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Министерство науки и высшего образования Российской Федерации

Федеральное государственное бюджетное образовательное учреждение высшего образования

«Ростовский государственный экономический университет (РИНХ)»

УТВЕРЖДАЮ

Начальник

учебно-методического управления

Т.К. Платонова

«20» мая 2025 г.

**Рабочая программа дисциплины
Стилистика (на иностранном языке)**

Направление подготовки

45.03.02 Лингвистика

Направленность (профиль) программы бакалавриата

45.03.02.02 Перевод и переводоведение

Для набора 2025 года

Квалификация

Бакалавр

КАФЕДРА Лингвистика и межкультурная коммуникация**Распределение часов дисциплины по семестрам / курсам**

| Курс Вид занятий | 4 | | Итого | |
|---------------------|-----|-----|-------|-----|
| | уп | рп | | |
| Лекции | 2 | 2 | 2 | 2 |
| Практические | 2 | 2 | 2 | 2 |
| Итого ауд. | 4 | 4 | 4 | 4 |
| Контактная работа | 4 | 4 | 4 | 4 |
| Сам. работа | 131 | 131 | 131 | 131 |
| Часы на контроль | 9 | 9 | 9 | 9 |
| Итого | 144 | 144 | 144 | 144 |

ОСНОВАНИЕ

Учебный план утвержден учёным советом вуза от 28.02.2025 г. протокол № 9.

Программу составил(и): к.ф.н., доцент, Николаева Елена Сергеевна

Зав. кафедрой: к. филол.н., доцент И.Г. Барабанова

Методический совет: к.искусств.н., доцент Н.М. Усенко

1. ЦЕЛИ ОСВОЕНИЯ ДИСЦИПЛИНЫ

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|-----|--|
| 1.1 | Цели: ознакомить обучающихся с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, с лингвистическими методами их исследования, дать углубленное представление о характере и особенностях функционирования языка как средства речевого общения. |
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2. ТРЕБОВАНИЯ К РЕЗУЛЬТАТАМ ОСВОЕНИЯ ДИСЦИПЛИНЫ

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| ОПК-3. Способен порождать и понимать устные и письменные тексты на изучаемом иностранном языке применительно к основным функциональным стилям в официальной и неофициальной сферах общения; |
| ОПК-1. Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях; |

В результате освоения дисциплины обучающийся должен:

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| Знать: |
| фонетические, лексические, грамматические, словообразовательные явления и закономерности функционирования английского языка, его функциональные разновидности (соотнесено с индикатором ОПК-1.1) основные теоретические положения функциональной стилистики; функций языка как средства формирования и трансляции мысли; особенности употребления лексических, грамматических и синтаксических конструкций языка; наиболее употребительные выразительные средства и стилистические приемы; контекст и ситуации, в которых могут быть использованы те или иные языковые единицы (соотнесено с индикатором ОПК-3.1) |
| Уметь: |
| использовать методы анализа и синтеза при изучении структуры изучаемых языков; грамотно (на метаязыке стилистики с использованием сложившихся понятий- терминов) излагать теорию вопроса (соотнесено с индикатором ОПК-1.2) применять на практике функциональные возможности стилистических средств языка в их системе; свободно выражать свои мысли, адекватно используя разнообразные языковые средства; логично и связно представлять информацию в устной и письменной форме (соотнесено с индикатором ОПК-3.2) |
| Владеть: |
| категориальным аппаратом стилистики, методологическими основами стилистического описания и анализа (соотнесено с индикатором ОПК-1.3) набором речевых средств и коммуникативных тактик для общения в тематических полях в различных жанрах (устной и письменной формах, в жанрах - беседы, статьи, письма, презентации, эссе, лекции и др.) (соотнесено с индикатором ОПК-3.3) |

3. СТРУКТУРА И СОДЕРЖАНИЕ ДИСЦИПЛИНЫ

Раздел 1. Предмет и задачи стилистики. Выразительные средства языка и стилистические приемы.

| № | Наименование темы, краткое содержание | Вид занятия / работы / форма ПА | Семестр / Курс | Количество часов | Компетенции |
|-----|--|---------------------------------|----------------|------------------|----------------|
| 1.1 | «Linguistic basis of stylistics" The subject of Stylistics. Stylistics of the language. Stylistics of speech. Levels of Stylistics. Stylistics and other linguistic disciplines. Approaches to the analysis of text. Basic notions of stylistics | Лекционные занятия | 4 | 2 | ОПК-3 ОПК-1 |
| 1.2 | "Expressive means (EM) and stylistic devices (SD)" The notion of expressive means. Morphological expressive means. Word-building expressive means. Lexical expressive means. Syntactical expressive means. The notion of a stylistic device. Classification of expressive means (EM) and stylistic devices (SD) | Самостоятельная работа | 4 | 6 | ОПК-3 ОПК-1 |
| 1.3 | "Phonetic Expressive Means and Stylistic Devices" Onomatopoeia. Two varieties of onomatopoeia: direct and indirect. Example of usage. Its functions. Alliteration. Its functions. The notion of initial rhyme. Rhyme. Two types of rhyme: full rhymes and incomplete rhymes. Division of incomplete rhymes. Compound or broken rhymes. Eye-rhyme. The models of arranging the rhymes. Its functions. Rhythm. Its functions. | Самостоятельная работа | 4 | 6 | ОПК-3 ОПК-1 |
| 1.4 | "Lexical expressive means and stylistic devices." Part 1 Metaphor. Simple and extended (prolonged, sustained). Genuine metaphors and trite or dead metaphors. Metonymy. Contextual metonymy. Different types of metonymy. Synecdoche/ Irony. Two kinds of irony. Humour. Zeugma and Pun. Interjections and exclamatory words. Primary and derivative interjections. Epithet. Emotive and figurative epithets. Structure of the epithet | Самостоятельная работа | 4 | 4 | ОПК-3 ОПК-1 |
| 1.5 | "Lexical expressive means and stylistic devices". Part 2 Periphrasis. Trite periphrasis. Original periphrasis. Logical periphrasis. Figurative periphrasis. Euphemism. Hyperbole. Understatement. Litotes. | Самостоятельная работа | 4 | 4 | ОПК-3 ОПК-1 |

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|------|--|------------------------|---|---|----------------|
| | Oxymoron. Types. Simile. Genuine similes. Lexical similies. Syntactical forms of similies. | | | | |
| 1.6 | "Syntactical Expressive Means and Stylistic Devices" The principal criteria for classifying syntactical stylistic. 1) The juxtaposition of the parts of an utterance; 2) The type of connection of the parts; 3) The peculiar use of colloquial constructions; 4) The transference of structural meaning. Inversion (several types). Detached construction. Parenthesis. Parallel construction. There may be a) complete parallelism - typical of poetry. Partial parallelism, i.e. structural similarity of some parts of successive units. Chiasmus. Repetition (reiteration). Anaphora. Epiphora. Framing. Anadiplosis (catch repetition). Chain repetition. Synonymical repetition. Morphological repetition. Tautological repetition and pleonasm. Enumeration. Suspense (retardation). Climax (gradation). Anticlimax (bathos). Particular ways of combining Parts of the Utterance (types of connection) a) Polysyndeton b) Asyndeton. c) The 'Gap-Sentence' Link. Peculiar Use of Colloquial Constructions. Ellipsis. Break-in-the-narrative (aposiopesis) Question -in-the-narrative. Represented speech. 3 ways of reproducing actual speech. Represented speech exists in 2 varieties. Uttered represented speech. Unuttered or inner represented speech. Inner represented speech. Rhetorical Question | Самостоятельная работа | 4 | 6 | ОПК-3 ОПК-1 |
| 1.7 | "Stylistics as a Branch of Linguistics" The subject matter of stylistics. Its basic notions and trends. Different approaches to the problem. Expressive means and stylistic devices. General notes on functional styles of language. A brief outline of the development of the English literary language. Varieties of language. Meaning from a stylistic point of view. The theory of information and stylistics. | Самостоятельная работа | 4 | 4 | ОПК-3 ОПК-1 |
| 1.8 | "Phonetic Expressive Means and Stylistic Devices" The subject-matter of stylistic phonetics. Paradigmatic phonetics. Syntagmatic phonetics. Phonetic expressive means: onomatopoeia; alliteration; assonance (vocalic alliteration); paronomasia; dissonance, cacophony. Rhythm: meter, feet. Rhyme, its types. The structure of verse. Graphical expressive means. Practical tasks. | Самостоятельная работа | 4 | 6 | ОПК-3 ОПК-1 |
| 1.9 | Lexical Expressive Means and Stylistic Devices. Syntagmatic and paradigmatic lexicology. The components of lexical meaning: denotation, connotation; emotional, expressive; evaluative stylistic components. Intentional mixing of the stylistic aspect of words – bathos. Interaction of different types of lexical meaning: metaphor (genuine, trite, sustained); metonymy; irony. Stylistic devices based on polysemantic effect: zeugma; pun. Practical tasks | Самостоятельная работа | 4 | 6 | ОПК-3 ОПК-1 |
| 1.10 | "Lexical Expressive Means and Stylistic Devices" Interaction of logical and emotive meanings: interjections and exclamatory words; the epithet; oxymoron. Interaction of logical and nominal meanings: antonomasia. Interaction of a certain feature of a thing or phenomenon: simile; periphrasis; euphemism; hyperbole. Peculiar use of set expressions: the cliché; proverbs and sayings; epigrams; quotations; allusions; decomposition of set phrases. Practical tasks | Самостоятельная работа | 4 | 4 | ОПК-3 ОПК-1 |
| 1.11 | "Syntactical Expressive Means and Stylistic Devices" Paradigmatic and syntagmatic syntax. Supra-phrasal units. The paragraph. Compositional patterns of syntactical arrangement: stylistic inversion; detached constructions; parallel constructions; chiasmus; apokoinu construction. Practical tasks. Reports and presentations using Libre Office | Самостоятельная работа | 4 | 4 | ОПК-3 ОПК-1 |
| 1.12 | Background of the style. Rhetoric is the forerunner of modern stylistics. Its purpose is to teach the art of oratory. Interpretations of style in antiquity. Aristotle - founder of the theory of style. | Самостоятельная работа | 4 | 4 | ОПК-3 ОПК-1 |
| 1.13 | Syntactical Expressive Means and Stylistic Devices Compositional patterns of syntactical arrangement: repetition; enumeration; suspense; climax (gradation); antithesis. 2. Particular ways of combining parts of the utterance (linkage): asyndeton; polysyndeton; the gap sentence link. Practical tasks. Use Cambridge Dictionary | Самостоятельная работа | 4 | 6 | ОПК-3 ОПК-1 |
| 1.14 | Syntactical Expressive Means and Stylistic Devices. Particular use of colloquial constructions: ellipsis; break-in-the-narrative (aposiopesis); question-in-the-narrative; represented speech (uttered represented speech, unuttered or inner represented speech). Stylistic use of structural meaning: rhetorical questions; litotes. Practical tasks. Use Cambridge Dictionary | Самостоятельная работа | 4 | 4 | ОПК-3 ОПК-1 |
| 1.15 | Stylistic Analysis Analyze the extracts according to the following plan, answer the questions after the text and do the tasks. Give some information about the author and his style of writing. 1. Speak about the general atmosphere of the extract. 2. Speak about the narrative techniques used. 3. Dwell upon the stylistic devices. | Самостоятельная работа | 4 | 4 | ОПК-3 ОПК-1 |
| 1.16 | Graphical means. Graphical arrangement of a word. What is graphon? Give examples. Stylistic function of punctuation. What is the stylistic potential of changes of the type (italics, capitalization)? Read the text and dwell on the stylistic function of graphical means. | Самостоятельная работа | 4 | 6 | ОПК-3 ОПК-1 |
| 1.17 | Expressive means at the morphological level. The repetition of morphemes, occasional words. Stylistically, techniques based on the use of | Самостоятельная работа | 4 | 4 | ОПК-3 ОПК-1 |

| | nouns / verbs / adjectives / adverbs / articles / pronouns. | | | | |
|--|---|---------------------------------|----------------|------------------|----------------|
| 1.18 | Semantic structure of the word, interaction of denotative and connotative components. Descriptive, evaluative, and emotive components of meaning. Expressiveness as an effect of actualization of the emotive, figurative component and the component of stylistic reference. Stylistic differentiation of the English vocabulary. | Самостоятельная работа | 4 | 4 | ОПК-3 ОПК-1 |
| Раздел 2. «Функциональная стилистика» | | | | | |
| № | Наименование темы, краткое содержание | Вид занятия / работы / форма ПА | Семестр / Курс | Количество часов | Компетенции |
| 2.1 | "Stylistic classification of the English vocabulary" Words of the neutral layer. Words of literary layer. Words of the colloquial layer. Common literary words. Terms and learned words. Poetisms or poetic words. Archaisms or archaic words. Historical words. Foreign words and barbarisms. Stylistic neologisms. Colloquialisms or common colloquial words. Slangisms. Jargonisms (cantisms). Professionalisms. Vulgarisms. Regional dialectisms or dialectal words. | Практические занятия | 4 | 2 | ОПК-3 ОПК-1 |
| 2.2 | "Functional stylistics" The notion of style in functional stylistics. Correlation of style, norm and function in the language. Language varieties: regional, social, occupational. Distinctive linguistic features of the major functional styles of English | Самостоятельная работа | 4 | 6 | ОПК-3 ОПК-1 |
| 2.3 | "Functional styles" 1) Style of official documents. Morphological features. Syntactical features. Lexical features. Compositional features. 2) Scientific/academic style. Morphological features. Syntactical features. Lexical features. Compositional features. 3) Publicist (media) style. Morphological features. Syntactical features. Lexical features. Compositional features. 4) Literary colloquial style. Morphological features. Syntactical features. Lexical features. Compositional features. 5) Familiar colloquial style. Morphological features. Syntactical features. Lexical features. Compositional features. 6) The style of official documents. Morphological features. Syntactical features. Lexical features. Compositional features. | Самостоятельная работа | 4 | 6 | ОПК-3 ОПК-1 |
| 2.4 | Stylistic Differentiation of the English Vocabulary Special Literary Vocabulary. Neutral, common literary and common colloquial vocabulary. Special literary vocabulary: terms; poetic and highly literary words; archaic, obsolescent and obsolete words; barbarisms and foreignisms; literary coinages (including nonce-words). Practical tasks. Reports and presentations using LibreOffice. | Самостоятельная работа | 4 | 4 | ОПК-3 ОПК-1 |
| 2.5 | Functional Styles of the English Language. The Belles-Lettres Style. The language of poetry (lexical and syntactical features of verse). Emotive prose (the history of its development). Language of the drama (its most characteristic features). Practical tasks. | Самостоятельная работа | 4 | 4 | ОПК-3 ОПК-1 |
| 2.6 | Functional Styles of the English Language. Publicistic and Newspaper Styles. Publicistic style, its features. The substyles of publicistic style: oratory and speeches; the essay; the journalistic article. The history of the development of newspaper style. Essential features of newspaper style. The structural organization of a newspaper. Brief news items. Advertisements and announcements. The headline and its function. The Editorial. Practical tasks. | Самостоятельная работа | 4 | 3 | ОПК-3 ОПК-1 |
| 2.7 | Functional Styles of the English Language. Scientific Prose Style. The history of the development of scientific prose style. The aim of scientific prose style. The peculiarities of scientific prose style. The differences in the syntactical design of utterances in the exact sciences and the humanities. Practical tasks. | Самостоятельная работа | 4 | 2 | ОПК-3 ОПК-1 |
| 2.8 | Functional Styles of the English Language The Style of Official Documents. The aim of the style of official documents. The peculiarities of this style. The language of business documents (contracts, letters, etc.). Practical tasks. Use Cambridge Dictionary | Самостоятельная работа | 4 | 4 | ОПК-3 ОПК-1 |
| 2.9 | Functional Styles of the English Language. The Style of Official Documents. The language of legal documents (laws, treaties, etc.). The language of diplomacy (pacts, acts, charters, etc.). The language of military documents. Practical tasks. Use Cambridge Dictionary | Самостоятельная работа | 4 | 4 | ОПК-3 ОПК-1 |
| 2.10 | Stylistic Analysis Analyze the extracts according to the following plan, answer the questions after the text and do the tasks. Give some information about the author and his style of writing. 1. Speak about the general atmosphere of the extract. 2. Speak about the narrative techniques used. 3. Dwell upon the stylistic devices. | Самостоятельная работа | 4 | 4 | ОПК-3 ОПК-1 |
| 2.11 | Stylistic Differentiation of the English Vocabulary. Special Colloquial Vocabulary. Slang. Jargonisms. Professionalisms. Dialectal Words. Vulgar Words. Colloquial Coinages. Practical tasks. | Самостоятельная работа | 4 | 8 | ОПК-3 ОПК-1 |
| 2.12 | Complex linguostylistic and philological analysis of the text. What are text categories? Analysis of the text. What is author's narrative? Dialogue. Interior speech. Represented speech. Compositional forms. Do | Самостоятельная работа | 4 | 4 | ОПК-3 ОПК-1 |

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|------|--|---------|---|---|----------------|
| | linguostylistic and philological analysis of the given text. | | | | |
| 2.13 | Подготовка к промежуточной аттестации | Экзамен | 4 | 9 | ОПК-3 ОПК-1 |

4. ФОНД ОЦЕНОЧНЫХ СРЕДСТВ

Структура и содержание фонда оценочных средств для проведения текущего контроля и промежуточной аттестации представлены в Приложении 1 к рабочей программе дисциплины.

5. УЧЕБНО-МЕТОДИЧЕСКОЕ И ИНФОРМАЦИОННОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ

5.1. Учебные, научные и методические издания

| | Авторы, составители | Заглавие | Издательство, год | Библиотека / Количество |
|---|---|--|--|---|
| 1 | Солганик Г. Я. | Стилистика текста: Учеб. пособие | М.: Флинта, 2002 | Библиотека РГЭУ (РИНХ) / 49 экз. |
| 2 | Арнольд И. В. | Стилистика. Современный английский язык: Учеб. для вузов | М.: Флинта, 2002 | Библиотека РГЭУ (РИНХ) / 44 экз. |
| 3 | Косоножкина Л. В. | Практическая стилистика английского языка: анализ художественного текста: Учеб. пособие для вузов | Ростов н/Д: МарТ, 2004 | Библиотека РГЭУ (РИНХ) / 193 экз. |
| 4 | Брандес М. П. | Стилистика текста: теоретический курс: учебник | Москва: Прогресс-Традиция, 2004 | ЭБС «Университетская библиотека онлайн» |
| 5 | Алпатов В. М., Демьянков В. З., Алексеев М. Е., Бабенко Н. С., Беляевская Е. Г. | Реферативный журнал. Серия 6. Языкознание: журнал | | ЭБС «Университетская библиотека онлайн» |
| 6 | Обидина, Н. В. | Стилистика: учебное пособие | Москва: Прометей, 2011 | ЭБС «IPR SMART» |
| 7 | Шимановская, Л. А., Мифтахова, Н. Х. | English Stylistics for Translators. Стилистика английского языка для переводчиков: учебное пособие | Казань: Казанский национальный исследовательский технологический университет, 2008 | ЭБС «IPR SMART» |
| 8 | Полторакова, А. В. | Основной язык (теоретический курс): Стилистика основного иностранного языка: учебно-методическое пособие | Симферополь: Университет экономики и управления, 2018 | ЭБС «IPR SMART» |
| 9 | Крохалева Л. С., Бурлак Т. Ф., Чистая С. Ф., Кунцевич С. Е., Назина Г. А. | Стилистика английского языка: учебное пособие | Минск: РИПО, 2017 | ЭБС «Университетская библиотека онлайн» |

5.2. Профессиональные базы данных и информационные справочные системы

ИСС "КонсультантПлюс"

ИСС "Гарант" <http://www.internet.garant.ru/>

Cambridge Dictionary - On line словарь и тезаурус (<http://dactionary.cambridge.org/ru/>)

5.3. Перечень программного обеспечения

Операционная система РЕД ОС

Libre Office

5.4. Учебно-методические материалы для обучающихся с ограниченными возможностями здоровья

При необходимости по заявлению обучающегося с ограниченными возможностями здоровья учебно-методические материалы предоставляются в формах, адаптированных к ограничениям здоровья и восприятия информации. Для лиц с нарушениями зрения: в форме аудиофайла; в печатной форме увеличенным шрифтом. Для лиц с нарушениями слуха: в форме электронного документа; в печатной форме. Для лиц с нарушениями опорно-двигательного аппарата: в форме электронного документа; в печатной форме.

6. МАТЕРИАЛЬНО-ТЕХНИЧЕСКОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ

Помещения для всех видов работ, предусмотренных учебным планом, укомплектованы необходимой специализированной учебной мебелью и техническими средствами обучения:

- столы, стулья;
- персональный компьютер / ноутбук (переносной);
- проектор;
- экран / интерактивная доска.

7. МЕТОДИЧЕСКИЕ УКАЗАНИЯ ДЛЯ ОБУЧАЮЩИХСЯ ПО ОСВОЕНИЮ ДИСЦИПЛИНЫ

Методические указания по освоению дисциплины представлены в Приложении 2 к рабочей программе дисциплины.

ФОНД ОЦЕНОЧНЫХ СРЕДСТВ

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

1.1 Показатели и критерии оценивания компетенции

| ЗУН, составляющие компетенцию | Показатели оценивания | Критерии оценивания | Средства оценивания |
|---|--|---|---|
| ОПК-1: Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях | | | |
| Знать: фонетические, лексические, грамматические, словообразовательные явления и закономерности функционирования английского языка, его функциональные разновидности | подготовка к практическим и лекционным занятиям, подготовка конспектов с использованием ссылок на рекомендованную основную и дополнительную литературу, анализ и отбор информации из интернет-источников | Полнота и содержательность ответа; умение приводить примеры; умение отстаивать свою позицию; умение пользоваться дополнительной литературой при подготовке к занятиям; соответствие ответов материалам лекции и учебной литературы, сведениям из информационных ресурсов Интернет, знание норм и правил создания научного сообщения | Вопросы к экзамену (1-48), практические экзаменационные задания (1-9), тесты (1-3), устный опрос (1-10), темы рефератов (1-19), контрольные задания (тема 1-5), темы докладов с презентацией (1-25) |
| Уметь: использовать методы анализа и синтеза при изучении структуры изучаемых языков; грамотно (на метаязыке стилистики с использованием сложившихся понятий-терминов) излагать теорию вопроса | Осуществление поиска и сбора необходимой литературы, использование различных баз данных, современных информационно-коммуникационных технологий и глобальных информационных ресурсов, проведение сбора и обработки данных | Соответствие содержания теме исследования, глубина проработки материала, правильность и полнота использования источников, соответствие оформления реферата стандартам, умение оформлять письменный научный текст | Вопросы к экзамену (1-48), практические экзаменационные задания (1-9), тесты (1-3), устный опрос (1-10), темы рефератов (1-19), контрольные задания (тема 1-5), темы докладов с презентацией (1-25) |
| Владеть: категориальным аппаратом стилистики, методологическими основами стилистического описания и анализа. | осуществление поиска и сбора необходимой информации, использование современных информационно-коммуникационных технологии | Соответствие проблеме исследования; полнота и содержательность ответа; умение приводить примеры; соответствие представленной в ответах информации материалам лекции и учебной литературы, сведениям из информационных ресурсов Интернет; владение навыками обработки и презентации лингвистических исследований | Вопросы к экзамену (1-48), практические экзаменационные задания (1-9), тесты (1-3), устный опрос (1-10), темы рефератов (1-19), контрольные задания (тема 1-5), темы докладов с презентацией (1-25) |
| ОПК-3: Способен порождать и понимать устные и письменные тексты на изучаемом иностранном языке применительно к основным функциональным стилям в официальной и неофициальной сферах общения | | | |

| | | | |
|---|---|---|--|
| <p>Знать: основные теоретические положения функциональной стилистики; функций языка как средства формирования и трансляции мысли; особенности употребления лексических, грамматических и синтаксических конструкций языка; наиболее употребительные выразительные средства и стилистические приемы; контекст и ситуации, в которых могут быть использованы те или иные языковые единицы</p> | <p>Изучение лекций и учебной литературы; подготовка практическим занятиям, обучающийся оперирует базовыми понятиями лингвистических наук, знает принципы теории межкультурной коммуникации.</p> | <p>Полнота и содержательность ответа; умение приводить примеры; отстаивать свою позицию; умение пользоваться дополнительной литературой при подготовке к занятиям; соответствие ответов материалам лекций и учебной литературы, сведениям из информационных ресурсов Интернет; правильность выполнения тестового задания.</p> | <p>Вопросы к экзамену (1-48), практические экзаменационные задания (1-9), тесты (1-3), устный опрос (1-10), темы рефератов (1-19), контрольные задания (тема 1-5), темы докладов с презентацией (1-25)</p> |
| <p>Уметь: применять на практике функциональные возможности стилистических средств языка в их системе; свободно выражать свои мысли, адекватно используя разнообразные языковые средства; логично и связно представлять информацию в устной и письменной форме</p> | <p>Применение отдельных методов общенаучного лингвистического исследования при изучении языковых единиц, реферирование и интерпретация научной литературы по тематике дисциплины, формулирование выводов о предмете исследования и оформление результатов исследования в виде реферата.</p> | <p>Соответствие содержания теме исследования, глубина проработки материала, правильность и полнота использования источников, соответствие оформления реферата стандартам.</p> | <p>Вопросы к экзамену (1-48), практические экзаменационные задания (1-9), тесты (1-3), устный опрос (1-10), темы рефератов (1-19), контрольные задания (тема 1-5), темы докладов с презентацией (1-25)</p> |
| <p>Владеть: набором речевых средств и коммуникативных тактик для общения в тематических полях в различных жанрах (устной и письменной формах, в жанрах - беседы, статьи, письма, презентации, эссе, лекции и др.)</p> | <p>Выполнение заданий для оценки знаний, характеризующих этапы формирования компетенции</p> | <p>Всесторонние, систематизированные, глубокие знания, умение применять их на практике при решении конкретных задач, свободное и правильное обоснование проблемных ситуаций</p> | <p>Вопросы к экзамену (1-48), практические экзаменационные задания (1-9), тесты (1-3), устный опрос (1-10), темы рефератов (1-19), контрольные задания (тема 1-5), темы докладов с презентацией (1-25)</p> |

1.2 Шкалы оценивания:

Текущий контроль успеваемости и промежуточная аттестация осуществляется в рамках накопительной балльно-рейтинговой системы в 100-балльной шкале.

Для экзамена

84-100 баллов (оценка «отлично»)

67-83 баллов (оценка «хорошо»)

50-66 баллов (оценка «удовлетворительно»)

0-49 баллов (оценка «неудовлетворительно»)

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

Вопросы к экзамену

- 1 The features of the newspaper style.
- 2 Stylistics of language and speech.

- 3 Stylistic neutrality and stylistic coloring.
- 4 The language of the journalistic articles.
- 5 Expressive means and stylistic devices. Different classifications of expressive means.
- 6 The language of verse (poetry).
- 7 The language of the Emotive prose.
- 8 The English literary language.
- 9 Alliteration and its stylistic functions.
- 10 Foreign words and barbarisms.
- 11 Jargon words and their stylistic value.
- 12 Convergence of stylistic devices.
- 13 Suspense and its stylistic value.
- 14 Transference and transferred meaning.
- 15 Irony and its stylistic value.
- 16 Hyperbole and its stylistic value.
- 17 Euphemisms and their stylistic value.
- 18 Oxymoron and its stylistic value.
- 19 Onomatopoeia (Sound imitation).
- 20 Rhetoric questions.
- 21 Problems of stylistic research.
- 22 Inversion and its stylistic value.
- 23 Types of stylistic research and branches of stylistics.
- 24 Antithesis and its stylistic value/
- 25 Stylistics and other linguistic disciplines.
- 26 The types and properties of rhyme and rhythm.
- 27 Stylistic function notion.
- 28 Climax, anticlimax and their stylistic value
- 29 The category of expressiveness and the category of emotiveness
- 30 Repetition (parallelism, chiasmus, anaphora, epiphora, anadiplosis, framing, syntactic tautology).
- 31 Metonymy and its stylistic value
- 32 Orator's speech and its specific features
- 33 Anadiplosis and its stylistic functions
- 34 The concepts of style, functional style
- 35 Simile and its stylistic value
- 36 The language of official documents
- 37 Metaphor.
- 38 The Publicist style and its features
- 39 Represented speech.
- 40 The language of the Essay
- 41 Epithet.
- 42 The language of the Drama
- 43 Archaisms.
- 44 The language of the scientific prose
- 45 Slang.
- 46 Parenthesis and its stylistic functions
- 47 Terms, poetic diction.
- 48 The question-in-the narrative

Практические экзаменационные задания:

Read, translate and analyze stylistic devices in the given pieces of the text.

Sample 1

Premium Harmony By Stephen King

They've been married for ten years and for a long time everything was O.K.—swell—but now they argue. Now they argue quite a lot. It's really all the same argument. It has circularity. It is, Ray thinks, like a dog track. When they argue, they're like greyhounds chasing the mechanical rabbit. You go past the same scenery time after time, but you don't see it. You see the rabbit.

He thinks it might be different if they'd had kids, but she couldn't. They finally got tested, and that's what the doctor said. It was her problem. A year or so after that, he bought her a dog, a Jack Russell she named Biznezz. She'd spell it for people who asked. She loves that dog, but now they argue anyway.

They're going to Wal-Mart for grass seed. They've decided to sell the house—they can't afford to keep it—but Mary says they won't get far until they do something about the plumbing and get the lawn fixed. She says those bald patches make it look shanty Irish. It's because of the drought. It's been a hot summer and there's been no rain to speak of. Ray tells her grass seed won't grow without rain no matter how good it is. He says they should wait.

“Then another year goes by and we’re still there,” she says. “We can’t wait another year, Ray. We’ll be bankrupts.” When she talks, Biz looks at her from his place in the back seat. Sometimes he looks at Ray when Ray talks, but not always. Mostly he looks at Mary.

“What do you think?” he says. “It’s going to rain just so you don’t have to worry about going bankrupt?”

“We’re in it together, in case you forgot,” she says. They’re driving through Castle Rock now. It’s pretty dead. What Ray calls “the economy” has disappeared from this part of Maine. The Wal-Mart is on the other side of town, near the high school where Ray is a janitor. The Wal-Mart has its own spotlight. People joke about it.

“Penny wise and pound foolish,” he says. “You ever hear that one?”

“A million times, from you.”

Sample 2

The Sparrows – Short Story of Family

By J. Jayashree

Let me introduce myself. We are House Sparrows closely related to the Lark family. Some of our close cousins from the Lark family are the Ashley Brown Sparrow Lark and the Black Crowned Sparrow Lark. I do believe I’m flaunting my connections with the Lark family, though it really is something to be proud of, for us humble House Sparrows!

Don’t be deluded by the name Lark. Yes, those of the original Larks are beautiful singers, like my second cousin the Sky Lark. They even had an ode penned to celebrate the beauty of their song, by Percy Bysshe Shelly the poet.

We live scattered all over the length and breadth of the world. I for one, live in the Indian Sub continent, the South of India to be exact; loving the Indian summer heat, the cool monsoons and breezy Junes.

We are an eco friendly lot and try our best to live in peace and friendship with other birds, insects, animals and the human beings around us.

We live in a flock beneath the shade of an expansive banyan tree that stretches its bountiful branches wide around the huge tree trunk. The tree is a haven with its perpetual shade and the breeze from the thousands of its glossy leathery leaves fanning and rustling in the early morning air. I love the feel of its elliptically shaped velvety leaves and brush my feathers upon it.

“I love your dark cool shade, Banyan” I said to him one day, to which he replied amicably, “Do you now know why I spread my arms so wide Sparrow? So I could embrace all you creatures!”

At this I snuggled close into one of his swaying slim aerial prop roots, as I have watched children, snuggle into their mother’s sari pallu for comfort and refuge.

Sample 3

The Semplica-Girl Diaries

By George Saunders

SEPTEMBER 3rd

Having just turned forty, have resolved to embark on grand project of writing every day in this new black book just got at OfficeMax. Exciting to think how in one year, at rate of one page/day, will have written three hundred and sixty-five pages, and what a picture of life and times then available for kids & grandkids, even greatgrandkids, whoever, all are welcome (!) to see how life really was/is now. Because what do we know of other times really? How clothes smelled and carriages sounded? Will future people know, for example, about sound of airplanes going over at night, since airplanes by that time passé? Will future people know sometimes cats fought in night? Because by that time some chemical invented to make cats not fight? Last night dreamed of two demons having sex and found it was only two cats fighting outside window. Will future people be aware of concept of “demons”? Will they find our belief in “demons” quaint? Will “windows” even exist? Interesting to future generations that even sophisticated college grad like me sometimes woke in cold sweat, thinking of demons, believing one possibly under bed? Anyway, what the heck, am not planning on writing encyclopedia, if any future person is reading this, if you want to know what a “demon” was, go look it up, in something called an encyclopedia, if you even still have those!

Am getting off track, due to tired, due to those fighting cats.

Hereby resolve to write in this book at least twenty minutes a night, no matter how tired. (If discouraged, just think how much will have been recorded for posterity after one mere year!)

Sample 4

Wi-Fi is an important threat to human health

By Martin L. Pall

Repeated Wi-Fi studies show that Wi-Fi causes oxidative stress, sperm/testicular damage, neuropsychiatric effects including EEG changes, apoptosis, cellular DNA damage, endocrine changes, and calcium overload. Each of these effects are also caused by exposures to other microwave frequency EMFs, with each such effect being documented in from 10 to 16 reviews. Therefore, each of these seven EMF effects are established effects of Wi-Fi and of other microwave frequency EMFs. Each of these seven is also produced by downstream effects of the main action of such EMFs, voltage-gated calcium channel (VGCC) activation. While VGCC activation via EMF inter-action with the VGCC voltage sensor seems to be the predominant mechanism of action of EMFs, other mechanisms appear to have minor roles. Minor roles include activation of other voltage-gated ion channels, calcium cyclotron resonance and the geomagnetic magnetoreception mechanism. Five properties of non-thermal EMF effects are discussed. These are that pulsed EMFs are, in most cases, more active than are non-pulsed EMFs; artificial EMFs are polarized and such polarized EMFs are much more active than non-polarized EMFs; dose-response curves are non-linear and non-monotone; EMF effects are often cumulative; and EMFs may impact young

people more than adults. These general findings and data presented earlier on Wi-Fi effects were used to assess the Foster and Moulder (F&M) review of Wi-Fi. The F&M study claimed that there were seven important studies of Wi-Fi that each showed no effect. However, none of these were Wi-Fi studies, with each differing from genuine Wi-Fi in three distinct ways. F&M could, at most conclude that there was no statistically significant evidence of an effect. The tiny numbers studied in each of these seven F&M-linked studies show that each of them lack power to make any substantive conclusions. In conclusion, there are seven repeatedly found Wi-Fi effects which have also been shown to be caused by other similar EMF exposures. Each of the seven should be considered, therefore, as established effects of Wi-Fi. (<https://www.sciencedirect.com/science/article/pii/S0013935118300355>)

Sample 5

Scientists Demonstrate Direct Brain-to-Brain Communication in Humans

Work on an “Internet of brains” takes another step By Robert Martone

We humans have evolved a rich repertoire of communication, from gesture to sophisticated languages. All of these forms of communication link otherwise separate individuals in such a way that they can share and express their singular experiences and work together collaboratively. In a new study, technology replaces language as a means of communicating by directly linking the activity of human brains. Electrical activity from the brains of a pair of human subjects was transmitted to the brain of a third individual in the form of magnetic signals, which conveyed an instruction to perform a task in a particular manner. This study opens the door to extraordinary new means of human collaboration while, at the same time, blurring fundamental notions about individual identity and autonomy in disconcerting ways.

Direct brain-to-brain communication has been a subject of intense interest for many years, driven by motives as diverse as futurist enthusiasm and military exigency. In his book *Beyond Boundaries* one of the leaders in the field, Miguel Nicolelis, described the merging of human brain activity as the future of humanity, the next stage in our species’ evolution. (Nicolelis serves on *Scientific American’s* board of advisers.) He has already conducted a study in which he linked together the brains of several rats using complex implanted electrodes known as brain-to-brain interfaces. Nicolelis and his co-authors described this achievement as the first “organic computer” with living brains tethered together as if they were so many microprocessors. The animals in this network learned to synchronize the electrical activity of their nerve cells to the same extent as those in a single brain.

Sample 6

Humans’ maternal ancestors may have arisen 200,000 years ago in southern Africa

But new DNA findings don’t offer a complete picture of how and when *Homo sapiens* emerged

By Bruce Bower

Humankind’s maternal roots extend back about 200,000 years to what was then a lush region of southern Africa, a study suggests. But these results highlight how much remains unknown about human origins.

Examining variations in a type of maternally inherited DNA, scientists concluded that the founding maternal line of *Homo sapiens* arose in what’s now northern Botswana. Then around 130,000 years ago, some members of that group migrated in two waves to East Africa via a vegetated corridor created by increased rainfall, the researchers report. Until then, that corridor was arid and sparsely vegetated. Those East African migrants may have eventually given rise to early herding and farming groups there.

A second population pulse out of the maternal homeland moved southwest, all the way to the southern tip of Africa, by around 110,000 years ago, while some members stayed behind, geneticist Vanessa Hayes and colleagues report online October 28 in *Nature*.

As in the previous migration, climate data indicate that wetter conditions created a green pathway for people to traverse. Southern migrants became specialists in hunting and gathering along the coast, the scientists speculate.

“Everyone alive today goes back genetically to one maternal starting point in southern Africa,” said Hayes, of the Garvan Institute of Medical Research in Sydney, in an Oct. 24 news conference. Geologic and archeological evidence suggest that the homeland was characterized by vast, ancient wetlands that allowed humans to thrive there for about 70,000 years.

But the question of how, when and where *H. sapiens* originated remains far from settled.

That’s because Hayes’ team examined only mitochondrial DNA, which represents a tiny fraction of human ancestry, says archaeologist

Sample 7

Steve Jobs: Commencement Address at Stanford University

Thank you.

I’m honored to be with you today for your commencement from one of the finest universities in the world. Truth be told, I never graduated from college, and this is the closest I’ve ever gotten to a college graduation. Today, I want to tell you three stories from my life. That’s it. No big deal. Just three stories.

The first story is about connecting the dots. I dropped out of Reed College after the first six months, but then stayed around as a drop-in for another 18 months or so before I really quit. So why did I drop out?

It started before I was born. My biological mother was a young, unwed graduate student, and she decided to put me up for adoption. She felt very strongly that I should be adopted by college graduates, so everything was all set for me to be adopted at birth by a lawyer and his wife -- except that when I popped out they decided at the last minute that they really wanted a girl.

So my parents, who were on a waiting list, got a call in the middle of the night asking, "We've got an unexpected baby boy; do you want him?" They said, "Of course." My biological mother found out later that my mother had never graduated from college and that my father had never graduated from high school. She refused to sign the final adoption papers. She only relented a few months later when my parents promised that I would go to college. This was the start in my life.

And 17 years later I did go to college. But I naively chose a college that was almost as expensive as Stanford, and all of my working-class parents' savings were being spent on my college tuition. After six months, I couldn't see the value in it. I had no idea what I wanted to do with my life and no idea how college was going to help me figure it out. And here I was spending all of the money my parents had saved their entire life.

Sample 8

Boris Johnson: Saturday Parliament Address on Brexit

Thank you. Mr. Speaker, well, Mr. Speaker, I want to begin by echoing what you've just said about my gratitude to all Members of the House for assembling on a Saturday for the first time in 37 years, and indeed to all Members of [the] House of Commons staff who have worked to make this sitting possible.

And I know it's meant people giving up their Saturdays, breaking into their weekends at a time when families want to be together, and of course it means missing at least the end of England's World Cup quarter final.

And I apologize to the House for -- for that and I wish I could watch it myself.

I know the Honourable Member for Cardiff West has postponed his 60th birthday party -- if not his 60th birthday -- to be here.

So, Mr. Speaker, the House has gone to a great deal of trouble to assemble here on a Saturday for the first time in a generation. And I do hope that in assembling for the purposes of a meaningful vote that we will indeed be allowed to have a meaningful vote this evening. And with -- with permission, Mr. Speaker, I shall make a statement on the new Agreement with our European friends.

And the House will need no reminding that this is the second deal and the fourth vote, three and half years after the nation voted for Brexit. And during those years, friendships have been strained, families divided, and the attention of this House consumed by a single issue that has at times felt incapable of resolution. But I hope, Mr. Speaker, that this is the moment when we can finally achieve that resolution and reconcile the instincts that compete within us.

Many times in the last 30 years I've heard our European friends remark that this country is half-hearted in its EU Membership. And it is true that we in the UK have often been a backmarker -- opting out of the single currency, not taking part in Schengen, very often trying to block some collective ambition.

Sample 9

You do not do, you do not do

Any more, black shoe

In which I have lived like a foot

For thirty years, poor and white,

Barely daring to breathe or Achoo.

Daddy, I have had to kill you.

You died before I had time

Marble-heavy, a bag full of God,

Ghastly statue with one gray toe

Big as a Frisco seal

And a head in the freakish Atlantic

Where it pours bean green over blue

In the waters off beautiful Nauset.

I used to pray to recover you. Ach, du.

Инструкция по выполнению:

Экзамен проходит в устной форме. Экзаменационный билет включает два теоретических вопроса и практическое задание. Время на подготовку к ответу составляет 30 минут. Далее студент выполняет практическое задание, читает фрагмент текста, переводит. Студент должен найти в практическом задании все виды стилистических приемов и выразительных средств языка, используемых автором, охарактеризовать их на предмет принадлежности к той или иной группе приемов и объяснить цель их употребления.

Критерии оценивания:

- оценка «отлично» 84-100 баллов – полно раскрыто содержание вопросов билета; материал изложен грамотно, в определенной логической последовательности, правильно используется терминология; показано умение иллюстрировать теоретические положения конкретными практическими примерами, применять их в новой ситуации; продемонстрировано усвоение ранее изученных сопутствующих вопросов, сформированность и устойчивость компетенций, умений и навыков; ответ прозвучал самостоятельно, без наводящих вопросов;
- оценка «хорошо» 67-83 баллов выставляется, если ответ в основном удовлетворяет требованиям на оценку «5», но при этом в изложении допущены небольшие пробелы, не искавшие содержание ответа, исправленные по замечанию экзаменатора; допущены ошибки или более двух недочетов при освещении второстепенных вопросов, которые легко исправляются по замечанию экзаменатора
- оценка «удовлетворительно» 50-66 баллов выставляется, если неполно или непоследовательно раскрыто содержание материала, но показано общее понимание вопроса и продемонстрированы умения, достаточные для

дальнейшего усвоения материала; имелись затруднения или допущены ошибки в определении понятий, использовании терминологии, исправленные после нескольких наводящих вопросов; при неполном знании теоретического материала выявлена недостаточная сформированность компетенций, умений и навыков.

• оценка «неудовлетворительно» 0-49 баллов выставляется, если ответы не связаны с вопросами, наличие грубых ошибок в ответе, непонимание сущности излагаемого вопроса, неумение применять знания на практике, неуверенность и неточность ответов на дополнительные и наводящие вопросы

Тесты

ТЕСТ 1.

Выберите правильный вариант

1. a shadow of a smile; a flower of a girl; a brute of a brother.
a) metaphor b) metonymy c) epithet d) pun
2. Being let go. Passed away.
a) metaphor b) euphemism c) epithet d) cliché
3. Broken heart. The light of my life.
a) metaphor b) euphemism c) pun d) metonymy
4. Countryman, friends, land me your ears.
a) metaphor b) metonymy c) synecdoche d) pun
5. Did you miss my lecture? – Not at all...
a) metaphor b) metonymy c) synecdoche d) pun
6. He has a heart of stone.
a) metaphor b) euphemism c) pun d) metonymy
7. He looked at them in animal panic.
a) metaphor b) metonymy c) epithet d) pun
8. He was fond of a bottle.
a) metaphor b) metonymy c) epithet d) pun
9. Her life was a real Cinderella Story. a) metaphor b) euphemism c) epithet d) allusion
10. I can resist anything but temptation.
a) metaphor b) euphemism c) paradox d) allusion
11. I purchased my dream car online with a click of a mouse.
a) alliteration b) assonance c) onomatopoeia d) metaphor
12. My Dear Simplicity.
a) zeugma b) metonymy c) oxymoron d) antonomasia
13. My father's father. A fair sex. My better half.
a) zeugma b) periphrasis c) metonymy d) euphemism
14. Out of sight out of mind.
a) cliché b) proverb c) periphrasis d) euphemism
15. rosy dreams of youth, growing awareness;
a) cliché b) proverb c) periphrasis d) euphemism
16. She smiled a sweat smile of an alligator.
a) zeugma b) irony c) antonomasia d) oxymoron
17. Shelly Sherman shivered in a sheer, short shirt.
a) alliteration b) assonance c) onomatopoeia d) metaphor
18. Speaking silence, cold fire, living death.
a) zeugma b) irony c) antonomasia d) oxymoron
19. The sun smiled.
a) metaphor b) personification c) epithet d) pun
20. There are millions of other things we could do.
a) paradox b) metonymy c) hyperbole d) oxymoron

ТЕСТ 2

Выберите правильный ответ:

1. The concept "style"
a) is so broad that it is hardly possible to regard it as a term; b) has just one appropriate definition; c) has never been investigated before. e) doesn't exist
2. The intensifying forms of the language which have been fixed in grammars and dictionaries and some of which are normalized are called
a) stylistic devices b) expressive means c) styles d) functions.
3. The repetition of consonants, usually in the beginning of words is the case of:
a) alliteration b) assonance c) onomatopoeia d) graphon
4. A sense of strain and discomfort in pronouncing or hearing is the effect of:
a) alliteration b) cacophony c) euphony d) assonance

5. The intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation is called:
 a) grapheme b) gradation c) graphis d) graphon
6. All changes of the type, spacing of graphemes and of lines we should refer to:
 a) Lexical SDs b) Phonetic EMs c) Syntactical Ems d) Graphical EMs
7. Words imitating natural sounds that immediately bring to mind whatever it is that produces the sound are the cases of:
 a) straight onomatopoeia b) indirect onomatopoeia c) strict onomatopoeia d) direct onomatopoeia
6. The repetition of identical or similar terminal sound combination of words generally placed at a regular distance from each other is:
 a) rhyme b) assonance c) rhythm d) alliteration
7. Lexical EMs in which a word combination is used figuratively are called:
 a) tracks b) tropes c) metaphor d) metonymy
8. According to the degree of unexpectedness stylistic devices which are commonly used in speech and are fixed in dictionaries as EMs of language are called:
 a) tracks b) tropes c) trite d) genuine
9. Stylistic device based not on affinity, but on some kind of association connecting the two concepts which these meanings represent on a proximity (the proximity may be revealed between the symbol and the thing it denotes or the instrument and the action performed with this instrument) is called:
 a) metaphor b) metonymy c) irony d) zeugma
10. SD which makes a word materialize distinct dictionary meanings, based on the interaction of two well-known meanings of a word or a phrase, depending on a context is called: a) metaphor b) metonymy c) irony d) pun
11. A combination of two words in which the meaning is opposite in sense is called:
 a) epithet b) metonymy c) oxymoron d) pun
12. A stylistic device based on the simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings are in opposition to each other and the literal meaning is the opposite of the intended meaning (One thing is said and the other opposite is implied) is called:
 a) epithet b) pun c) oxymoron d) irony
13. round - about way of speaking used to name some object or phenomenon, when longer-phrase is used instead of a shorter one is called:
 a) periphrasis b) simile c) epigram d) irony
14. A deliberate overstatement or exaggeration, the aim of which is to intensify one of the features of the object in question to such a degree as to show its utter absurdity is called:
 a) periphrasis b) hyperbole c) epigram d) irony
15. Short, well-known, supposedly wise sayings, usually in simple language, expressions of culture that are passed from generation to generation, words of wisdom of culture- lessons that people of that culture want their children to learn and to live by are called:
 a) clichés b) hyperboles c) proverbs d) quotations
16. A phrase or sentence taken from a work of literature or other piece of writing and repeated in order to prove a point or support an idea and usually marked graphically (by inverted commas, dashes, italics) is called:
 a) cliché b) quotation c) epigram d) proverb
17. A kind of metonymy in which a part of something is used to signify the whole is called:
 a) epithet b) antonomasia c) oxymoron d) synecdoche
18. A mild or indirect word or expression for one too harsh or blunt when referring to something unpleasant or embarrassing is called:
 a) euphemism b) quotation c) epigram d) proverb
19. Her mother is perfectly unbearable. Never met such a Gorgon.
 • Hyperbole • Irony • Antonomasia
20. Did you miss my lecture? – Not at all...
 a) metaphor b) metonymy c) synecdoche d) pun

TECT 3

Say what stylistic device is used in the sentence:

1. Still watching the student nurse, Mc. Neil saw that two were deathly white, a third had gasped, second turned away; the other three were stoically watching.
 • Hyperbole • Repetition • Anaphora
2. The golden strain of Polynesia betrayed itself in the sun-guilt of his skin and cast up golden sheens, and lights through the glimmering blue of his eyes.
 • Hyperbole • Epithet • Antithesis
3. He steeled himself to keep above the suffocating languor that lapped like a rising tide through all the wells of his being.
 • Hyperbole • Simile • Zeugma
4. Jim Cardegee awoke, choking, bewildered, starting down the twin wells of steel.
 • Periphrasis • Metaphor • Climax
5. We talked and talked and talked, easily, sympathetically, wedding her experience with my articulation.

• Metonymy • Oxymoron • Metaphor

6. At times his mind wandered farther afield, and he plodded on, a mere automation, strange conceits and whimsicalities gnawing at his brain like worms.

• Inversion • Simile • Polysyndeton

7. He behaved pretty lousily to Jan.

• Oxymoron • Chiasmus • Pun •

8. She was crazy about you. In the beginning.

• Detachment • Suspense • Climax

9. By the time he had got all the bottles and dishes and knives and forks and glasses and plates and spoons and things piled up on big trays, he was very hot, and red in the face, and annoyed.

• Polysyndeton • Repetition • Parallel construction

10. He would make some money and then he would come back and marry his dream from Blackwood.

• Euphemism • Periphrasis • Alliteration •

11. He's a proud, haughty, consequential, turned-nosed peacock.

• Metaphor • Epithet • Oxymoron

11. Her mother is perfectly unbearable. Never met such a Gorgon.

• Hyperbole • Irony • Antonomasia

12. He felt that his presence must, like a single drop of some stain, tincture the crystal liquid that was absolutely herself.

• Simile • Periphrasis • Antithesis

13. Don't use big words. They mean so little.

• Litotes • Antithesis • Metonymy

14. Except for a lack of youth, the guests had no common theme, they seemed strangers among strangers; indeed, each face, on entering, had struggled to conceal dismay at seeing others there. • Metaphor • Metonymy • Play on words

15. The car which picked me up on that particular guilty evening was a Cadillac limousine about seventy-three blocks long. • Simile • Inversion • Hyperbole

16. I might as well face facts: good-bye, Susan, good-bye a big car, goodbye a big house, good-bye power, good-bye the silly handsome dreams.

• Repetition • Parallelism • Chiasmus

17. And a great desire for peace, peace of no matter what kind, swept through her.

• Play on words • Repetition • Asyndeton

18. In manner, close and dry. In voice, husky and low. In face, watchful behind a blind.

• Detachment • Inversion • Climax •

19. Then he said: "You think it's so? She was mixed up in this lousy business?"

• Inversion • Play on words • Chiasmus

20. A deliberate overstatement or exaggeration, the aim of which is to intensify one of the features of the object in question to such a degree as to show its utter absurdity is called:

a) periphrasis b) hyperbole c) epigram d) irony

Инструкция по выполнению

В процессе тестирования студент должен ответить на все вопросы. Время выполнения каждого теста составляет 40 минут. За каждый правильный ответ выставляется 0,5 балла. Максимальное количество баллов, которое студент может набрать – 10 баллов за каждый тест. В течение курса студент выполняет три теста и максимально набирает 30 баллов.

Устный опрос

1. What does Stylistics study? What are the branches of Stylistics?
2. How can we differentiate the English Vocabulary? What do we call layers of the language?
3. What is neutral style?
4. What is colloquial style?
5. What is literary style?
6. What is translation equivalence? Analyze several definitions of this concept. What unites them?
7. Does the equivalence of the translation depend on the situation of the origin of the original text and its reproduction in the target language?
8. How is treated reciprocity relations and the adequacy of V. N. Komissarov, R. Levitsky, C. Rice, G. Vermeer, Ya. Leckerem?
9. Is an adequate translation always equivalent to the original? Is the opposite possible? Give examples where the translation can be considered both adequate and equivalent.
10. What lexical meanings of a word can you name? Which of them, in most cases, is the most important one?

Инструкция по выполнению

Во время устного опроса студент должен ответить на все вопросы из перечня вопросов для устного опроса. Время ответа на каждый вопрос составляет 5 минут. Максимальное количество баллов, которое студент может набрать за курс – 10.

Критерии оценивания:

- студенту выставляется 10-8 баллов, 1) полно и аргументированно отвечает по содержанию задания; 2) обнаруживает понимание материала, может обосновать свои суждения, применить знания на практике, может привести необходимые примеры не только по учебнику, но и самостоятельно составленные; 3) излагает материал последовательно и правильно.;
- студенту выставляется 7-6 баллов; если студент полно и аргументированно отвечает по содержанию задания; обнаруживает понимание материала, может обосновать свои суждения, применить знания на практике, может привести необходимые примеры не только по учебнику, но и самостоятельно составленные; излагает материал последовательно и правильно, но допускает 1-2 ошибки, которые сам же исправляет.
- студенту выставляется 5-4 балла, если студент обнаруживает знание и понимание основных положений данного задания, но: 1) излагает материал неполно и допускает неточности в произношении слов, определении понятий или формулировке правил; 2) не умеет достаточно глубоко и доказательно обосновать свои суждения и привести свои примеры; 3) излагает материал непоследовательно и допускает ошибки.
- студенту выставляется 0-3 балла выставляется студенту, если он обнаруживает незнание ответа на соответствующее задание, допускает ошибки в употреблении слов, формулировке определений и правил, искажающие их смысл, беспорядочно и неуверенно излагает материал.

Темы рефератов

1. The belles - letters style.
2. Scientific prose style.
3. Newspaper style.
4. The style of official documents.
5. Publicistic style.
6. The stylistic device of metaphor.
7. Varieties of language (spoken and written).
8. English poetic words.
9. The genre of essay.
10. The stylistic device of epithet.
11. The newspaper genre.
12. The genre of editorial.
13. Syntactical stylistic devices
14. English archaic words.
15. Language of the drama.
16. Forms of address in English.
17. The stylistic device of simile.
18. The stylistic device of inversion.
19. The stylistic device of metonymy.

Инструкция по выполнению

Студент готовит 1 реферат в течении курса. Методические рекомендации по написанию и требования к оформлению содержатся в приложении 2. Максимальное количество баллов за реферат -15.

Критерии оценивания:

- студенту выставляется 15-12 баллов, если выполнены все требования к написанию и защите реферата: обозначена проблема и обоснована её актуальность, сделан краткий анализ различных точек зрения на рассматриваемую проблему и логично изложена собственная позиция, сформулированы выводы, тема раскрыта полностью, выдержан объём, соблюдены требования к внешнему оформлению, даны правильные ответы на дополнительные вопросы;
- студенту выставляется 11-8 баллов, если основные требования к реферату и его защите выполнены, но при этом допущены недочеты. В частности, имеются неточности в изложении материала; отсутствует логическая последовательность в суждениях; не выдержан объем реферата; имеются упущения в оформлении; на дополнительные вопросы при защите даны неполные ответы;
- студенту выставляется 7-4 балла, если имеются существенные отступления от требований к реферированию. В частности: тема освещена лишь частично; допущены фактические ошибки в содержании реферата или при ответе на дополнительные вопросы; во время защиты отсутствует вывод;
- студенту выставляется 3-0 баллов, если тема реферата не раскрыта, обнаруживается существенное непонимание проблемы.

Контрольные задания

Тема I «Stylistics as a science. Stylistic differentiation of the English vocabulary».

Вариант 1

Think of the type of additional information about the speaker or communicative situation conveyed by the following general and special colloquial words:

1. "She's engaged. Nice guy, too. Though there's a slight difference in height. I'd say a foot, her favor." (Т.С.)

2. "You know Brooklyn?" "No. I was never there. But I had a buddy at Myer was from Brooklyn." (J.)
3. I didn't really do anything this time. Just pulled the dago out of the river. Like all dagos, he couldn't swim. Well, the fellow was sort of grateful about it. Hung around like a dog. About six months later he died of fever. I was with him. Last thing, just as he was pegging out, he beckoned me and whispered some excited jargon about a secret (Ch.)
4. "Here we are now," she cried, returning with the tray. "And don't look so miz." (P.)
5. "What's the dif," he wanted to know. (Th.S.)
6. Going down the stairs he overheard one beanied freshman he knew talking to another. "Did you see that black cat with the black whiskers who had those binocks in front of us? That's my comp prof." (B. M.)
7. "Don't you intend to get married?" asked Eugene curiously. "I don't know," she replied, "I'd want to think about that. A woman-artist is in a d - of a position anyway," using the letter d only to indicate the word "devil". (Dr.)
8. "There we were... in the hell of a country - pardon me - a country of raw metal.
...It's like a man of sixty looking down his nose at a youth of thirty and there's no such God-darned - pardon me - mistake as that. (G.)
9. "All those medical bastards should go through the ops they put other people through. Then they wouldn't talk so much bloody nonsense or be so damnably unutterably smug." (D. C.)
10. "I thought of going to the flicks," she said. "Or we could go for a walk if it keeps fine." (J.Br.)
11. "Let me warn you that the doc is a frisky bacheldore, Carol. Come on, now, folks, shake a leg. Let's have some stunts or a dance or something." (S.L.)
12. "Goddamn sonofabitching stool," Fishbelly screamed, raining blows on Bert's head. "Lawd Gawd in heaven, I'll kill, kill every chink-chink goddamn chinaman white man on this sonofabitching bastard earth." (Wr.)

Вариант 2

Think of the type of additional information about the speaker or communicative situation conveyed by the following general and special colloquial words:

1. There was a fearful mess in the room, and piles of unwashed crocks in the kitchen. (A. T.)
2. "Of course I've spent nine years around the Twin Cities - took my B.A. and M.D. over at the U, and had my internship in a hospital in Minneapolis." (S.L.)
3. "How long did they cook you?" Dongeris stopped short and looked at him. "How long did they cook you?" "Since eight this morning. Over twelve hours." "You didn't unbutton then? After twelve hours of it?" "Me? They got a lot of dancing to do before they'll get anything out of me." (T. H.)
4. "Nix on that," said Roy. "I don't need a shyster quack to shoot me full of confidence juice. I want to go through on my own steam." (B. M.) 17. "Go in there, you slob. I hope you get a hell of a lot of fun out of it. He looks too damned sick." (H.)
5. Just then Taylor comes down. "Shut up and eat," my mother says to him before he can open his mouth. In less than five minutes my father is back. "Keep the kids home," he says. "My God," my mother says wearily, "them under foot all day." (Sh. Gr.)
6. "Don't wanna sleep, Don't wanna die, just wanna go a-travelin' through the pastures of the sky." (T.C.)
7. "Never heard anything so bloody daft in all my life." (J.Br.)
8. "You know. The mummies - them dead guys that get buried in them toons and all." (S.) 9. His expenses didn't go down... washing cost a packet, and you'd be surprised the amount of linen he needed. (S.M.)
10. "We'll show Levenford what my clever lass can do. I'm looking ahead, and I can see it. When we've made ye the head scholar of the Academy, then you'll see what your father means to do wi' you. But ye must stick in to your lessons, stick in hard." (A. C.)
11. Wee modest crimson tipped flow'r, Thou's met me in an evil hour; For I maun crash among the stoure Thy slender stem: To spare thee now is past my pow'r Thou bonnie gem. (R. B.)
12. "That's so, my lord. I remember having tae du much the same thing, mony years since, in an inquest upon a sailing vessel that ran aground in the estuary and got broken up by bumping herself to bits in a gale. The insurance folk thocht that the accident wasna a'tegither straightforward. We tuk it upon oorsels tae demonstrate that wi' the wind and tide setti' as they did, the boat should ha' been wellaway fra' the shore if they started at the hour they claimed tae ha' done. We lost the case, but I've never altered my opeenion." (D.S.)

Тема II Lexical Stylistic Devices.

Вариант 1

Задание 1. Analyse the given cases of metaphor from all sides mentioned above - semantics, originality, expressiveness, syntactic function, vividness and elaboration of the created image. Pay attention to the manner in which two objects (actions) are identified: with both named or only one - the metaphorized one – presented explicitly:

1. She looked down on Gopher Prairie. The snow stretching without break from street to devouring prairie beyond, wiped out the town's pretence of being a shelter. The houses were black specks on a white sheet. (S.L.)
2. And the skirts! What a sight were those skirts! They were nothing but vast decorated pyramids; on the summit of each was stuck the upper half of a princess. (A.B.)
3. I was staring directly in front of me, at the back of the driver's neck, which was a relief map of boil scars. (S.)
4. She was handsome in a rather leonine way. Where this girl was a lioness, the other was a panther - lithe and quick. (Ch.)
5. His voice was a dagger of corroded brass. (S.L.)

Задание 2 Indicate metonymies, state the type of relations between the object named and the object implied, which

they represent, Iso pay attention to the degree of their originality, and to their syntactical function:

1. He went about her room, after his introduction, looking at her pictures, her bronzes and clays, asking after the creator of this, the painter of that, where a third thing came from. (Dr.)
2. She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually. (J.O'H.)
3. "Evelyn Glasgow, get up out of that chair this minute." The girl looked up from her book. "What's the matter?" "Your satin. The skirt'll be a mass of wrinkles in the back." (E. F.)
4. Except for a lack of youth, the guests had no common theme, they seemed strangers among strangers; indeed, each face, on entering, had straggled to conceal dismay at seeing others there. (T.C.)
5. She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms. (A.B.)

Задание 3. Analyse various cases of play on words, indicate which type is used, how it is created, what effect it adds to the utterance:

1. After a while and a cake he crept nervously to the door of the parlour. (A. T.)
- 2 There are two things I look for in a man. A sympathetic character and full lips. (I.Sh.)
3. Dorothy, at my statement, had clapped her hand over her mouth to hold down laughter and chewing gum. (Jn.B.)
4. I believed all men were brothers; she thought all men were husbands. I gave the whole mess up. (Jn.B.)
5. In December, 1960, Naval Aviation News, a well-known special publication, explained why "a ship" is referred to as "she": Because there's always a bustle around her; because there's usually a gang of men with her; because she has waist and stays; because it takes a good man to handle her right; because she shows her topsides, hides her bottom and when coming into port, always heads for the buoys." (N.)

Вариант 2

Задание 1 Analyse the given cases of metaphor from all sides mentioned above - semantics, originality, expressiveness, syntactic function, vividness and elaboration of the created image. Pay attention to the manner in which two objects (actions) are identified: with both named or only one - the metaphorized one – presented explicitly:

1. Wisdom has reference only to the past. The future remains for ever an infinite field for mistakes. You can't know beforehand. (D.H.L.)
2. He felt the first watery eggs of sweat moistening the palms of his hands. (W. S.)
3. At the last moment before the windy collapse of the day, I myself took the road down. (Jn. H.)
4. The man stood there in the middle of the street with the deserted dawnlit boulevard telescoping out behind him. (T.H.)
5. Leaving Daniel to his fate, she was conscious of joy springing in her heart. (A.B.)

Задание 2 Indicate metonymies, state the type of relations between the object named and the object implied, which they represent, Iso pay attention to the degree of their originality, and to their syntactical function:

1. Dinah, a slim, fresh, pale eighteen, was pliant and yet fragile. (C. H.)
2. The man looked a rather old forty-five, for he was already going grey. (K. P.)
3. The delicatessen owner was a spry and jolly fifty. (T. R.)
4. "It was easier to assume a character without having to tell too many lies and you brought a fresh eye and mind to the job." (P.)
5. "Some remarkable pictures in this room, gentlemen. A Holbein, two Van Dycks and if I am not mistaken, a Velasquez. I am interested in pictures." (Ch.)

Задание 3. Analyse various cases of play on words, indicate which type is used, how it is created, what effect it adds to the utterance:

1. When I am dead, I hope it may be said: "His sins were scarlet, but his books were read." (H. B.)
2. Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels. (O.W.)
3. I'm full of poetry now. Rot and poetry. Rotten poetry. (H)
4. "Bren, I'm not planning anything. I haven't planned a thing in three years... I'm - I'm not a planner. I'm a liver." "I'm a pancreas," she said. "I'm a —" and she kissed the absurd game away. (Ph. R.)
5. "Someone at the door," he said, blinking. "Some four, I should say by the sound," said Fili. (A. T.).

Тема III Interpretation of a text

Вариант 1

Text for Complex Stylistic Analysis

Premium Harmony By Stephen King

They've been married for ten years and for a long time everything was O.K.—swell—but now they argue. Now they argue quite a lot. It's really all the same argument. It has circularity. It is, Ray thinks, like a dog track. When they argue, they're like greyhounds chasing the mechanical rabbit. You go past the same scenery time after time, but you don't see it. You see the rabbit.

He thinks it might be different if they'd had kids, but she couldn't. They finally got tested, and that's what the doctor said. It was her problem. A year or so after that, he bought her a dog, a Jack Russell she named Biznezz. She'd spell it for people who asked. She loves that dog, but now they argue anyway.

They're going to Wal-Mart for grass seed. They've decided to sell the house—they can't afford to keep it—but Mary says

they won't get far until they do something about the plumbing and get the lawn fixed. She says those bald patches make it look shanty Irish. It's because of the drought. It's been a hot summer and there's been no rain to speak of. Ray tells her grass seed won't grow without rain no matter how good it is. He says they should wait.

"Then another year goes by and we're still there," she says. "We can't wait another year, Ray. We'll be bankrupts." When she talks, Biz looks at her from his place in the back seat. Sometimes he looks at Ray when Ray talks, but not always. Mostly he looks at Mary.

"What do you think?" he says. "It's going to rain just so you don't have to worry about going bankrupt?"

"We're in it together, in case you forgot," she says. They're driving through Castle Rock now. It's pretty dead. What Ray calls "the economy" has disappeared from this part of Maine. The Wal-Mart is on the other side of town, near the high school where Ray is a janitor. The Wal-Mart has its own stoplight. People joke about it.

"Penny wise and pound foolish," he says. "You ever hear that one?"

"A million times, from you."

He grunts. He can see the dog in the rearview mirror, watching her. He sort of hates the way Biz does that. It occurs to him that neither of them knows what they are talking about.

"And pull in at the Quik-Pik," she says. "I want to get a kickball for Tallie's birthday." Tallie is her brother's little girl. Ray supposes that makes her his niece, although he's not sure that's right, since all the blood is on Mary's side.

"They have balls at Wal-Mart," Ray says. "And everything's cheaper at Wally World."

"The ones at Quik-Pik are purple. Purple is her favorite color. I can't be sure there'll be purple at Wal-Mart."

"If there aren't, we'll stop at the Quik-Pik on the way back." He feels a great weight pressing down on his head. She'll get her way. She always does on things like this. He sometimes thinks marriage is like a football game and he's quarterbacking the underdog team. He has to pick his spots. Make short passes.

"It'll be on the wrong side coming back," she says—as if they are caught in a torrent of city traffic instead of rolling through an almost deserted little town where most of the stores are for sale. "I'll just dash in and get the ball and dash right back out."

At two hundred pounds, Ray thinks, your dashing days are over.

"They're only ninety-nine cents," she says. "Don't be such a pinchpenny."

Don't be so pound foolish, he thinks, but what he says is "Buy me a pack of smokes while you're in there. I'm out."

"If you quit, we'd have an extra forty dollars a week. Maybe more."

He saves up and pays a friend in South Carolina to ship him a dozen cartons at a time. They're twenty dollars a carton cheaper in South Carolina. That's a lot of money, even in this day and age. It's not like he doesn't try to economize. He has told her this before and will again, but what's the point? In one ear, out the other.

"I used to smoke two packs a day," he says. "Now I smoke less than half a pack." Actually, most days he smokes more. She knows it, and Ray knows she knows it. That's marriage after a while. The weight on his head gets a little heavier. Also, he can see Biz still looking at her. He feeds the damn dog, and he makes the money that pays for the food, but it's her he's looking at. And Jack Russells are supposed to be smart.

He turns into the Quik-Pik.

"You ought to buy them on Indian Island if you've got to have them," she says.

"They haven't sold tax-free smokes on the rez for ten years," he says. "I've told you that, too. You don't listen." He pulls past the gas pumps and parks beside the store. There's no shade. The sun is directly overhead. The car's air-conditioner only works a little. They are both sweating. In the back seat, Biz is panting. It makes him look like he's grinning.

"Well, you ought to quit," Mary says.

"And you ought to quit those Little Debbies," he says. He doesn't want to say this—he knows how sensitive she is about her weight—but out it comes. He can't hold it back. It's a mystery.

"I don't eat those no more," she says. "Any, I mean. Anymore."

"Mary, the box is on the top shelf. A twenty-four-pack. Behind the flour."

"Were you snooping?" A flush rises in her cheeks, and he sees how she looked when she was still beautiful. Good-looking, anyway. Everybody said she was good-looking, even his mother, who didn't like her otherwise.

"I was hunting for the bottle opener," he says. "I had a bottle of cream soda. The kind with the old-fashioned cap."

"Looking for it on the top shelf of the goddam cupboard!"

"Go in and get the ball," he says. "And get me some smokes. Be a sport."

"Can't you wait until we get home? Can't you even wait that long?"

"You can get the cheap ones," he says. "That off-brand. Premium Harmony, they're called." They taste like homemade shit, but all right. If she'll only shut up about it.

"Where are you going to smoke, anyway? In the car, I suppose, so I have to breathe it."

"I'll open the window. I always do."

"I'll get the ball. Then I'll come back. If you still feel you have to spend four dollars and fifty cents to poison your lungs, you can go in. I'll sit with the baby."

Вариант 2

Text for Complex Stylistic Analysis

The Sparrows – Short Story of Family

By J. Jayashree

Let me introduce myself. We are House Sparrows closely related to the Lark family. Some of our close cousins from the

Lark family are the Ashley Brown Sparrow Lark and the Black Crowned Sparrow Lark. I do believe I'm flaunting my connections with the Lark family, though it really is something to be proud of, for us humble House Sparrows! Don't be deluded by the name Lark. Yes, those of the original Larks are beautiful singers, like my second cousin the Sky Lark. They even had an ode penned to celebrate the beauty of their song, by Percy Bysshe Shelly the poet. We live scattered all over the length and breadth of the world. I for one, live in the Indian Sub continent, the South of India to be exact; loving the Indian summer heat, the cool monsoons and breezy Junes. We are an eco friendly lot and try our best to live in peace and friendship with other birds, insects, animals and the human beings around us. We live in a flock beneath the shade of an expansive banyan tree that stretches its bountiful branches wide around the huge tree trunk. The tree is a haven with its perpetual shade and the breeze from the thousands of its glossy leathery leaves fanning and rustling in the early morning air. I love the feel of its elliptically shaped velvety leaves and brush my feathers upon it. "I love your dark cool shade, Banyan" I said to him one day, to which he replied amicably, "Do you now know why I spread my arms so wide Sparrow? So I could embrace all you creatures!" At this I snuggled close into one of his swaying slim aerial prop roots, as I have watched children, snuggle into their mother's sari pallu for comfort and refuge. "There were times, Sparrow, in the days gone by" (he seemed inclined to reminisce) "when traders with their ware stopped to rest and make or finalize transactions here at the sheltered base of my trunk!" "Really?" said I, swinging upon the aerial root, my soft feather rustling in the breeze the movement made. Other Sparrows joined me and we felt like flying trapeze performers as we swung faster and faster around Banyan's trunk. "Did they come often, Banyan?" "Oh, yes, Sparrow! Almost every day! And at times many times in a day, too! Yes, yes, swing away, you flouncing Sparrows! You're cooling the air around me!" "Yes, they were called 'banias' or traders and how some of them argued and quarrelled! Oh there was so much noise and activity about me! Anyway, thanks to the banias, I have been called Banyan ever since! Hailing from the fig family basically, I might have been called Figgy if it hadn't been for the banias! Ha!Ha!" He laughed away quite overcome by his own humour. "Figgy, Figgy!" I chanted happily enjoying the joke as much as the swing. At this point he suddenly said, "I do have a Fig name, Sparrow! But one which makes me a little ashamed!" I was quite surprised at this declaration by my friend Banyan. "I'm called 'Strangler Fig' by some! Yes, I remember now, but I don't like being referred to by that name, Sparrow!" "Oh no, Banyan, did you strangle someone! How terrible! But it's a treacherous name!" "Nothing sinister about it, Sparrow. I remember my seed was dropped into the crevice of a stately Neem by a Mynah, after he had eaten his fill of a red juicy banyan fruit. There I germinated and grew and soon my roots growing downwards clawed into the Neem's trunk and subdued my host. As a thriving youngster my roots grew quickly until the Neem now stays within my heart and all you can see is me! Do you think I have done a terrible thing, Sparrow?" he asked dolefully, all the elation of a while ago having vanished. For an instant I was at a loss for words. I almost stopped swinging and said softly, "Is he really in there?" I hopped close to the Banyan's trunk and peered in. The Neem smiled feebly at me through the thick woody curtains of Banyan. "He has given food and shelter for thousands of birds," said the Neem, our silent listener. "And a multitude of insects nest in him! Tell him that. Tell him we are all a part of the ecological balance! I'm fine in here though a bit sapped, but very happy to be a part of his benevolence. It feels good to live in his heart!" "Wow", said I, and loved the Neem's docile spirit. The Banyan seemed to shed dewy tears of maybe remorse or relief and joy at the hidden Neem's tender words, I really couldn't tell. I thought to myself that I will set about taking a census of the residents of Banyan straight away. Even as I flew to start my new assignment as a censor, a swarm of fig wasps whizzed past to feed upon Banyan's clusters of red figs. They half hummed and half buzzed a mid- summer tune.

Тема IV EXPRESSIVE RESOURCES OF THE LANGUAGE

Вариант 1

Read the following excerpt and decide what is in common and what is different in the expressive means (EMs) of the language and the stylistic devices (SDs). How are they tied up with such categories as expressiveness and emotiveness?

In linguistics there are different terms to denote particular means by which utterances are foregrounded, i.e. made more conspicuous, more effective and therefore imparting some additional information. They are called expressive means, stylistic means, stylistic markers, stylistic devices, tropes, figures of speech and other names. All these terms are used indiscriminately and are set against those means which are conventionally called neutral. Most linguists distinguish ordinary (also: substantial, referential) semantic and stylistic differences in meaning. In fact all language means contain meaning - some of them contain generally acknowledged grammatical and lexical meanings, others besides these contain specific

meanings which may be called stylistic. Such meanings go alongside primary meanings and, as it were, are superimposed on them.

Stylistic meanings are so to say de-automatized. As is known, the process of automatization, i.e. a speedy and subconscious use of language data, is one of the indispensable ways of making communication easy and quickly decodable. But when a stylistic meaning is involved, the process of de-automatization checks the reader's perception of the language. His attention is arrested by a peculiar use of language media and he begins, to the best of his ability, to decipher it.

What then is a stylistic device? Why is it so important to distinguish it from the expressive and neutral means of the language? To answer these questions it is first of all necessary to elucidate the notion 'expressiveness'. The category of expressiveness has long been the subject of heated discussions among linguists. In its etymological sense expressiveness may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance of the means that manifest this category and what these means are.

But somehow lately the notion of expressiveness has been confused with another notion, viz. emotiveness. Emotiveness, and correspondingly the emotive elements of language, are what reveal the emotions of writer or speaker. But these elements are not direct manifestations of the emotions — they are just the echoes of real emotions, echoes which have undergone some intellectual recasting. They are designed to awaken co-experience in the mind of the reader.

Expressiveness is a broader notion than emotiveness and is by no means to be reduced to the latter. Emotiveness is an integral part of expressiveness and, as a matter of fact, occupies a predominant position in the category of expressiveness. But there are media in language which aim simply at logical emphasis of certain parts of the utterance. They do not evoke any intellectual representation of feeling but merely serve the purpose of verbal actualization of the utterance.

It must be noted that to draw a hard and fast distinction between logical and emotional emphasis is not always possible. The fact is that the logical and the emotional frequently overlap. A too strong logical emphasis may colour the utterance with emotional elements, thus causing a kind of expressiveness which is both logical and emotive.

Вариант 2

Read about the analysis of the tropes and find out the mechanism of the analysis of the tropes proposed by Jeffrey Leech.

One of the first linguists who tried «to modernize» traditional rhetoric system was a British scholar G. Leech. In 1967 his contribution into stylistic theory in the book «Essays on Style and Language» was published in London. Paying tribute to the descriptive linguistics popular at the time he tried to show how linguistic theory could be accommodated to the task of describing such rhetorical figures as metaphor, parallelism, alliteration, personification and others in the present-day study of literature. Proceeding from the popular definition of literature as the creative use of language Leech claims that this can be equated with the use of deviant forms of language.

According to his theory the first principle with which a linguist should approach literature is the degree of generality of statement about language. There are two particularly important ways in which the description of language entails generalization. In the first place language operates by what may be called descriptive generalization. For example, a grammarian may give descriptions of such pronouns as I, they, it, him, etc. as objective personal pronouns with the following categories: first/third person, singular/plural, masculine, non-reflexive, animate/inanimate. Although they require many ways of description they are all pronouns and each of them may be explicitly described in this fashion. The other type of generalization is implicit and would be appropriate in the case of such words as language and dialect. This sort of description would be composed of individual events of speaking, writing, hearing and reading. From these events generalization may cover the linguistic behavior of whole populations.

In this connection Leech maintains the importance of distinguishing two scales in the language. He calls them «register scale» and «dialect scale». «Register scale» distinguishes spoken language from written language, the language of respect from that of condescension, advertising from science, etc. The term covers linguistic activity within society. «Dialect scale» differentiates language of people of different age, sex, social strata, geographical area or individual linguistic habits (idelect).

According to Leech the literary work of a particular author must be studied with reference to both – «dialect scale» and «register scale». The notion of generality essential to Leech's criteria of classifying stylistic devices has to do with linguistic deviation.

He points out that it's a commonplace to say that writers and poets use language in an unorthodox way and are allowed a certain degree of «poetic licence». «Poetic licence» relates to the scales of descriptive and institutional delicacy. Words like thou, thee, thine, thy not only involve description by number and person but in social meaning have «a strangeness value» or connotative value because they are charged with overtones of piety, historical period, poetics, etc. The language of literature is on the whole marked by a number of deviant features. Thus Leech builds his classification on the principle of distinction between the normal and deviant features in the language of literature.

Тема № V Stylistic classification of the English vocabulary

Вариант 1

1. State the type and function of literary words in the following examples: 1. "I must decline to pursue this painful discussion. It is not pleasant to my feelings; it is repugnant to my feelings." 2. "I am not in favour of this modern mania for turning bad people into good people at a moment's notice. As a man sows so let him reap." 3. Isolde the Slender had suitors in plenty to do her lightest hest. Feats of arms were done daily for her sake. To win her love suitors were willing to vow themselves to perdition. But Isolde the Slender was heedless of the court thus paid to her. 4. "He of the iron garment," said Daigety, entering, "is bounden unto you, MacEagh, and this noble lord shall be bounden also." 5. If manners maketh man,

then manner and grooming maketh poodle.

2. Think of the type of additional information about the speaker or communicative situation conveyed by the following general and special colloquial words: 1. "She's engaged. Nice guy, too. Though there's a slight difference in height. I'd say a foot, he favor." 2. "You know Brooklyn?" "No. I was never there. But I had a buddy at Myer was from Brooklyn." 3. I didn't really do anything this time. Just pulled the dago out of the river. Like all dagos, he couldn't swim. Well, the fellow was sort of grateful about it. Hung around like a dog. About six months later he died of fever. I was with him. Last thing, just as he was pegging out, he beckoned me and whispered some excited jargon about a secret 4. "Here we are now," she cried, returning with the tray. "And don't look so miz." 5. "What's the dif," he wanted to know.

Вариант 2

1. Compare the neutral and the colloquial (or literary) modes of expression: 1. "Also it will cost him a hundred bucks as a retainer." "Huh?" Suspicious again. Stick to basic English. "Hundred dollars," I said. "Iron men. Fish. Bucks to the number of one hundred. Me no money, me no come. Savvy?" I began to count a hundred with both hands. 2. "...some thief in the night boosted my clothes whilst I slept. I sleep awful sound on the mattresses you have here." "Somebody boosted...?" "Pinched. Jobbed. Swiped. Stole," he says happily. 3. "Now take fried, crocked, squiffed, loaded, plastered, blotto, tiddled, soaked, boiled, stinko, viled, polluted." "Yes," I said. 40 "That's the next set of words I am decreasing my vocabulary by", said Atherton. "Tossing them all out in favor of-" "Intoxicated?" I supplied. "I favor fried," said Atherton. "It's shorter and monosyllabic, even though it may sound a little harsher to the squeamish-minded." "But there are degrees of difference," I objected. "Just being tiddled isn't the same as being blotto, or-" "When you get into the vocabulary-decreasing business," he interrupted, "you don't bother with technicalities. You throw out the whole kit and caboodle — I mean the whole bunch," he hastily corrected himself. 4. "Do you talk?" asked Bundle. "Or are you just strong and silent?" "Talk?" said Anthony. "I, burble. I murmur. I gurgle — like a running brook, you know. Sometimes I even ask questions." 5. "So you'll both come to dinner? Eight fifteen. Dinny, we must be back to lunch. Swallows," added Lady Mont round the brim of her hat and passed out through the porch. "There's a house-party," said Dinny to the young man's elevated eyebrows. "She means tails and a white tie." "Oh! Ah! Best bib and tucker, Jean."

2. Speak about the difference between the contextual and the dictionary meanings of italicized words: 1. Mr. James Duffy lived in Chapelizod because he wished to live as far as possible from the city of which he was the citizen and because he found all the other suburbs of Dublin mean, modern and pretentious. 2. He does all our insurance examining and they say he's some doctor. 3. He seemed prosperous, extremely married and unromantic. 4. "What do you think?" The question pops their heads up. 5. We tooled the car into the street and eased it into the ruck of folks. 6. He inched the car forward. 7. "Of course it was considered a great chance for me, as he is so rich. And — and — we drifted into a sort of understanding — I suppose I should call it an engagement." "You may have drifted into it; but you will bounce out of it, my pettikins, if I am to have anything to do with it."

Инструкция по выполнению

Время выполнения каждого контрольного задания составляет 30 минут. Количество вариантов контрольных заданий - 2. Максимальное количество баллов, которое студент может набрать за каждую тему – 5. Максимальное количество баллов за курс - 25

Критерии оценивания:

- студенту выставляется 25-20 баллов, если изложенный материал фактически верен, присутствует наличие глубоких исчерпывающих знаний по подготовленному вопросу, в том числе обширные знания в целом по дисциплине; грамотное и логически стройное изложение материала, широкое использование не только основной, но и дополнительной литературы;
- студенту выставляется 19-14 баллов - изложенный материал верен, наличие твердых знаний в объеме пройденной программы по подготовленному вопросу; изложение материала с отдельными ошибками, уверенно исправленными использованием основной литературы;
- студенту выставляется 13-8 балла – показавшему недостаточно глубокое знание теории межкультурной коммуникации, не умеющему в полной мере аргументировано обосновать решение конкретных задач
- студенту выставляется менее 7-0 баллов – студент не знает большей части основного содержания учебной программы модуля, допускает грубые ошибки в формулировках основных понятий дисциплины и не умеет использовать полученные знания при решении практических задач.

Темы докладов с презентацией

1. Expressive syntax.
2. A newspaper-style metaphor.
3. Metaphor in the popular science style.
4. Evaluation in the style of an English newspaper.
5. Phonetic stylistic techniques.
6. Stylistic techniques in the advertising text.
7. Denotative and connotative meaning of words.
8. Official-business functional style.
9. The litter of business and commercial documents and business correspondence.
10. The litter of business (government) documents.

11. Scientific style.
12. Texts of the scientific and pedagogical substyle.
13. The influencing function of the journalistic text.
14. The language and style of the essay text.
15. Features of the language of public speeches.
16. Lexical and syntactic features of the editorial article.
17. Irony in the language of an English newspaper.
18. Education in the literary text.
19. Euphemisms in newspaper and magazine articles.
20. The ratio of logical and emotional in the journalistic style.
21. Stylistic technique of oxymorone in different functional styles.
22. An epithet in a literary text.
23. Hyperbole and litota as a means of influence in the newspaper text (in the mass media).
24. Build-up and culmination as a category is not only structural, but also meaningful.
25. Repetition in a poetic text.

Инструкция по выполнению

Студент готовит 1 доклада в течении курса. Методические рекомендации по написанию и требования к оформлению содержатся в приложении 2. Максимальное количество баллов за 1 доклад – 20 баллов

Критерии оценивания:

- - студенту выставляется 20-17 баллов, если изложенный материал фактически верен, присутствует наличие глубоких исчерпывающих знаний по подготовленному вопросу, в том числе обширные знания в целом по дисциплине; грамотное и логически стройное изложение материала, широкое использование не только основной, но и дополнительной литературы;
- - студенту выставляется 16-13 баллов - изложенный материал верен, наличие полных знаний в объеме пройденной программы по подготовленному вопросу; грамотное и логически стройное изложение материала, широкое использование основной литературы;
- - студенту выставляется 12-9 балла – изложенный материал верен, наличие твердых знаний в объеме пройденной программы по подготовленному вопросу; изложение материала с отдельными ошибками, уверенно исправленными использованием основной литературы;
- - студенту выставляется менее 8 баллов – работа не связана с выбранной темой, наличие грубых ошибок, непонимание сущности излагаемого вопроса.

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

Процедуры оценивания включают в себя текущий контроль и промежуточную аттестацию.

Текущий контроль успеваемости проводится с использованием оценочных средств, представленных в п. 2 данного приложения. Результаты текущего контроля доводятся до сведения студентов до промежуточной аттестации.

Промежуточная аттестация проводится в форме экзамена

Экзамен проводится по расписанию промежуточной аттестации в устной форме. Количество вопросов в экзаменационном задании – 3. Проверка ответов и объявление результатов производится в день экзамена. Результаты аттестации заносятся в ведомость и зачетную книжку студента. Студенты, не прошедшие промежуточную аттестацию по графику, должны ликвидировать задолженность в установленном порядке.

МЕТОДИЧЕСКИЕ УКАЗАНИЯ ПО ОСВОЕНИЮ ДИСЦИПЛИНЫ

Учебным планом предусмотрены следующие виды занятий:

- лекции;
- практические занятия.

В ходе лекционных занятий рассматриваются основные теоретические вопросы курса: исторические процессы в системе английского языка, исторические изменения строя английского языка (историческая фонетика, историческая грамматика, историческая лексикология), даются рекомендации для самостоятельной работы и подготовке к практическим занятиям.

В ходе практических занятий углубляются и закрепляются знания студентов по ряду рассмотренных на лекциях вопросов, развиваются навыки творческого теоретического мышления, умение самостоятельно изучать литературу, анализировать практику.

При подготовке к практическим занятиям каждый студент должен:

- изучить рекомендованную учебную литературу;
- изучить конспекты лекций;
- подготовить ответы на все вопросы по изучаемой теме;

По согласованию с преподавателем студент может подготовить реферат, доклад с презентацией по теме занятия. В процессе подготовки к практическим занятиям студенты могут воспользоваться консультациями преподавателя.

Вопросы, не рассмотренные на лекциях и практических занятиях, должны быть изучены студентами в ходе самостоятельной работы. Контроль самостоятельной работы студентов над учебной программой курса осуществляется в ходе занятий методом устного опроса и посредством тестирования. В ходе самостоятельной работы каждый студент обязан прочитать основную и по возможности дополнительную литературу по изучаемой теме, дополнить конспекты лекций недостающим материалом, выписками из рекомендованных первоисточников. Выделить непонятные термины, найти их значение в энциклопедических словарях.

Для подготовки к занятиям, текущему контролю и промежуточной аттестации студенты могут воспользоваться электронно-библиотечными системами. Также обучающиеся могут взять на дом необходимую литературу на абонементе университетской библиотеки или воспользоваться читальными залами.

Требования к оформлению реферата.

Требования к оформлению реферата и характер деятельности студента при работе над рефератом.

Работа над рефератом проводится в несколько этапов:

1. На первом (вводном) семинарском занятии студенты знакомятся с особенностями курса, ее проблематикой и выбирают интересующую их проблему. Студенты знакомятся с литературой и определяют тему реферата.
2. По выбранным темам в течение курса студентами ведется исследовательская работа под руководством преподавателя. Определяется структура работы (развернутый план): введение, основная часть, заключение и список используемой литературы.

Во введении обосновывается актуальность темы, дается обзор литературы и источников, формулируется исследовательские задачи, излагаются методологические подходы к раскрытию темы, ее научно-практическая значимость.

Основная часть раскрывает содержание темы. Она может состоять из нескольких параграфов и подпунктов. Через все содержание основной части должна проходить главная идея автора, которую он определил во введении.

В заключении проводятся основные итоги работы, делаются обобщающие выводы по теме, возможно, некоторые предположения автора о перспективах рассматриваемой им темы.

Объем работы должен быть, как правило, не менее 12 и не более 20 страниц.

Работа должна выполняться через одинарный интервал 14 шрифтом, размеры оставляемых полей: левое - 25 мм, правое - 15 мм, нижнее - 20 мм, верхнее - 20 мм. Страницы должны быть пронумерованы. Расстояние между названием части реферата или главы и последующим текстом должно быть равно трем интервалам. Фразы, начинающиеся с "красной" строки, печатаются с абзацным отступом от начала строки, равным 1 см. При цитировании необходимо соблюдать следующие правила: текст цитаты заключается в кавычки и приводится без изменений, без произвольного сокращения цитируемого фрагмента (пропуск слов, предложений или абзацев допускается, если не влечет искажения всего фрагмента, и обозначается многоточием, которое ставится на месте пропуска) и без искажения смысла; каждая цитата должна сопровождаться ссылкой на источник, библиографическое описание которого должно приводиться в соответствии с требованиями библиографических стандартов

3. Защита реферата проводится на текущих семинарах.

Требования к содержанию:

- материал, использованный в реферате, должен относиться строго к выбранной теме;
- необходимо изложить основные аспекты проблемы не только грамотно, но и в соответствии с той или иной логикой (хронологической, тематической, событийной и др.) - при изложении следует сгруппировать идеи разных авторов по общности точек зрения или по научным школам;
- реферат должен заканчиваться подведением итогов проведенной исследовательской работы: содержать краткий анализ-обоснование преимуществ той точки зрения по рассматриваемому вопросу, с которой Вы солидарны.

Подготовка доклада с презентацией

Одной из форм самостоятельной деятельности студента является написание докладов. Выполнение таких видов работ способствует формированию у студента навыков самостоятельной научной деятельности, повышению его теоретической и профессиональной подготовки, лучшему усвоению учебного материала.

Темы докладов определяются преподавателем в соответствии с программой дисциплины. Конкретизация темы может быть сделана студентом самостоятельно.

Следует акцентировать внимание студентов на том, что формулировка темы (названия) работы должна быть:

- ясной по форме (не содержать неудобочитаемых и фраз двойного толкования);
- содержать ключевые слова, которые репрезентируют исследовательскую работу;
- быть конкретной (не содержать неопределенных слов «некоторые», «особые» и т.д.);
- содержать в себе действительную задачу;
- быть компактной.

Выбрав тему, необходимо подобрать соответствующий информационный, статистический материал и провести его предварительный анализ. К наиболее доступным источникам литературы относятся фонды библиотеки, а так же могут использоваться электронные источники информации (в том числе и Интернет).

Важным требованием, предъявляемым к написанию докладов на английском языке, является грамотность, стилистическая адекватность, содержательность (полнота отражения и раскрытия темы).

Доклад должен включать такой элемент как выводы, полученные студентом в результате работы с источниками информации.

Доклады представляются строго в определенное графиком учебного процесса время и их выполнение является обязательным условием для допуска к промежуточному контролю.

Презентация представляет собой публичное выступление на иностранном языке, ориентированное на ознакомление, убеждение слушателей по определенной теме-проблеме. Обеспечивает визуально-коммуникативную поддержку устного выступления, способствует его эффективности и результативности.

Качественная презентация зависит от следующих параметров:

- постановки темы, цели и плана выступления;
- определения продолжительности представления материала;
- учета особенностей аудитории, адресности материала;
- интерактивных действий выступающего (включение в обсуждение слушателей);
- манеры представления презентации: соблюдение зрительного контакта с аудиторией, выразительность, жестикация, телодвижения;
- наличия иллюстраций (не перегружающих изображаемое на экране), ключевых слов,
- нужного подбора цветовой гаммы;
- использования указки.

Преподаватель должен рекомендовать студентам

- не читать написанное на экране;
- обязательно неоднократно осуществить представление презентации дома;
- предусмотреть проблемные, сложные для понимания фрагменты и прокомментировать их;
- предвидеть возможные вопросы, которые могут быть заданы по ходу и в результате предъявления презентации.