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**Образовательное частное учреждение высшего образования  
«МОСКОВСКИЙ УНИВЕРСИТЕТ ИМЕНИ А.С. ГРИБОЕДОВА»**

(ИМПЭ им. А.С. Грибоедова)

## **ФАКУЛЬТЕТ ЛИНГВИСТИКИ**

**УТВЕРЖДАЮ:**

Декан факультета лингвистики

\_\_\_\_\_ / Д.В. Парамонова /

«08» сентября 2025 г.

## **Рабочая программа дисциплины ЛИНГВОСТИЛИСТИЧЕСКИЙ АНАЛИЗ ТЕКСТА**

**Укрупненная группа специальностей 58.00.00**

### **Направление подготовки**

58.03.01 Востоковедение и африканистика  
(уровень бакалавриат)

### **Направление/профиль:**

«Филология стран Азии и Африки»

**Форма обучения:** очная

**Москва**

Рабочая программа дисциплины «Лингвостилистический анализ текста». Направление подготовки 58.03.01 Востоковедение и африканистика (уровень бакалавриат) Профиль: «Филология стран Азии и Африки» / Д.В. Парамонова. – М.: ИМПЭ им. А.С. Грибоедова – 27 с.

Рабочая программа дисциплины составлена на основании федерального государственного образовательного стандарта высшего образования – Направление подготовки 58.03.01 Востоковедение и африканистика (уровень бакалавриат) Профиль: «Филология стран Азии и Африки», утвержденного приказом Министерства труда и социальной защиты Российской Федерации от 18 марта 2021 г. № 134н (зарегистрирован Министерством юстиции Российской Федерации 21 апреля 2021 г. регистрационный № 63195), профессиональным стандартом «Педагог дополнительного образования детей и взрослых», от 22 сентября 2021 г. № 652н (зарегистрирован Министерством юстиции Российской Федерации 17 декабря 2021 г. регистрационный № 66403), профессиональным стандарт «Специалист в области перевода», от 18 марта 2021 г. № 134н (зарегистрирован Министерством юстиции Российской Федерации 21 апреля 2021 г. регистрационный № 63195).

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(Ф.И.О., уч. степень, уч. звание, должность)

Рабочая программа дисциплины рассмотрена и одобрена на заседании кафедры лингвистики и переводоведения «02» сентября 2025 г., протокол № 1

Заведующий кафедрой \_\_\_\_\_ / к.филол.н., Д.В. Парамонова /

Согласовано от Библиотеки \_\_\_\_\_ /О.Е. Стёпкина/

## Раздел 1. Цели и задачи освоения дисциплины

**Целью** освоения дисциплины является: ознакомить обучающихся с основным кругом стилистических категорий, с современными представлениями о коммуникативных и номинативных ресурсах языковой системы;

- дать студентам представление о характере и особенностях функционирования языка в тексте; о принципах выбора и использования языковых средств для передачи мыслей и чувств с целью достижения определенных прагматических результатов в текстах разных видов;

- сформировать умение проведения лингвостилистического анализа текста (на английском языке).

В задачи дисциплины входит:

- сформировать у обучающихся навык свободного владения стилистическим понятийным аппаратом и категориями данной дисциплины;

- выработать навыки научного подхода к работе над текстом через обучение методам исследования всего комплекса разноуровневых стилистических ресурсов и методам углубленного анализа и интерпретации речевых произведений и текстов разной функционально-стилевой и жанровой принадлежности с учетом особенностей коммуникативного акта, его прагматических и структурно-композиционных характеристик, когнитивных, культурологических и других факторов;

- выработать у обучающихся навыки научного подхода к работе над текстом для совершенствования умения извлекать из текста основную информацию и излагать ее в соответствии с принципами определенной модели (функционального стиля, жанра) письменной и устной коммуникации;

- усовершенствовать у обучающихся умение продуцировать речевые произведения, добиваясь наибольшего соответствия формы и содержания, логической четкости и точного лексико-стилистического оформления как на уровне высказывания, так и на уровне целого текста (с точки зрения наиболее эффективного и уместного употребления стилистических ресурсов).

*Область профессиональной деятельности выпускников, освоивших программу бакалавриата, включает лингвистическое образование, межъязыковое общение, межкультурную коммуникацию, теоретическую и прикладную лингвистику и новые информационные технологии.*

## Раздел 2. Планирование результатов обучения по дисциплине, соотнесенные с планируемыми результатами освоения образовательной программы

| Код компетенции                  | Формулировка компетенции  | Индикаторы достижения компетенции  |
|----------------------------------|---|--|
| <b>Универсальные компетенции</b> |   |  |
| ПК-2                             | Способен осуществлять межкультурную и межъязыковую коммуникацию и осуществлять межъязыковой и межкультурный перевод письменно | <b>ИПК-2.1.</b> Знает теоретические основы межкультурной коммуникации, стратегии межъязыковой передачи смысла, культурные реалии и прагматические особенности исходного и целевого языков.<br><b>ИПК-2.2.</b> Умеет адаптировать содержание текста с учётом культурного контекста, языковых норм и ожиданий целевой аудитории, обеспечивая не только лингвистическую, но и культурную эквивалентность письменного перевода.<br><b>ИПК-2.3.</b> Владеет навыками выполнения качественного письменного перевода в различных функциональных сферах (официальной, научной, публицистической, |

| Код компетенции                  | Формулировка компетенции | Индикаторы достижения компетенции  |
|----------------------------------|--------------------------|--|
| <b>Универсальные компетенции</b> |                          |  |
|                                  |                          | коммерческой), способен точно и культурно адекватно передавать смысл, стиль и функцию оригинала. |

### Раздел 3. Место дисциплины в структуре образовательной программы

Дисциплина «Лингвостилистический анализ текста» изучается в 3 семестре, относится к Блоку Б.1 «Дисциплины (модули)», «Обязательная часть» образовательной программы по направлению подготовки 58.03.01 Востоковедение и африканистика (уровень бакалавриат), профилю: «Филология стран Азии и Африки».

### Раздел 4. Объем (трудоемкость) дисциплины (общая, по видам учебной работы, видам промежуточной аттестации)

#### Трудоемкость дисциплины и виды учебной нагрузки на очной форме обучения

| Семестр 3 |       |        |                      |                      |          |                         |   |                        |                  |                                    |
|-----------|-------|--------|----------------------|----------------------|----------|-------------------------|---|------------------------|------------------|------------------------------------|
| з.е.      | Итого | Лекции | Лабораторные занятия | Практические занятия | Семинары | Курсовое проектирование | Самостоятельная работа под руководством преподавателя | Самостоятельная работа | Текущий контроль | Контроль, промежуточная аттестация |
| 4         | 144   |        |                      | 64                   |          |                         |   | 78                     |                  | 2<br>зачет                         |

#### Тематический план дисциплины Очная форма обучения

| Разделы / Темы  | Лекции | Лабораторные занятия | Практические занятия | Семинары | Самостоятельная работа | Текущий контроль | Контроль, промежуточная аттестация | Всего часов |
|---|--------|----------------------|----------------------|----------|------------------------|------------------|------------------------------------|-------------|
| <b>Модуль «Экспрессивная стилистика (стилистика ресурсов современного английского языка)»</b> |        |                      |                      |          |                        |                  |                                    |             |
| Тема 1.<br>Предмет и концептуальный аппарат стилистики.                                       |        |                      | 4                    |          | 4                      |                  |                                    | 8           |
| Тема 2.<br>Стилистическая вариативность современного английского                              |        |                      | 3                    |          | 9                      |                  |                                    | 12          |

|   |  |  |   |  |   |  |  |    |
|---|--|--|---|--|---|--|--|----|
| языка.<br>Стилистическая классификация словарного состава английского языка.                      |  |  |   |  |   |  |  |    |
| Тема 3.<br>Понятие выразительного средства и стилистического приема.                              |  |  | 5 |  | 4 |  |  | 9  |
| Тема 4.<br>Экспрессивная стилистика (стилистика ресурсов).  |  |  | 5 |  | 4 |  |  | 9  |
| Тема 5.<br>Лексические стилистические приемы.   |  |  | 4 |  | 4 |  |  | 8  |
| Тема 6.<br>Морфологические выразительные средства.  |  |  | 4 |  | 4 |  |  | 8  |
| Тема 7.<br>Экспрессивные возможности синтаксиса.  |  |  | 4 |  | 9 |  |  | 13 |
| Тема 8.<br>Экспрессивная стилистика (фонетические выразительные средства и стилистические приемы) |  |  | 3 |  | 4 |  |  | 7  |

#### Модуль «Функциональная стилистика»

|  |  |  |   |  |   |  |  |   |
|--|--|--|---|--|---|--|--|---|
| Тема 1.<br>Функциональная стилистика.<br>Стиль официальных документов и его жанровые разновидности |  |  | 5 |  | 4 |  |  | 9 |
|--|--|--|---|--|---|--|--|---|

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|--|--|--|---|--|---|--|---|
| и.   |  |  |   |  |   |  |   |
| Тема 2.<br>Публицистиче-<br>ский стиль и<br>его жанровые<br>разновидност-<br>и.  |  |  | 5 |  | 4 |  | 9 |
| Тема 3.<br>Газетно-<br>публицистиче-<br>ский стиль и<br>его жанровые<br>разновидност-<br>и.  |  |  | 5 |  | 4 |  | 9 |
| Тема 4.<br>Научно-<br>технический<br>стиль и его<br>жанровые<br>разновидност-<br>и.  |  |  | 2 |  | 4 |  | 6 |
| Тема 5. Стиль<br>языка<br>художествен-<br>ой<br>литературы.<br>Дифференциа-<br>льные<br>признаки<br>языка поэзии,<br>художествен-<br>ой прозы,<br>драмы. |  |  | 3 |  | 4 |  | 7 |

#### Модуль «Стилистика текста»

|  |  |  |   |  |   |  |   |
|--|--|--|---|--|---|--|---|
| Тема 1. Текст<br>как объект<br>интерпретаци-<br>и.   |  |  | 4 |  | 4 |  | 8 |
| Тема 2.<br>Текстовая<br>структура:<br>формальная и<br>содержательн-<br>ая.<br>Коммуникати-<br>вные типы и<br>некоторые<br>типовые<br>модели<br>структур<br>текста. |  |  | 3 |  | 4 |  | 7 |
| Тема 3.<br>Основные  |  |  | 3 |  | 4 |  | 7 |

|   |  |           |  |           |  |  |          |            |
|---|--|-----------|--|-----------|--|--|----------|------------|
| содержательные и формальные категории текста. |  |           |  |           |  |  |          |            |
| Тема 4. Герой и персонаж.                     |  | 2         |  | 4         |  |  |          | 6          |
| Зачет   |  |           |  |           |  |  | 2        | 2          |
| <b>Всего часов</b>                            |  | <b>64</b> |  | <b>78</b> |  |  | <b>2</b> | <b>144</b> |

### Содержание разделов дисциплины

| Наименование раздела\темы дисциплины  | Содержание раздела дисциплины   |
|---|---|
| <b>Раздел «Экспрессивная стилистика (стилистика ресурсов современного английского языка)»</b>   |   |
| Тема 1. Предмет и концептуальный аппарат стилистики.  | Понятие стиля как выбора возможностей, функционального стиля, регистра, стилистической маркированности, языковой экспрессии, образности, эмотивности, оценочности, денотации, коннотации, стилистического контекста. Понятие выдвижения, выразительного средства, стилистического приема, вариативности нормы, стилистической нормы, теории отклонения.   |
| Тема 2. Стилистическая вариативность современного английского языка. Стилистическая классификация словарного состава английского языка. | Понятие нейтрального, общелитературного и общеразговорного словаря. Литературно-книжная лексика: термины, поэтизмы, архаизмы и историзмы, варваризмы и иностранные слова, литературно-книжные неологизмы. Разговорная лексика (собственно разговорная лексика, сленг, жаргонизмы, профессионализмы, диалектные слова, вульгаризмы, неологизмы: языковые и авторские и их стилистическое использование). Различие между термином и профессионализмом. Использование терминологической лексики в чуждом по стилю контексте. |
| Тема 3. Понятие выразительного средства и стилистического приема.   | Структурные, когнитивные и прагматические параметры стилистических приемов. Классификации. Конвергенция стилистических приемов. Явление стилистической полифонии. Понятие политропа.  |
| Тема 4. Экспрессивная стилистика (стилистика ресурсов).   | Словарное значение слова (денотация) фиксировано. Дополнительное эмоциональное значение (коннотация) может быть фиксировано (общие коннотации): а) оценочного характера, б) стилистического характера, в) идеологического характера) и не фиксировано (экспрессивные коннотации, возникающие в контексте при сочетании «совместимых» или «несовместимых» слов). Наращивание значений.   |
| Тема 5. Лексические стилистические приемы.  | Метафора, художественное сравнение, метонимия, синекдоха. Эпитет, оксюморон, ирония, перифраза, два типа гиперболы: преувеличение и преуменьшение (как два разнонаправленных вектора одной оси координат), зевгма, каламбур.  |

|  |   |
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| Тема 6. Морфологические выразительные средства.  | Стилистическое использование существительных, прилагательных, глаголов, наречий, местоимений, категорий числа, падежа, времени, залога, наклонения. Проявление тенденции к экономии языковых средств при выборе нужной формы.   |
| Тема 7. Экспрессивные возможности синтаксиса.  | <i>Порядок слов</i> (стилистическая инверсия, обособление и парцеляция, нарастание и кульминация).<br><i>Пропуск слов</i> (эллипсис, односоставные предложения, умолчание, разрыв логической связи).<br><i>Повтор</i> (дословный повтор (анафора, эпифора, подхват, обрамление).<br><i>Семантический (синонимический) повтор</i> , плеоназм, параллелизм (смысловое и стилистическое различие между параллельными конструкциями), антитеза.<br><i>Способ соединения слов</i> (многосоюзие, бессоюзие, перечисление).<br><i>Структурный перенос</i> : (риторический вопрос, литота).<br><i>Стилистические приемы, основанные на использовании устойчивых словосочетаний</i> : (пословицы и поговорки, эпиграммы, цитаты, фразеологизмы; разложение фразеологизмов).  |
| Тема 8. Экспрессивная стилистика (фонетические выразительные средства и стилистические приемы) | Фонетические выразительные средства и стилистические приемы. Звуковой образ: ономатопея (звукоподражание), аллитерация. Стилистическое использование графических средств. Соотношение графики и звучания. Пунктуация.   |
| <b>Раздел «Функциональная стилистика»</b>  |   |
| Тема 1. Функциональная стилистика. Стиль официальных документов и его жанровые разновидности.  | Функциональный аспект. Функция социальной регуляции (соглашение). Долженствующе-предписывающая функция.<br>Референциальный аспект. Самая широкая аудитория. Все сферы социальной деятельности.<br>Прагматический аспект. Общественно-санкционированные и юридически закрепленные нормы. Максимальная точность изложения. Исключение какой бы то ни было двусмыслинности, четкость и однозначность.<br>Коммуникативный аспект. Специфика адресата и адресанта.<br>Лингвистический аспект. Многословие. Безличность («коллективное лицо»). Логичность. Краткость формулировок. Повтор. Параллельные конструкции. Терминологичность. Бюрократизмы. Книжная лексика. Архаизмы. Широкое использование аббревиатур и сокращений.<br>Дискретность стиля: 1) подстиль директивных документов; 2) подстиль юридических документов; 3) подстиль военных документов; 4) подстиль документов, относящихся к дипломатии и международным отношениям; 5) подстиль деловых и коммерческих документов и деловой переписки; 6) подстиль повседневных канцелярских документов. <i>Curriculum Vitae</i> . |
| Тема 2. Публицистический стиль и его жанровые разновидности.                                   | Функция воздействия. Жанры публицистики: эссе, ораторское выступление. Соотношение логического и эмоционального: когнитивные типы. Основные языковые и  |

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|--|---|
|  | <p> pragmatical characteristics, means of realization of informative function and function of influence in texts of journalistic style. Logical models. Exposition. Emotionality. Paralinguistics. Main characteristics of style: evaluativeness and emotiveness. Subjectivity. Imageability. Persuasiveness.</p>   |
| <p>Тема 3. Газетно-публицистический стиль и его жанровые разновидности.</p>                                  | <p><i>Функциональный аспект</i>, функции: 1) информативная; 2) формирования общественного мнения; 3) развлекательная.</p> <p><i>Таксономический аспект</i>. Макросистема: язык массовой коммуникации.</p> <p><i>Референциальный аспект</i>. Предназначенность широкой публике. Во всех сферах общественной деятельности (культура, политика, здоровье и т. д.).</p> <p><i>Коммуникативный аспект</i>. Качественные и массовые газеты. Профессионально ориентированные газеты.</p> <p><i>Лингвистический аспект</i>. Простота изложения. Краткость и экспрессивность. Фоновые знания, аллюзии.</p> <p>Оценочность и эмотивность. Использование клише и однотипных структур. Образность. Неологизмы.</p> <p>Тональность. Текстовая компрессия.</p> <p><i>Прагматический аспект</i>. Оценочность и директивность. Наглядная агитация и пропаганда.</p> <p><i>Типологические характеристики</i> микросистем и жанров. Краткие информационные сообщения, информационные статьи, передовые статьи, редакционные статьи, проблемные статьи, комментарии, материалы, относящиеся к области бизнеса, научно-техническая информация, спортивная информация, рецензии (книжные, театральные, на фильмы), некрологи, реклама.</p> |
| <p>Тема 4. Научно-технический стиль и его жанровые разновидности.</p>  | <p><i>Функциональный аспект</i>. Систематизированное изложение научных взглядов, концепций, идей; логическое обоснование истинности выдвигаемых положений.</p> <p><i>Референциальный аспект</i>. Бурное развитие «высоких технологий», научно-технический прогресс в разных сферах человеческой деятельности: общественного производства, науки, техники, образования, в быту и т.д.</p> <p><i>Коммуникативный аспект</i>. Профессиональная ориентированность коммуникации. Авторское сотрудничество (“<i>think – tank</i>”).</p> <p><i>Прагматический аспект</i>. Объективность и точность. Определенность. Доказательность. Система аргументации.</p> <p><i>Лингвистический аспект</i>. Терминологичность лексики. Типизированность и безличностный характер синтаксических конструкций. Широкое использование абстрактной лексики. Повтор. Система сносок и ссылок. Структура предложений и широкое использование связующих средств. Образность. Эмотивность.</p>  |
| <p>Тема 5. Стиль языка художественной литературы. Дифференциальные признаки языка поэзии, художественной</p> | <p><i>Язык поэзии и его дифференциальные признаки</i>.</p> <p>Поэтическая система английского языка. Типы стихосложения. Открытые и закрытые формы. Понятие силлаботонического, свободного и акцентного стиха.</p>  |

|   |   |
|---|---|
| прозы, драмы.   | Метр и ритм. Струфа. Язык поэзии и его отличия от языка художественной прозы.<br><i>Язык художественной прозы.</i> Дискурсивная структура художественного текста. Типы повествования. Виды текстов в зависимости от характера изложения: повествование, описание, рассуждение, несобственно-прямая речь. Теория точек зрения. Речевые формы художественного текста. Теория потока сознания.<br><i>Язык драмы.</i> Дискурсивная структура текста драмы. Речевая характеристика персонажей. Понятие стилизации речи. Соотношение авторских ремарок и речи персонажей. Проблема монолога и диалога в тексте драмы. |
| <b>Раздел «Стилистика текста»</b>   |   |
| Тема 1. Текст как объект интерпретации.   | Понимание и интерпретация. Интерпретация как аналитическая деятельность. Понятия «текст», «дискурс».  |
| Тема 2. Текстовая структура: формальная и содержательная. Коммуникативные типы и некоторые типовые модели структуры текста. | Архитектоника и композиция. Авторская речь: повествование, описание, рассуждение. Чужая речь: прямая, косвенная, несобственно-прямая, цитация. Формальные структурные модели: линейная, радиальная, параллельная, спиральная (рондо), рамочная.   |
| Тема 3. Основные содержательные и формальные категории текста.  | Информативность, модальность, когезия, интеграция. Объективная и субъективная модальность.  |
| Тема 4. Герой и персонаж.   | Способы характеристики героев. Типология героев.  |

### **Занятия семинарского типа (Практические занятия)**

#### **Занятие 1.**

Тема 1. Предмет и концептуальный аппарат стилистики.

Понятие стиля как выбора возможностей, функционального стиля, регистра, стилистической маркированности, языковой экспрессии, образности, эмотивности, оценочности, денотации, коннотации, стилистического контекста.

Понятие выдвижения, выразительного средства, стилистического приема, вариативности нормы, стилистической нормы, теории отклонения.

Тема 2. Стилистическая вариативность современного английского языка. Стилистическая классификация словарного состава английского языка.

Понятие нейтрального, общелитературного и общеразговорного словаря.

Литературно-книжная лексика: термины, поэтизмы, архаизмы и историзмы, варваризмы и иностранные слова, литературно-книжные неологизмы.

Разговорная лексика (существенно разговорная лексика, сленг, жаргонизмы, профессионализмы, диалектные слова, вульгаризмы, неологизмы: языковые и авторские и их стилистическое использование).

Различие между термином и профессионализмом.

Использование терминологической лексики в чуждом по стилю контексте.

#### **Занятие 2.**

Тема 3. Понятие выразительного средства и стилистического приема.

Структурные, когнитивные и прагматические параметры стилистических приемов. Классификации. Конвергенция стилистических приемов. Явление стилистической полифонии. Понятие политропа.

## Тема 4. Экспрессивная стилистика (стилистика ресурсов).

Словарное значение слова (денотация) фиксировано. Дополнительное эмоциональное значение (коннотация) может быть фиксировано (общие коннотации): а) оценочного характера, б) стилистического характера, в) идеологического характера) и не фиксировано (экспрессивные коннотации, возникающие в контексте при сочетании «совместимых» или «несовместимых» слов). Наращивание значений.

## Занятие 3.

Тема 1. Функциональная стилистика. Стиль официальных документов и его жанровые разновидности.

Функциональный аспект. Функция социальной регуляции (соглашение). Долженствующе-предписывающая функция. Референциальный аспект. Самая широкая аудитория. Все сферы социальной деятельности.

Прагматический аспект. Общественно-санкционированные и юридически закрепленные нормы. Максимальная точность изложения. Исключение какой бы то ни было двусмысленности, четкость и однозначность.

Коммуникативный аспект. Специфика адресата и адресанта.

Лингвистический аспект. Многословие. Безличность («коллективное лицо»). Логичность. Краткость формулировок. Повтор. Параллельные конструкции. Терминологичность. Бюрократизмы. Книжная лексика. Архаизмы. Широкое использование аббревиатур и сокращений.

Дискретность стиля: 1) подстиль директивных документов; 2) подстиль юридических документов; 3) подстиль военных документов; 4) подстиль документов, относящихся к дипломатии и международным отношениям; 5) подстиль деловых и коммерческих документов и деловой переписки; 6) подстиль повседневных канцелярских документов. Curriculum Vitae.

## Занятие 4.

Тема 1. Текст как объект интерпретации.

Понимание и интерпретация. Интерпретация как аналитическая деятельность. Понятия «текст», «дискурс».

Тема 2. Текстовая структура: формальная и содержательная. Коммуникативные типы и некоторые типовые модели структуры текста.

Архитектоника и композиция. Авторская речь: повествование, описание, рассуждение. Чужая речь: прямая, косвенная, несобственно-прямая, цитация.

Формальные структурные модели: линейная, радиальная, параллельная, спиральная (рондо), рамочная.

## Раздел 5. Образовательные технологии

В соответствии с требованиями ФГОС ВО в целях реализации компетентностного подхода в учебном процессе дисциплины «Лингвостилистический анализ текста» предусматривается широкое использование активных и интерактивных форм проведения занятий в сочетании с внеаудиторной работой. Обсуждение проблем, выносимых на семинарские занятия, происходит не только в традиционной форме контроля текущих знаний, сколько в форме дискуссий, ориентированных на творческое осмысление обучающимися наиболее сложных и интересных вопросов в ходе анализа изучаемых в качестве примеров текстов.

**Интерактивные образовательные технологии,  
используемые на аудиторных практических занятиях**

| Наименование разделов, тем   | Используемые образовательные технологии  | Часы |
|--|--|------|
| <b>Модуль «Экспрессивная стилистика<br/>(стилистика ресурсов современного английского языка)»</b>  |  |      |
| Тема 2. Стилистическая вариативность современного английского языка.<br>Стилистическая классификация словарного состава английского языка. | Практикум 1. Упражнения для развития практических навыков.<br>Задания 1, 2.  | 10   |
| Тема 3. Понятие выразительного средства и стилистического приема.  | Практикум 2. Упражнение для развития практических навыков.   | 10   |
| Тема 5. Лексические стилистические приемы.   | Практикум 3. Упражнения для развития практических навыков.<br>Задания 1–11.  | 10   |
| Тема 6. Морфологические выразительные средства.  | Семинарское занятие – «круглый стол»: обсуждение разных видов морфологических выразительных средств на примере предложенных текстов. | 10   |
| Тема 7. Экспрессивные возможности синтаксиса.  | Практикум 4. Упражнения для развития практических навыков.<br>Задания 1–6.   | 10   |
| Тема 8. Экспрессивная стилистика (фонетические выразительные средства и стилистические приемы).  | Практикум 5. Упражнения для развития практических навыков.<br>Задания 1, 2.  | 10   |
| <b>Модуль «Функциональная стилистика»</b>  |  |      |
| Тема 1. Функциональная стилистика. Стиль официальных документов и его жанровые разновидности.  | Практикум 6. Упражнение для развития практических навыков.   | 10   |
| Тема 2. Публицистический стиль и его жанровые разновидности.   | Практикум 7. Упражнения для развития практических навыков.<br>Задания 1, 2.  | 10   |
| Тема 3. Газетно-публицистический стиль и его жанровые разновидности.   | Практикум 8. Упражнения для развития практических навыков.<br>Задания 1–5.   | 10   |
| Тема 4. Научно-технический стиль и его жанровые разновидности.   | Практикум 9. Упражнение для развития практических навыков.   | 10   |
| Тема 5. Стиль языка художественной литературы. Дифференциальные признаки языка поэзии, художественной прозы, драмы.                        | Практикум 10. Упражнения для развития практических навыков.<br>Задания 1, 2.   | 10   |
| <b>Модуль «Стилистика текста»</b>  |  |      |
| Тема 1. Основные содержательные и формальные категории текста.   | Семинарское занятие – «круглый стол»: обсуждение релевантных категорий текста на примере предложенных образцов малой прозы.          | 10   |
| Тема 2. Герой и персонаж.  | Семинарское занятие – «круглый стол»: обсуждение разных видов персонажей на примере предложенных текстов.                            | 10   |

## ПРАКТИКУМ

### *Keic 1.*

*Fill in the blanks in the tablebelow. Think of the context in which the words could be appropriate:*

| Formal              | Neutral       | Informal            |
|---------------------|---------------|---------------------|
| comprehend          | understand    | get, take           |
|                     | drunk         |                     |
| alcoholic beverages |               |                     |
|                     |               | worn out            |
|                     |               | Kids                |
|                     | house/ flat   |                     |
|                     |               | dough / bread/ dosh |
|                     | rich, wealthy |                     |
| unintelligent       |               |                     |
|                     | clever, smart |                     |
| slumber             |               |                     |
|                     |               | cheerio, ta-ta      |

### *Keic 2.*

- *Read the three letters. Which do you consider to be the most formal, which the most informal and which neutral?*
- *List three reasons why you think one of the letters is informal, three reasons why you think another is informal and three reasons why your third choice is neutral. Which do you consider to be the most appropriate one?*

a

Dear British Rail,

I have to say you really take the biscuit. Five times this week your bloody trains have left me standing on the platform for twenty minutes or more. Twice, the trains didn't even bother to appear. Do you honestly think your passengers have got nothing better to do than stand around freezing to death? Maybe it doesn't matter if British Rail workers roll up to work half an hour late. I can tell you, though, that my boss won't stand for it.

Enclosing a bill for lost earnings.  
 Please get your act together!  
 Yours,

b

Sir,

The purpose of this letter is to express the dissatisfaction and frustration I have experienced at your hands over the last few years, and in particular in the course of the week just ended. As a regular passenger on the line between Effingham Junction and Waterloo, I have recently been among the sorriest victims of your unreliable and overpriced service. On at least three occasions during the last week, we have been kept waiting for periods of at least twenty minutes. On two other occasions, announcements were made to the effect that our usual services had been cancelled due to "non-availability of staff".

c

Dear Sir,

This is the fifth time that I've written to you to complain. I have been using the train service between Effingham Junction and Waterloo for three years now, and the trains are almost always dirty. They are also incredibly unreliable. This week, for example, three of my normal trains have been delayed for at least twenty times, and two have been cancelled altogether.

Please suggest ways in which British Rail could compensate me for the lost time and additional

stress.

Yours faithfully,

### ***Keic 3. Ролевая игра***

***With a partner make up two short conversations, one formal and the other informal, in which one speaker apologises to the other for having spilt a drink on their clothes.***

***Keic 4. Read this joke; find expressive means and comment on their usage. Distribute them according to the levels of language.***

\*\*\*

One Kentucky gentleman meets another Kentucky gentleman, and they address one another with that solemn earnestness which is characteristic of Southern high life:

“Good morning, sah. Hope you are well, sah. Where have you been this morning?”

“I have come from the court-house, sah. Senator Blackburn has been making a speech – the finest speech I have heard since the wah. He is a born orator, sah – a born orator!”

“Excuse me, sah, what do you mean by ‘a born orator’?”

“A born orator! Don’t you know what a born orator is? Why, sah, you and I would say, ‘two and two make four’, but a born orator would say, ‘When in the course of human events, it becomes necessary to expedient to coalesce two integers and two other integers, the result, – I declare it boldly and without fear or favor – the result, by a simple arithmetical calculation termed addition, is four!’ That’s a born orator, sah!”

### ***Keic 5.***

***Find the theme that the vehicles in each set of metaphors share. Comment on the ground for comparison. Decide whether the metaphors are trite or genuine. Think of contexts which they are appropriate in.***

- 1) **a** A wave of emotion spread throughout the country on the news of her death.  
**b** We were met by a sea of facts.  
**c** Perhaps the tide has turned for our economy.
- 2) **a** He’s now at a crossroads in his life.  
**b** Successful businesswoman and company owner, she’s in the fast lane now.  
**c** I wish he would stop going from one dead-end job to the next.
- 3) **a** I think his attitude stems from the 1980s.  
**b** But juvenile rebellion has its seeds in the sixties.  
**c** I reckon our present-day youth culture has its roots in the fifties.
- 4) **a** Alternative medicine is a flourishing business.  
**b** My young nephew is a budding pianist.  
**c** Our next-door neighbour daughter is really blossoming at secondary school.
- 5) **a** It would be easier if the boss didn’t always want to be at the hub of things.  
**b** We need to get to the heart of the matter.  
**c** It’s time we reduced the size of our core staff.
- 6) **a** If only he’d see the light and get a haircut!  
**b** The tragic news cast a shadow over the evening’s events.  
**c** After years of recession, there’s light at the end of the tunnel.
- 7) **a** She’s been floating on air since her engagement.  
**b** I’d be over the moon if I scored one goal, let alone three.  
**c** She’ll be in the seventh heaven if she’s passed.
- 8) **a** If you play your cards right, you can end up Area Manager.  
**b** I’d rather you didn’t show our hand yet; let’s keep them guessing.  
**c** We’ve got one last ace up our sleeve.
- 9) **a** He’s rarely out of the spotlight nowadays.  
**b** Keep scoring goals; there are some good young players waiting in the wings.

c You never know what's happening behind the scenes in politics.

**Kećc 6.**

*Similes are part and parcel of contemporary English. The underlined words are in the wrong sentences. Restore the colloquial similes finding the correct sentence for each one. The first one is done as an example. Special care should be taken while using the expressions marked with asterisks as they can be taken as derogative and thus offensive.*

a) Now that my summer holidays have begun I feel as free as pie.

b) Without my glasses I am as blind as a pig.  
 c) You'll have to speak slowly and clearly; he's as deaf a dog.  
 d) As cool as a bat, the robber asked for all the money in the bank!  
 e) I didn't have any problems with the test. It was as easy as houses.  
 f) Our dog eats too much, and is getting as fat as a picture.  
 g) My boss has no feelings at all! He's as hard as life.  
 h) Little Sarah looked as pretty as a cucumber in her new dress.  
 i) Take this medicine, and in a few days you'll be as right as nails.  
 j) Don't be frightened of being on this plane. It's as safe as a bird.  
 k) I don't like Sue, she's incredibly arrogant, as proud as a march hare.  
 l) I'll give this plant some water. The soil's as dry as a post.  
 m) He was so furious, as mad as a lord.  
 n) "Was he drunk?" – "No, he was as sober as a flash."  
 o) Every spring my Tom-cat is as mad as a mouse.  
 p) He was as dead as a hatter.  
 q) You're not eating enough; you're as thin as a parrot.  
 r) The bed was as hard as a bone and I couldn't sleep.  
 s) She told the teacher, as bold as iron, that his lessons were boring.  
 t) When she was told obscene things her face became as red as brass.  
 u) He never says a thing; he's as quiet as a door-nail.  
 v) She ran off with my money; I felt as sick as a judge.  
 w) The fish was bad and I was as sick as a beetroot.  
 x) Harry was as drunk as a peacock at his ex-girlfriend's wedding.  
 y) She knew the answer as quick as a rake.  
 z) After our search, suddenly David turned up as large as rain!

**Kećc 7.**

*Read the nursery rhyme and comment on the usage of metonymy.*

The lion and the unicorn  
 Were fighting for the crown;  
 The lion beat the unicorn  
 All round the town.  
 Some gave them white bread,  
 And some gave them brown;  
 Some gave them plum cake,  
 And sent them out of town.

**Kećc 8.**

*Read the following examples of synecdoche and distribute them into one of the columns according to the kind of substitution. Give necessary commentary as in the example.*

| Part for whole | Whole for part | Species for genus | Genus for species |
|----------------|----------------|-------------------|-------------------|
|----------------|----------------|-------------------|-------------------|

|  |                                  |   |  |
|--|----------------------------------|---|--|
|  | <b>(a) "body" for "rear end"</b> | * |  |
|--|----------------------------------|---|--|

*a)*

- b) A major lesson people need to learn is that life consists of more things than cars and television sets.
- c) If I had some wheels, I'd put on my best threads and ask for Jane's hand in marriage.
- d) Okay team. Get those blades back on the ice.
- e) His pet purr was home alone and asleep.
- f) There sits my animal guarding the door to the henhouse.
- g) This program is for the little old lady in Cleveland who cannot afford to pay her heating bill.
- h) It is sure hard to earn a dollar these days.
- i) His pet paws and whiskers were home alone and asleep.
- j) He hurled the barbed weapon at the whale (= harpoon).
- k) If you still do not feel well, you'd better call up a sawbones and have him examine you.

***Kećic 9.***

***Read and translate the sentences that follow. Discuss the structure and semantics of epithets used following this plan:***

***1. Structure:***

- a) Syntactic function or / and part of speech*
- b) Structural type*

***2. Semantics:***

- a) Associated / non-associated type*
- b) Affective / figurative*
- c) The type of the figurative epithet.*

1. He has that unmistakable tall lanky "rangy" loose-jointed graceful closecropped formidably clean American look. (*Murdoch*)
2. Across the ditch Doll was having an entirely different reaction. With all his heart and soul, furiously, jealously, vindictively, he was hoping Queen would not win. (*Jones*)
3. During the past few weeks, she had become most sharply conscious of the smiling interest of Hauptwanger. His straight lithe body – his quick, aggressive manner – his assertive, seeking eyes. (*Dreiser*)
4. He's a proud, haughty, consequential, turned-nosed peacock. (*Dickens*)
5. The Fascisti, or extreme Nationalists, which means black-shirted, knife-carrying, club-swinging, quick-stepping, nineteen-year-old-pot-shot patriots, have worn out their welcome in Italy. (*Hemingway*)
6. Where the devil was heaven? Was it up? Down? There was no up or down in a finite but expanding universe in which even the vast, burning, dazzling, majestic sun was in a state of progressive decay that would eventually destroy the earth too. (*Hawkes*)
7. She has taken to wearing heavy blue bulky shapeless quilted People's Volunteers trousers rather than the tight tremendous how-the-West-was-won trousers she formerly wore. (*Barthelme*)
8. Harrison – a fine, muscular, sun-bronzed, gentle-eyed, patrician-nosed, steak-fed, Oilman-Schooled, soft-spoken, well-tailored aristocrat was an out-and-out leaflet-writing revolutionary at the time. (*Barth*)
9. In the cold, gray, street-washing, milk-delivering, shutters-coming-off-the-shops early morning, the midnight train from Paris arrived in Strasbourg. (*Hemingway*)
10. She was a faded white rabbit of a woman. (*Cronin*)
11. And she still has that look, that don't-you-touch-me look that women who were beautiful carry with them to the grave. (*Barth*)
12. Ten-thirty is a dark hour in a town where respectable doors are locked at nine. (*Capote*)
13. He loved the afterswim salt-and-sunshine smell of her hair. (*Bunyan*)

14. I was to secretly record, with the help of a powerful long-range movie-camera lens, the walking-along-the-Battery-in-the-sunshine meeting between Ken and Jerry. (*Uhnak*)
15. "Thief!" Pilon shouted. "Dirty pig of an untrue friend!" (*Steinbeck*)
16. She spent hausfrau afternoons hopping about in the sweatbox of her midget kitchen. (*Capote*)
17. He acknowledged an early-afternoon customer with a be-with-you-in-a-minute nod. (*Uhnak*)
18. He thoroughly disliked this never-far-from-tragic look of a ham Shakespearian actor. (*Hemingway*)
19. "What a picture!" cried the ladies. "Oh! The lambs! Oh, the sweets! Oh, the ducks! Oh, the pets!" (*Mansfield*)
20. A branch, cracking under his weight sent through the tree a sad cruel thunder. (*Capote*)
21. There was none of the Old-fashioned Five-Four-Three-Two-One-Zerobusiness, so tough on the human nervous system. (*Clarke*)
22. His shrivelled head bobbed like a dried pod on his frail stick of a body. (*Gardner*)
23. The children were very brown and filthily dirty. (*V. Woolf*)
24. Liza Hamilton was a very different kettle of Irish. Her head was small and round and it held small and round convictions. (*Steinbeck*)
25. He sat with Daisy in his arms for a long silent time. (*Fitzgerald*)
26. From the Splendide Hotel guests and servants were pouring in chattering bright streams. (*Chandler*)

### ***Kećc 10.***

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

1. If out of my meager vocabulary only the term *unenthusiastic excitement* comes anywhere near describing the feeling with which all my thoughts were suffused, you must resolve my meaning from that term's dissonance. (*Barth*)
2. "Heaven must be the hell of a place. Nothing but repentant sinners up there, isn't it?" (*Delaney*)
3. He opened up a wooden garage. The doors creaked. The garage was full of nothing. (*Chandler*)
4. He caught a ride home to the crowded loneliness of the barracks. (*Jones*)
5. Sprinting towards the elevator he felt amazed at his own cowardly courage. (*Markey*)
6. They were a bloody miserable lot – the miserablest lot of men I ever saw. But they were good to me. Bloody good. (*Steinbeck*)
7. Harriet turned back across the dim garden. The lightless light looked down from the night sky. (*Murdoch*)
8. It was an open secret that Ray had been ripping his father-in-law off. (*Uhnak*)
9. One sign reads "Welcome to Reno – the biggest little town in the world." (A. M.)
10. Huck Finn and Holden Caulfield are Good Bad Boys of American literature. (*Vallins*)
11. He was sure the whites could detect this adoring hatred of them. (*Wright*)

### ***Kećc 11.***

***In the following excerpts you will find mainly examples of verbal irony. Explain how the context makes the irony perceptible. Try to indicate the exact word whose contextual meaning diametrically opposes its dictionary meaning.***

1. She turned with the sweet smile of an alligator. (*Steinbeck*)
2. The book was entitled *Murder at Milbury Manor* and was a whodunit of the more abstruse type, in which everything turns on whether a certain character, by catching the three-forty-three train at Hilbury and changing into the four-sixteen at Milbury, could have reached Silbury by five-twenty-seven, which would have given him just time to

disguise himself and be sticking knives into people at Bilbury by six-thirty-eight.  
(*Woodhouse*)

3. When the war broke out, she took down the signed photograph of the Kaiser and, with some solemnity, hung it in the men-servants' lavatory; it was her own combative action.  
(*Murdoch*)
4. From her earliest infancy Gertrude was brought up by her aunt. Her aunt had carefully instructed her to Christian principles. She had also taught her Mohammedanism, to make sure.  
(*Leacock*)
5. She's a charming middle-aged lady with a face like a bucket of mud and if she has washed her hair since Coolidge's second term, I'll eat my spare tire, rim and all.  
(*Chandler*)
6. With all the expressiveness of a stone Welsh stared at him another twenty seconds apparently hoping to see him gag.  
(*Chandler*)
7. Apart from splits based on politics, racial, religious and ethnic backgrounds and specific personality differences, we're just one cohesive team.  
(*Uhnak*)
8. I had been admitted as a partner in the firm of Andrews and Bishop, and throughout 1927 and 1928 I enriched myself and the firm at the rate of perhaps forty dollars a month.  
(*Barth*)
9. But every Englishman is born with a certain miraculous power that makes him master of the world. As the great champion of freedom and national independence he conquers and annexes half the world and calls it Colonization.  
(*Bernard Shaw*)

**Kećic12.**

*Match the 'insensitive' words on the left with corresponding PC euphemistic periphrases on the right. The first one has been done for you.*

**melanin-sufficient people**

insensitive cultural oppressor (ICO)

alternative customer

Economic Oppression Zone (EOZ)

displaced homeowner

youth group

Ethnically Homogenous Area (EHA)

economically unprepared

a person with self-paced cognitive ability

socially separated

visually orientated

a. WASP (White Male)

b. deaf

c. poor

d. Insane

e. convict

f. slums

g. shop-lifter

h. **Afro-Americans**

i. gang

j. bum

k. Ghetto

**Kećic13.**

*Read the following limericks by Edward Lear and find examples of hyperboles and meiosis.*

There was a Young Lady whose chin Resembled  
the point of a pin;  
So, she had it made sharp,  
And purchased a harp,  
And played several tunes with her chin.

There was a Young Lady whose eyes  
Were unique as to colour and size;  
When she opened them wide,  
People all turned aside,  
And started away in surprise.

There was an Old Person of Buda,  
Whose conduct grew ruder and ruder,  
Till at last, with a hammer  
They silenced his clamour,  
By smashing that Person of Buda.

There was an old person of Cretna,  
Who rushed down the crater of Etna;  
When they said, 'Is it hot?'  
He replied, 'No, it's not!'  
That mendacious Old Person of Cretna.

There was an Old Person of Ancona,  
Who found a small dog without Owner,  
Which he took up and down  
All the streets of the town;  
That anxious Old Man of Ancona.

#### ***Keūc 14.***

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

1. After a while and a cake he crept nervously to the door of the parlour. (*Tolkien*)
2. In December, 1960, *Naval Aviation News*, a well-known special publication, explained why a ship is referred to as "she": "Because there's always a bustle around her, because there's usually a gang of men with her, because she has waist and stays; because it takes a good man to handle her right; because she shows her topsides, hides her bottom and when coming into port, always heads for the buoys." (*Naval Aviation News*)
3. I'm full of poetry now. Rot and poetry. Rotten poetry. (*Hemingway*)
4. There are two things I look for in a man. A sympathetic character and full lips. (*IrvingShaw*)
5. "Someone at the door," he said, blinking.  
"Some four, I should say by the sound," said Fili. (*Tolkien*)
6. "There is only one brand of tobacco allowed here – 'Three nuns'. None today, none

tomorrow, and none the day after." *(Behan)*

7. "Good morning," said Bilbo, and he meant it. The sun was shining and the grass was very green. *(Tolkien)*

8. Dorothy, at my statement, had clapped her hand over mouth to hold down laughter and chewing gum. *(Barth)*

### **Kećic 15.**

**Work in groups and solve the riddles.**

- ❖ What's the difference between a jeweller and a jailer?
- ❖ What's the saddest piece of clothing?
- ❖ What did the candle say to the other candle?
- ❖ Why should New York have a clearer sky than London?
- ❖ What do you get if you cross lots of motor cars with lots of strawberries?
- ❖ What do you get if you cross a terrier with a fire?
- ❖ What should you do if a child falls down the stairs?
- ❖ Why do cows wear bells?
- ❖ Why couldn't the butterfly go to the dance?
- ❖ Why did the frankfurter turn red?
- ❖ What did the barman say to the ghost?

*If you should need help, find the answers to the questions in the clues bank below. But try to do it on your own first.*

### **CLUES BANK**

|  |   |
|--|---|
| <ul style="list-style-type: none"> <li>❖ The first sells watches and the second watches the cells.</li> <li>❖ Because their horns don't work.</li> <li>❖ "Are you going out tonight?"</li> <li>❖ Because it was a moth ball.</li> <li>❖ A hot dog.</li> <li>❖ "Sorry, but we don't serve spirits here."</li> </ul> | <ul style="list-style-type: none"> <li>❖ Blue jeans.</li> <li>❖ It saw the salad dressing.</li> <li>❖ Because there are more sky-scrappers there.</li> <li>❖ Run and get a book on bringing up children.</li> <li>❖ A traffic jam.</li> </ul> |
|--|---|

**What stylistic devices are employed to produce a humorous effect?**

### **Kećic 16.**

**Analyse the cases of inversion. Distinguish between the cases of stylistic inversion and inversion resulting from mere inaccuracy of speech. Comment on the structure and functions of each:**

- 1) That I don't accept the prince's list, your starboard eye has already observed...*(Barth)*
- 2) No sooner had the final cymbal clashed than the house lights went out completely and the electric footlights rose, playing on the mauve velvet stage curtain. *(Barth)*
- 3) With fingers weary and worn... *(Hood)*
- 4) A good generous prayer it was. *(Twain)*
- 5) Rude am I in my speech... *(Shakespeare)*
- 6) Eagerly I wished the morrow. *(Poe)*
- 7) A tone of most extraordinary comparison Miss Tox said it in. *(Dickens)*
- 8) In went Mr. Pickwick. *(Dickens)*
- 9) Down dropped the breeze... *(Coleridge)*

- 10) Women are not made for attack. Wait they must. *(Conrad)*
- 11) Out came the chase – in went the horses – on sprang the boys – in got the travellers. *(Dickens)*
- 12) And she saw that Gopher Prairie was merely an enlargement of all the hamlets which they had been passing. Only to the eyes of a Kennicot was it exceptional. *(Lewis)*
- 13) Inexplicable was the astonishment of the little party when they returned to find out that Mr. Pickwick had disappeared. *(Dickens)*
- 14) Dull would he be of soul who could pass by  
A sight so touching in its majesty... *(Wordsworth)*
- 15) Came a day when he dragged himself into the Enquirer alley, and there was no Cheese-face. *(London)*
- 16) Came frightful days of snow and rain. He did not know when he made camp, when he broke camp... *(London)*
- 17) Over by St Paul he stands and there is no money in it... *(Galsworthy)*
- 18) "Yes, sir, that you can." *(Pendleton)*
- 19) A piece of sheer bad luck that was. *(Christie)*
- 20) Very true those words are, sir. *(Christie)*
- 21) Been an athlete all his life, he had. *(Christie)*
- 22) In manner, close and dry. In voice, husky and low. In fact, watchful behind a blind. *(Dickens)*

### ***Kećic 17.***

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

- 1) I regarded us as lost souls, condemned by the Fates (Clotho, Lachesis, and Atropos – I remember looking them up, and weeping at the justice of their names) never to consummate our love, separated by prior commitments and by barriers of position and caste (be sure I never mentioned *this* to her!), *et cetera, et cetera.* *(Barth)*
- 2) She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth. *(Salinger)*
- 3) He observes it all with a keen quick glance, not unkindly, and full rather of amusement than of censure. *(Virginia Woolf)*
- 4) It was not the monotonous days uncheckered by variety and uncheered by pleasant companionship, it was not the dark dreary evenings or the long solitary nights, it was not the absence of every slight and easy pleasure for which young hearts beat high or the knowing nothing of childhood but its weakness and its easily wounded spirit, that had wrung such tears from Nell. *(Dickens)*
- 5) Here is a long passage – what an enormous perspective I make of it! – leading from Peggotty's kitchen to the front door. *(Dickens)*
- 6) I have been accused of bad taste. This has disturbed me not so much for my own sake (since I am used to the slings and arrows of outrageous fortune) as for the sake of criticism in general. *(Maugham)*
- 7) ... he was struck by the thought (what devil's whisper? – what evil hint of an evil spirit?) – supposing that he and Roberta – (no, say he and Sondra – no, Sondra could swim so well, and so could he) – he and Roberta were in a small boat somewhere and it should capsize at the very time, say, of this dreadful complication which was so harassing him? What an escape! What a relief from a gigantic and by now really destroying problem! On the other hand – hold – not so fast! – for could a man even think of such a solution in connection with so difficult a problem as this without committing a crime in his heart, really – a horrible, terrible crime? *(Dreiser)*

- 8) The main entrance (he had never ventured to look beyond that) was a splendidiferous combination of a glass and iron awning, coupled with a marble corridor lined with palms. (Dreiser)
- 9) That bit of gold meant food, life... power to go on writing and – who was to say? – maybe to write something that would bring in many pieces of gold. (London)

### ***Kećic 18.***

***Identify the types of gradation in the following excerpts from the novel by John Barth (The Floating Opera):***

- Betty June told me all her troubles – and they were dramatic, *real* troubles! Woman had never loved man, it seemed to me, as she loved Smitty, and yet he ignored her. She wouldn't have cared what he did to her – he might beat her and curse her (a thrilling notion to a seventeen-year-old!) – if only he'd acknowledged her devotion, but he ignored her. She would even suffered torture for him (together we dreamt up the tortures she'd be willing to suffer, considering each soberly); would even have died for him (we discussed, in detail, various unpleasant deaths) for the merest crumb of reciprocal passion. But Smitty remained oblivious.
  - But alas, with Mr. Mack all other things weren't equal. Not only did his physical well-being deteriorate in his last years, through arthritis to leukaemia to the grave; his sanity deteriorated also, gradually, along the continuum from relative normalcy through marked eccentricity to jibbering idiocy.
- If I was demoralized by Dad's death, I was paralyzed by the five thousand dollars and the note.
  - I lived through 1920, through 1921, through 1922, through 1923. In the summers I lived on at the fraternity house and worked as stonemason, a brush salesman, a factory labourer, a lifeguard at one of the city pools, a tutor of history, even, and once actually a ditchdigger. To my great surprise I was alive on the commencement day, if not entirely sober, and lived to walk off Gilman Terrace with my diploma – pale, weak, educated. I had lost twenty pounds, countless prejudices, much provincialism, my chastity (what had remained of it), and my religion.
- There have been other changes in my attitude during my life, but none altered my outward behavior and manner so markedly as this one. I was uninvolved; I was unmoved; I was a saint.

### ***Kećic 19.***

***Define the type of syntactical stylistic devices dealing with the omission of elements:***

- 1) Then he said, "You think it's so? She was mixed up in this lousy business?" (Barth)
- 2) He was the man killed the deer. (Warren)
- 3) In manner, close and dry. In voice, husky and low. In fact, watchful behind a blind. (Dickens)
- 4) Malay Camp. A row of streets crossing another row of streets. Mostly narrow steers. Mostly dirty streets. Mostly dark streets. (Abrahams)
- 5) His forehead was narrow, his face wide, his head large, and his nose all on one side. (Dickens)
- 6) A solemn silence: Mr. Pickwick humorous, the old lady serious, the fat gentleman cautious and Mr. Miller timorous. (Dickens)
- 7) He, and the falling light and dying fire, the time-worn room, the solitude, the wasted life, and gloom, were all in fellowship. Ashes, and dust, and ruin! (Dickens)
- 8) She merely looked at him weakly. The wonder of him! The beauty of love! Her desire toward him! (Dreiser)
- 9) What I had seen of Patti didn't really contradict Kitty's view of her: a girl who means well, but. (Aldridge)

- 10) There was a whisper in my family that it was love drove him out and not love of the wife he married. (*Steinbeck*)
- 11) Ever since he was a young man, the hard life on Earth, the panic of 2130, the starvation, chaos, riot, want. Then bucking through the planets, the womanless, loveless years, the alone years. (*Bradbury*)
- 12) “I just work here,” he said softly. “If I didn’t – “he let the rest hang in the air, and kept on smiling. (*Chandler*)
- 13) I love Nevada. Why, they don’t even have mealtimes here. I never met so many people didn’t own a watch. (*Miller*)
- 14) I’m a horse doctor, animal man. Do some farming, too. Near Tulip, Texas. (*Capote*)
- 15) This is a story how a Baggins had an adventure. He may have lost his neighbours’ respect, but he gained – well, you will see whether he gained anything in the end. (*Tolkien*)
- 16) “I’ll go, Doll! I’ll go!” This from Bead, large eyes larger than usual behind his hornrimmed glasses. (*Jones*)
- 17) A black February day. Clouds hewn on ponderous timber weighing down on the earth: an irresolute dropping of snow specks upon the trampled wastes. Gloom but no veiling of angularity. The second day of Kennicott’s absence. (*Lewis*)
- 18) And we got down at the bridge. White cloudy sky, with mother-of-pearl veins. Pearl rays shooting through, green and blue-white. River roughed by a breeze. White as a new file in the distance. Fish-white streak on the smooth pin-silver upstream. Shooting new pins. (*Conrad*)
- 19) “He was shouting out that he’d come back, that his mother had better have money ready for him. Or else! That is what he said: ‘Or else!’ It was a threat.” (*Christie*)
- 20) With these hurried words Mr. Bob Sawyer pushed the postboy on one side, jerked his friend into the vehicle, slammed the door, put up the steps, wafered the bill on the street-door, locked it, put the key into his pocket, jumped into the dickey, gave the word for starting. (*Dickens*)
- 21) There was no breeze came through the door. (*Hemingway*)
- 22) Secretly, after the nightfall, he visited the home of the Prime Minister. He examined it from top to bottom. He measured all the doors and windows. He took up the flooring. He inspected the plumbing. He examined the furniture. He found nothing. (*Leacock*)
- 23) “Well, guess it’s about time to turn in.” He yawned, went out to look at the thermometer, slammed the door, patted her head, unbuttoned his waistcoat, yawned, wound the clock, went to look at the furnace, yawned and clumped upstairs to bed, casually scratching his thick woollen undershirt. (*Lewis*)
- 24) “I got my feelings same as anyone else.” (*Bernard Shaw*)

### ***Kećc 20.***

***Read the well-known poem by Rudyard Kipling and say why it is called “If”? Identify cases of repetition and their types. How do they contribute to the structure of the poem?***

If you can keep your head when all about you  
 Are losing theirs and blaming it on  
 If you can trust yourself when all men doubt you  
 But make allowance for their doubting too,  
 If you can wait and not be tired by waiting,  
 Or being lied about, don't deal in lies,  
 Or being hated, don't give way to hating,  
 And yet don't look too good, nor talk too wise:

If you can dream – and not make dreams your master,  
 If you can think – and not make thoughts your aim;

If you can meet with Triumph and Disaster  
And treat those two impostors just the same;  
If you can bear to hear the truth you've spoken  
Twisted by knaves to make a trap for fools,  
Or watch the things you gave your life to, broken,  
And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings  
And risk it all on one turn of pitch-and-toss,  
And lose, and start again at your beginnings  
And never breathe a word about your loss;  
If you can force your heart and nerve and sinew  
To serve your turn long after they are gone,  
And so, hold on when there is nothing in you  
Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,  
Or walk with kings – nor lose the common touch,  
If neither foes nor loving friends can hurt you;  
If all men count with you, but none too much,  
If you can fill the unforgiving minute  
With sixty seconds' worth of distance run,  
Yours is the Earth and everything that's in it,  
And – which is more – you'll be a Man, my son!

By *Rudyard Kipling*

### **Keūc 21.**

*Read the following episode from “The Floating Opera” by John Barth. Find the rhetorical question that makes the main idea of the episode explicit? What answer does the narrator give? Is it done explicitly or implicitly?*

Does one's father hang himself for a simple, stupid lack of money? And is one expected to set up again the chair one's father has kicked over in his strangling? Can one actually, with a kitchen knife, saw through the belt? Carry one's father up to the bed whereon one was conceived, and laying him on it, dig one's fingers into the black and ruptured flesh to release the dead neck from its collar? Reader, I still recall with shudders a summer day when I was five years old. My father (dressed in good clothes) was killing chickens in the back yard. He caught one, and holding it by the feet, laid it on the chopping block, a sawn stump; unruffled by the flailing wings, he raised the old ax, which he held close to the head, and with a soft stroke decapitated the hen. The head still lay on the stump, the little red eyes staring, the beak opening and shutting in soundless squawks. The body, once my father released it, flailed about the yard for thirty seconds and then died. I watched everything with great, uneasy absorption.

Dad picked up the chicken by its feet again.

"Will you take this in to Bessie, please?"

I held out my hand dumbly. Dad put the feet in my hand – cold, hard, dirty, stringy, scaly, dead yellow feet. I was ill then, reader, and if I think of those feet a minute longer, I shall be ill now. But of this matter one can think, if queasily. Is one, then, expected to close the popping eyes of his father's corpse? Eyes the very veins of which are burst? Surely the dirt of the planet would cry the reason for it, the justification that would brook no questioning. I waited.

Of course there were debts. The Fenwick place; take it. The timber lots? To be sure. The house? The car? The insurance? Take them, take them. One doesn't concern oneself with trifles at one's father's grave, only with reasons. I waited.

Back at the office, Harry Bishop gave me the envelope from Dad. I took it eagerly, hoping it would contain the answer, but instead it merely had five thousand dollars in it. There was a note, too, which I must have suppressed — it's honestly, completely gone from my mind – because it said

all the things I certainly didn't want to hear, in just the wronglanguage. Is five thousand dollars enough to pay for digging my fingers under that belt? It's not enough payment even for thinking about it! His debt to me was the last, but hardly the least debt my father escaped.

If I was demoralized by Dad's death, I was paralyzed by the five thousand dollars and the note. Certainly, I sat in the office for thirty minutes with my jaw slack, staring at the bills as if I'd opened that precious last envelope and discovered inside a handful of dung, the color of a hanged man's cheeks. Five thousand dollars! After some time, I replaced the crisp new thousand-dollar bills in their envelope, which was, after all, unstamped and unaddressed, and thought of all the people I knew.

The question became simple: Who was the richest man in Cambridge? *Col. Henry Morton. I wrote on the envelope Col. Henry Morton, % Morton's Marvelous Tomatoes, Inc., Cambridge, Maryland*, put a three-cent stamp in place, and snuffling like a hobbled race horse, dropped the envelope into a mailbox on my way to lunch.

### ***Keūc 22.***

***Comment on the “sounds” of the poem and the ways they are rendered. Analyze the poetical form and content of the poem.***

### **The Raven**

By Edgar Allan Poe

Once upon a midnight dreary, while I pondered, weak and weary,  
Over many a quaint and curious volume of forgotten lore,  
While I nodded, nearly napping, suddenly there came a tapping,  
As of someone gently rapping, rapping at my chamber door.  
"Tis some visitor," I muttered, "tapping at my chamber door -  
Only this, and nothing more."

Ah, distinctly I remember it was in the bleak December,  
And each separate dying ember wrought its ghost upon the floor.  
Eagerly I wished the morrow; - vainly I had sought to borrow  
From my books surcease of sorrow - sorrow for the lost Lenore -  
For the rare and radiant maiden whom the angels name Lenore -  
Nameless here for evermore.

And the silken sad uncertain rustling of each purple curtain  
Thrilled me - filled me with fantastic terrors never felt before;  
So that now, to still the beating of my heart, I stood repeating,  
"Tis some visitor entreating entrance at my chamber door -  
Some late visitor entreating entrance at my chamber door; -  
This it is, and nothing more."

Presently my soul grew stronger; hesitating then no longer,  
"Sir," said I, "or Madam, truly your forgiveness I implore;  
But the fact is I was napping, and so gently you came rapping,  
And so faintly you came tapping, tapping at my chamber door,  
That I scarce was sure I heard you"- here I opened wide the door; -  
Darkness there, and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing,  
Doubting, dreaming dreams no mortals ever dared to dream before;  
But the silence was unbroken, and the stillness gave no token,  
And the only word there spoken was the whispered word, "Lenore?"  
This I whispered, and an echo murmured back the word, "Lenore!" -

Merely this, and nothing more.

Back into the chamber turning, all my soul within me burning,  
Soon again I heard a tapping somewhat louder than before.  
"Surely," said I, "surely that is something at my window lattice:  
Let me see, then, what thereat is, and this mystery explore -  
Let my heart be still a moment and this mystery explore; -  
'Tis the wind and nothing more."

Open here I flung the shutter, when, with many a flirt and flutter,  
In their stepped a stately raven of the saintly days of yore;  
Not the least obeisance made he; not a minute stopped or stayed he;  
But, with mien of lord or lady, perched above my chamber door -  
Perched upon a bust of Pallas just above my chamber door -  
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,  
By the grave and stern decorum of the countenance it wore.  
"Though thy crest be shorn and shaven, thou," I said, "art sure no craven,  
Ghastly grim and ancient raven wandering from the Nightly shore -  
Tell me what thy lordly name is on the Night's Plutonian shore!"  
Quoth the Raven, "Nevermore."

Much I marvelled this ungainly fowl to hear discourse so plainly,  
Though its answer little meaning- little relevancy bore;  
For we cannot help agreeing that no living human being  
Ever yet was blest with seeing bird above his chamber door -  
Bird or beast upon the sculptured bust above his chamber door,  
With such name as "Nevermore."

But the raven, sitting lonely on the placid bust, spoke only  
That one word, as if his soul in that one word he did outpour.  
Nothing further then he uttered- not a feather then he fluttered -  
Till I scarcely more than muttered, "other friends have flown before -  
On the morrow he will leave me, as my hopes have flown before."  
Then the bird said, "Nevermore."

Startled at the stillness broken by reply so aptly spoken,  
"Doubtless," said I, "what it utters is its only stock and store,  
Caught from some unhappy master whom unmerciful Disaster  
Followed fast and followed faster till his songs one burden bore -  
Till the dirges of his Hope that melancholy burden bore  
Of 'Never - nevermore'."

But the Raven still beguiling all my fancy into smiling,  
Straight I wheeled a cushioned seat in front of bird, and bust and door;  
Then upon the velvet sinking, I betook myself to linking  
Fancy unto fancy, thinking what this ominous bird of yore -  
What this grim, ungainly, ghastly, gaunt and ominous bird of yore  
Meant in croaking "Nevermore."

This I sat engaged in guessing, but no syllable expressing  
To the fowl whose fiery eyes now burned into my bosom's core;

This and more I sat divining, with my head at ease reclining  
On the cushion's velvet lining that the lamplight gloated o'er,  
But whose velvet violet lining with the lamplight gloating o'er,  
She shall press, ah, nevermore!

Then methought the air grew denser, perfumed from an unseen censer  
Swung by Seraphim whose footfalls tinkled on the tufted floor.  
"Wretch," I cried, "thy God hath lent thee - by these angels he hath sent thee  
Respite - respite and nepenthe, from thy memories of Lenore:  
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!"  
Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil! - prophet still, if bird or devil! -  
Whether Tempter sent, or whether tempest tossed thee here ashore,  
Desolate yet all undaunted, on this desert land enchanted -  
On this home by horror haunted- tell me truly, I implore -  
Is there - is there balm in Gilead? - tell me - tell me, I implore!"  
Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil - prophet still, if bird or devil!  
By that Heaven that bends above us - by that God we both adore -  
Tell this soul with sorrow laden if, within the distant Aidenn,  
It shall clasp a sainted maiden whom the angels name Lenore -  
Clasp a rare and radiant maiden whom the angels name Lenore."  
Quoth the Raven, "Nevermore."

"Be that word our sign in parting, bird or fiend," I shrieked, upstarting -  
"Get thee back into the tempest and the Night's Plutonian shore!  
Leave no black plume as a token of that lie thy soul hath spoken!  
Leave my loneliness unbroken! - quit the bust above my door!  
Take thy beak from out my heart, and take thy form from off my door!"  
Quoth the Raven, "Nevermore."

And the Raven, never flitting, still is sitting, still is sitting  
On the pallid bust of Pallas just above my chamber door;  
And his eyes have all the seeming of a demon's that is dreaming,  
And the lamplight o'er him streaming throws his shadow on the floor;  
And my soul from out that shadow that lies floating on the floor  
Shall be lifted - nevermore!

### ***Keūc 23.***

***Read the episode from John Steinbeck's novel Of Mice and Men. Comment on the cases of graphon and the punctuation.***

George stared morosely at the water. The rims of his eyes were red with sun glare. He said angrily, "We could just as well of rode clear to the ranch if that bastard bus driver knew what he was talkin' about. 'Jes' a little stretch down the highway,' he says. 'Jes' a little stretch.' God damn near four miles, that's what it was! Didn't wanna stop at the ranch that's what. Too God damn lazy to pull up. he isn't too damn good to stop in Soledad at all. Kicks us out and says, 'Jes' a little stretch down the road.' I bet it was *more* than four miles. Damn hot day."

Lennie looked timidly over to him. "George?"

"Yeah, what ya want?"

"Where we goin', George?"

The little man jerked down the brim of his hat and scowled over at Lennie. "So, you forgot that awready, did you? I gotta tell you again, do I? Jesus Christ, you're a crazy bastard!"

"I forgot," Lennie said softly. "I tried not to forget Honest to God I did, George."

"O.K.— O.K. I'lltellya again. I ain't got nothing to do. Might just' as well spen' all my time tellin' you i and then you forget 'em, and I tell you again."

"Tried and tried," said Lennie, "but it didn't do no good. I remember about the rabbits, George."

"The hell with the rabbits. That's all you ever can remember is them rabbits. O.K.! Now you listen and this time you got to remember so we don't get in no trouble. You remember settin' in that gutter on Howard Street and watchin' that blackboard?"

Lennie's face broke into a delighted smile. " Sure, George. I remember that.... but.... we do then? I remember some girls come by and you say...». you say...."

"The hell with what I say. You remember about us goin' into Murray and Ready's, and they give us work cards and bus tickets?"

"Oh, sure, George. I remember that now." His hands went quickly into his side coat pockets. He said gently, "George.... I ain't got mine. I musta lost it." He looked down at the ground in despair.

"You never had none, you crazy bastard. I got both of 'em here. Think I'd let you carry your own

Lennie grinned with relief. "I.... I thought I put it in my side pocket" His hand went into tile pocket again.

George looked sharply at him. "What'd you take out that pocket?"

"Ain't a thing in my pocket," Lennie said cleverly.

"I know there ain'tYou got it in your hand. What you got in your hand—hidin'it?"

"I ain't got nothin', George. Honest."

"Come on, give it here."

Lennie held his closed hand away from George's direction. "It's on'yamouse, George."

"A mouse? A live mouse?"

"Uh-uh. Jus' a dead mouse, George. I didn' kill it. Honest! I found it. I found it dead."

"Give it here!" said George.

"Aw, leave me have it, George."

*"Give it here!"*

Lennie's dosed hand slowly obeyed. George took the mouse and threw it across the pool to the other side, among the brush. "What you want of a dead mouse, anyways?"

"I could pet it with my thumb while we walked along," said Lennie.

"Well, you ain't petting no mice while you walk with me. You remember where we're goin' now?"

Lennie looked startled and then in embarrassment hid his face against his knees. "I forgot again."

"Jesus Christ," George said resignedly. "Well — look, we're gonna work on a ranch like the one we come from up north."

"Upnorth?"

"InWeed."

"Oh, sure. I remember. In Weed."

"That ranch we're goin' to is right down there about a quarter mile. We're gonna go in an' see. the boss. Now, look — I'll give him die work tickets, but you ain'tgonna say a word. Your jus' stand there and don't say nothing. If he finds out what a crazy bastard you are, we won't get no job, but if he sees ya work before he hears ya talk, we're set. Ya got that?"

"Sure, George. Sure, I got it."

"O.K. Now when we go in to see the boss, what you gonna do?"

"I.... I," Lennie thought. His face grew tight with thought. "I .... ain'tgonna say nothin'. Jus' gonnastan'there."

"Good boy. That's swell. You say that over two, three times so you sure won't forget it."

. Lennie droned to himself softly, "I ain'tgonna say nothin'.... I ain'tgonna say nothin'.... I ain'tgonna say nothin'."

"O.K.," said George, "An' you ain'tgonna do no bad things like you done in Weed, neither." Lennie looked puzzled. "Like I done in Weed?"

"Oh, so ya forgot that too, did ya? Well, I ain'tgonna remind ya, fear ya do it again."

A light of understanding broke on Lennie's face. "They run us out a Weed," he exploded triumphantly.

"Run us out, hell," said George disgustedly. "We ran. They were lookin' for us, but they didn't catch us."

Lennie giggled happily. "I didn't forget that, you bet."

George lay back on the sand and crossed his hands under his head, and Lennie imitated him, raising his head to see whether he was doing it right. "God, you're a lot of trouble," said George. "I could get along so easy and so nice if I didn't have you on my tail. I could live so easy and maybe have a girl."

For a moment Lennie lay quiet, and then he said hopefully, "We gonna work on a ranch, George."

"Awright. You got that. But we're gonna sleep here because I got a reason."

The day was going fast now. Only the tops of the Gabilanmountains flamed with the light of the sun that had gone from the valley. A water snake slipped along on the pool, its head held up like a little periscope. The reeds jerked slightly in the current. Far off toward the highway a man shouted something, and another man shouted back. The sycamore limbs rustled under a little wind that died immediately.

## **Раздел 6. Учебно-методическое обеспечение самостоятельной работы обучающихся по дисциплине**

Наряду с чтением лекций и проведением семинарских занятий неотъемлемым элементом учебного процесса является *самостоятельная работа*. При самостоятельной работе достигается конкретное усвоение учебного материала, развиваются теоретические способности, столь важные для успешной подготовки и защиты выпускной работы студента. Формы самостоятельной работы обучающихся могут быть разнообразными. Самостоятельная работа обучающихся включает: изучение литературы, текстов, оценку, обсуждение и рецензирование публикуемых статей; ответы на контрольные вопросы; решение задач; самотестирование. Выполнение всех видов самостоятельной работы увязывается с изучением конкретных тем.

### **Самостоятельная работа**

| <b>Наименование<br/>раздела\тем</b>   | <b>Вопросы, выносимые<br/>на самостоятельное изучение</b>  |
|---|--|
| <b>Раздел «Экспрессивная стилистика<br/>(стилистика ресурсов современного английского языка)»</b>                                       |  |
| Тема 1. Предмет и концептуальный аппарат стилистики.  | Лингвистическая стилистика и литературоведческая стилистика. Стилистика и pragmatika. Стилистика текста.   |
| Тема 2. Стилистическая вариативность современного английского языка. Стилистическая классификация словарного состава английского языка. | Вариативность в языке и в речи. Синхронная иерархическая модель и коммуникативная модель. Общенародный и литературный язык. Устные и письменные разновидности английского языка. Индивидуальный стиль и идиолект. Региональные диалекты и социодиалекты. Экспрессивные варианты. Официальный и неофициальный язык. |

| <b>Наименование раздела\тем</b>  | <b>Вопросы, выносимые на самостоятельное изучение</b>  |
|--|--|
| Тема 3. Понятие выразительного средства и стилистического приема.                              | Методы лингвистического анализа стилистических приемов: структурно-семантический, функциональный, когнитивный. Виды классификаций.   |
| Тема 4. Экспрессивная стилистика (стилистика ресурсов).  | Риторика: сила слова. Точность словоупотребления как стилистическая категория, определение многозначности слова. Использование многозначности слова как средства выразительности. Различие омонимии и многозначности слова.  |
| Тема 5. Лексические стилистические приемы.   | Тропы как фигуры речи, придающие словам новые значения. Виды классификаций.<br>Стилистический анализ предложенных текстов.   |
| Тема 6. Морфологические выразительные средства.  | Сравнительный стилистический анализ морфологических выразительных средств, использованных авторами в текстах, принадлежащих различным историческим эпохам.   |
| Тема 7. Экспрессивные возможности синтаксиса.  | Норма как нейтральный вариант – фон для стилистического выдвижения. Открытые (loose) и закрытые (periodic) предложения. Классификация синтаксических стилистических приемов. Синтаксический стилистический анализ предложенных текстов.  |
| Тема 8. Экспрессивная стилистика (фонетические выразительные средства и стилистические приемы) | Аллитерационный стих. Рифма, ритм, метрический размер стиха. Просодический стилистический анализ предложенных текстов.   |
| <b>Раздел «Функциональная стилистика»</b>  |  |
| Тема 1. Функциональная стилистика. Стиль официальных документов и его жанровые разновидности.  | Функциональный стиль как система взаимосвязанных языковых средств, выполняющих специфическую функцию в определенной сфере коммуникации. Функционально-стилевая дифференциация английского языка. Замкнутость и взаимопроникновение функциональных стилей английского языка. Классификация функциональных стилей. Понятие регистра.     |
| Тема 2. Публицистический стиль и его жанровые разновидности.                                   | Связь публицистического стиля со стилем художественной литературы, газетным стилем и стилем научной прозы. Стилистический анализ предложенных публицистических текстов   |
| Тема 3. Газетно-публицистический стиль и его жанровые разновидности.                           | Микросистемы (таксономический аспект): 1) язык газетных и журнальных публикаций; 2) язык радиопередач; 3) язык телевизионных программ. Различия языка качественных, массовых и профессионально-ориентированных газет (коммуникативный и лингвистический аспекты). Стилистический анализ предложенных газетно-публицистических текстов. |
| Тема 4. Научно-технический стиль и его жанровые разновидности.                                 | Подстили. Жанровые разновидности: 1) собственно научный подстиль; 2) научно-технический; 3) научно-популярный; 4) научно-педагогический и 5) научно-лицензионный. Статья, монография, диссертация, отчет, лицензия, патент, лекция, учебные пособия, энциклопедия, выступление на симпозиуме, дебаты. Устные и письменные жанры.       |

| Наименование раздела\тем  | Вопросы, выносимые на самостоятельное изучение   |
|---|--|
| Тема 5. Стильзыка художественной литературы. Дифференциальные признаки языка поэзии, художественной прозы, драмы.           | Литературный и нелитературный язык. Понятие художественности. Понятие художественного и нехудожественного текста. Эстетико-познавательная функция. Прагматический аспект художественного стиля. Референциальный, коммуникативный, лингвистический и текстовой аспекты. Художественный текст как важнейшая составляющая духовной культуры народа и его роль в развитии цивилизации. Стилистический анализ предложенных текстов разных жанров. |
| <b>Раздел «Стилистика текста»</b>   |  |
| Тема 1. Текст как объект интерпретации.   | Понимание на уровне языковой компетенции, когнитивном и прагматическом уровнях.  |
| Тема 2. Текстовая структура: формальная и содержательная. Коммуникативные типы и некоторые типовые модели структуры текста. | Типы членности текста: объемно-прагматическое и контекстно-вариативное членение. Формальная и информационная связность текста. Коммуникативные типы текстовой структуры. Структурно-стилистический анализ предложенных текстов.  |
| Тема 3. Основные содержательные и формальные категории текста.  | Виды информации в текстах различных стилей. Стилистический анализ предложенных текстов.  |
| Тема 4. Герой и персонаж.   | Стилистический анализ системы образов в предложенных художественных текстах.   |

## 6.1. Темы эссе<sup>1</sup>

1. Языковой вкус. Языковая норма. Языковая агрессия.
2. Молодежный сленг и жаргон.
3. Язык и культура.
4. Виды делового общения, их языковые особенности.
5. Языковые особенности научного стиля речи.
6. Особенности художественного стиля.
7. Публицистический стиль: языковые особенности, сфера использования.
8. Экспрессивные средства языка в художественном тексте.
9. СМИ и культура речи.
10. Устная и письменная формы существования языка и сферы их применения.
11. Стилистическое использование профессиональной и терминологической лексики в произведениях художественной литературы.
12. Текст и его назначение. Типы текстов по смыслу и стилю.
13. Функционирование звуков языка в тексте: звукопись, анафора, аллитерация.

<sup>1</sup> Перечень тем не является исчерпывающим. Обучающийся может выбрать иную тему по соглашению с преподавателем.

14. Антонимы и их роль в речи.
15. Синонимия в английском языке. Типы синонимов. Роль синонимов в организации речи.
16. Категория наклонения глагола и ее роль в текстообразовании.
17. Наречия и слова категории состояния: семантика, синтаксические функции, употребление.
18. Роль словосочетания в построении предложения.
19. Синтаксическая роль инфинитива.
20. Предложения с однородными членами и их функции в речи.
21. Обособленные члены предложения и их роль в организации текста.
22. Структура и стилистическая роль вводных и вставных конструкций.
23. Монолог и диалог. Особенности построения и употребления.
24. Синонимика простых предложений.
25. Синонимика сложных предложений.
26. Использование сложных предложений в речи.
27. Способы введения чужой речи в текст.
28. Пунктуация и ее назначение.
29. Порядок слов в предложении и его роль в организации.

## 6.2 Примерные задания для самостоятельной работы

### Задание 1.

*Define what subtypes of official documents the excerpts below are examples of. Comment on the peculiarities of each. Try your hand at translation trying to render them in the Russian version. Comment on the changes made.*

1. *What makes a good speaker?*
2. *Who is considered the best public speaker of the 20th century in Great Britain? Why?*
3. *Read the speech below and say what the speaker's message is. What does he want to persuade his audience in? What means does he use for that end?*

### Blood, toil, tears and sweat

*On May 13, 1940, newly appointed British Prime Minister Winston Churchill gave his first speech to the British Parliament in which he prepares them for the long battle against Nazi aggression, at a time when the very survival of England was in doubt.*

On Friday evening last I received from His Majesty the mission to form a new administration. It was the evident will of Parliament and the nation that this should be conceived on the broadest possible basis and that it should include all parties.

I have already completed the most important part of this task.

A war cabinet has been formed of five members, representing, with the Labour, Opposition, and Liberals, the unity of the nation. It was necessary that this should be done in one single day on account of the extreme urgency and rigor of events. Other key positions were filled yesterday. I am submitting a further list to the king tonight. I hope to complete the appointment of principal ministers during tomorrow.

The appointment of other ministers usually takes a little longer. I trust when Parliament meets again this part of my task will be completed and that the administration will be complete in all

respects. I considered it in the public interest to suggest to the Speaker that the House should be summoned today.

At the end of today's proceedings, the adjournment of the House will be proposed until May 21 with provision for earlier meeting if need be. Business for that will be notified to MPs at the earliest opportunity.

I now invite the House by a resolution to record its approval of the steps taken and declare its confidence in the new government.

The resolution:

"That this House welcomes the formation of a government representing the united and inflexible resolve of the nation to prosecute the war with Germany to a victorious conclusion."

To form an administration of this scale and complexity is a serious undertaking in itself. But we are in the preliminary phase of one of the greatest battles in history. We are in action at many other points—in Norway and in Holland—and we have to be prepared in the Mediterranean. The air battle is continuing, and many preparations have to be made here at home.

In this crisis I think I may be pardoned if I do not address the House at any length today, and I hope that any of my friends and colleagues or former colleagues who are affected by the political reconstruction will make all allowances for any lack of ceremony with which it has been necessary to act.

I say to the House as I said to ministers who have joined this government, I have nothing to offer but blood, toil, tears, and sweat. We have before us an ordeal of the most grievous kind. We have before us many, many months of struggle and suffering.

You ask, what is our policy? I say it is to wage war by land, sea, and air. War with all our might and with all the strength God has given us, and to wage war against a monstrous tyranny never surpassed in the dark and lamentable catalogue of human crime. That is our policy.

You ask, what is our aim? I can answer in one word. It is victory. Victory at all costs - Victory in spite of all terrors - Victory, however long and hard the road may be, for without victory there is no survival.

Let that be realized. No survival for the British Empire, no survival for all that the British Empire has stood for, no survival for the urge, the impulse of the ages, that mankind shall move forward toward his goal.

I take up my task in buoyancy and hope. I feel sure that our cause will not be suffered to fail among men.

I feel entitled at this juncture, at this time, to claim the aid of all and to say, "Come then, let us go forward together with our united strength."

Winston Churchill – May 13, 1940

4. *What major parts can the speech be divided into? What idea is each of them devoted to? Draw the main idea of each paragraph. What key words express it? How are the paragraphs made coherent? Now sum up your ideas and comment upon the logical arrangement of the speech.*
5. *What is the general mood of the speech? How does it change throughout the speech? What means are employed to create the mood intended? Comment on the choice of elevated words and the result they are expected to produce.*
6. *What creates the emotional impact of the speech? What stylistic devices contribute to it?*
7. *Comment on the usage of tenses. What idea is supported by it? How is the idea of urgency communicated with the help of:*
  - a) *modal verbs;*
  - b) *vocabulary;*
  - c) *adverbs of time?*
8. *What other ideas are revealed through the usage of modal verbs? What modal verbs and modal-like expressions are used while speaking about*

- a) *the speaker's deeds;*
- b) *his suggestions;*
- c) *what he thinks necessary to be done in order to win?*

9. *Does the speech sound personal? If so, by what means is it achieved? What image of him as a citizen is created?*

**Задание 2.**

1. *Read the essay below and say whether you find the logical argumentation relevant or not. Give your grounds.*
2. *Is the author biased? Does he use emotional appeal?*

**Women's Liberation**

1. Since the middle of the century, women around the world have been seeking greater independence and recognition. No longer content with their traditional roles as housewives and mothers, women have joined together to create the women's liberation movement. While the forces behind the international movement vary from culture to culture and from individual to individual, the basic causes in the United States can be traced to three events: the development of effective birth-control methods, the invention of labor-saving devices for the home, and the advent of World War II.
2. The first cause of the liberation of women was the development of effective birth-control methods, freeing women from the endless child-bearing and rearing. As a result of having choice as to *when* and *if* to bear children, women acquired the freedom and the time to pursue interests outside of the home. Because of the development of birth control, women could delay having children or avoid having them altogether; consequently, women had an opportunity to acquire an education and/ or pursue a career.
3. Another event was the development of mechanized labor-saving devices for the home, resulting in more leisure time and freedom for women. For example, fifty years ago, a housewife spent an average twelve to fourteen hours per day doing housework. Due to the invention of machines such as vacuum cleaners, washing machines, and dishwashers, a housewife can now take care of her daily housework in about five hours.
4. The final event that, at least in the United States, gave impetus to the liberation of women was World War II. During the war, most men were serving in the military. Consequently, women had to fill the vacancies in the labor force. Women by thousands went to work in factories and took over businesses for their absent husbands. This was a great change for the majority of American women, for they discovered that they could weld airplane parts and manage businesses as well change diapers and bake bread.
5. These events planted the seeds of great change in society, and the effects of this change are being felt at all levels: in the family, in business, and in government.

3. *Analyse the paragraphing of the essay and compare it with that of the speech. Which do you consider more rigid?*
4. *Where do you find the author's thesis statement? What is the structure of argumentation used in this essay? What techniques does the author use to support his claim?*
5. *Draw the main idea of each paragraph in the body of the essay.*
6. *How are the paragraphs made coherent? Analyze the system of connectives and other means of cohesion.*
7. *Comment on the register of the vocabulary.*
8. *Analyse the language the essay is written in. Is it figurative or rather matter-of-fact?*
9. *Is the essay argumentative or persuasive?*
10. *Where could an article like this appear? Who the communicators might be?*

11. *What conclusions can you come to on the basis of these observations? Do you think the text was written by a man or a woman? Explain.*
12. *Sum up your ideas and using this piece of writing as an example of essay prove that it belongs to the realm of the publicist style and comment on the peculiarities typical for its written form.*

### Задание 3.

*The examples of classified announcement follow further. Read them through and try to decode what is meant there. Account for the peculiarities of this part of the newspaper and for the reasons of them.*

|   |  |
|---|--|
| BORED WITH your job? Then change it! Work outdoors & be a grassroots environmental advocate. For the rest of the summer have a job that is meaningful & fun! Starting pay \$375/ week. Call now 203-0756.                     | REMODELED FRAT/SORORITY House Lic. 41 Single & Double rooms \$200-\$375/month. Furnished, parking, & internet. 120 Spartan. Call Tomie Raines, Inc. 351-3617 x 421 or 196. |
| CLOSE TO campus - Houses for 1 thru 12 person groups. Great rents, reduced sec. deposit. & no application fee. Going fast, call CRMC at 337-7577 or visit our website at <a href="http://www.crmcl1.com">www.crmcl1.com</a> . | AVAIL. AUG - 265 Stoddard Ave. 3 bdrm, lic 3, \$900/mo. Dan @ 517-202-0920.  |
| ABOUT 2 miles from MSU 2 bdrm, fenced yard, pets ok, w/d. \$650. 676-9045   | FOR RENT, 2 bdrm house \$600/mo w/1 bdrm eff. apt upstairs, \$250/mo 216 S. Clemens 989-330-4192   |
| LEASING FOR August '04. Lic-4 @ 226 Collingwood. Starting at \$475 pp. Call 517-712-0563 or 517-204-1466.   | 526 SPARTAN, E.L., 3 bdrm, extra room in bsmt, Lic 4, \$1500/mo. 517-206-8469.   |
| BARTEND \$250/DAY potential. No exp. nec. 800-965-6520 x 110.   | RENO'S EAST hiring servers, drivers, and cooks for all shifts. Outgoing, enthusiastic. Apply in person 1310 Abbott Rd.   |

### Задание 4.

*Read the headlines taken from American and British newspapers and identify the means employed to make them striking.*

*In the headlines below substitute the words in brackets with the words from the box.*

- a) AMERICA (supports) BRITISH PEACE MOVE
- b) NEW PRICE (restriction)
- c) UNIONS (help) HOSPITAL STRIKERS
- d) NEW TRADE (connection) WITH PERU
- e) SIX DIE IN HOTEL (fire)
- f) JAILBREAK (three people) RECAPTURED
- g) DEFENCE POLICY (changes)
- h) BIG RESPONSE TO (appeal for help) FOR FLOOD AID
- i) DOCTOR (is found innocent) OF DRUGS CHARGE
- j) SCOTTISH ROAD PLAN GETS (approval)
- k) (step) TO (encourage) TRADE LINKS WITH JAPAN
- l) DOCTORS (criticize) NEW MINISTRY PLANS
- m) JAPANESE WOMEN IN NEW EVEREST (attempt)
- n) TORIES AHEAD IN (election)
- o) MODERATES (are driven out) IN UNION ELECTIONS

*Very often the use of ellipsis results in ambiguity. Consider the following examples of headlines:*

- a) Farmer Bill Dies In House
- b) Iraqi Head Seeks Arms
- c) Prostitutes Appeal To Pope
- d) Enraged Cow Injures Farmer With Ax
- e) Eye Drops Off Shelf
- f) Squad Helps Dog Bite Victim
- g) Killer Sentenced To Die For Second Time In 10 Years
- h) Hospitals Are Sued By 7 Foot Doctors
- i) New Vaccine May Contain Rabies
- j) Lansing Residents Can Drop Off Trees
- k) New Study For Obesity Looks For Larger Test Group
- l) Typhoon Rips Through Cemetery, Hundreds Dead
- m) Red Tape Holds Up New Bridge

### Задание 5.

1. *Do you know what a snowflake consists of and how the snowfall occurs? Can you give a scientific explanation to this phenomenon? Try to do it.*
2. *Read the article and check your guesses.*

A snowfall consists of myriads of minute ice crystals that fall to the ground in the form of frozen precipitation. The formation of snow begins with these ice crystals in the subfreezing strata of the middle and upper atmosphere when there is an adequate supply of moisture present. At the core of every ice crystal is a minuscule nucleus, a solid particle of matter around which moisture condenses and freezes. Liquid water droplets floating in the supercooled atmosphere and free ice crystals cannot coexist within the same cloud, since the vapor pressure of ice is less than that of water. This enables the ice crystals to rob the liquid droplets of their moisture and grow continuously. The process can be very rapid, quickly creating sizable ice crystals, some of which adhere to each other to create a cluster of ice crystals or a snowflake. Simple flakes possess a variety of beautiful forms, usually hexagonal, though the symmetrical shapes reproduced in most microscope photography of snowflakes are not usually found in actual

snowfalls. Typically, snowflakes in actual snowfalls consist of broken fragments and clusters of adhering ice crystals. For a snowfall to continue once it starts, there must be a constant inflow of moisture to supply the nuclei. This moisture is supplied by the passage of an airstream over a water surface and its subsequent lifting to higher regions of the atmosphere. The Pacific Ocean is the source of moisture for most snowfalls west of the Rocky Mountains, while the Gulf of Mexico and the Atlantic Ocean feed water vapor into the air currents over the central and eastern sections of the United States. Other geographical features also can be the source of moisture for some snowstorms. For example, areas adjacent to the Great Lakes experience their own unique lake-effect storms, employing a variation of the process on a local scale. In addition, mountainous sections or rising terrain can initiate snowfalls by the geographical lifting of a moist airstream.

3. *What communicative function is performed in this text?*
4. *Scientific writing is characterized by a number of structures. What do you think they are?*
5. *Answer the questions below and find an example for each case in the text above.*

- a) Which tense do scientists tend to use when describing things that are always true?
- b) Which verb form is particularly useful when scientists want to focus on what is done rather than who does it?
- c) Which verb forms are particularly useful when a scientist is discussing his or her conclusions and wants to make it clear that the results are not established yet as fact?

*d) Which structures are particularly useful when scientists want to talk about what happens or might happen under various conditions?*

**6. Find the features of the scientific prose style.**

**Задание 6.**

- 1. Read the following descriptions of one and the same phenomenon. The first one is an entry from Britannica, the other is a literary interpretation of almost the same data. Which of the two texts makes a more interesting reading. Why?*
- 2. Skim the texts and find differences in the factual information. Which variant is nearer to the truth and more informative? Why? Which information is more likely to be remembered? Why?*

**Earth**, the third planet in distance outward from the Sun. It is the only planetary body in the solar system that has conditions suitable for life, at least as known to modern science.

**Basic planetary data**

The mean distance of the Earth from the Sun is about 49,573,000 km (92,960,000 miles). The planet orbits the Sun at a speed of 29.8 km (18.5 miles) per second, making one complete revolution in 365.25 days. As it revolves around the Sun, the Earth spins on its axis and rotates completely once every 23 hours 56 minutes 4 seconds.

The fifth largest planet of the solar system, the Earth has an equatorial circumference of 40,076 km (24,902 miles), an equatorial radius of 6,378 km (3,963 miles), a polar radius of 6,357 km (3,950 miles), and a mean radius of 6,371 km (3,960 miles). The planet's total surface area is roughly 509,600,000 square km (197,000,000 square miles), of which about 29 percent, or 148,000,000 square km (57,000,000 square miles), is land. The balance of the surface is covered by the oceans and smaller seas. The Earth has a mass of 5.97610<sup>27</sup> grams (or roughly 6.10<sup>21</sup> metric tons) and a mean density of 5.517 grams per cubic cm (0.2 pound per cubic inch).

The Earth has a single natural satellite, the Moon. The latter orbits the planet at a mean distance of slightly more than 384,400 km (238,870 miles).

**Hydrosphere**

The Earth is the only planet known to have liquid water. Together with ice, the liquid water constitutes the hydrosphere. Seawater makes up more than 98 percent of the total mass of the hydrosphere and covers about 71 percent of the Earth's surface. Significantly, seawater constituted the environment of the earliest terrestrial life forms. The rest of the hydrosphere consists of fresh water, occurring principally in lakes, streams (including rivers), and glaciers.

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**From The Hitch Hiker's Guide to the Galaxy**

*By Douglas Adams*

Far out in the uncharted backwaters of the unfashionable end of the western spiral arm of the Galaxy lies a small unregarded yellow sun.

Orbiting this at a distance of roughly ninety-two million miles is an utterly insignificant little blue green planet whose apedescended life forms are so amazingly primitive that they still think digital watches are a pretty neat idea.

This planet has – or rather had – a problem, which was this: most of the people on it were unhappy for pretty much of the time. Many solutions were suggested for this problem, but most of these were largely concerned with the movements of small green pieces of paper, which is odd because on the whole it wasn't the small green pieces of paper that were unhappy.

And so the problem remained; lots of the people were mean, and most of them were miserable, even the ones with digital watches.

Many were increasingly of the opinion that they'd all made a big mistake in coming down from the trees in the first place. And some said that even the trees had been a bad move, and that no one should ever have left the oceans.

And then, one Thursday, nearly two thousand years after one man had been nailed to a tree for saying how great it would be to be nice to people for a change, one girl sitting on her own in a small cafe in Rickmansworth suddenly realized what it was that had been going wrong all this time, and she finally knew how the world could be made a good and happy place. This time it was right, it would work, and no one would have to get nailed to anything.

Sadly, however, before she could get to a phone to tell anyone about it, a terribly stupid catastrophe occurred, and the idea was lost forever.

## **Раздел 7. Оценочные и методические материалы по образовательной программе (фонд оценочных средств) для проведения текущего контроля успеваемости и промежуточной аттестации**

### **7.1. Форма промежуточной аттестации обучающегося по учебной дисциплине**

В процессе освоения учебной дисциплины для оценивания сформированности требуемых компетенций используются оценочные материалы (фонды оценочных средств), представленные в таблице

| <b>Планируемые результаты, характеризующие этапы формирования компетенции</b>   | <b>Содержание учебного материала</b>          | <b>Примеры контрольных вопросов и заданий для оценки знаний, умений, владений</b> |
|---|---|---|
| <b>ПК-2 Способен осуществлять межкультурную и межъязыковую коммуникацию и осуществлять межъязыковой и межкультурный перевод письменно</b> |   |   |
| ИПК-2.1.  | П. 6.2 настоящей рабочей программы дисциплины | П. 6.3 настоящей рабочей программы дисциплины                                     |
| ИПК -2.2.   | П. 6.2 настоящей рабочей программы дисциплины | П. 6.3 настоящей рабочей программы дисциплины                                     |
| ИПК -2.3  | П. 6.2 настоящей рабочей программы дисциплины | П. 6.3 настоящей рабочей программы дисциплины                                     |

### **7.2 Перечень вопросов для подготовки к промежуточной аттестации зачету**

1. Лингвистика текста как особая научная дисциплина.
2. Текст. Проблема определения текста.
3. Лингвокентристический, текстоцентристический, антропоцентристический, когнитивный подходы к изучению текста.
4. Психолингвистическое, прагматическое, коммуникативное направление в изучении текста.
5. Уровни языка и проблема выделения уровня текста.
6. Уровни текста (языковой, жанрово-композиционный, идейно-эстетический и др.).
7. Параметры классификации текстов (структурный, функционально-стилевой, целостный, функционально-прагматический и др.).

8. Текст и жанр.
9. Жанр художественного текста.
10. Цельность и связность как базовые категории текста.
11. Категории текста: информативность, интегративность, завершенность, модальность, эмотивность, экспрессивность.
12. Образ автора как центральная категория художественного текста.
13. Предмет и задачи лингвистического анализа текста.
14. Функционально-стилистический анализ текстов различных стилевых разновидностей.
15. Исторический и культурно-исторический принципы в лингвистическом анализе художественного текста.
16. Лингвистическое комментирование художественного текста.

### **7.3 Примерные тестовые задания для контроля (мониторинга) качества усвоения материала**

**Вариант 1**  
**Final Test**  
**Part I**

1. Which of the sentences below is/are an example/examples of a *denotational* meaning?
  - A. “He’s a bit serious, isn’t he?” “Yeah, not exactly a barrel of laughs.”
  - B. A barrel is a large container made of wood, metal or plastic, with a flat top and bottom and curved sides that make it flatter in the middle
  - C. She knows I need the work so she’s got me over a barrel in terms of what she pays me.
  - D. The door was opened by a small barrel of a woman, her fat arms shiny with suds.
2. What layer of vocabulary does the extract below belong to?  
*“It is difficult to know where to enter the discussion of postmodernity and postmodernism. One could catalogue the various uses of the term in literature, cultural criticism, architecture, or philosophy. But it would not take long to see that although there is a firm shared central core of ideas, a soft periphery is what primarily shows itself. For the sake of discussion, I want to propose an uncharacteristic point of departure.”*
  - A. Neutral
  - B. Informal
  - C. Colloquial
  - D. Formal / literary
3. What layer of vocabulary does the underlined word below belong to?  
*“What a nice chick! See her?” – “Go, and chat her up!”*
  - A. Slang
  - B. Neutral
  - C. Informal
  - D. Formal / literary vocabulary
4. What does Galperin classify as  
*“those phonetic means, morphological forms, means of word-building, and lexical, phraseological and syntactical forms, all of which function in the language for emotional or logical intensification of the utterance. These intensifying forms of the language, wrought by social usage and recognized by their semantic function have been fixed in grammars and dictionaries”?*
  - A. Stylistic devices

B. Expressive means  
 C. Morphological expressive means  
 D. Lexico-syntactical stylistic devices

5. What level of language does the underlined expressive means below belong to?  
 “Daddy, buy me the birdie, please?”  
 A. Phonetical  
 B. Syntactical  
 C. Grammatical  
 D. Morphological

6. Which stylistic device is meant in the definition below?  
 “      (Greek – “speaking well”) is a stylistic device that consists in the substitution of an unpleasant word or expression by a conventionally more acceptable one.”  
 A. Epithet  
 B. Hyperbole  
 C. Periphrasis  
 D. Euphemism

7. Which stylistic device is meant in the definition below?  
 “      (Greek – “ladder”; Latin – “ascent, climbing up”) is a type of semantically complicated parallelism, in which every successive unit is logically more important or emotionally stronger or more explicit than the preceding one.”  
 A. Bathos  
 B. Climax  
 C. Hyperbole  
 D. Overstatement

8. Which stylistic device is meant in the definition below?  
 “      (Latin – "like") is a stylistic device that draws a comparison between two different objects belonging to dissimilar classes yet having something in common. The comparison is made explicit by using some special markers.”  
 A. Simile  
 B. Epithet  
 C. Metaphor  
 D. Personification

9. What type of repetition does the formula below stand for:  
 ...a, a...  
 A. Framing  
 B. Epiphora  
 C. Chiasmus  
 D. Anaphora  
 E. Anadiplosis  
 F. Chain repetition  
 G. Successive repetition

10. What type of repetition does the formula below stand for:  
 ...a, a, a.  
 A. Framing  
 B. Epiphora  
 C. Chiasmus  
 D. Anaphora  
 E. Anadiplosis  
 F. Chain repetition  
 G. Successive repetition

11. What type of repetition does the formula below stand for:  
 ...a, a, a...  
 A. Framing

**B.** Epiphora  
**C.** Chiasmus  
**D.** Anaphora  
**E.** Anadiplosis  
**F.** Chain repetition  
**G.** Successive repetition

12. Which stylistic device is the odd one in the list below?

**A.** Simile  
**B.** Litotes  
**C.** Allusion  
**D.** Allegory  
**E.** Antonomasia  
**F.** Personification

13. Which stylistic device is the odd one in the list below?

**A.** Meiosis  
**B.** Metonymy  
**C.** Synecdoche

14. Which stylistic device is the odd one in the list below?

**A.** Inversion  
**B.** Chiasmus  
**C.** Anadiplosis  
**D.** Polysyndeton  
**E.** Ordinary repetition

15. Which joke is the odd one in the list below? **Why?**

**A.**     • Why do bears go married?  
          • Because they love going on honeymoons.

**B.**     • Which part of a castle is the most artistic?  
          • The drawbridge.

**C.**     • Where do pigs go for fun?  
          • The amusement pork.

16. Which term doesn't have anything to do with the fragment below:  
“Die he must, and die he shall, for what he did to me.” (Dorothy Parker)

**A.** Rhythm  
**B.** Anaphora  
**C.** Alliteration  
**D.** Parallelism  
**E.** Detachment  
**F.** Partial inversion  
**G.** Complete inversion  
**H.** The repetition of an abstract syntactical position

17. Which term doesn't have anything to do with the fragment below:  
“There was I, trapped. Trapped like a trap in a trap.” (Dorothy Parker)

**A.** Simile  
**B.** Inversion  
**C.** Anadiplosis  
**D.** Play on words  
**E.** Catch repetition  
**F.** Ordinary repetition  
**G.** Successive repetition  
**H.** Morphological repetition

18. Which term doesn't have anything to do with the fragment below:  
“...he took off his plaid, and bent down and took hold of the sheep’s tail, and he pulled! The sheep was heavy with water, and he could not lift her, so he took off his coat and he *pulled!* But it was too much for him, so he spit on his hands, and took a good hold of the tail and he **PULLED!** And the tail broke! And if it had not been for that this tale would have been a great deal longer.”  
(From a Scottish folk fairy-tale retold by J. F. Campbell)

- A. Climax
- B. Graphon
- C. Gradation
- D. Parallelism
- E. Italicisation
- F. Paronomasia
- G. Polysyndeton
- H. Play on words
- I. Capitalisation

19. Identify the stylistic device below:  
“Huck Finn and Holden Caulfield are Good Bad Boys of American literature.” (Vallins)

- A. Bathos
- B. Antithesis
- C. Oxymoron
- D. Anticlimax

20. Identify the stylistic device below:  
“From her earliest infancy Gertrude was brought up by her aunt. Her aunt had carefully instructed her to Christian principles. She had also taught her Mohammedanism, to make sure.”(Leacock)

- E. Irony
- F. Bathos
- G. Antithesis
- H. Oxymoron
- I. Anticlimax

21. Identify the stylistic device below:  
“The angry clouds in the hateful sky cruelly spat down on the poor man who had forgotten his umbrella.”

- A. Allusion
- B. Allegory
- C. Anadiplosis
- D. Antonomasia
- E. Personification

22. Identify the stylistic device below:  
“Some people have much to live on, and little to live for.” (Oscar Wilde)

- A. Bathos
- B. Climax
- C. Antithesis
- D. Oxymoron
- E. Gradation

23. Identify the most frequent stylistic device of the verse below:

“At the far end of town  
where the Grickle-grass grows  
and the wind smells slow-and-sour when it blows  
and no birds ever sing excepting old crows...  
is the Street of the Lifted Lorax” (Dr. Seuss)

- A.** Allusion
- B.** Wordplay
- C.** Assonance
- D.** Alliteration
- E.** Antonomasia
- F.** Polysyndeton

24. Identify the stylistic device used to reflect the heroine’s speech peculiarities:  
“You’re no gentleman, you’re not, to talk of such things. I’m a good girl, I am; and I know what the like of you are, I do.” (B. Shaw)

- A.** Ellipsis
- B.** Prolepsis
- C.** Graphon
- D.** Aposiopesis
- E.** Tautology in appended sentences

25. Identify the stylistic device the limerick below is based upon:

There was an Old Person of Ancona,  
Who found a small dog without Owner,  
Which he took up and down  
All the streets of the town;  
That anxious Old Man of Ancona. \*

- A.** Litotes
- B.** Meiosis
- C.** Antithesis
- D.** Hyperbole

## Part II

In the sentences to follow correct stylistic mistakes, if any. Underline the word that needs correction and give the right one in the space provided to the right.

|  |  |
|--|--|
| <ul style="list-style-type: none"><li>1. I can’t comprehend what on earth this dope is up to.</li><li>2. Einstein was so brainy that many a scientific problem was found a solution to by that eminent man of genius.</li><li>3. Well, when in London feel free to stay at my humble abode for a day or two.</li><li>4. Ta, sir we are always glad to welcome you here. The endorsement of such well-heeled people like you is in many a way better than any promotion campaign. Ta-ta.</li><li>5. Parent to another parent at a school parent meeting: “How many offspringsd’you have at the school?”</li></ul> |  |
|--|--|

## Вариант 2

### Final Test

#### Part I

1. Which of the sentences below is/are an example/examples of a *connotational* meaning?
  - A. “He’s a bit serious, isn’t he?” “Yeah, not exactly a barrel of laughs.”

B. A barrel is a large container made of wood, metal or plastic, with a flat top and bottom and curved sides that make it flatter in the middle

C. She knows I need the work so she's got me over a barrel in terms of what she pays me.

D. The door was opened by a small barrel of a woman, her fat arms shiny with suds.

2. What layer of vocabulary does the sentence below belong to?  
*"Are you pulling my leg, man?"*

A. Neutral

B. Informal

C. Vulgarisms

D. Formal / literary vocabulary

3. Which layer of vocabulary does the underlined fragment below belong to?  
*"What a nice chick! See her?" – "Go, and chat her up!"*

A. Slang

B. Neutral

C. Informal

D. Formal / literary vocabulary

4. What does Galperin classify as  
*"Those phonetic means, morphological forms, means of word-building, and lexical, phraseological and syntactical forms, all of which function in the language for emotional or logical intensification of the utterance. These intensifying forms of the language, wrought by social usage and recognized by their semantic function have been fixed in grammars and dictionaries?"*

A. Expressive means

B. Stylistic devices

C. Lexico-syntactical stylistic devices

D. Morphological expressive means

5. What level of language does the underlined expressive means below belong to?  
*"It's as easy as falling off a log!"*

A. Lexical

B. Phonetical

C. Syntactical

D. Morphological

6. Which stylistic device is meant in the definition below?  
*"\_\_\_\_\_ (Greek – "change of name") is a trope that consists in calling an object or phenomenon by a word or phrase it is closely associated with, there being an actual connection between the two."*

A. Metaphor

B. Metonymy

C. Antonomasia

D. Speaking name

7. Which stylistic device is meant in the definition below?  
*"\_\_\_\_\_ (Greek – "transference") is a trope that involves the use of words (word-combinations) in transferred meanings by way of similarity, resemblance or analogy between them."*

A. Simile

B. Epithet

C. Metaphor

D. Metonymy

8. Which stylistic device is meant in the definition below?  
*"\_\_\_\_\_ (Latin – "like") is a stylistic device that draws a comparison between two different objects belonging to dissimilar classes yet having something in common. The comparison is made explicit by using some special markers."*

A. Personification  
B. Metaphor  
C. Epithet  
D. Simile

9. What type of repetition does the formula below stand for:  
**a..., a..., a...**  
A. Framing  
B. Epiphora  
C. Chiasmus  
D. Anaphora  
E. Anadiplosis  
F. Chain repetition  
G. Successive repetition

10. What type of repetition does the formula below stand for:  
**a...a**  
A. Framing  
B. Epiphora  
C. Chiasmus  
D. Anaphora  
E. Anadiplosis  
F. Chain repetition  
G. Successive repetition

11. What type of repetition does the formula below stand for:  
**...a, a, a...**  
A. Successive repetition  
B. Epiphora  
C. Framing  
D. Anaphora  
E. Chiasmus  
F. Anadiplosis  
G. Chain repetition

12. Which stylistic device is the odd one in the list below?  
A. Litotes  
B. Hyperbole  
C. Aposiopesis  
D. Understatement

13. Which type of epithet is the odd one in the list below?  
A. String  
B. Simple  
C. Phrase  
D. Compound  
E. Unassociated

14. Which stylistic device in the list is never called “reversed”?  
A. Epithets  
B. Inversion  
C. Parallelism

15. Which joke is the odd one in the list below? **Why?**  
A. • Where do pigs go for fun?  
• The amusement pork.  
B. • Why is Dil always throwing balls down?  
• Because he already knows how to throw up.  
C. • Why did Lil cover her eyes with her hands when she was in front of the clothing store?

- Because she was playing peek-a-boutique.

16. Which term doesn't have anything to do with the fragment below:  
 “Why, he scarcely knows my name, let alone what it stands for. It stands for Despair, Bewilderment, Futility, Degradation, and Premeditated Murder, but little does he wot.”  
 (Dorothy Parker)

A. Climax  
 B. Inversion  
 C. Gradation  
 D. Anadiplosis  
 E. Capitalisation  
 F. Personification  
 G. Catch repetition

17. Which term doesn't have anything to do with the fragment below:  
 “You might belong in Gryffindor,  
 Where dwell the brave at heart,  
 Their daring, nerve, and chivalry  
 Set Gryffindors apart...” (J.K. Rowling)

A. Rhyme  
 B. Rhythm  
 C. Allusion  
 D. Antonomasia  
 E. Polysyndeton  
 F. Speaking name  
 G. Synonymic repetition  
 H. Play on words  
 I. Capitalisation

18. Which term doesn't have anything to do with the sentence below:  
 “Can the leopard change his spots?”

A. Proverb  
 B. Allegory  
 C. Metaphor  
 D. Metonymy  
 E. Rhetorical question

19. Identify the stylistic device below:  
 “She and the kids have filled his sister’s house and their welcome is wearing thinner and thinner.” (John Updike)

A. Simile  
 B. Epithet  
 C. Metaphor  
 D. Metonymy

20. Identify the stylistic device below:  
 “I was obliged to call on dear Lady Harbury. I hadn’t been there since her poor husband’s death. I never saw a woman so altered. She looks quite twenty years younger.” (Oscar Wilde)

A. Bathos  
 B. Climax  
 C. Antithesis  
 D. Gradation  
 E. Oxymoron

21. Identify the stylistic device below:  
 “Of course it’s important. Incredibly, urgently, desperately important.” (Sayers)

A. Bathos  
 B. Climax

C. Anaphora  
D. Antithesis  
E. Anticlimax

22. Identify the stylistic device below:  
“His fees were high; his lessons were light.” (O. Henry)  
A. Bathos  
B. Antithesis  
C. Oxymoron  
D. Anticlimax

23. Identify the stylistic device used in the underlined parts of the fragment:  
“Here he is Edward Bear, coming downstairs now, bump, bump, bump, on the back of his head, behind Christopher Robin. It is, as far as he knows, the only way of coming downstairs, but sometimes he feels that there really is another way, if only he could stop bumping for a moment and think of it...Anyhow, here he is at the bottom, and ready to be introduced to you. Winnie-the-Pooh.” (Alexander Milne)  
A. Onomatopoeia  
B. Assonance  
C. Alliteration  
D. Anaphora  
E. Ellipsis

24. Identify the stylistic device used to reflect the character’s speech peculiarities:  
“Well, it ain’t my fault, missus.” (B. Shaw)  
A. Ellipsis  
B. Prolepsis  
C. Graphon  
D. Aposiopesis  
E. Tautology in appended sentences

25. Identify the stylistic the limerick below is based upon:

There was an Old Person of Ancona,  
Who found a small dog without Owner,  
Which he took up and down  
All the streets of the town;  
That anxious Old Man of Ancona. \*

A. Hyperbole  
B. Meiosis  
C. Litotes  
D. Antithesis

## Part II

In the sentences to follow correct stylistic mistakes, if any. Underline the word that needs correction and give the right one in the space provided to the right.

|  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1. Bid a farewell to your mommy, sweetheart, and hurry up to school.</li> <li>2. D'you fancy coming to my residence for a booze-up?</li> <li>3. How come!? The new dean doesn't let bring beverages into the lecture room. What's left to be done there?</li> <li>4. If the owner of the estate died without any kids, the land became the property of the government.</li> <li>5. Dear Sir, I must admit that I did take a kip during my sentry hours, which was exactly the time when our paymaster's dosh was stolen.</li> </ol> |  |
|--|--|

## **7.4. Описание показателей и критериев оценивания сформированности компетенций на различных этапах их формирования; шкалы и процедуры оценивания**

### **7.4.1. Вопросов и заданий для текущей и промежуточной аттестации**

При оценке знаний учитывается уровень сформированности компетенций:

1. Уровень усвоения теоретических положений дисциплины, правильность формулировки основных понятий и закономерностей.
2. Уровень знания фактического материала в объеме программы.
3. Логика, структура и грамотность изложения вопроса.
4. Умение связать теорию с практикой.
5. Умение делать обобщения, выводы.

### **Шкала оценивания на зачете**

| <b>Оценка</b> | <b>Критерии выставления оценки</b>   |
|---------------|--|
| Зачтено       | <p>Обучающийся должен:</p> <ul style="list-style-type: none"> <li>- продемонстрировать общее знание изучаемого материала;</li> <li>- показать общее владение понятийным аппаратом дисциплины;</li> <li>- уметь строить ответ в соответствии со структурой излагаемого вопроса;</li> <li>- знать основную рекомендуемую программой учебную литературу.</li> </ul>   |
| Не зачтено    | <p>Обучающийся демонстрирует:</p> <ul style="list-style-type: none"> <li>- незнание значительной части программного материала;</li> <li>- не владение понятийным аппаратом дисциплины;</li> <li>- существенные ошибки при изложении учебного материала;</li> <li>- неумение строить ответ в соответствии со структурой излагаемого вопроса;</li> <li>- неумение делать выводы по излагаемому материалу.</li> </ul> |

### **7.4.2. Письменной работы (эссе)**

При оценке учитывается:

1. Правильность оформления
2. Уровень сформированности компетенций.
3. Уровень усвоения теоретических положений дисциплины, правильность формулировки основных понятий и закономерностей.
4. Уровень знания фактического материала в объеме программы.

5. Логика, структура и грамотность изложения письменной работы.
6. Полнота изложения материала (раскрытие всех вопросов)
7. Использование необходимых источников.
8. Умение связать теорию с практикой.
9. Умение делать обобщения, выводы.

### Шкала оценивания эссе

| Оценка     | Критерии выставления оценки   |
|------------|---|
| Зачтено    | <p>Обучающийся должен:</p> <ul style="list-style-type: none"> <li>- продемонстрировать общее знание изучаемого материала;</li> <li>- показать общее владение понятийным аппаратом дисциплины;</li> <li>- уметь строить ответ в соответствии со структурой излагаемого вопроса;</li> <li>- знать основную рекомендуемую программой учебную литературу.</li> </ul>  |
| Не зачтено | <p>Обучающийся демонстрирует:</p> <ul style="list-style-type: none"> <li>- незнание значительной части программного материала;</li> <li>- не владение понятийным аппаратом дисциплины;</li> <li>- существенные ошибки при изложении учебного материала;</li> <li>- неумение строить ответ в соответствии со структурой излагаемого вопроса;</li> <li>- неумение делать выводы по излагаемому материалу</li> </ul> |

### 7.4.3. Тестирование Шкала оценивания

| Оценка              | Критерии выставления оценки                    |
|---------------------|--|
| Отлично             | Количество верных ответов в интервале: 71-100% |
| Хорошо              | Количество верных ответов в интервале: 56-70%  |
| Удовлетворительно   | Количество верных ответов в интервале: 41-55%  |
| Неудовлетворительно | Количество верных ответов в интервале: 0-40%   |
| Зачтено             | Количество верных ответов в интервале: 41-100% |
| Не зачтено          | Количество верных ответов в интервале: 0-40%   |

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

**Качество знаний** характеризуется способностью обучающегося точно, структурированно и уместно воспроизводить информацию, полученную в процессе освоения дисциплины, в том виде, в котором она была изложена в учебном издании или преподавателем.

**Умения**, как правило, формируются на занятиях семинарского типа занятиях, а также при выполнении лабораторных работ. Задания, направленные на оценку умений, в значительной степени требуют от обучающегося проявления стереотипности мышления, т.е. способности выполнить работу по образцам, с которыми он работал в процессе обучения. Преподаватель же оценивает своевременность и правильность выполнения задания.

**Навыки** — это умения, развитые и закрепленные осознанным самостоятельным трудом. Навыки формируются при самостоятельном выполнении обучающимися практико

ориентированных заданий, моделирующих решение им производственных и социокультурных задач в соответствующей области профессиональной деятельности, как правило, при выполнении домашних заданий, курсовых проектов (работ), научно-исследовательских работ, прохождении практик, при работе индивидуально или в составе группы и т.д. При этом обучающийся поставлен в условия, когда он вынужден самостоятельно (творчески) искать пути и средства для разрешения поставленных задач, самостоятельно планировать свою работу и анализировать ее результаты, принимать определенные решения в рамках своих полномочий, самостоятельно выбирать аргументацию и нести ответственность за проделанную работу, т.е. проявить владение навыками. Взаимодействие с преподавателем осуществляется периодически по завершению определенных этапов работы и проходит в виде консультаций. При оценке владения навыками преподавателем оценивается не только правильность решения выполненного задания, но и способность (готовность) обучающегося решать подобные практико-ориентированные задания самостоятельно (в перспективе за стенами вуза) и, главным образом, способность обучающегося обосновывать и аргументировать свои решения и предложения. *Устный опрос* — это процедура, организованная как специальная беседа преподавателя с группой обучающихся (фронтальный опрос) или с отдельными обучающимися (индивидуальный опрос) с целью оценки сформированности у них основных понятий и усвоения учебного материала.

**Тесты** являются простейшей формой контроля, направленная на проверку владения терминологическим аппаратом, современными информационными технологиями и конкретными знаниями в области фундаментальных и прикладных дисциплин. Тест может предоставлять возможность выбора из перечня ответов; один или несколько правильных ответов.

**Практические занятия** - реализуют дидактический принцип связи теории с практикой и ориентированы на решение следующих задач: углубление, закрепление и конкретизацию знаний, полученных на лекциях и в процессе самостоятельной работы; формирование практических умений и навыков, необходимых в будущей профессиональной деятельности; развитие умений наблюдать и объяснять явления, изучаемые; развития самостоятельности. На практических занятиях преподаватель организует детальное рассмотрение обучающимися отдельных теоретических положений учебной дисциплины и формирует умения и навыки их практического применения путем выполнения соответствия поставленных задач.

## **Раздел 8. Методические указания для обучающихся по освоению дисциплины**

### **8.1. Методические рекомендации по написанию эссе**

Эссе (от французского *essai* – опыт, набросок) – жанр научно-публицистической литературы, сочетающей подчеркнуто-индивидуальную позицию автора по конкретной проблеме.

Главными особенностями, которые характеризуют эссе, являются следующие положения:

- собственная позиция обязательно должна быть аргументирована и подкреплена ссылками на источники, авторитетные точки зрения и базироваться на фундаментальной науке. Небольшой объем (4–6 страниц), с оформленным списком литературы и сносками на ее использование;
- стиль изложения – научно-исследовательский, требующий четкой, последовательной и логичной системы доказательств; может отличаться образностью, оригинальностью, афористичностью, свободным лексическим составом языка;
- исследование ограничивается четкой, лаконичной проблемой с выявлением противоречий и разрешением этих противоречий в данной работе.

### **8.2. Методические рекомендации по использованию кейсов**

*Кейс-метод (Case study) – метод анализа реальной ситуации, описание которой одновременно отражает не только какую-либо практическую проблему, но и актуализирует определенный комплекс знаний, который необходимо усвоить при разрешении данной проблемы. При этом сама проблема не имеет однозначных решений.*

Кейс как метод оценки компетенций должен удовлетворять следующим требованиям:

- соответствовать четко поставленной цели создания;
- иметь междисциплинарный характер;
- иметь достаточный объем первичных и статистических данных;
- иметь соответствующий уровень сложности, иллюстрировать типичные ситуации, иметь актуальную проблему, позволяющую применить разнообразные методы анализа при поиске решения, иметь несколько решений.

Кейс-метод оказывает содействие развитию умения решать проблемы с учетом конкретных условий и при наличии фактической информации. Он развивает такие квалификационные характеристики, как способность к проведению анализа и диагностики проблем, умение четко формулировать и высказывать свою позицию, умение общаться, дискутировать, воспринимать и оценивать информацию, которая поступает в вербальной и невербальной форме.

### **8.3. Требования к компетентностно-ориентированным заданиям для демонстрации выполнения профессиональных задач**

Компетентностно-ориентированное задание – это всегда практическое задание, выполнение которого нацелено на демонстрирование доказательств наличия у обучающихся компетенций, знаний, умений, необходимых для будущей профессиональной деятельности.

Компетентностно-ориентированные задания бывают разных видов:

- направленные на подготовку конкретного практико-ориентированного продукта (анализ документов, текстов, критика, разработка схем и др.);
- аналитического и диагностического характера, направленные на анализ различных аспектов и проблем;
- связанные с выполнением основных профессиональных функций (выполнение конкретных действий в рамках вида профессиональной деятельности, например формулирование целей миссии, и т. п.).
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### **Раздел 9. Учебно-методическое и информационное обеспечение дисциплины**

#### **Основная литература<sup>2</sup>**

Анализ художественных и публицистических текстов на английском языке: учебное пособие / В.А. Буряковская [и др.]. — Волгоград: Волгоградский государственный социально-педагогический университет, «Перемена», 2022. — 91 с. — ISBN 978-5-9935-0444-5. — Текст: электронный // Цифровой образовательный ресурс IPR SMART: [сайт]. — URL: <https://www.iprbookshop.ru/123206.html> (дата обращения: 11.11.2025). — Режим доступа: для авторизир. пользователей

Грязнова, А. Т. Лингвопоэтический анализ художественного текста: подходы и направления: монография / А. Т. Грязнова. — 2-е изд. — Москва: Московский педагогический государственный университет, 2024. — 324 с. — ISBN 978-5-4263-0676-9. — Текст: электронный // Цифровой образовательный ресурс IPR SMART: [сайт]. — URL: <https://www.iprbookshop.ru/145494.html> (дата обращения: 18.11.2024). — Режим доступа: для авторизир. пользователей

Кузнецова Л.Э. Основы интерпретации художественного текста (на материале английского языка): учебно-методическое пособие / Кузнецова Л.Э. — Армавир: Армавирский государственный педагогический университет, 2020. — 91 с. — Текст: электронный // Цифровой образовательный ресурс IPR SMART: [сайт]. — URL:

<sup>2</sup>Из ЭБС университета

<https://www.iprbookshop.ru/101093.html> (дата обращения: 11.11.2025). — Режим доступа: для авторизир. пользователей

Науменко, М. Г. Лингвистика текста и переводческое рефериование: учебное пособие / М. Г. Науменко. — Ростов-на-Дону, Таганрог: Издательство Южного федерального университета, 2021. — 114 с. — ISBN 978-5-9275-3969-7. — Текст: электронный // Цифровой образовательный ресурс IPR SMART: [сайт]. — URL: <https://www.iprbookshop.ru/121912.html> (дата обращения: 23.05.2022). — Режим доступа: для авторизир. пользователей

Романов Д.А. Основы лингвистической стилистики и лингвистической поэтики: учебно-методическое пособие / Романов Д.А. — Тула: Тульский государственный педагогический университет имени Л.Н. Толстого, 2021. — 91 с. — ISBN 978-5-6045161-6-4. — Текст: электронный // Цифровой образовательный ресурс IPR SMART: [сайт]. — URL: <https://www.iprbookshop.ru/119691.html> (дата обращения: 11.11.2025). — Режим доступа: для авторизир. пользователей

### ***Дополнительная литература<sup>3</sup>***

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### **Требования к материально-техническому и учебно-методическому обеспечению программы бакалавриата**

Университет располагает материально-технической базой, соответствующей действующим противопожарным правилам и нормам и обеспечивающей проведение всех видов дисциплинарной и междисциплинарной подготовки, практической и научно-исследовательской работ обучающихся, предусмотренных учебным планом.

Помещения представляют собой учебные аудитории для проведения учебных занятий, предусмотренных программой бакалавриата, оснащенные оборудованием и техническими средствами обучения, состав которых определяется в рабочих программах дисциплин (модулей).

В Университете имеются специализированные аудитории для проведения занятий по информационным технологиям.

Помещения для самостоятельной работы обучающихся оснащены компьютерной техникой с возможностью подключения к сети "Интернет" и обеспечением доступа к

Университет обеспечен необходимым комплектом лицензионного и свободно распространяемого программного обеспечения, в том числе отечественного производства (состав определяется в рабочих программах дисциплин (модулей) и подлежит обновлению при необходимости).

### **Комплект лицензионного программного обеспечения**

Операционная система «Атлант» - Atlant Academ от 24.01.2024 г. (бессрочно)

Антивирусное программное обеспечение Kaspersky Endpoint Security для бизнеса – Расширенный Russian Edition договор-оферта № Tr000941765 от 16.10.2025 г.

<sup>3</sup> Из ЭБС университета

Программное обеспечение «Мирapolis» система вебинаров - Лицензионный договор №107/06/24-к от 27.06.2024 (Спецификация к Лицензионному договору №107/06/24-к от 27.06.2024, от 27.06.2024 г., срок действия с 01.07.2024 по 01.07.2026 г.)

Электронная информационно-образовательная среда «1С: Университет» договор от 10.09.2018 г. №ПРКТ-18281 (бессрочно)

Система тестирования Indigo лицензионное соглашение (Договор) от 07.11.2018 г. №Д-54792 (бессрочно)

Информационно-поисковая система «Консультант Плюс» - Договор №МИ-ВИП-79717-56/2022 (бессрочно)

Электронно-библиотечная система IPRsmart лицензионный договор от 01.09.2024 г. №11652/24С (срок действия до 31.08.2027 г.)

Научная электронная библиотека eLIBRARY лицензионный договор SCIENC INDEX №SIO -3079/2025 от 28.01.2025 г. (срок действия до 03.02.2026 г.)

**Программное обеспечение отечественного производства:**

Операционная система «Атлант» - Atlant Academ от 24.01.2024 г. (бессрочно)

Электронная информационно-образовательная среда «1С: Университет» договор от 10.09.2018 г. №ПРКТ-18281 (бессрочно)

Система тестирования Indigo лицензионное соглашение (Договор) от 07.11.2018 г. №Д-54792 (бессрочно)

Информационно-поисковая система «Консультант Плюс» - Договор №МИ-ВИП-79717-56/2022 (бессрочно)

Электронно-библиотечная система IPRsmart лицензионный договор от 01.09.2024 г. №11652/24С (срок действия до 31.08.2027 г.)

Научная электронная библиотека eLIBRARY лицензионный договор SCIENC INDEX №SIO -3079/2025 от 28.01.2025 г. (срок действия до 03.02.2026 г.)

Обучающимся обеспечен доступ (удаленный доступ) к современным профессиональным базам данных и информационным справочным системам, состав которых определяется в рабочих программах дисциплин (модулей) и обновляется при необходимости, но не реже одного раз в год.

Обучающиеся из числа инвалидов и лиц с ОВЗ обеспечены электронными образовательными ресурсами в формах, адаптированных к ограничениям их здоровья.

## **Раздел 10. Материально-техническое обеспечение образовательного процесса**

|   |   |
|---|---|
| Учебная аудитория для проведения занятий лекционного типа, занятий семинарского типа, групповых и индивидуальных консультаций, текущего контроля и промежуточной аттестации | Специализированная учебная мебель: комплект специальной учебной мебели. Технические средства обучения, служащие для предоставления учебной информации большой аудитории: доска аудиторная, компьютер, проектор, экран |
| Помещение для самостоятельной работы  | Комплект специальной учебной мебели. Мультимедийное оборудование: видеопроектор, экран, компьютер с возможностью подключения к сети "Интернет" и ЭИОС   |

Для проведения занятий лекционного типа предлагаются наборы демонстрационного оборудования и учебно-наглядных пособий, обеспечивающие тематические иллюстрации, соответствующие примерным программам дисциплин (модулей), рабочим учебным программам дисциплин (модулей).

