

**ОЦЕНОЧНЫЕ МАТЕРИАЛЫ
ПО ДИСЦИПЛИНЕ**
Стилистика

Код модуля
1151206(1)

Модуль
Основы теории первого иностранного языка

Екатеринбург

Оценочные материалы составлены автором(ами):

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Управление образовательных программ

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1. СТРУКТУРА И ОБЪЕМ ДИСЦИПЛИНЫ **Стилистика**

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2. ПЛАНИРУЕМЫЕ РЕЗУЛЬТАТЫ ОБУЧЕНИЯ (ИНДИКАТОРЫ) ПО ДИСЦИПЛИНЕ МОДУЛЯ **Стилистика**

Индикатор – это признак / сигнал/ маркер, который показывает, на каком уровне обучающийся должен освоить результаты обучения и их предъявление должно подтвердить факт освоения предметного содержания данной дисциплины, указанного в табл. 1.3 РПМ-РПД.

Таблица 1

Код и наименование компетенции	Планируемые результаты обучения (индикаторы)	Контрольно-оценочные средства для оценивания достижения результата обучения по дисциплине
1	2	3
ОПК-2 -Способен использовать в профессиональной деятельности базовые знания в области теории, методологии и истории области знаний (в соответствии с направленностью (профилем) образовательной программы)	Д-1 - Демонстрировать стремление к поиску новых знаний и обучению З-1 - Объяснять роль и значение базовых знаний в области теории, методологии и истории профильной области знаний в формулировании и решении задач профессиональной деятельности П-1 - Предлагать варианты решения задач профессиональной деятельности, опираясь на базовые знания в области	Домашняя работа № 1 Домашняя работа № 2 Зачет Коллоквиум Конспект литературных источников Контрольная работа № 1 Контрольная работа № 2 Лекции Практические/семинарские занятия

	теории, методологии и истории профильной области знаний У-1 - Обосновывать варианты решения задач профессиональной деятельности, используя базовые знания в области теории, методологии и истории профильной области знаний	
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3. ПРОЦЕДУРЫ КОНТРОЛЯ И ОЦЕНИВАНИЯ РЕЗУЛЬТАТОВ ОБУЧЕНИЯ В РАМКАХ ТЕКУЩЕЙ И ПРОМЕЖУТОЧНОЙ АТТЕСТАЦИИ ПО ДИСЦИПЛИНЕ МОДУЛЯ В БАЛЬНО-РЕЙТИНГОВОЙ СИСТЕМЕ (ТЕХНОЛОГИЧЕСКАЯ КАРТА БРС)

3.1. Процедуры текущей и промежуточной аттестации по дисциплине

1. Лекции: коэффициент значимости совокупных результатов лекционных занятий – 0.5		
Текущая аттестация на лекциях	Сроки – семестр, учебная неделя	Максимальная оценка в баллах
<i>конспект литературных источников</i>	7,8	20
<i>домашняя работа № 1</i>	7,4	40
<i>контрольная работа № 1</i>	7,7	40
Весовой коэффициент значимости результатов текущей аттестации по лекциям – 1		
Промежуточная аттестация по лекциям – нет		
Весовой коэффициент значимости результатов промежуточной аттестации по лекциям – не предусмотрено		
2. Практические/семинарские занятия: коэффициент значимости совокупных результатов практических/семинарских занятий – 0.5		
Текущая аттестация на практических/семинарских занятиях	Сроки – семестр, учебная неделя	Максимальная оценка в баллах
<i>коллоквиум</i>	7,6	40
<i>домашняя работа № 2</i>	7,8	40
<i>контрольная работа № 2</i>	7,6	20
Весовой коэффициент значимости результатов текущей аттестации по практическим/семинарским занятиям – 0.5		
Промежуточная аттестация по практическим/семинарским занятиям – зачет		
Весовой коэффициент значимости результатов промежуточной аттестации по практическим/семинарским занятиям – 0.5		
3. Лабораторные занятия: коэффициент значимости совокупных результатов лабораторных занятий – не предусмотрено		
Текущая аттестация на лабораторных занятиях	Сроки – семестр, учебная неделя	Максимальная оценка в баллах

Весовой коэффициент значимости результатов текущей аттестации по лабораторным занятиям –не предусмотрено		
Промежуточная аттестация по лабораторным занятиям –нет		
Весовой коэффициент значимости результатов промежуточной аттестации по лабораторным занятиям – не предусмотрено		
4. Онлайн-занятия: коэффициент значимости совокупных результатов онлайн-занятий –не предусмотрено		
Текущая аттестация на онлайн-занятиях	Сроки – семестр, учебная неделя	Максимальная оценка в баллах
Весовой коэффициент значимости результатов текущей аттестации по онлайн-занятиям –не предусмотрено		
Промежуточная аттестация по онлайн-занятиям –нет		
Весовой коэффициент значимости результатов промежуточной аттестации по онлайн-занятиям – не предусмотрено		

3.2. Процедуры текущей и промежуточной аттестации курсовой работы/проекта

Текущая аттестация выполнения курсовой работы/проекта	Сроки – семестр, учебная неделя	Максимальная оценка в баллах
Весовой коэффициент текущей аттестации выполнения курсовой работы/проекта– не предусмотрено		
Весовой коэффициент промежуточной аттестации выполнения курсовой работы/проекта– защиты – не предусмотрено		

4. КРИТЕРИИ И УРОВНИ ОЦЕНИВАНИЯ РЕЗУЛЬТАТОВ ОБУЧЕНИЯ ПО ДИСЦИПЛИНЕ МОДУЛЯ

4.1. В рамках БРС применяются утвержденные на кафедре/институте критерии (признаки) оценивания достижений студентов по дисциплине модуля (табл. 4) в рамках контрольно-оценочных мероприятий на соответствие указанным в табл.1 результатам обучения (индикаторам).

Таблица 4

Критерии оценивания учебных достижений обучающихся

Результаты обучения	Критерии оценивания учебных достижений, обучающихся на соответствие результатам обучения/индикаторам
Знания	Студент демонстрирует знания и понимание в области изучения на уровне указанных индикаторов и необходимые для продолжения обучения и/или выполнения трудовых функций и действий, связанных с профессиональной деятельностью.
Умения	Студент может применять свои знания и понимание в контекстах, представленных в оценочных заданиях, демонстрирует освоение умений на уровне указанных индикаторов и необходимых для продолжения обучения и/или выполнения трудовых функций и действий, связанных с профессиональной деятельностью.
Опыт /владение	Студент демонстрирует опыт в области изучения на уровне указанных индикаторов.

Другие результаты	<p>Студент демонстрирует ответственность в освоении результатов обучения на уровне запланированных индикаторов.</p> <p>Студент способен выносить суждения, делать оценки и формулировать выводы в области изучения.</p> <p>Студент может сообщать преподавателю и коллегам своего уровня собственное понимание и умения в области изучения.</p>
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4.2 Для оценивания уровня выполнения критериев (уровня достижений обучающихся при проведении контрольно-оценочных мероприятий по дисциплине модуля) используется универсальная шкала (табл. 5).

Таблица 5

Шкала оценивания достижения результатов обучения (индикаторов) по уровням

Характеристика уровней достижения результатов обучения (индикаторов)				
№ п/п	Содержание уровня выполнения критерия оценивания результатов обучения (выполненное оценочное задание)	Шкала оценивания		
		Традиционная характеристика уровня		Качественная характеристика уровня
1.	Результаты обучения (индикаторы) достигнуты в полном объеме, замечаний нет	Отлично (80-100 баллов)	Зачтено	Высокий (В)
2.	Результаты обучения (индикаторы) в целом достигнуты, имеются замечания, которые не требуют обязательного устранения	Хорошо (60-79 баллов)		Средний (С)
3.	Результаты обучения (индикаторы) достигнуты не в полной мере, есть замечания	Удовлетворительно (40-59 баллов)		Пороговый (П)
4.	Освоение результатов обучения не соответствует индикаторам, имеются существенные ошибки и замечания, требуется доработка	Неудовлетворительно (менее 40 баллов)	Не зачтено	Недостаточный (Н)
5.	Результат обучения не достигнут, задание не выполнено	Недостаточно свидетельств для оценивания		Нет результата

5. СОДЕРЖАНИЕ КОНТРОЛЬНО-ОЦЕНОЧНЫХ МЕРОПРИЯТИЙ ПО ДИСЦИПЛИНЕ МОДУЛЯ

5.1. Описание аудиторных контрольно-оценочных мероприятий по дисциплине модуля

5.1.1. Лекции

Самостоятельное изучение теоретического материала по темам/разделам лекций в соответствии с содержанием дисциплины (п. 1.2. РПД)

5.1.2. Практические/семинарские занятия

Примерный перечень тем

1. Стилистика и другие лингвистические дисциплины
2. Понятие нормы
3. Выразительные средства и стилистические приемы
4. Стилистический потенциал графических, фонетических, морфологических средств
5. Стилистический потенциал лексических, синтаксических средств.
6. Стилистический потенциал фразеологии
7. Основные стилевые характеристики. Различные подходы к классификации стилей
8. Стиле-формирующие особенности публицистического, газетного, научного, художественного стилей, стиля официальных документов.

LMS-платформа

1. не предусмотрено

5.2. Описание внеаудиторных контрольно-оценочных мероприятий и средств текущего контроля по дисциплине модуля

Разноуровневое (дифференцированное) обучение.

Базовый

5.2.1. Контрольная работа № 1

Примерный перечень тем

1. Стилистический состав лексики английского языка
2. Стилистическая окраска
3. Обзор теоретических положений стилистики
4. Стили английского языка

Примерные задания

Выполните тест, выбрав правильный вариант ответа.

1. 1.Выполните тест, выбрав правильный вариант ответа.

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

- a) literary, neutral and colloquial vocabulary
- b) literary and neutral vocabulary
- c) literary and colloquial vocabulary
- d) literary and colloquial vocabulary including nonce-words

2. Where can we find literary words

- a) in authorial speech, descriptions, considerations
- b) in discourse simulating everyday oral communication
- c) in the dialogue of a prose work
- d) in the streets

3. The biggest division of vocabulary is made up of

- a) literary words
- b) colloquial words
- c) neutral words
- d) poetic words

4. The words of foreign origin which are not fully assimilated and bear the appearance of a borrowing are called

- a) jargonisms
- b) vulgarisms
- c) dialectal words
- d) barbarisms and foreignisms

5. Slang is

- a) words widely used in a certain social sphere
- b) words widely used by young population
- c) words used by most speakers in very informal communication
- d) words used by a certain professional group

6. The irony is

- a) a combination of two words in which the meaning of the two clash, being opposite in sense
- b) a stylistic device based on the interplay between the logical and nominal meanings of a word
- c) a stylistic device based on simultaneous realization of two logical meanings – dictionary and contextual standing in opposition to each other
- d) a word or a phrase used to replace an unpleasant word or a phrase by a conventionally more acceptable one

7. Such words as “hiss”, murmur” are examples of

- a) assonance
- b) metaphor
- c) onomatopoeia
- d) alliteration

8. A group of lines in a repeating pattern forming a division of a poem is called a

- a) foot
- b) stanza
- c) ballad
- d) metry

9. Harmonious combination of sounds that create a pleasing effect to the ear is called

- a) polysyndeton
- b) euphony
- c) onomatopoeia
- d) prosody

10. A formal stylistic connotation of the word "comprehend" is an example of an
- adherent connotation
 - associative component
 - occasional connotation
 - inherent connotation

LMS-платформа

- не предусмотрено

5.2.2. Контрольная работа № 2

Примерный перечень тем

- Выразительные средства на фонетическом уровне
- Выразительные средства на морфологическом уровне
- Выразительные средства на синтаксическом уровне
- Выразительные средства на лексическом уровне

Примерные задания

Определите и назовите стилистический прием в следующих предложениях:

- I got my living by the sweat of the brow.
- Tom was conducted through a maze of rooms and labyrinth of passages.
- My dear Symplicity let me give you a little respite
- "It was you who made me a liar", she cried silently.
- Don't use big words. They mean so little.
- I felt I couldn't say no to a cup of tea.
- The hospital was crowded with the surgically interesting products of the fighting in Africa.
- She has a nose that is at least three inches too long.
- Mrs. Nork had a large home and a small husband.
- "I'll smash you. I'll crumble you. I'll power you. Go to the devil"

пример:

- Analyze expressive means and stylistic devices on the phono-graphical level:

There are no graphons in the text and no attempts to represent authentic speech, due to the stylistic limitations and the purpose of the text being to inform on the opinion.

There are italics, which serve as a means to highlight certain words that the author sees as necessary to emphasize.

Ex:

- The most famous title of the period—Our Bodies, Ourselves—captures the tone to perfection.
- (and here again the language is loaded, since the ancient Greek word for uterus is hystera)

- Analyze expressive means and stylistic devices on the morphological level:

Transposition of lexical and grammatical meaning: Change of grammatical categories from adjective to noun (left and right).

- <...> “left” in this dispute has defended the right of the autonomous person to be let alone by the state, while the “right” has called for the deployment of “big government” <...>

In one case author employs onomatopoeia with grammatical transposition, transforming sound imitation into a noun, that acquires the sound quality

- I was in my early teens when my mother told me that a predecessor fetus and a successor fetus had been surgically removed, thus making me an older brother rather than a forgotten whoosh. (sudden movement accompanied by a rushing sound)

New syntactic distribution with the resulting effect of contrast: the use of present tense form in the preterite context

- Three decades ago this month, in the matter of Roe v. Wade, the United States Supreme Court ruled that this question was circumscribed by a privacy right which resolved the whole agony into a matter of personal choice.
- The 1973 Roe v. Wade's decision is therefore the perfect hinge for a full-dress cultural war.

The text generously employs personification

- And then, if it is mildly pointed out that contraception is widely available to forestall such nightmares, Holy Mother Church steps forward to forbid it, to describe an ectopic pregnancy as a fully human life, and to denounce the IUD as an abortifacient or, in effect, little better than a murder weapon.

- The merest drop of blood or piece of skin is also pregnant with the great secret of life. (given human qualities)

- Miscarriage and stillbirth have made mourners of as many women as abortion has. (implication of active action)

The author does use of the plural of modesty to possibly identify oneself with the audience:

- Who, we are asked, dares claim the right to force a woman to give birth, perhaps to a child that is the product of rape or incest?

In some cases the author uses passive voice to generalize and depersonalize, as the action loses its doer:

- I used to cringe when I heard this, not so much because in the moral sense fetuses aren't to be compared to appendixes, let alone tumors <...>

The author employs -ish to display disapproval and signify the bad qualities:

- <...> reproductive cloning, and other hellish assaults on human dignity and the human essence.

7. Analyze the lexical means of the text in terms of stylistic classification of the English vocabulary: neutral words, common and special literary words, common and special colloquial words. Provide examples.

There is a wide variety of special literary words, mostly terms, referring to embryology

- And I can't help noticing that quite a few pro-life activists revere the fetus second only to the way in which they cherish the Confederate flag.
- That the most partially formed human embryo is both human and alive has now been confirmed, in an especially vivid sense, by the new debate over stem-cell research and the bioethics of cloning.
- The original embryonic "blastocyst" may be a clump of 64 to 200 cells that is only five days old.
- The diagram of a vacuum-suction abortion in *Our Bodies, Ourselves* gave the female anatomy in some detail but showed only a void inside the uterus.
- This perhaps unintended concession to queasiness has since become more noticeable as a consequence of advances in embryology, and by the simple experience of the enhanced sonogram.
- <...> and to denounce the IUD as an abortifacient or, in effect, little better than a murder weapon.

In two cases the author uses common colloquial expression, probably in order to reference the way the issue is usually addressed or add emotional coloring:

- If we need to remove an appendix or a tumor from our own personal spaces, then it's nobody else's goddamn business.
- Democrats I know still cling to the wreck of their party for this reason above all, or in some cases for this reason alone.

Common literary vocabulary can mostly be seen throughout the text:

- Then there were warped coils, tattered sheaths, missed pills, even moments of grim abandon.
- I resent this crude, uninvited annexation (a term).
- And, as a mobilizing matter, it has gained rather than lost potency.
- It was, in strict political time, a late triumph of the 60s ethos (term) of "liberation" from social and sexual constraint.
- The same cannot be said for the blissfully unaware occupants of American wombs.
- The fundamentalist pro-lifers earnestly maintain that by holding the line on abortion they are fending off euthanasia, reproductive cloning, and other hellish assaults on human dignity and the human essence.

As a result, not taking into account neutral vocabulary (which still forms the core of publicist text), the majority of the text is comprised of special literary words (that are related to the topic, and exemplify author's awareness of the scientific data) and common literary words (that make the text more elevated and dynamic).

LMS-платформа

1. не предусмотрено

5.2.3. Коллоквиум

Примерный перечень тем

1. Стилистическая классификация лексики английского языка
2. Основные регистры речи
3. Стили английского языка
4. Стилистический потенциал средств разных языковых уровней

Примерные задания

Answer the questions

1. What types of lexical meaning do you know and what stipulates their existence and differentiation?
2. What connotational meanings do you know? Dwell on each of them, providing your own examples.
3. What is the role of the context in meaning actualization?
4. How does stylistic colouring and stylistic neutrality relate to inherent and adherent stylistic connotation?

Do the tasks

Exercise 1. Speak about the difference between the contextual and the dictionary meanings of highlighted words. What adherent connotations can you notice?

1. I've got no feeling paying interest, provided that it's reasonable. I've got no feeling against small town life. I rather like it. (Shute)
2. 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. (J.J.)
3. He does all our insurance examining and they say he's some doctor. (S.L.)
4. He seemed prosperous, extremely married and unromantic.
5. We tooled the car into the street and eased it into the ruck of folks. (R.W.)
6. "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.
7. He sat with the strike committee for many hours in a smoky room and agonized over ways and means. (M.G.)
8. Betty loosed fresh tears. (Jn.B.)
9. He had seen many places and been many things: railroad foreman, plantation overseer, boss mechanic, cow-puncher, and Texas deputy-sheriff. (J.R.)
10. I need young critical things like you to punch me up. (S.L.)

Exercise 2. To what stratum of vocabulary do the words in bold type in the following sentences belong stylistically? Are they colloquial, formal or neutral? Provide stylistic variants for them:

1) I expect you've seen my hand often enough coming out with the grub. (Waugh)

2) She betrayed some embarrassment when she handed Paul the tickets, and a hauteur which subsequently made her feel very foolish. (Cather)

3) I must be off to my digs. (Waugh) –

4) When the old boy popped off he left Philbrick everything, except a few books to Gracie. (Waugh)

5) He looked her over and decided that she was not appropriately dressed and must be a fool to sit downstairs in such togs. (Cather)

6) It was broken at length by the arrival of Flossie, splendidly attired in magenta and green. (Waugh)

Пример ответа:

Научный стиль

Научный стиль характерен для текстов, предназначенных для сообщения точных сведений из какой-либо специальной области и для закрепления процесса познания. Основное значение научных произведений – изложение полученных путем исследования данных, знакомство читателя с научной информацией. Это предопределяет монологический характер языка науки. Информативная функция данного стиля отражается и в жанровом его своеобразии: он представлен научной литературой (монографии, статьи, рефераты), а также учебной и справочной. Содержание и назначение этих видов литературы разнообразно, но их объединяет характер научного мышления: главной формой его является понятие, а языковым выражением мышления служат суждения, умозаключения, следующие одно за другим в строгой логической последовательности. Это определяет такие черты научного стиля, как отвлеченность, обобщенность; в нем структурно

выражена логичность изложения.

Характерными особенностями научно-технического стиля являются его информативность (содержательность), логичность (строгая последовательность, четкая связь между основной идеей и деталями), точность и объективность и вытекающие из этих особенностей ясность и понятность.

У научно-технических существует особое, только им присущее, использование языковых средств, которые способствуют удовлетворению потребностей данной сферы общения. В этом стиле речи, прежде всего, используется терминологическая и так называемая специальная лексика. Так, например, терминами являются следующие слова и группы слов: cost – затраты; stock exchange – товарная биржа; computer-aided design system – система автоматизированного проектирования.

Процесс строительства сложного термина может быть представлен в следующем виде: system – система; control system – система управления; aircraft control system – система управления самолетом; fly-by-wire aircraft control system – электродистанционная система управления самолетом, ЭДСУ; digital fly-by-wire aircraft control system – цифровая электродистанционная система управления самолетом, цифровая ЭДСУ.

Из приведенных примеров видно, что термин может быть однословным и состоять из ключевого слова (первый пример), или представлять собой терминологическую группу, в состав которой входит ключевое слово или ядро группы, одно (второй) или несколько (третий), левых определений. Количество левых определений, присоединяемых к ядру термина в процессе его развития может достигать до 10 – 12, однако с ростом количества присоединенных левых определений термин становится громоздким и начинает проявлять тенденцию превращения в сокращение.

Общая характеристика лексического состава этого или любого другого научного текста включает следующие черты: слова употребляются либо в основных прямых, либо в терминологических значениях, но не в экспрессивно-образных. Помимо нейтральных слов и терминологии употребляются так называемые книжные слова: automaton – automata, perform, cardinal, comprise, susceptible, analogous, approximate, calculation, circular, heterogeneous, initial, internal, longitudinal, maximum, minimum, phenomenon – phenomena, respectively, simultaneous. Слова других стилей не используются.

Если рассмотреть синтаксическую структуру научных текстов, то можно отметить, что в ее текстовой структуре преобладают сложноподчиненные предложения. А немногочисленные простые предложения развернуты за счет однородных членов. Коротких простых предложений очень мало, но сама их краткость выделяет весьма важные мысли, которые в них содержатся. Например, This is the analogue of memory. They lend themselves very well to description in physiological terms и т. д.

Для научного текста характерны двойные союзы: not merely... but also, whether... or, both... and, as... as... Во многих научных текстах встречаются также двойные союзы типа thereby, therewith, hereby, которые в художественной литературе стали уже архаизмами.

Порядок слов преимущественно прямой. Инверсия в предложении Between the receptor or sense organ and the effector stands an intermediate set of elements служит для обеспечения логической связи с предыдущим.

Авторская речь в такого рода текстах построена в первом лице множественного числа: we are coming to realize, we have taken it to be, the tube has shown us и т. д. Это «мы» имеет

двойное значение. Во-первых, Н. Ви-нер везде подчеркивает, что новая наука создана содружеством большого коллектива ученых, и, во-вторых, лекторское «мы» вовлекает слушателей и соответственно читателей в процесс рассуждения и доказательства.

В научном стиле заметное предпочтение отдается пассиву, где необязательно указывается деятель, и неличным формам глагола. Так, вместо “I use the same notation as previously” пишут: “The notation is the same as previously used”. На-ряду с первым лицом множественного числа широко употребляются безличные формы “It should be borne in mind”, “it may be seen” и конструкции с one: one may write, one may show, one may assume, one can readily see. Содержание глаголов в личной форме уменьшается, в междометия совсем от-сутствуют.

LMS-платформа

1. не предусмотрено

5.2.4. Домашняя работа № 1

Примерный перечень тем

1. Стилистический анализ газетного текста
2. Стилистический анализ публицистического текста
3. Стилистический анализ текста официально-делового стиля
4. Стилистический анализ текста научного стиля

Примерные задания

Analyse a text corresponding to one of the styles: a style of official documents, a scientific style, a newspaper style or a publicist style Identify the subject and purpose of the text taking into account its functional characteristics. Define the communicative situation and the participants of communication (the type of the author and the target audience). Describe stylistically relevant features in the text.

Пример ответа:

1. The book was written by Ernest Hemingway and published in 1929. The book is devoted to the topic of The World War I and usually interpreted as autobiography, since the author himself took part in this war as a soldier during which he got the injury and had to stay in the hospital. During the treatment the author also like the main character of the book took a romantic relationship with a nurse. Speaking of author’s personality, Ernest Hemingway is famous for his concise and laconic writing style. Many experts usually describe this book as one of the best examples of how his personality in terms of writing style is presented.

Thus, all the extralinguistic points mentioned above influenced the style of the text which is analyzed further.

2. In terms of the genre, the book is defined as novel.

3. The text is structured in 41 separated chapters linked with the general narrative. The chapters are mostly short and each of them tells a small part of the story. The chapters are arranged successively, without any deviations in terms of time of the main story.

4. For the title of the novel, Hemingway took the title of a poem by the 16th century English poet George Peel dedicated to Queen Elizabeth. In this poem, a glorious warrior retires to "praise and pray". However, Hemingway titled the work ironically, because the main idea of the text is not about the glory of weapons, but about their defeat

LMS-платформа

1. не предусмотрено

5.2.5. Домашняя работа № 2

Примерный перечень тем

1. Стилистический анализ художественного текста
2. Стилистический анализ прозаического произведения
3. Стилистический анализ поэтического текста

Примерные задания

Analyse a text corresponding to the belle-lettre style. Identify the subject and purpose of the text taking into account its functional characteristics. Define the communicative situation and the participants of communication (the type of the author and the target audience). Describe stylistically relevant features in the text.

Возможные варианты ответа:

5. The further analysis is carried out on the expressive means and stylistic devices of the text on phono-graphical level:

5.1. The examples of sound-instrumenting:

5.1.1. Alliteration:

5.1.1.1. «I wished she were here now. I wished I were in Milan with her», – the repetition of the sound «w» emphasizes the desire intensity of the character and underlines the idea of how the character slips into his daydreams.

5.1.1.2. «I wish that I was with the British. It would have been much simpler. Still I would probably have been killed. Not in this ambulance business. Yes, even in the ambulance business. British ambulance drivers were killed sometimes», – this example provides complex use of consonants to create a specific mood for a reader. The repetition of «w» sound at the beginning again denotes the author is daydreaming. The sound «sh» also adds up to this idea, as it creates a rhythm to the text. But then it transforms into the sound «s» that at first is put in the first position and is supported by the new rhythm of «ll» sound and then repeatedly occurs in the last position. The sound «s» creates the feeling of danger that correlates with the semantics of the sentences.

5.1.1.3. «I should drink cup for cup and glass for glass with Bassi, Fillipo Vincenza», – the alliteration functions to create the jumpy rhythm and support the idea of repetitive drinking.

5.1.1.4. – «I'm so sorry. I hope she's not ill»,

5.1.1.5. – «She's not awfully well», – except for the rhythm function, there is also the intentional use of the alliteration that adds up a specific flavor of a character's wittiness, as he used the same syllable in the end of the word that means an opposite of the word «ill»; it also points out that the character doesn't talk about someone's state directly.

5.1.1.6. «Maybe she would pretend that I was her boy that was killed and we would go in the front door and the porter would take off his cap and I would stop at the concierge's desk and ask for the key and she would stand by the elevator and then we would get in the elevator and it would go up very slowly clicking at all the floors and then our floor and the boy would open the door and stand there and she would step out and I would step out and we would walk down the hall and I would put the key in the door and open it and go in and then take down the telephone and ask them to send a bottle of capri bianca in a silver bucket full of ice and you would hear the ice against the pail coming down the corridor and the boy would knock and I would say leave it outside the door please», – the example of alliteration, that contains multiple units of alliteration with different repeating sounds. In this piece, the character has already slipped deeply into his dreams about the girl he likes, which is demonstrated by the repetition of such sounds as «w»,

«th» or «f», but he also stumbles on constantly changing images in his mind, and the stumbling is expressed with the use of plosives such as «b», «c» («k»), «p» or «d». There are also small additional rhythms achieved by the sounds like «sk» at the last position or «s» at the first position that allow the reader to immerse in the imagery of the character. Eventually, the sentence sounds more like a fast-paced spontaneous song with the alliteration.

5.1.2. Assonance:

5.1.2.1. «I thought he had a fine name and he came from Minnesota which made a lovely name: Ireland of Minnesota, Ireland of Wisconsin, Ireland of Michigan. What made it pretty was that it sounded like Island», – the author implements the assonance of the diphthongs «ei» and «ai» equal amount of times in the sentences, which creates a jumpy pleasant rhythm, but also it has a humorous effect, since «ai» at the beginning of Ireland and «ai» in Island are the same diphthongs.

5.1.2.2. «He said was my name Frederico Enrico or Enrico Federico?», – the repetitive use of the same vowels makes the names sound almost identically, thus explaining the confusion of the character about them. It also creates a specific rhythm.

5.1.2.3. «It was a hot day and the sky was very bright and blue and the road was white and dusty», – the repetition of a diphthong «ai» provides a link between two words that may also be considered as synonyms. They build up a specific image of the high brightness of the day, as «bright» and «white» both mean something very light.

5.1.2.4. – «Good-night,» I said. «Why don't you come in?»

– «He shook his head. «No,» he said, «I like the simpler pleasures», – one of the main functions of assonance is to provide a pleasant effect of rhythm when it is read, and this example follows this rule.

5.1.2.5. «He looked at me, then stood up», – the assonance in this case underlines the connectivity of the two actions made one after another.

5.1.3. Onomatopoeia:

5.1.3.1. «Maybe the Austrians would crack. They had always cracked in other wars», – the word «crack» derives from the sound, thus it can be considered an example of onomatopoeia. In the provided case, it serves as a tool of building the auditory imagery.

5.1.3.2. «Look at the bump, lieutenant!» he shouted. «Nothing to do. They come back for me», – the word «bump» originates from the sound of a heavy dull blow, thus it is also considered to be onomatopoeia. It also provides an image of a swelling the soldier got, since it is a certain kind of swelling.

5.1.3.3. «Maybe she would pretend that I was her boy that was killed and we would go in the front door and the porter would take off his cap and I would stop at the concierge's desk and ask for the key and she would stand by the elevator and then we would get in the elevator and it would go up very slowly clicking at all the floors and then our floor and the boy would open the door and stand there and she would step out and I would step out and we would walk down the hall and I would put the key in the door and open it and go in and then take down the telephone and ask them to send a bottle of capri bianca in a silver bucket full of ice and you would hear the ice against the pail coming down the corridor and the boy would knock and I would say leave it outside the door please», – both «click» and «knock» are imitations of the sounds, thus are the cases of onomatopoeia. It also provides the specifics of the sounds by narrowing them to well-defined sounds and stirs up the vivid image in the mind of a reader.

5.2. The examples of graphons:

5.2.1. Capitalization:

5.2.1.1. Full capitalization: the only example of full capitalization in the text is the title of the chapter, as it allows finding the chapter quickly by outlining it with bigger font.

5.2.1.2. Partial capitalization: most of the partial capitalization in the text belongs to the names of people, regions, mountain chains, cities, streets, nations, countries and languages: Basilicata, Jesus Christ, the States, American, Italian, Aldo, Marseilles, Via Manzoni, Czechoslovaks, the French, Austrians, Hungarian, Pittsburg, Plava, Napoleon, Milan, British, Vittorio Emmanuele, Bacchus, Bassi, Austria, Spain, the Hartz Mountains, the Carpathians, Catherine Barkley, Rocca, Paris, Minnesota, Wisconsin, Michigan, Filippo Vincenzo, Rinaldi.

Some names, that have titles or partially substitute them, are also capitalized: Miss Ferguson, Archbishop Ireland, Il Generale Cadorna.

There are also only the titles capitalized: Tenente (lieutenant in Italian), the King, Duke of Aosta. Their capitalization possibly emphasizes the importance and the reverence of the character to them.

One more capitalized unit of text is the terms: Zona Di Guerra (The War Zone). The capitalization underlines the specific war zone among the others, as it is the battlefield on the Italian lands with the unique borders.

5.2.2. Italics:

5.2.2.1. «I came back the next afternoon from our first mountain post and stopped the car at the smistimento where the wounded and sick were sorted by their papers and the papers marked for the different hospitals», – the only example of using italics in the text. «Smistimento» is an Italian word which denotes the place where wounded soldiers are sorted to different hospitals. It is possible that the use of italics distinguishes this place among the others which may be used as a substitution in English, as the author meant this exact place, and not any else. It is logically justified, as the story of the book takes place in Italy.

5.2.3. The intentional violation of the graphical shape of a word or a sentence:

5.2.3.1. «Listen, lootenant. Do you have to take me to that regiment?» – «lootenant» is a violation of the word «lieutenant». It is used to underline that the character is not a fluent English speaker, as the misspelling belongs to an Italian soldier.

5.2.3.2. «How you like this goddam war? // Because the captain doctor knew I had this rupture. I threw away the goddam truss so it would get bad and I wouldn't have to go to the line again. // Jesus Christ, ain't this a goddam war?» – apart from «goddamn» being a scolding, it is also emphasized by the reduction which is often met in the common colloquial language. This deviation also comes from the speech of the Italian soldier. It also demonstrates his feelings more vividly towards the subject of speech.

5.2.3.3. – «What's the trouble?»

– «—— the war», – the part of the sentence is omitted with the use of a long dash. It denotes the long pause made before the answer to the question, thus designating a certain emotional state of a character.

5.2.4. Hyphenation:

5.2.4.1. «Do you think it would be any good to try and see her to-morrow? // «Thank you very much,» I said. «Good-night. // All the officers were very happy. «Good-night, gentlemen,» I said», – the hyphenation in the mentioned cases belongs to archaic way of writing the words and the word combinations. It fully correlates with the rules of writing that existed around the time author wrote the book.

5.3. The above mentioned and described phono-graphical means of the text function not only to achieve a specific rhythm, euphonia, visual and auditory imagery or mood, but also provide

additional implied semantic meaning. They allow the reader seizing more background of the story, immersing deeper in the emotional state of the characters towards each other and the ongoing events.

Вариант ответа:

6. The further analysis is conducted on expressive means and stylistic devices on the morphological level:

The examples of the types of grammatical transposition:

6.1. The first type of grammatical transposition:

6.1.2. «Some wore their steel helmets but most of them carried them slung from their packs», – the use of such form in the sentence is intentional, as «them» is widely spread in the common language. Thus, such use imitates colloquial speech, as if the narrator tells the story in informal style, speaking at the moment.

6.1.3. «No, I haven't any papers for you», – the omission of auxiliary verb «do» and merging its negative form with the verb itself, again, serves to imitate the speech of the real people and the common language that they use.

6.1.4. – «Were you in the States?»

– «Sure. In Pittsburg. I knew you was an American», – the grammatical transposition of the verb «to be» in past tense in second person. Such grammatical transposition is carried out to underline the idea of common colloquial language that the character uses, also sustaining the idea that the character is not a fluent English speaker.

6.2. The second type of grammatical transposition:

6.2.1. ««Another American,» said the driver in Italian looking at the hernia man», – the word hernia originally denotes a noun. However, the author carries out the grammatical transposition into an adjective, thus making it an attribute of a person. It makes the sentence sound more colloquial and concise, as the construction «a man with the hernia» is longer.

6.2.2. «They talked too much at the mess and I drank wine because to-night we were not all brothers unless I drank a little and talked with the priest about Archbishop Ireland who was, it seemed, a noble man and with whose injustice, the injustices he had received and in which I participated as an American, and of which I had never heard, I feigned acquaintance», – the word «injustice» originally is uncountable. The author, however, uses it firstly in singular form, then in plural form, to emphasize that the character received injustice not only once, but multiple times.

6.2.3. «It would have been impolite not to have known something of them when I had listened to such a splendid explanation of their causes which were, after all, it seemed, misunderstandings», – one more example of the uncountable word being used in plural in the context. In this case, the plurality of «misunderstanding» links with the plural form of causes, to which it originally refers to, thus implying that every single cause is nothing but a particular misunderstanding.

6.2.4. «There was nothing to write about. I sent a couple of army Zona di Guerra post-cards, crossing out everything except, I am well», – the proper noun is used as an attribute of the noun «post-cards» for the sake of conciseness to localize and define the types of the post-cards without need of expanding the construction.

6.3. The third type of grammatical transposition:

6.3.1. «The Austrian army was created to give Napoleon victories; any Napoleon», – the use of proper name with «any» as a common noun. This transposition serves as a concise way of saying «anyone who is like Napoleon».

6.4. The stylistic usage of the grammatical categories of different parts of speech:

The examples:

6.4.1. «The Austrian army was created to give Napoleon victories; any Napoleon», – the use of «any» determiner denoting the indefiniteness with proper name. It renders specific stylistic effect of informal figurative speaking, highlights the character's wit, and makes his speech sound more eloquent.

6.4.2. «I wished she were here now. I wished I were in Milan with her», – both verbs are example of subjunctive mood. It is used as a concise way to underline that circumstances are against the dream of the character, yet there is a strong desire for it to be real. It adds up the semantical undertone to the character's words.

6.4.3. «A soldier came along after the last of the stragglers. He was walking with a limp», – although the narrator retells the events he saw, he decides to use continuous form in the second sentence, even though he could use past indefinite. The reason for choosing such aspect is to emphasize that the soldier was in fact a straggler which means he moved slowly, the duration of the action is underlined as a key point. It is one of the tools Ernest Hemingway usually prefers using for achieving the conciseness.

6.4.4. – «Good-night,» I said. «Why don't you come in?» He shook his head.

– «No,» he said, «I like the simpler pleasures», – the use of comparative degree without any actual comparison. This makes speech sound more natural, colloquial, and shorter, as the additional semantic meaning of what kind of pleasures it is told about is implicit. It is also one of the distinctive features of the author's writing style.

6.4.5. «I went out the door and suddenly I felt lonely and empty. I had treated seeing Catherine very lightly, I had gotten somewhat drunk and had nearly forgotten to come but when I could not see her there I was feeling lonely and hollow», – the contrast is achieved with use of simple and continuous aspects of the same verbs consequently. In the first case, the use of simple aspect is based on the fact the action happened suddenly, in a moment, whereas in the second example the realization has led to the lasting state. It is also emphasized with the fact that the word «feel» shouldn't be normally used in continuous aspect.

6.4.6. «They poured me more wine and I told the story about the English private soldier who was placed under the shower bath. Then the major told the story of the eleven Czecho-slovaks and the Hungarian corporal. After some more wine I told the story of the jockey who found the penny. The major said there was an Italian story something like that about the duchess who could not sleep at night. At this point the priest left and I told the story about the travelling salesman who arrived at five o'clock in the morning at Marseilles when the mistral was blowing», – since the characters tell the stories, normally the verbs should be written in past perfect. However, they are written in past indefinite. The reason to choose the same tense lies in the attempt of the author to match the times so the reader would have the same feeling like when the stories are told in historical present, thus would be immersed more than usual.

6.4.7. «Maybe she would pretend that I was her boy that was killed and we would go in the front door and the porter would take off his cap and I would stop at the concierge's desk and ask for the key and she would stand by the elevator and then we would get in the elevator and it would go up very slowly clicking at all the floors and then our floor and the boy would open the door and stand there and she would step out and I would step out and we would walk down the

hall and I would put the key in the door and open it and go in and then take down the telephone and ask them to send a bottle of capri bianca in a silver bucket full of ice and you would hear the ice against the pail coming down the corridor and the boy would knock and I would say leave it outside the door please», – the repetitive implementation of the modality that assumes the future in the past enhances the effect of the dreaming about the future in which the narrator is absorbed.

6.4.8. «A regiment went by in the road and I watched them pass. The men were hot and sweating», – instead of saying «soldiers», the narrator uses combination of definite article and a noun in plural. The definiteness serves to imply who exactly these men were. It allows presuming the attitude of the author towards the war and the people that serve in military, as they are primarily men, not soldiers.

6.4.9. «There was more to it than that. Yes, father. That is true, father. Perhaps, father. No, father. Well, maybe yes, father. You know more about it than I do, father», – the use of present indefinite allows author imitating the real-time dialogue with the priest, also mocking the usual way they talk with each other. It makes possible to convey emotions to the reader better than with usual past tense narration.

6.4.10. «I wanted to go to the Black Forest. I wanted to go to the Hartz Mountains. Where were the Hartz Mountains anyway? They were fighting in the Carpathians», – the narrator uses personal pronoun to implicitly designate the soldiers, while with the use of continuous form to emphasize the fact the battle is still going on. It is a feature of author's style to make speech sound more concise, as there is no need to explain who and when is battling.

6.5. The cases of morphemic foregrounding:

6.5.1. Repetition:

«First we passed the regiment, hotter and slower than ever: then the stragglers», – with the use of the same affix the author concisely enhances the effect of something being unusual in both cases.

«I looked back and saw Rinaldi standing watching me and waved to him», – another example of affix repetition, which denotes both actions happening at the same time without adding conjunction.

«I sat in the reception hall of the villa, waiting for Catherine Barkley to come down. Some one was coming down the hall-way», – the use of the same root morpheme, which emphasize the idea that the specific action expected by the narrator did take place.

I'm afraid it will make it bigger. It's twice as big as it was this morning», – another example of root morpheme repetition. It imitates the real talk, as usually people tend to economize their efforts in their speech by repeating the same structures.

«Maybe he was too good-looking to be a great general but he looked like a man», – the root morpheme repetition builds a specific contrast between a man being a not fit enough to be a general in terms of appearance, whereas fit to look like a man, thus building an image of someone looking in-between.

6.5.2. Occasionalisms:

«Bassi said no that was no test because he had already drunk twice as much as I», – the proper name of a person called Bacchus is abbreviated to Bassi. It shows that character has a specific relation towards the person named, since one may address to another with the use of the abbreviated name variant.

«I'm not drunk, Rinin. Really», – the proper name «Rinaldi» is also abbreviated to «Rinin» for the same reason as in the previous case, since it also indicates specific relationships between characters.

«Listen, lootenant. Do you have to take me to that regiment?», – the occasionalism formed of the misspelling «lieutenant». It provides implied background for a person who said that, as it is probably done unintentionally, thus denoting the person is not a fluent native English speaker.

6.6. The conclusion on the expressive means an stylistic devices on morphological level: The conducted analysis concludes that expressive means are used mainly to provide additional semantic background for the story and the characters, rather to create specific stylistic effect, although the analyzed examples reveal one of the key features in author's writing style, which is the tendency to conciseness.

LMS-платформа

1. не предусмотрено

5.2.6. Конспект литературных источников

Примерный перечень тем

1. Стиле-формирующие особенности публицистического текста
2. Стиле-формирующие особенности газетного текста
3. Стиле-формирующие особенности научного текста
4. Стиле-формирующие особенности стиля официальных документов
5. Стиле-формирующие особенности текста художественного стиля

Примерные задания

Составьте конспект литературных источников по заданной теме.

Представьте содержание темы в графическом виде

Тематический конспект — это конспект ответа на поставленный вопрос или конспект учебного материала по определенной теме.

1. Изучите несколько источников и сделайте из них выбор материала по определенной теме.

2. Мысленно оформите прочитанный материал в виде плана.

3. Пользуясь этим планом, кратко, своими словами изложите отобранный из разных источников и осмысленный тобой материал по данной теме.

Прочитайте текст, отметьте в нем основное содержание, главные мысли, выделите те мысли, которые войдут в конспект.

В соответствии с правилами записи и сокращения цитат выпишите их в тетрадь. Форма записи может быть разной, например:

1-й вариант:

(цитата);

(цитата);

(цитата).

2-й вариант

Основные вопросы.

Доказательства (цитаты).

Вывод.

Прочитайте написанный текст, сверьте его с оригиналом.

Сделайте общий вывод.

требования к конспекту литературных источников:

отбирать в содержании прочитанного главное, основное, отделять его

от второстепенного, несущественного;

точно передавать мысли автора (именно мысли, а не слова и

выражения), формулируя их своими словами, а в качестве подтверждения можно выписать краткую, но убедительную цитату, обязательно указывая страницу;

не вносить в конспект свои собственные мысли и замечания

(фиксировать их можно и нужно, но вне конспекта, на полях);

добиваться максимальной краткости записей (в этом помогают

графики, схемы, диаграммы, таблицы, а также применение как общепринятой, так и индивидуально проработанной системы сокращений);

многословные, объёмные записи свидетельствуют о том, что материал

не усвоен или не найдена разница между главными и второстепенными мыслями;

аккуратно оформлять конспект, обязательно оставляя поля, заголовки

разделов выделять более крупным шрифтом. Аккуратно и красиво оформленная запись (с полями, абзацами, выделениями) даст возможность быстрее найти нужное место и будет способствовать лучшему усвоению знаний.

Объем конспекта

Рекомендуемый объем конспекта – 5-7 страниц 14 шрифтом Times New Roman через 1,5 интервала.

LMS-платформа

1. не предусмотрено

5.3. Описание контрольно-оценочных мероприятий промежуточного контроля по дисциплине модуля

5.3.1. Зачет

Список примерных вопросов

1. 1. Style and stylistics. 2. Stylistics as a science; the object and fields of investigation. 3. Stylistics and theory of translation. 4. Language and speech. Branches of stylistics. 5. Stylistics and other linguistic disciplines. 6. Decoding stylistics; stylistics of the author and of the reader. 7. Y. M. Skrebnev's classification of stylistics and its branches. 8. The notion of the norm. Norm deviation. 9. Stylistic colouring and stylistic neutrality. Stylistic functions. 10. The notion of meaning; types of meaning. 11. Expressive means and stylistic devices. Various approaches to their classification. 12. Expressive means and stylistic devices. I.R. Galperin's classification. 13. Expressive means and stylistic devices. Y. M. Skrebnev's classification. 14. Expressive means and stylistic devices. Other classifications. 15. Stylistic potential of phraseology. 16. The concept of sublanguages. 17. Functional styles. Various approaches to their classification. 18. Functional styles. Moot points in classification of functional styles. 19. Functional styles. The style forming features of scientific style. 20. Functional styles. The style forming features of newspaper and publicistic styles. 21. Functional styles. The style forming features of official documents style. 22. Functional styles. The style forming features of belles-lettres style. 23. Stylistics of phonetics. The effect of euphony and its varieties: onomatopoeia, alliteration, assonance, paronomasia. 24. Stylistic classification of the English vocabulary. Neutral, common literary and common colloquial vocabulary. Lexical level. 25. Stylistic classification of the English vocabulary. Special literary vocabulary. 26. Stylistic classification of the English vocabulary. Special colloquial vocabulary. 27. Stylistics of phonetics. Rhyme. Rhythms. Their stylistic functions. 28. Graphical level. Foregrounding. Graphon. Graphical means. 29. Morphemic level. The theory of grammatical gradation; marked, semi-marked and unmarked structures; grammatical transposition. 30. Morphemic level. Stylistic potential of the parts of speech. 31. Lexical level. Intentional mixing of the stylistic aspect of words. SDs based on polysemantic effect: polysemy, zeugma, pun. 32. Lexical level. SDs based on similarity, contrast and intensification of a certain feature: metaphor, metonymy, synecdoche, irony. 33. Lexical level. SDs based on similarity, contrast and intensification of a certain feature: simile, hyperbole, periphrasis, euphemism. 34. Lexical level. SDs based on interaction of logical and emotive meanings: epithet, interjection, oxymoron; logical and nominal meanings: antonomasia. 35. Syntactical level. Lexico-syntactical SDs: gradation (climax), antithesis, synonymous repetition, anti-climax, enumeration, suspense. 36. Syntactical level. Paradigmatic syntax and stylistics: ellipsis, aposiopesis, nominative sentences, inversion. 37. Syntactical level. Parenthesis, detachment, rhetorical questions. 38. Syntactical level. Syntactic redundancy: repetition, tautology, polysyndeton. 39. Syntactical level. Anaphora, epiphora, framing. 40. Syntactical level. Anadiplosis, chiasmus, parallelism.

LMS-платформа
1. не предусмотрено

5.4 Содержание контрольно-оценочных мероприятий по направлениям воспитательной деятельности

Направление воспитательной деятельности	Вид воспитательной деятельности	Технология воспитательной деятельности	Компетенция	Результаты обучения	Контрольно-оценочные мероприятия
Профессиональное воспитание	учебно-исследовательская, научно-исследовательская	Технология самостоятельной работы	ОПК-2	З-1	Практические/семинарские занятия