almost every language and whose aim is to preserve secrecy within one or another social group. These are generally old words with entirely new meanings imposed on them". The given definition is appropriate for:**

- A) Jargon-isms
- B) Barbarisms
- C) Vulgarism
- D) Terminology
- E) Professionalisms

**14. Morphological or partial archaisms are...**

- A) antiquated or obsolete words replaced by new ones
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) 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
- D) archaic forms of otherwise non-archaic words
- E) barbarisms and foreign words

**15. Obsolescent words are the words which:**

- A) have already gone completely out of use but are still recognized by the English-speaking community: e.g. *methinks* (=X seems to me); *nay* (=no).
- B) are no longer recognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed their appearance so much that they have become unrecognizable, e.g. *troth* (=faith), a *lorel* (=a worthless, lazy fellow)
- C) are in the beginning of the aging process when the word becomes rarely used, i.e. they are in the stage of gradually passing out of general use, e.g. pronouns *thy*, *thee*, *thine*, *thou*
- D) are used exactly in Modern English Literature and which are created by the English Contemporary Poets, thus belonging to concrete style of the concrete author, e.g. *hateships*, *weatherology*.
- E) are generally defined as "a new word or a new meaning for an established word".

**16. Archaisms proper are...**

- A) antiquated or obsolete words replaced by new ones
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) 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
- D) archaic forms of otherwise non-archaic words
- E) barbarisms and foreign words

**17. "These are the words of foreign origin which have not been entirely been 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**

- A) Jargonisms
- B) Vulgarisms
- C) Barbarisms and foreignism
- D) Archaic, obsolescent and obsolete words
- E) Dialectal words.

**18. Slang is:**

- A) words denoting objects, processes, phenomena of science, humanities, technique
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) words, used by most speakers in very informal communication, highly emotive and expressive
- D) words, used by limited groups of people
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**19. Jargonisms are:**

- A) words denoting objects, processes, phenomena of science, humanities, technique
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) words, used by most speakers in very informal communication, highly emotive and expressive
- D) words, used by limited groups of people
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**20. Professionalisms are:**

- A) words denoting objects, processes, phenomena of science, humanities, technique
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) words, used by most speakers in very informal communication, highly emotive and expressive
- D) words, used by limited groups of people, united professionally
- E) barbarisms and foreign words

**21. Archaisms are:**

- A) words denoting objects, processes, phenomena of science, humanities, technique
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) words, used by most speakers in very informal communication, highly emotive and expressive
- D) words, used by limited groups of people, united socially
- E) barbarisms and foreign words

**22. Vulgarisms are:**

- A) coarse words with a strong emotive meaning, mostly derogatory, normally avoided in polite conversation
- B) words denoting objects, processes, phenomena of science, humanities, technique
- C) words denoting such concepts and phenomena that have gone out of use in modern times
- D) words, used by most speakers in very informal communication, highly emotive and expressive
- E) words, used by limited groups of people

**23. Dialectal words are:**

- A) 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
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) words, used by most speakers in very informal communication, highly emotive and expressive
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**24. Poetic and Highly literary words belong to\_\_\_\_\_layer**

- A) Neutral
- B) Colloquial
- C) Literary
- D) Both Colloquial and Literary
- E) Both Neutral and Colloquial

**25. The actual situation of the communication has evolved two varieties of language:**

- A) Monological and dialogical varieties of language
- B) The language of gestures and body
- C) The spoken and written varieties
- D) Syntactical and lexical varieties of language
- E) Phonetic and morphological varieties

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**Уровень:** Продвинутый

**1. Poetic words are...**

- A) antiquated or obsolete words replaced by new ones
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) 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
- D) archaic forms of otherwise non-archaic words
- E) barbarisms and foreign words

**2. Syntactical stylistic devices are...**

- A) SD based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance
- B) SD based on the binary opposition of syntactical meanings regardless of their semantics
- C) SD based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units
- D) SD based on the opposition of meanings of graphical elements of the language
- E) SD based on the opposition of meanings of phonological elements of the language

**3. Lexical stylistic devices are...**

- A) SD based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance
- B) SD based on the binary opposition of syntactical meanings regardless of their semantics
- C) SD based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units
- D) SD based on the opposition of meanings of graphical elements of the language
- A) SD based on the opposition of meanings of phonological elements of the language

**4. Phonetical stylistic means are ...**

- A) SD based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance
- B) SD based on the binary opposition of syntactical meanings regardless of their semantics
- C) SD based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units
- D) SD based on the opposition of meanings of graphical elements of the language
- E) SD based on the opposition of meanings of phonological elements of the language

**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. Alliteration is:**

- A) A phonetic stylistic device which aims at impacting melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonants sounds.
- B) A combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.), by things (machines or tools, etc.), by people (sighing, laughter, etc.), and by animals.
- C) A repetition of identical or similar terminal sound combination of words.
- D) A phonetic stylistic device based on the combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard.
- E) The stylistic device based on the interplay between the logical and nominal meanings of a word.

**7. Define the type of transference in "foot of a bed"**

- A) metaphor
- B) synonymy
- C) antonymy
- D) metonymy
- E) homonymy

**8. Expressive means of a language are:**

- A) The conscious and intentional intensification of some typical, structural and semantic property of a language unit promoted to a generalized status and thus becoming a generative model
- B) Those phonetic, morphological, word-building, lexical, phraseological and syntactical forms existing in a language as-a-system for the purpose of logical and emotional intensification of the utterances.
- C) The systems of interrelated language means that serves a definite aim in communication
- D) a unique combination of language units (expressive means and stylistic devices) peculiar to a given writer, which makes that writer's works or even utterances easily recognizable
- E) Linguo-stylistics, a branch of general linguistics

**9. Lexico-syntactical stylistic devices are:**

- A) SD based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance
- B) SD based on the binary opposition of syntactical meanings regardless of their semantics
- C) SD based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units
- D) SD based on the opposition of meanings of graphical elements of the language

E) SD based on the opposition of meanings of phonological elements of the language

**10. Find simile in the sentences:**

- A) She was a teacher
- B) I like darkness so much
- C) I like chocolate
- D) She was like a beautiful exotic flower
- E) I like little stones very much

**11. 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.

**12. Stylistic device of language is:**

- A) The conscious and intentional intensification of some typical, structural and semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model.
- B) Those phonetic, morphological, word-building, lexical, phraseological and syntactical forms existing in a language as-a-system for the purpose of logical and emotional intensification of the utterances.
- C) The systems of interrelated language means that serves a definite aim in communication
- D) Is a unique combination of language units (expressive means and stylistic devices) peculiar to a given writer, which makes that writer's works or even utterances easily recognizable
- E) Linguo-stylistics, a branch of general linguistics

**13. Graphical stylistic means are:**

- A) SD based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance
- B) SD based on the binary opposition of syntactical meanings regardless of their semantics
- C) SD based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units
- D) SD based on the opposition of meanings of graphical elements of the language
- E) SD based on the opposition of meanings of phonological elements of the language

**14. What is onomatopoeia?**

- A) the repetition of consonants, usually-in the beginning of words
- B) the use of words whose sounds imitate those of the signified object or action
- C) the stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
- D) a combination of two words in which the meaning of the two clash, being opposite in sense.
- E) the repetition of similar vowels, usually in stressed syllables

**15. What is alliteration?**

- A) the repetition of consonants, usually-in the beginning of words
- B) the use of words whose sounds imitate those of the signified object or action
- C) the repetition of similar vowels, usually in stressed syllables
- D) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
- E) A combination of two words in which the meaning of the two clash, being opposite in sense.



**16. What is assonance?**

- A) the repetition of consonants, usually-in the beginning of words
- B) the use of words whose sounds imitate those of the signified object or action
- C) the repetition of similar vowels, usually in stressed syllables
- D) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
- E) A combination of two words in which the meaning of the two clash, being opposite in sense

**17. Such words as "hiss", "bowwow", "murmur", "bump", "grumble", "sizzle" and many more are examples of:**

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Metaphor
- E) Metonymy

**18. What two phonetic stylistic devices may produce the effect of *euphony* or *cacophony*?**

- A) Assonance and Alliteration
- B) Capitalization and Multiplication
- C) Onomatopoeia and Assonance
- D) Metaphor and Metonymy
- E) Irony and Epithet

**19. What is *euphony*?**

- A) a sense of ease and comfort in pronouncing or hearing
- B) a sense of strain and discomfort in pronouncing or hearing
- C) the repetition of similar vowels, usually in stressed syllables
- D) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
- E) A combination of two words in which the meaning of the two clash, being opposite in sense

**20. What is *cacophony*?**

- A) a sense of ease and comfort in pronouncing or hearing
- B) a sense of strain and discomfort in pronouncing or hearing
- C) the repetition of similar vowels, usually in stressed syllables
- D) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
- E) A combination of two words in which the meaning of the two clash, being opposite in sense

**21. As an example of \_\_\_\_\_ the famous lines of E.A. Poe may serve: ...silken sad uncertain rustling of each purple curtain...**

- A) Metaphor
- B) Metonymy
- C) Irony
- D) Euphony
- E) Cacophony

**22. An example of \_\_\_\_\_ is provided by the unspeakable combination of sounds found in R. Browning: Nor soul helps flesh now more than flesh helps soul.**

- A) Assonance
- B) Alliteration

- C) Onomatopoeia
- D) Euphony
- E) Cacophony

**23. The given definition: "intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation" is true for:**

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Graphon
- E) Metonymy

**24. What is an effective way of supplying information about the speaker's origin, social and educational background, physical or emotional condition, etc?**

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Graphon
- E) Metonymy

**25. What does graphon indicate?**

- A) Standard pronunciation
- B) irregularities or carelessness of pronunciation
- C) the use of words whose sounds imitate those of the signified object or action
- D) the repetition of consonants, usually-in the beginning of words
- E) the repetition of similar vowels, usually in stressed syllables

Тесты продвинутого уровня оцениваются из расчета 100 баллов, каждый правильный ответ оценивается в 4 балла.

Шкала соответствия рейтинговых оценок пятибалльным оценкам: 100 – 81- «отлично» (5); 80 – 61 - «хорошо» (4); 60 - 41 - «удовлетворительно» (3); 40 – 21 - «неудовлетворительно» (2), 20 – 0 - «необходимо повторное изучение».

#### **Критерии оценки теста**

Оценка по 5-балльной системе		Оценка по 100-балльной системе	Баллы для аттестации
5	отлично	81 – 100	9-10
4	хорошо	61 – 80	7-8
3	удовлетворительно	41 – 60	5-6
2	неудовлетворительно	21 – 40	3-4
1	Необходимо повторное изучение	0-20	0-2

МИНИСТЕРСТВО ОБРАЗОВАНИЯ МОСКОВСКОЙ ОБЛАСТИ  
Государственное образовательное учреждение высшего образования Московской области  
МОСКОВСКИЙ ГОСУДАРСТВЕННЫЙ ОБЛАСТНОЙ УНИВЕРСИТЕТ  
(МГОУ)

Кафедра английской филологии

**Темы презентаций, 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.

### Критерии оценивания доклада

Показатель	Балл	
Доклад соответствует заявленной теме, выполнен с привлечением достаточного количества научных и практических источников по теме, бакалавр в состоянии ответить на вопросы по теме доклада.	отлично 81-100%	8-10
Доклад соответствует заявленной теме, выполнен с привлечением достаточного количества научных и практических источников по теме, бакалавр в состоянии ответить на вопросы по теме доклада, но допускает некоторые неточности в ответе	хорошо 61-81%	5-7
Доклад в целом соответствует заявленной теме, выполнен с привлечением нескольких научных и практических источников по теме, бакалавр в состоянии ответить на часть вопросов по теме доклада.	удовлетворительно 41-60%	2-4
Доклад не совсем соответствует заявленной теме, выполнен с использованием только 1 или 2 источников, бакалавр допускает ошибки при изложении материала, не в состоянии ответить на вопросы по теме доклада.	неудовлетворительно 0-40%	0-1

### Критерии оценивания презентации

Показатель	Балл	
Представляемая информация систематизирована, последовательна и логически связана. Проблема раскрыта полностью. Широко использованы возможности технологии Power Point.	отлично 81-100%	8-10
Представляемая информация в целом систематизирована, последовательна и логически связана (возможны небольшие отклонения). Проблема раскрыта. Возможны незначительные ошибки при оформлении в Power Point (не более двух).	хорошо 61-81%	5-7
Представляемая информация в целом систематизирована, но не последовательна и не связана логически. Проблема раскрыта не полностью. Возможны ошибки при оформлении в Power Point.	удовлетворительно 41-60%	2-4
Представляемая информация не систематизирована и не совсем последовательна. Проблема раскрыта не полностью. Выводы не сделаны или не обоснованы. Возможности технологии Power Point использованы лишь частично.	неудовлетворительно 0-40%	0-1

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

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

Распределение баллов по видам работ	
Доклад	до 10 баллов
Презентация	до 10 баллов
Комплексный анализ текста	до 20 баллов
Тест порогового уровня	до 20 баллов
Тест продвинутого уровня	до 20 баллов
Экзамен	до 20 баллов

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 ОБРАЗОВАНИЯ МОСКОВСКОЙ ОБЛАСТИ  
Государственное образовательное учреждение высшего образования Московской области  
МОСКОВСКИЙ ГОСУДАРСТВЕННЫЙ ОБЛАСТНОЙ УНИВЕРСИТЕТ  
(МГОУ)

Кафедра английской филологии

**Примерный перечень вопросов для экзамена**

**Оцениваемые компетенции:**

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**Уровень:** Пороговый / Продвинутый

**Образцы вопросов к экзамену:**

1. Give the gist of the passage/story/essay. What are its theme and message?
2. Is the point of view objective? Does the narrator of the story pass judgement on the characters or events? Does he guide the readers' opinion?
3. What do you think of the personality of the narrator? Is he reliable? What does the use of this type of narrator add to the text?
4. Is the third-person narrator omniscient or limited? Justify your answer
5. Analyse the stylistic peculiarities of the passage. What language means can be called style-forming?
6. What is your idea of the target audience of this essay?
7. Does the author express his opinions directly and openly? Does he appeal to logic or emotions? Does the author manage to convince the reader?
8. How do you understand S. Fry's simile 'as mad as a human'?
9. Comment on the structure of the essay. Analyze its stylistic peculiarities and means of persuasion employed by the author.
10. What means of persuasiveness does the author use? Which of them do you find especially effective?
11. What do you think the title of the story signifies? Is it related to the theme?
12. Are there any key words that help the reader understand the theme?
13. Do the details of the setting reinforce the theme? Justify your answer.
14. Comment on the structural peculiarities of the passage. How many parts does it fall into?
15. What is the basic conflict of the story? Is it external or internal? Is there a resolution to the conflict?
16. What stylistic devices are used to show the main conflict of the story?
17. How would you characterise the author's choice of words?
18. What use does the author make of highly literary/colloquial expressions?
19. How would you characterise the author's syntax in this text
20. Can you identify the genre of the story/extract? Does it belong to a recognizable genre?

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

***“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?
8. Tyrone: a character sketch. The writer's method in presenting this character.
9. Judging from what you have read what do you think is the author's attitude towards his characters? How do you feel it? Bear in mind that the play is autobiographical.
10. Speak on the problem of drug addiction. Take into account all aspects of the problem.

### Критерии оценки ответов студентов на экзамене

Оценка	Показатели	Количество баллов	Количество баллов (вклад в рейтинг)
отлично	Отметка «отлично» выставляется, если 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	81-100	17-20

	<p>средства и оценивает их коммуникативные задачи в тексте предложенного жанра;</p> <p>5. При критическом анализе текста оперирует лингвистическими терминами и обнаруживает глубокое знание пройденных дисциплин;</p> <p>6. Дает правильные ответы на вопросы экзаменатора;</p> <p>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).</p>		
<b>хорошо</b>	<p>Оценка «<b>хорошо</b>» ставится, если лингвостилистический анализ текста и изложение основной идеи статьи содержательно корректны, но допускаются неточности в аргументировании и в примерах из текстов.</p> <p>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).</p>	61-80	13-16
<b>удовлетворительно</b>	<p>Оценка «<b>удовлетворительно</b>» ставится, если 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).</p>	41-60	9-12
<b>неудовлетворительно</b>	<p>Оценка «<b>неудовлетворительно</b>» ставится, если 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.</p>	21-40	5-8
<b>необходимо повторное изучение</b>	<p>Студент не может дать ответ на вопросы экзаменационного билета, не владеет навыками лингвостилистического анализа текста и навыками реферирования.</p>	0-20	0-4