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Федеральное государственное автономное образовательное учреждение высшего образования

«ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ»

(ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ)

Факультет романо-германских языков

Кафедра английской филологии

Согласовано
деканом факультета романо-германских
языков

«20» марта 2025 г.


/Шабанова В.П./

Рабочая программа дисциплины

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

Согласовано учебно-методической комиссией
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Протокол «19» марта 2025 г. № 5

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/Сорокина Ю.С./

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Рабочая программа дисциплины «Практикум по аналитическому чтению второго иностранного языка» составлена в соответствии с требованиями Федерального государственного образовательного стандарта высшего образования по направлению подготовки 45.03.02 Лингвистика, утвержденного приказом МИНОБРНАУКИ РОССИИ от 12.08.2020 г. № 969.

Дисциплина входит в часть, формируемую участниками образовательных отношений Блока 1 «Дисциплины (модули)» и является элективной дисциплиной.

Год начала подготовки (по учебному плану) 2025

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1. ПЛАНИРУЕМЫЕ РЕЗУЛЬТАТЫ ОБУЧЕНИЯ

1.1. Цель и задачи дисциплины

Цель дисциплины: овладение будущим выпускником английским языком как средством межъязыковой коммуникации и целостного многоаспектного истолкования формы и смысла оригинального англоязычного текста.

Задачи дисциплины:

- выработка критического мышления, умения извлекать информацию из текста на основе его лингвостилистической интерпретации, умения извлекать имплицитную информацию;
- воспитание бережного отношения к национальным культурным традициям англоязычных стран, лингвистического вкуса, совершенствование языковой и функционально-стилистической компетентности студентов;
- формирование логичности, ясности, связности, смысловой и структурной завершенности письменного изложения в соответствии с орфоэпическими, лексико-грамматическими и стилистическими нормами изучаемого языка.

1.2. Планируемые результаты обучения

В результате освоения данной дисциплины у обучающихся формируются следующие компетенции:

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

2. МЕСТО ДИСЦИПЛИНЫ В СТРУКТУРЕ ОБРАЗОВАТЕЛЬНОЙ ПРОГРАММЫ

Дисциплина входит в часть, формируемую участниками образовательных отношений Блока 1 «Дисциплины (модули)» и является элективной дисциплиной.

Для освоения дисциплины «Практикум по аналитическому чтению второго иностранного языка» студенты используют знания, умения, навыки, сформированные в процессе изучения курсов «Лингвистика текста», «Теоретическая грамматика», «Лексикология», «Стилистика».

Освоение дисциплины «Практикум по аналитическому чтению второго иностранного языка» является необходимой основой для прохождения производственной практики (педагогической практики), при введении в практику преподавания элементов учебно-исследовательской работы, а также для подготовки к государственной итоговой аттестации.

3. ОБЪЕМ И СОДЕРЖАНИЕ ДИСЦИПЛИНЫ

3.1. Объем дисциплины

Показатель объема дисциплины	Форма обучения Очная
Объем дисциплины в зачетных единицах	20
Объем дисциплины в часах	720
Контактная работа:	270.6
Практические занятия	266
из них, в форме практической подготовки	266
Контактные часы на промежуточную аттестацию:	4.6
Экзамен	0.6
Предэкзаменационная консультация	4

Самостоятельная работа	430
Контроль	19.4

Форма промежуточной аттестации: экзамен в 7 и 8 семестрах.

3.2. Содержание дисциплины

Наименование разделов (тем) дисциплины с кратким содержанием	Количество часов	
	Практические занятия	
	Общее кол-во	из них, в форме практической подготовки
Раздел 1		
Тема 1 Принципы лингвостилистического анализа художественного текста. Анализ структуры сюжета	20	20
Тема 2 Типы повествователей.	22	22
Тема 3 Анализ лингвостилистических средств характеризации персонажа.	20	20
Тема 4 Анализ функций образных средств языка в художественном тексте	22	22
Тема 5 Анализ синтаксических средств передачи эмоционально-экспрессивной информации в художественном тексте	20	20
Тема 6 Характеристика тона речи и повествования. Анализ лингвостилистических средства формирования тона	22	22
Тема 7 Выявление подтекста и анализ языковых средств его формирования	20	20
Тема 8 Анализ типов и функций интертекстуальных элементов в художественном тексте	22	22
Раздел 2		
Тема 9 Определение жанрово-стилистических характеристик художественных текстов	16	16
Тема 10 Анализ лингвостилистических особенностей текстов разных функциональных стилей	16	16
Тема 11 Анализ роли метафоры, аллегории и символа в тексте короткого рассказа	16	16
Тема 12 Сопоставление и контраст как способы экспликации конфликта в рассказе.	16	16
Тема 13 Анализ лингвостилистических средства создания комического эффекта в художественном тексте.	16	16
Тема 14 Анализ лингвостилистических особенностей текстов разных функциональных стилей	18	18
Итого	266	266

Содержание дисциплины

Раздел 1

Тема 1. Принципы лингвостилистического анализа художественного текста. Анализ структуры сюжета.

Анализ рассказов:

“Miss Brill” by Catherine Mansfield,

“The Ant and the Grasshopper” by S. Maugham.

Тема 2. Типы повествователей.

Анализ рассказов:

“Can-Can” by A. Vivante,

“Parson’s Pleasure” by R. Dahl.

Тема 3. Анализ лингвостилистических средств характеризации персонажа.

Анализ рассказов:

“Luck” by M. Twain,

“The Happy Man” by S. Maugham.

Тема 4. Анализ функций образных средств языка в художественном тексте.

Анализ рассказов:

“To Sir, with Love” by E.R. Braithwaite,

“Three Men in a Boat” (fragment) by J.K. Jerome.

Тема 5. Анализ лингвостилистических средств характеризации персонажа.

Анализ рассказов:

“A very shortstory” by E. Hemingway,

“Art for Art’s Sake” by R. Goldberg.

Тема 6. Характеристика тона речи и повествования. Анализ лингвостилистических средства формирования тона.

Анализ рассказов:

“Louise” by S. Maugham,

“Five Boons of Life” by M. Twain.

Тема 7. Выявление подтекста и анализ языковых средств его формирования.

Анализ рассказов:

“Cat in the Rain” by E. Hemingway,

“The Story of an Hour” by K. Chopin.

Тема 8. Анализ типов и функций интертекстуальных элементов в художественном тексте.

Анализ рассказов:

“The Christmas the Lights Went Out” by Ch. Rose,

“Home” by S. Maugham.

Раздел 2

Тема 9. Определение жанрово-стилистических характеристик художественных текстов.

Анализ рассказов:

“The Verger” by S. Maugham,

“The No-Talent Kid” by K. Vonnegut.

Тема 10. Анализ лингвостилистических особенностей текстов разных функциональных стилей.

Анализ рассказов:

“The Comeback” by Ch. Rose,

“The Romantic Young Lady” by S. Maugham.

Тема 11. Анализ роли метафоры, аллегории и символа в тексте короткого рассказа.

Анализ рассказов:

“The Man with the Scar” by W. Maugham,

“The Way up to Heaven” by R. Dahl.

Тема 12. Сопоставление и контраст как способы экспликации конфликта в рассказе.

Анализ рассказов:

“The Nightingale and the Rose” by O. Wilde,

“The Princess and the Tin Box” by J. Tuber.

Тема 13. Анализ лингвостилистических средства создания комического эффекта в художественном тексте.

Анализ рассказов:

“Clay” by J. Joyce,

“Lost on Dress Parade” by O. Henry.

Тема 14. Анализ лингвостилистических особенностей текстов разных функциональных стилей.

Анализ рассказов:

“Three People and Two Seats” by K. Major,

“Back for Christmas” by J. Collier.

Практическая подготовка

Тема	Задание на практическую подготовку (лингвистическая деятельность)	Количество часов
Тема 1 Принципы лингвостилистического анализа художественного текста. Анализ структуры сюжета	Действия по анализу лингвистического материала в соответствии с постановленными задачами и с учетом коммуникативной обстановки	20
Тема 2 Типы повествователей.	Действия по формализации лингвистического материала в соответствии с постановленными задачами и с учетом коммуникативной обстановки	22
Тема 3 Анализ лингвостилистических средств характеризации персонажа.	Действия по формализации лингвистического материала в соответствии с постановленными задачами и с учетом коммуникативной обстановки	20
Тема 4 Анализ функций образных средств языка в художественном тексте	Действия по формализации лингвистического материала в соответствии с постановленными задачами и с учетом коммуникативной обстановки	22
Тема 5 Анализ синтаксических	Действия по формализации	20

средств передачи эмоционально-экспрессивной информации в художественном тексте	лингвистического материала в соответствии с поставленными задачами и с учетом коммуникативной обстановки	
Тема 6 Характеристика тона речи и повествования. Анализ лингвостилистических средства формирования тона	Действия по формализации лингвистического материала в соответствии с поставленными задачами и с учетом коммуникативной обстановки	22
Тема 7 Выявление подтекста и анализ языковых средств его формирования	Действия по формализации лингвистического материала в соответствии с поставленными задачами и с учетом коммуникативной обстановки	20
Тема 8 Анализ типов и функций интертекстуальных элементов в художественном тексте	Действия по формализации лингвистического материала в соответствии с поставленными задачами и с учетом коммуникативной обстановки	22
Тема 9 Определение жанрово-стилистических характеристик художественных текстов	Действия по формализации лингвистического материала в соответствии с поставленными задачами и с учетом коммуникативной обстановки	16
Тема 10 Анализ лингвостилистических особенностей текстов разных функциональных стилей	Действия по формализации лингвистического материала в соответствии с поставленными задачами и с учетом коммуникативной обстановки	16
Тема 11 Анализ роли метафоры, аллегории и символа в тексте короткого рассказа	Действия по формализации лингвистического материала в соответствии с поставленными задачами и с учетом коммуникативной обстановки	16
Тема 12 Сопоставление и контраст как способы экспликации конфликта в рассказе.	Действия по формализации лингвистического материала в соответствии с поставленными задачами и с учетом коммуникативной обстановки	16
Тема 13 Анализ лингвостилистических средств создания комического эффекта в художественном тексте.	Действия по формализации лингвистического материала в соответствии с поставленными задачами и с учетом коммуникативной обстановки	16
Тема 14 Анализ лингвостилистических особенностей текстов разных функциональных стилей	Действия по формализации лингвистического материала в соответствии с поставленными задачами и с учетом коммуникативной обстановки	18

4. УЧЕБНО-МЕТОДИЧЕСКОЕ ОБЕСПЕЧЕНИЕ САМОСТОЯТЕЛЬНОЙ РАБОТЫ ОБУЧАЮЩИХСЯ

Темы для самостоятельного изучения	Изучаемые вопросы	Количество часов	Формы самостоятельной работы	Методическое обеспечение	Форма отчетности
Раздел 1					
1.Лингвостилистические аспекты компонентов сюжета.	Традиционная и нетрадиционная структура сюжета	34	Изучение дополнительной литературы, написание	Учебно-методическое обеспечение дисциплины	Доклад, комплексный лингвостилистический анализ текста
2. Типы повествования от 1 лица	Лингвостилистические характеристики персонифицированного повествования	34	Изучение справочной литературы	Учебно-методическое обеспечение дисциплины	Доклад, комплексный лингвостилистический анализ текста
3.Лингвостилистические средства характеристики персонажа	Формы прямой и косвенной характеризация	34	Изучение дополнительной литературы	Учебно-методическое обеспечение дисциплины	Доклад, комплексный лингвостилистический анализ текста
4. Способы презентации речи и мыслей персонажа	Лингвостилистические характеристики косвенно-прямой речи	30	Изучение дополнительной литературы	Учебно-методическое обеспечение дисциплины	Доклад, комплексный лингвостилистический анализ текста
5. Функции образных средств языка в художественном тексте	Образные средства в описании места и времени повествования	30	Изучение справочной литературы	Учебно-методическое обеспечение дисциплины	Доклад, комплексный лингвостилистический анализ текста
6..Синтаксические средства передачи эмоционально-экспрессивной	Роль синтаксиса в создании атмосферы	30	Изучение справочной литературы	Учебно-методическое обеспечение дисциплины	Доклад, комплексный лингвостилистический анализ текста

информации					
7.Средства создания эмоциональной атмосферы отрывка художественного текста	Фоностилистические и лексические образные средства	30	Изучение справочной литературы	Учебно-методическое обеспечение дисциплины	Доклад, комплексный лингвостилистический анализ текста
8. Анализ мотивов в тексте короткого рассказа	Лексико-семантическое поле как метод анализа мотива	30	Изучение справочной литературы	Учебно-методическое обеспечение дисциплины	Доклад, комплексный лингвостилистический анализ текста
Раздел 2					
9.Сопоставление и контраст как способы экспликации конфликта	Лингвостилистические средства выражения контраста	30	Изучение справочной литературы	Учебно-методическое обеспечение дисциплины	Доклад, комплексный лингвостилистический анализ текста
10.Лингвостилистические средства формирования тона повествования	Роль тропов в формировании тона	30	Изучение справочной литературы	Учебно-методическое обеспечение дисциплины	Доклад, комплексный лингвостилистический анализ текста
11. Выявление подтекста и анализ языковых средств его формирования	Импликации и их создания.	30	Изучение справочной литературы	Учебно-методическое обеспечение дисциплины	Доклад, комплексный лингвостилистический анализ текста
12. Средства	Типы юмора. Вербальные средства	30	Изучение дополнительн	Учебно-методическое	Доклад, комплексн

создания комического эффекта			ой литературы	обеспечение дисциплины	ый лингвостилистический анализ текста
13. Жанрово-стилистические характеристики художественных текстов	Жанры современной англоязычной прозы. Жанры утопии и антиутопии.	30	Изучение справочной литературы	Учебно-методическое обеспечение дисциплины	Доклад, комплексный лингвостилистический анализ текста
14.Лингвостилистические особенности текстов разных функциональных стилей	Анализ поэтического текста. Анализ драматургического текста	28	Изучение справочной литературы	Учебно-методическое обеспечение дисциплины	Доклад, комплексный лингвостилистический анализ текста
Итого		430			

5. ФОНД ОЦЕНОЧНЫХ СРЕДСТВ ДЛЯ ПРОВЕДЕНИЯ ТЕКУЩЕЙ И ПРОМЕЖУТОЧНОЙ АТТЕСТАЦИИ ПО ДИСЦИПЛИНЕ

5.1. Перечень компетенций с указанием этапов их формирования в процессе 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.

5.2. Описание показателей и критериев оценивания компетенций на различных этапах их формирования, описание шкал оценивания

Оцениваемые компетенции	Уровень сформированности	Этап формирования	Описание показателей	Критерии оценивания	Шкала оценивания
УК-4	Пороговый	1.Работа на учебных занятиях 2.Самостоятель	Знать: этические нормы культур изучаемых языков, общекультурные универсалии, принципы	Выполнение тестов Практическая подготовка	Шкала оценивания тестов Шкала

		ная работа	устного и письменного общения Уметь: находить пути к сотрудничеству на основе принципов уважения своеобразия иноязычной культуры и ценностных ориентаций иноязычного социума		оценивания практической подготовки
Продвинутый	1.Работа на учебных занятиях 2.Самостоятельная работа	Владеть: навыками взаимодействия с иноязычными культурами с позиций культурного релятивизма и толерантности	Выполнение тестов Практическая подготовка Комплексный анализ Доклад	Шкала оценивания тестов Шкала оценивания комплексного лингвостилистического анализа текста Шкала оценивания практической подготовки	

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 поставленными 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 поставленными задачами и с учетом коммуникативной обстановки).
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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

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

Примерные темы докладов

1. Poetic and highly literary words. Their stylistic usage.
2. Barbarisms and foreign words. Their stylistic usage.
3. Literary coinages and nonce-words. Means of their creation. Their stylistic functions.
4. Special colloquial vocabulary, its types and common characteristics.
5. Slang. Its varieties and functions.
6. Jargonisms. Their types and stylistic usage.
7. Professionalisms.

Примерный тест

по дисциплине «Практикум по аналитическому чтению второго иностранного языка»

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.

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?

Образец текста для комплексного лингвостилистического анализа

TURMOIL IN A BLUE AND BEIGE BEDROOM

Please let John call.

Please let John call before two o'clock.

If John calls before two o'clock I promise I'll baby-sit Stewie for three Friday nights in a row without arguing.

Now, what will I wear?

I haven't worn my powder blue sweater with the fluffy collar to school yet. I could wear that with my tan slacks. Or with my white wool ones? Maybe I'll wear a dress...

If Claudia goes with Tim, maybe we could double, since Tim drives... Yes! That's a great idea, I'll call Claudia. No, I'll wait until I hear from John.

Please let John call soon! If he calls soon I'll try not to argue about *anything* for two whole weeks. Unless they tell me I have to be home by eleven or something... But I promise, that would be the only argument.

Can I wear my hair in a new way? How can I wear my hair in a new way when it's so *short!* Maybe I could stick combs in the sides or something, and pull it up over my ears like this... Yuck¹, too many pictures stuck in the frame of my mirror, I can't even see myself in it anymore...

Mmmm. I should get rid of *this* picture, anyway. Billy and me. Billy's such a creep², how could I ever have liked him? Look at that, he's wearing Bermuda *shorts*³, for Lord's sake, what a stupid picture. And there's stupid Kenny Rappoport in the background, holding up two fingers over Billy's head. Why did I ever *bother* to keep such a stupid picture? And look at *me*, with two dumb ponytails sticking out of the sides of my head... I look like a cocker spaniel, for Lord's sake! This picture goes *out*, that's it!

Billy. I bet he wasn't even invited to Nancy's party. And if he was invited I bet he goes with *Marcia*! They really deserve each other.

Oh! The phone! It's ringing, it's rin-ing! I'll let it ring again. Four times, so I won't look anxious, Three... four...

Hel-low?

Oh. Hi, Mom. What do you mean you're surprised you got through? I've hardly been on the phone at *all* today. Are you calling from the dentist's? Did Stewie have any cavities? Well, good. Listen. Mom, I'm a kind of waiting for a call, so - What? Did I do the dishes? Well, not yet, but - The What? The kitty litter⁴? I *will*. Mom, but I haven't had a minute - My *bedroom*? It looks *fine*, it doesn't need any cleaning! It does not, Mom! Okay, okay. I will. I *will*. I said I *would*. Mom - *Please stop* saying "all you teenagers." We are not all alike, Mom, in spite of all you parents think! I am not sighing heavily, Mom, And I'll do the stuff, okay? Okay. Bye.

Par-ents!

Now where was I?

The party. Clothes.

Maybe I shouldn't wear the powder blue. Practically everything I own is powder blue. I'm almost totally associated with powder blue, like a trademark or something. Who needs *that!*

Maybe green. No, green makes my skin look like yellow. Maybe *yellow!*

Oooooh, there's the phone again. Two... three...

Hel-low?

Oh, it's you, Susan.

No, I'm not disappointed, I thought you were somebody else, that's all. Never *mind* who else. Nobody else, I just didn't expect *you*. No, not Roger. No, not Peter, either. *Nobody*. Susan!

Of course not *Alien*, Susan, Why would you ever think of *Alien*? Like gross, Susan! Did anyone say anything to you about me and *Alien*? Did they? You *swear*?

I'm not over reacting, I just don't know why you would even imagine I might be expecting a call from *Alien*, he's so wimpy! And he has that awful growth on his cheek. Well, you can call it a beauty mark, I call it a growth!

Listen, I really can't stand *Alien* Mitchell and let's change the – John? John Carraro? I am not blushing, Susan, how can you tell, anyway, over the phone?

Okay. Maybe John, but just *maybe*, not really *really*.

Stop laughing, Susan. I just thought that *maybe* if John asked me I might go with him, maybe. But I don't know and I'm not counting on it. Who are you going with? You're going *stag*? You're kidding! You *are*? But Nancy said *couples*! She did, I swear, I was standing right there when she invited both of us!

She did say *couples*, Susan. How could you show up there all by yourself when everyone else will be paired off? Susan, I *heard* her say *couples*.

Well, I think that's pretty gutsy⁵ of you, I really do.

The geometry? No, I haven't looked at it yet, why? Trapezoids? What's a trapezoid, I thought that was an order of monks. No, I must have been absent for that. You will? Oh, Susan, You're a doll, you'll really help me? Thanks you're the best friend I ever had. Phyllis? She is not my best friend. well, maybe I did, but not anymore. She told Mary Ann I was a snob, do you believe that? Me, a snob! She's the one who's a snob. Just because she had two dates with a boy from Princeton she wouldn't speak to any high school boy for weeks, practically.

Listen, Susan, Phyllis is the type who doesn't even know the meaning of the word *friendship*. She'll just turn on you for no reason and start saying things behind your back.

Oh, boy, what time is that? It is? Say, I'd better hang up. Stop giggling, Susan, it is not because I'm expecting a call from John. I promised my mother I'd help her. Never mind with *what*, Susan, I have to hang up.

Okay, bye.

I cannot believe Susan would show up at Nancy's party alone! I bet she has a date, She's just not telling me who yet, that's all. Some best friend *she* is...

I am absolutely getting claustrophobic in this room.

I wonder what the other kids are doing?

Are they staying home on a perfectly gorgeous Saturday afternoon waiting for a date for Nancy's party or are they going out?

What I'd really like to do is call *Liz* or Mary Ann or somebody but I just can't tie up the phone anymore...

If John would just call *now*, then I could get out of this room and get on with my *life*! I'm just stagnating and withering away⁶ in this *room*!

Call, John, call. Call, John, call. One, two, three, ring!

If John calls now I'll know I was right all along. I am special. I am different. I am leading a charmed life. I will get everything

I desperately want because I was born under a lucky star and everything will be perfect and beautiful forever.

Oh, I know some bad things will happen, but not really tragic and I will rise above them and be a better person afterward. And the things I really want, the really important things in life, will all be there like a dream come true because I am magic. If I close my eyes and will it strongly enough-

I'll lie flat on my back and close my eyes. Not too tightly. I'll take a deep breath...

Maybe I will actually have an out-of-body experience. Wouldn't that be terrific? You leave your body and soar above it... but you're still attached to it by a beautiful silver cord...

Deep breath, dee-eep breath.

Ouch, what's that?

Oh, my nightgown is caught under me. I should have made my bed, it's so uncomfortable on your back when stuff is wrinkled up underneath you...

There. That's better.

Breathe deeply, deeply.

I am living a charmed life. Everything is perfect. John will call and I will go with him to Nancy's party and I will wear powder blue and everything will be perfect...

Inhale, exhale.

Inhale, exhale.

Mmmmm...

The phone is ringing... *The phone?*

Hello?

Oh. Hi, Mary Ann.

My voice sounds as if what? Oh. Well... maybe I did doze off for a minute, I've been so exhausted lately. You too? I know, isn't it awful?

Nancy's party? I guess so, but I'm not sure. Are you? You are? Who with? By *yourself*? But you're supposed to go with a date. Nancy said so! *She's* going with Bob Reifsneider.

Well, Susan said she's going stag, too, maybe she could be your date.

Oh, I don't know. I'd really feel funny walking in there without a date. Are you really going alone? No, nothing's *wrong* with it. I'd just feel funny, that's all. I mean, I *heard* Nancy say *couples*.

Mary Ann, remember those dumb parties back in junior high where we all went by ourselves and the girls were always on one side of the room and the boys were on the other and how gross and immature it all was?

Yes, I know we're all older now, but still, it would probably end up the same way, don't you think so? That's why Nancy said «*couples*» to show we've gotten past those kid games and things.

You really think it would be different now? Oh, I don't know...

Go where? Down to the arcade? Oh... gee, I'd really like to... but I got behind on my geometry and I have to spend the afternoon grinding away on that. You know, trapezoids and stuff...

Okay, thanks anyway. Have a good time... Bye.

Oh, Mary Ann? Call me when you get back and tell me Who you saw there, okay? Good. Bye.

Ooooh, that makes me so mad! I *want* to go to the arcade with Mary Ann, I *want* to!

John Carraro, you are ruining my whole afternoon! Will you please just call me so I can unchain myself from this room before my entire life passes by and my hair turns white and falls out?

If Mary Ann is going to the arcade she'll probably see Claudia and maybe Susan and probably Liz and... And everyone will be having a perfectly terrific afternoon while I sit here waiting for my date to call!

Of course, it would be okay if he called and I wasn't here and then he'd wonder where I was and all that... Except there isn't a soul in this entire house right now and so I wouldn't get the message. And who knows when and *if* he'd ever call back. Maybe he'd even try someone *else* if he couldn't get me, so no.

No arcade. No terrific afternoon.

Just me and my room.

Wonderful.

Please let John call. Now.

I'm probably going to flunk⁷ geometry. Not flunk... maybe a D. Mom will die if I get a D. She'll just die. I can't get a D, I just can't. I won't. Susan will help me and I'll get a C. A C isn't so bad. And maybe if I will it strongly enough I'll get a B, especially if I really am living a charmed life.

Maybe I'll put on some records. Good idea! Records will take my mind off everything!

Let's see... oh, I'm tired of this one.

This one is boring.

I'm not in the mood for this one...

This one is scratched. I'll *kill* Stewie for coming into this room without permission and touching my things! I'll just kill him! Little brat...

This one I always hated...

There's nothing here! This whole record collection is worth squat!

I'd better lie down and close my eyes again and take deep breaths.

I really hate myself when I get like this.

If John would just call I could finally relax.

I mustn't go to sleep, I mustn't go to sleep. I sounded all muzzy before when Mary Ann called and I can't sound like I've been sleeping on a perfectly gorgeous Saturday afternoon. I mean, what would he think, that I had nothing to do on a perfectly gorgeous Saturday afternoon except sleep?

I will not sleep. I'll just concentrate on relaxing.

Call, John, hurry up.

Breathe in, breathe out.

I can't relax, I can't.

I think I'll call Phyllis.

Just for a minute. Just to see what's happening.

Five-five-five, nine-one-eight... three. There.

Hello, Mrs. Atwater? Is Phyllis there? This is June. She went to the arcade? Oh. Well, thanks. Uh, no, no message. Bye.

Phyllis is at the arcade, too! Rats! The whole world is down there having the time of their happy little lives and here I sit in this ROOM!

Maybe even *John* is at the arcade!

No, he never goes there. He's so sweet, he always helps out his father on weekends.

Maybe he's too busy with his father to call.

No, if he's home helping his father he'll call when he takes his break. I know he will, it will be a perfect time to call.

He's so cute.

He *has* a beauty mark, too, but it's a nice one...

Aha! The phone! This time I'll give it two rings. Okay.

Hel-low?

Oh, hi, Liz.

No, just geometry, what about you?

Mmmm, Mary Ann called me too, but I told her I was going to hang around here. Thanks, anyway.

Nancy's party? Gee, I've hardly even thought about it, why?

Uh. Well, I thought slacks. I mean, it's not formal or anything.

Do I have a date? Well, I don't want to say yet. No, I'm not keeping secrets, honest. I'm just... not sure yet. How about you?

Stag? Really, Liz?

Why do you think couples are dumb idea?

Well, no, I don't think being paired off "inhibits" anybody, I thought it sounded more mature to go with dates for a change. I mean, we've all been in "groups" since first grade, for Lord's sake.

Oh, well, if you think most kids feel more comfortable going stag, then go stag, I mean — you have to feel comfortable.

Okay, have fun. Bye.

Well.

Nancy will certainly be surprised. I mean, it's *her* party and she should have the right to say how people go to it, after all!

Gosh, why does everything have to get so *complicated*? I mean, I really can't stand it!

Susan is going stag. *Liz* is going stag. *Mary Ann* is going stag. They're going to start an epidemic! I bet now *everyone* will go stag!

Oh, barf⁸city! If everyone goes stag, I'm sure not going to be the only one with a date, not *me*!

Oh, can you just see how *that* would come off? Everyone laughing and carrying on in cute little groups and I walk in with a date?

Ohhh, no!

Oh my gosh, but what *if John* calls?

What-if-John Carraro calls and asks me to this party that the whole entire *world* is going to *stag*!

I absolutely can't talk to him, I'll have to avoid him!

The first thing to do is to get out of this room right now!

Where's my comb?

Here I've been sitting around this positively claustrophobic room all afternoon like the biggest fool who ever grew ears while the entire world is downtown at the arcade -

Where *is* my comb?

Oh, no! The phone.

I won't answer it.

I won't.

But what if it's an emergency or something?

Okay, I'll answer it.

H'lo?

Who?

Ohhh!

Hi, John...

Me? Well, I just finished *tons* of geometry and I thought I'd treat myself to a trip downtown, you just caught me... I'm on my way out the door. Right now.

No, you're not keeping me, but what? Just one question? Oh, okay...

Oh, wow. Nancy's party? Oh, wow, this is really a surprise... Hmm... Wow... Well, gee, John, it's awfully nice of you to ask me, I mean, I'm really flattered... But the thing is... Well, I was thinking that it could be so much more fun if we all went in a big group, you know, and so no one would feel, you know, inhibited⁹ or anything if they didn't have a date, you know what I mean? I really do think big groups are so much more congenial¹⁰, don't you? But, really, John, thanks a lot for asking me, I honestly think it was so nice. Bye, John.

Oh, boy!

Boy!

Now where's that comb?

What-is-that? Is that the beginning of a zit¹¹?

Oh, *please*, don't let me be starting a zit! Please, please, just let my face stay clear and I promise I'll catch up on geometry!

Plot structure, setting.

1. How is the story structured?
 2. Why is the story deprived of exposition?
 3. Where are the events set? What is the function of the setting?
 4. Do the moments of complication serve to create suspense? Is the time the girl lets the phone ring of any significance?
 5. What is the climax of the story?
 6. Does the denouement contrast to the beginning of the story?
- Narrative method.**
1. What kind of narration is used in the story? Do you think it is the most appropriate one to reflect teenager's life?
 2. How does the author manage to compensate the limitations of the first-person narrative?
 3. Which minor conflicts constitute the major conflict of the story? Is it solved?

Means of characterization.

1. Although there is no description of the physical characteristics of the speaker in the story we know what she looks like, how she acts and what things are important to her. How does the author accomplish that? What stylistic devices dominate to create the image of the girl? Do you consider her image well-developed or simple?
2. Can you justify the number of the minor characters employed?
3. Is the protagonist the author's mouthpiece?

Tone, atmosphere.

1. How can you define the tone expressing the author's attitude to the subject matter?
2. What stylistic devices help to create the atmosphere? What role do the graphic devices play?
3. Can you find any artistic details in the story? Do the words *room*, *archade*, *phone* have any symbolic meaning?
4. Is it easy to read the story? How does the author create the familiar tone in relation to the reader? Support your idea, referring to the text.
5. Can the story be regarded as a case of dramatic irony? Is the last scene ironical or humorous?

Message.

1. Is the message of the story problem-raising or problem-solving?
2. Does the title contribute to conveying the message of the story or does it have some other functions?
3. Does the author succeed in revealing the chosen theme?

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?

8. Varieties of the English language. The peculiarities of the spoken variety (morphological, lexical and syntactical peculiarities).
9. The peculiarities of the written variety of the English language (lexical and syntactical).
10. Archaic and historical words. Their types and stylistic usage.
11. Poetic and highly literary words. Their stylistic usage.
12. Barbarisms and foreign words. Their stylistic usage.
13. Literary coinages and nonce-words. Means of their creation. Their stylistic functions.
14. Special colloquial vocabulary, its types and common characteristics.
15. Slang. Its varieties and functions.
16. Jargonisms. Their types and stylistic usage.
17. Professionalisms.
18. Vulgar words and phrases.
19. Foregrounding. Convergence and defeated expectancy as means of foregrounding.
20. Metaphor. Its types and stylistic functions. Personification.
21. Metonymy. Its types and stylistic functions. Synecdoche.
22. Irony. Its types and stylistic functions.
23. Antonomasia. Its stylistic functions.
24. Epithet, its varieties and stylistic functions. Epithets and descriptive attributes.
25. Oxymoron. Its structural types and stylistic functions. Paradox.
26. Pun. Its varieties and stylistic functions.
27. Zeugma. Its varieties and stylistic functions.
28. Simile, its semantic structure. Varieties of simile and their stylistic functions.
29. Hyperbole. Its stylistic functions. Paradox.
30. Euphemisms. Their stylistic usage.
31. Periphrasis. Its varieties and stylistic functions.
32. Decomposition of phraseological units. Its stylistic effects.

Образец текста для комплексного лингвостилистического анализа

TURMOIL IN A BLUE AND BEIGE BEDROOM

Please let John call.

Please let John call before two o'clock.

If John calls before two o'clock I promise I'll baby-sit Stewie for three Friday nights in a row without arguing.

Now, what will I wear?

I haven't worn my powder blue sweater with the fluffy collar to school yet. I could wear that with my tan slacks. Or with my white wool ones? Maybe I'll wear a dress...

If Claudia goes with Tim, maybe we could double, since Tim drives... Yes! That's a great idea, I'll call Claudia. No, I'll wait until I hear from John.

Please let John call soon! If he calls soon I'll try not to argue about *anything* for two whole weeks. Unless they tell me I have to be home by eleven or something... But I promise, that would be the only argument.

Can I wear my hair in a new way? How can I wear my hair in a new way when it's so *short!* Maybe I could stick combs in the sides or something, and pull it up over my ears like this... Yuck¹, too many pictures stuck in the frame of my mirror, I can't even see myself in it anymore...

Mmmm. I should get rid of *this* picture, anyway. Billy and me. Billy's such a creep², how could I ever have liked him? Look at that, he's wearing Bermuda *shorts*³, for Lord's sake, what a stupid picture. And there's stupid Kenny Rappoport in the background, holding up two fingers over Billy's head. Why did I ever *bother* to keep such a stupid picture? And look at *me*, with two dumb ponytails sticking out of the sides of my head... I look like a cocker spaniel, for Lord's sake! This picture goes *out*, that's it!

Billy. I bet he wasn't even invited to Nancy's party. And if he was invited I bet he goes with *Marcia!* They really deserve each other.

Oh! The phone! It's ringing, it's rin-ing! I'll let it ring again. Four times, so I won't look anxious, Three... four...

Hel-low?

Oh. Hi, Mom. What do you mean you're surprised you got through? I've hardly been on the phone at *all* today. Are you calling from the dentist's? Did Stewie have any cavities? Well, good. Listen. Mom, I'm a kind of waiting for a call, so - What? Did I do the dishes? Well, not yet, but - The What? The kitty litter⁴? I *will*. Mom, but I haven't had a minute - My *bedroom*? It looks *fine*, it doesn't need any cleaning! It does not, Mom! Okay, okay. I will. I *will*. I said I *would*. Mom - *Please stop* saying "all you teenagers." We are not all alike, Mom, in spite of all you parents think! I am not sighing heavily, Mom, And I'll do the stuff, okay? Okay. Bye.

Par-ents!

Now where was I?

The party. Clothes.

Maybe I shouldn't wear the powder blue. Practically everything I own is powder blue. I'm almost totally associated with powder blue, like a trademark or something. Who needs *that!*

Maybe green. No, green makes my skin look like yellow. Maybe *yellow*!

Oooooh, there's the phone again. Two... three...

Hel-low?

Oh, it's you, Susan.

No, I'm not disappointed, I thought you were somebody else, that's all. Never *mind* who else. Nobody else, I just didn't expect *you*. No, not Roger. No, not Peter, either. *Nobody*. Susan!

Of course not *Alien*, Susan, Why would you ever think of *Alien*? Like gross, Susan! Did anyone say anything to you about me and *Alien*? Did they? You *swear*?

I'm not over reacting, I just don't know why you would even imagine I might be expecting a call from *Alien*, he's so wimpy! And he has that awful growth on his cheek. Well, you can call it a beauty mark, I call it a growth!

Listen, I really can't stand *Alien Mitchell* and let's change the - John? John Carraro? I am not blushing, Susan, how can you tell, anyway, over the phone?

Okay. Maybe John, but just *maybe*, not really *really*.

Stop laughing, Susan. I just thought that *maybe* if John asked me I might go with him, maybe. But I don't know and I'm not counting on it. Who are you going with? You're going *stag*? You're kidding! You *are*? But Nancy said *couples*! She did, I swear, I was standing right there when she invited both of us!

She did say couples, Susan. How could you show up there all by yourself when everyone else will be paired off? Susan, I *heard* her say couples.

Well, I think that's pretty gutsy⁵ of you, I really do.

The geometry? No, I haven't looked at it yet, why? Trapezoids? What's a trapezoid, I thought that was an order of monks. No, I must have been absent for that. You will? Oh, Susan, You're a doll, you'll really help me? Thanks you're the best friend I ever had. Phyllis? She is not my best friend. well, maybe I did, but not anymore. She told Mary Ann I was a snob, do you believe that? Me, a snob! She's the one who's a snob. Just because she had two dates with a boy from Princeton she wouldn't speak to any high school boy for weeks, practically.

Listen, Susan, Phyllis is the type who doesn't even know the meaning of the word *friendship*. She'll just turn on you for no reason and start saying things behind your back.

Oh, boy, what time is that? It is? Say, I'd better hang up. Stop giggling, Susan, it is not because I'm expecting a call from John. I promised my mother I'd help her. Never mind with *what*, Susan, I have to hang up.

Okay, bye.

I cannot believe Susan would show up at Nancy's party alone! I bet she has a date, She's just not telling me who yet, that's all. Some best friend *she* is...

I am absolutely getting claustrophobic in this room.

I wonder what the other kids are doing?

Are they staying home on a perfectly gorgeous Saturday afternoon waiting for a date for Nancy's party or are they going out?

What I'd really like to do is call *Liz* or Mary Ann or somebody but I just can't tie up the phone anymore...

If John would just call *now*, then I could get out of this room and get on with my *life!* I'm just stagnating and withering away⁶ in this *room!*

Call, John, call. Call, John, call. One, two, three, ring!

If John calls now I'll know I was right all along. I am special. I am different. I am leading a charmed life. I will get everything

I desperately want because I was born under a lucky star and everything will be perfect and beautiful forever.

Oh, I know some bad things will happen, but not really tragic and I will rise above them and be a better person afterward. And the things I really want, the really important things in life, will all be there like a dream come true because I am magic. If I close my eyes and will it strongly enough-

I'll lie flat on my back and close my eyes. Not too tightly. I'll take a deep breath...

Maybe I will actually have an out-of-body experience. Wouldn't that be terrific? You leave your body and soar above it... but you're still attached to it by a beautiful silver cord...

Deep breath, dee-EEP breath.

Ouch, what's that?

Oh, my nightgown is caught under me. I should have made my bed, it's so uncomfortable on your back when stuff is wrinkled up underneath you...

There. That's better.

Breathe deeply, deeply.

I am living a charmed life. Everything is perfect. John will call and I will go with him to Nancy's party and I will wear powder blue and everything will be perfect...

Inhale, exhale.

Inhale, exhale.

Mmmm...

The phone is ringing... *The phone?*

Hello?

Oh. Hi, Mary Ann.

My voice sounds as if what? Oh. Well... maybe I did doze off for a minute, I've been so exhausted lately. You too? I know, isn't it awful?

Nancy's party? I guess so, but I'm not sure. Are you? You are? Who with? By *yourself*? But you're supposed to go with a date. Nancy said so! *She's* going with Bob Reifsneider.

Well, Susan said she's going stag, too, maybe she could be your date.

Oh, I don't know. I'd really feel funny walking in there without a date. Are you really going alone? No, nothing's *wrong* with it. I'd just feel funny, that's all. I mean, I *heard* Nancy say *couples*.

Mary Ann, remember those dumb parties back in junior high where we all went by ourselves and the girls were always on one side of the room and the boys were on the other and how gross and immature it all was?

Yes, I know we're all older now, but still, it would probably end up the same way, don't you think so? That's why Nancy said «*couples*» to show we've gotten past those kid games and things.

You really think it would be different now? Oh, I don't know...

Go where? Down to the arcade? Oh... gee, I'd really like to... but I got behind on my geometry and I have to spend the afternoon grinding away on that. You know, trapezoids and stuff...

Okay, thanks anyway. Have a good time... Bye.

Oh, Mary Ann? Call me when you get back and tell me Who you saw there, okay? Good. Bye.

Oooooh, that makes me so mad! I *want* to go to the arcade with Mary Ann, I *want* to!

John Carraro, you are ruining my whole afternoon! Will you please just call me so I can unchain myself from this room before my entire life passes by and my hair turns white and falls out?

If Mary Ann is going to the arcade she'll probably see Claudia and maybe Susan and probably Liz and... And everyone will be having a perfectly terrific afternoon while I sit here waiting for my date to call!

Of course, it would be okay if he called and I wasn't here and then he'd wonder where I was and all that... Except there isn't a soul in this entire house right now and so I wouldn't get the message. And who knows when and *if* he'd ever call back. Maybe he'd even try someone *else* if he couldn't get me, so no.

No arcade. No terrific afternoon.

Just me and my room.

Wonderful.

Please let John call. Now.

I'm probably going to flunk⁷ geometry. Not flunk... maybe a D. Mom will die if I get a D. She'll just die. I can't get a D, I just can't. I won't. Susan will help me and I'll get a C. A C isn't so bad. And maybe if I will it strongly enough I'll get a B, especially if I really am living a charmed life.

Maybe I'll put on some records. Good idea! Records will take my mind off everything!

Let's see... oh, I'm tired of this one.

This one is boring.

I'm not in the mood for this one...

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I will not sleep. I'll just concentrate on relaxing.

Call, John, hurry up.

Breathe in, breathe out.

I can't relax, I can't.

I think I'll call Phyllis.

Just for a minute. Just to see what's happening.

Five-five-five, nine-one-eight... three. There.

Hello, Mrs. Atwater? Is Phyllis there? This is June. She went to the arcade? Oh. Well, thanks. Uh, no, no message. Bye.

Phyllis is at the arcade, too! Rats! The whole world is down there having the time of their happy little lives and here I sit in this ROOM!

Maybe even *John* is at the arcade!

No, he never goes there. He's so sweet, he always helps out his father on weekends.

Maybe he's too busy with his father to call.

No, if he's home helping his father he'll call when he takes his break. I know he will, it will be a perfect time to call.

He's so cute.

He *has* a beauty mark, too, but it's a nice one...

Aha! The phone! This time I'll give it two rings. Okay.

Hel-low?

Oh, hi, *Liz*.

No, just geometry, what about you?

Mmmm, Mary Ann called me too, but I told her I was going to hang around here. Thanks, anyway.

Nancy's party? Gee, I've hardly even thought about it, why?

Uh. Well, I thought slacks. I mean, it's not formal or anything.

Do I have a date? Well, I don't want to say yet. No, I'm not keeping secrets, honest. I'm just... not sure yet. How about you?

Stag? Really, *Liz*?

Why do you think couples are dumb idea?

Well, no, I don't think being paired off "inhibits" anybody, I thought it sounded more mature to go with dates for a change. I mean, we've all been in "groups" since first grade, for Lord's sake.

Oh, well, if you think most kids feel more comfortable going stag, then go stag, I mean — you have to feel comfortable.

Okay, have fun. Bye.

Well.

Nancy will certainly be surprised. I mean, it's *her* party and she should have the right to say how people go to it, after all!

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Oh, *barf⁸city*! If everyone goes stag, I'm sure not going to be the only one with a date, not *me*!

Oh, can you just see how *that* would come off? Everyone laughing and carrying on in cute little groups and I walk in with a date?

Ohhh, no!

Oh my gosh, but what if *John* calls?

What-if-John Carraro calls and asks me to this party that the whole entire *world* is going to *stag!*

I absolutely can't talk to him, I'll have to avoid him!

The first thing to do is to get out of this room right now!

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Where *is* my comb?

Oh, no! The phone.

I won't answer it.

I won't.

But what if it's an emergency or something?

Okay, I'll answer it.

H'lo?

Who?

Ohhh!

Hi, John...

Me? Well, I just finished *tons* of geometry and I thought I'd treat myself to a trip downtown, you just caught me... I'm on my way out the door. Right now.

No, you're not keeping me, but what? Just one question? Oh, okay...

Oh, wow. Nancy's party? Oh, wow, this is really a surprise... Hmm... Wow... Well, gee, John, it's awfully nice of you to ask me, I mean, I'm really flattered... But the thing is... Well, I was thinking that it could be so much more fun if we all went in a big group, you know, and so no one would feel, you know, inhibited⁹ or anything if they didn't have a date, you know what I mean? I really do think big groups are so much more congenial¹⁰, don't you? But, really, John, thanks a lot for asking me, I honestly think it was so nice. Bye, John.

Oh, boy!

Boy!

Now where's that comb?

What-is-that? Is that the beginning of a zit¹¹?

Oh, *please*, don't let me be starting a zit! Please, please, just let my face stay clear and I promise I'll catch up on geometry!

Plot structure, setting.

7. How is the story structured?
8. Why is the story deprived of exposition?
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Примерный перечень вопросов к экзамену

21. Give the gist of the passage/story/essay. What are its theme and message?
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27. Does the author express his opinions directly and openly? Does he appeal to logic or emotions? Does the author manage to convince the reader?
28. How do you understand S. Fry's simile 'as mad as a human'?
29. Comment on the structure of the essay. Analyze its stylistic peculiarities and means of persuasion employed by the author.
30. What means of persuasiveness does the author use? Which of them do you find especially effective?
31. What do you think the title of the story signifies? Is it related to the theme?
32. Are there any key words that help the reader understand the theme?
33. Do the details of the setting reinforce the theme? Justify your answer.
34. Comment on the structural peculiarities of the passage. How many parts does it fall into?
35. What is the basic conflict of the story? Is it external or internal? Is there a resolution to the conflict?
36. What stylistic devices are used to show the main conflict of the story?
37. How would you characterise the author's choice of words?
38. What use does the author make of highly literary/colloquial expressions?
39. How would you characterise the author's syntax in this text
40. Can you identify the genre of the story/extract? Does it belong to a recognizable genre?

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

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.

Изучение курса «Практикум по аналитическому чтению второго иностранного языка» предполагает также развитие и совершенствование умение студентов самостоятельно работать с дополнительной литературой, умение осуществлять поиск нужной информации в словарях и справочных изданиях, умение реферирования и систематизации языкового материала в рамках определенной темы или вопроса.

Шкала оценивания экзамена

Показатели	Количество баллов (вклад в рейтинг)
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).	25-30

<p>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).</p>	19-24
<p>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>	13-18
<p>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>	7-12
<p>Студент не может дать ответ на вопросы экзаменационного билета, не владеет навыками лингвостилистического анализа текста и навыками реферирования.</p>	0-6

Итоговая шкала выставления оценки по дисциплине

Итоговая оценка по дисциплине выставляется по приведенной ниже шкале. При выставлении итоговой оценки преподавателем учитывается работа в течение всего срока освоения дисциплины, а также баллы на промежуточной аттестации.

Баллы, полученные в течение освоения дисциплины	Оценка по дисциплине
81-100	отлично
61-80	хорошо
41-60	удовлетворительно
0-40	не удовлетворительно

6.УЧЕБНО-МЕТОДИЧЕСКОЕ И РЕСУРСНОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ

6.1. Основная литература

1. Баранов, А.Н. Лингвистическая экспертиза текста: теорет. основания и практика: учеб.пособие. - 6-е изд. - М. : Флинта, 2018. - 592с. – Текст: непосредственный
2. Жирова, И. Г.. Английский язык. Аналитическое чтение : учеб. пособие / И.Г. Жирова, О.П. Дмитриева — Москва : КноРус, 2023. — 220 с. — URL: <https://book.ru/book/949478>

3. Кухаренко, В.А. Практикум по стилистике английского языка=Seminars in stylistics : учеб. пособие. - 9-е изд. - М. : Флинта, 2018. - 184с. – Текст: непосредственный

6.2. Дополнительная литература

1. Белова, В. Ф., Аналитическое чтение : учебное пособие / В. Ф. Белова, А. Э. Мирзаханова. — Москва: КноРус, 2022. — 173 с. — Текст: электронный. — URL: <https://book.ru/book/948817>
2. Стурова, Е. А. Analytical Reading Step by Step: аналитическое чтение шаг за шагом : учебное пособие по английскому языку для вузов. — Липецк : Липецкий государственный педагогический университет имени П.П. Семёнова-Тян-Шанского, 2018. — 65 с. — Текст: электронный. — URL: <https://www.iprbookshop.ru/100900.html>
3. Чернявская, В.Е. Лингвистика текста. Лингвистика дискурса : учеб. пособие. - 5-е изд. - М. : Флинта, 2018. - 208с. – Текст: непосредственный

6.3. Ресурсы информационно-телекоммуникационной сети «Интернет»

Longman Dictionary of Contemporary English: <http://www.ldoceonline.com>

Cambridge Advanced Learner's Dictionary: <http://dictionary.cambridge.org/>

Merriam-Webster's Learner's Dictionary: <http://www.learnersdictionary.com/>

Macmillan Learner's Dictionary: <http://www.macmillandictionary.com>

Материалы для чтения:

<http://www.bibliomania.com>

<http://free-english-study.com/home/reading.html>

<http://www.cdlponline.org>

<http://www.americanliterature.com/short-stories>

Сайты для изучающих английский язык:

<http://www.bbc.co.uk/learning/subjects/english.shtml>

http://www.bbc.co.uk/russian/learning_english/

<http://learnenglish.britishcouncil.org/en/>

<http://www.golos-ameriki.ru/archive/learning-english/latest/1641/1641.html>

<http://real-english.com/>

<http://www.ello.org/>

<http://www.englishpage.com/>

<http://www.economist.com/>

www.time.com

7. МЕТОДИЧЕСКИЕ УКАЗАНИЯ ПО ОСВОЕНИЮ ДИСЦИПЛИНЫ

1. Методические рекомендации по подготовке к практическим занятиям.
2. Методические рекомендации по организации самостоятельной работы по дисциплинам.

8. ИНФОРМАЦИОННЫЕ ТЕХНОЛОГИИ ДЛЯ ОСУЩЕСТВЛЕНИЯ ОБРАЗОВАТЕЛЬНОГО ПРОЦЕССА ПО ДИСЦИПЛИНЕ

Лицензионное программное обеспечение:

Microsoft Windows

Microsoft Office

Kaspersky Endpoint Security

Информационные справочные системы:

Система ГАРАНТ

Система «КонсультантПлюс»

Профессиональные базы данных

[fgosvo.ru](#) – Портал Федеральных государственных образовательных стандартов высшего образования

[pravo.gov.ru](#) - Официальный интернет-портал правовой информации

[www.edu.ru](#) – Федеральный портал Российского образования

Свободно распространяемое программное обеспечение, в том числе отечественного производства

ОМС Плеер (для воспроизведения Электронных Учебных Модулей)

7-zip

Google Chrome

9. МАТЕРИАЛЬНО-ТЕХНИЧЕСКОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ

Материально-техническое обеспечение дисциплины включает в себя:

- учебные аудитории для проведения учебных занятий, оснащенные оборудованием и техническими средствами обучения: учебной мебелью, доской, демонстрационным оборудованием, персональными компьютерами, проектором;
- помещения для самостоятельной работы, оснащенные компьютерной техникой с возможностью подключением к сети «Интернет» и обеспечением доступа к электронной информационно-образовательной среде.