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Рабочая программа дисциплины

Стилистика английского языка

разработана в соответствии с ФГОС ВО:

Федеральный государственный образовательный стандарт высшего образования - бакалавриат по направлению подготовки 44.03.05 Педагогическое образование (с двумя профилями подготовки) (приказ Минобрнауки России от 22.02.2018 г. № 125)

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44.03.05 Педагогическое образование (с двумя профилями подготовки)

утвержденного учёным советом вуза от 17.04.2023 протокол № 9.

Рабочая программа одобрена на заседании кафедры

Кафедра педагогики и межкультурных коммуникаций

Протокол от 22.03.2023 г. № 6

Зав. кафедрой Прилепский В.В.

Согласовано с представителями работодателей на заседании НМС, протокол №9 от 17 апреля 2023 г.

Председатель НМС проф. Павелко Н.Н.

1. ЦЕЛИ ОСВОЕНИЯ ДИСЦИПЛИНЫ (МОДУЛЯ)	
1.1	Курс учебной дисциплины «Стилистика английского языка» имеет целью ознакомить студентов с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, с лингвистическими методами их исследования
1.2	дать студентам углубленное представление о характере и особенностях функционирования языка как средства речевого общения.
1.3	раскрыть теорию стилистики таким образом, чтобы в дальнейшем учащиеся могли применять её самостоятельно, повысить языковую компетентность студентов, заложить основы для развития художественного вкуса. Будущие преподаватели английского языка познакомятся с современной стилистикой восприятия, стилистикой нового типа, что отвечает задачам профессиональной подготовки учителя на современном уровне лингвистической науки.
<p>Задачи: 1. Ознакомить студентов с основными понятиями, проблемами и базовой терминологией стилистики.</p> <p>2. Выработать и развить у студентов умение обсуждать на английском языке актуальные проблемы стилистики, иллюстрируя их собственными примерами.</p> <p>3. Выработать и развить у студентов умение анализировать стилистические явления в их реальном функционировании для обеспечения углубленного понимания текста на изучаемом языке и успешного декодирования всего объема содержащейся в нем информации.</p> <p>4. Обеспечить условия для активизации познавательной деятельности студентов и формирования у них опыта самостоятельного комплексного стилистического анализа текста.</p> <p>5. Стимулировать самостоятельную деятельность по освоению содержания дисциплины и формированию необходимых компетенций</p> <p>6. Повысить культуру речи на иностранном языке.</p> <p>7. Стимулировать формирование художественного вкуса.</p> <p>Специфика данного курса заключается, с одной стороны, в том, что он является теоретической базой для практического овладения современным английским языком и служит повышению теоретической компетенции подготавливаемых специалистов, а с другой - опирается на знания студентов, полученные на занятиях по практическому курсу английского языка и по дисциплинам общезыковедческого профиля.</p>	

2. МЕСТО ДИСЦИПЛИНЫ (МОДУЛЯ) В СТРУКТУРЕ ОБРАЗОВАТЕЛЬНОЙ ПРОГРАММЫ	
Цикл (раздел) ОП:	Б1.В.01
2.1	Требования к предварительной подготовке обучающегося:
2.1.1	Лексикология английского языка
2.1.2	Основы теории перевода
2.1.3	История английского языка
2.1.4	Основы межкультурной коммуникации
2.2	Дисциплины (модули) и практики, для которых освоение данной дисциплины (модуля) необходимо как предшествующее:
2.2.1	Интерпретация художественного текста на английском языке
2.2.2	Методики применения информационных технологий в учебном процессе
2.2.3	Подготовка к сдаче и сдача государственного экзамена
2.2.4	Практикум устной и письменной речи (английский язык)

3. ФОРМИРУЕМЫЕ КОМПЕТЕНЦИИ, ИНДИКАТОРЫ ИХ ДОСТИЖЕНИЯ и планируемые результаты обучения	
ПК-6: Способен реализовать программы по предметам профессиональной сферы	
ПК-6.1: Знать планирование и проведение учебных занятий; педагогические закономерности организации образовательного процесса и предмет	
Знать	
Уровень 1	планирование и проведение учебных занятий;
Уровень 2	педагогические закономерности организации образовательного процесса и предмет
Уровень 3	планирование и проведение учебных занятий; педагогические закономерности организации образовательного процесса и предмет
Уметь	
Уровень 1	плохо планирует и проводит учебные занятия
Уровень 2	хорошо планирует и проводит учебные занятия
Уровень 3	отлично планирует и проводит учебные занятия
Владеть	
Уровень 1	слабо владеет педагогическими закономерностями организации образовательного процесса и предмет
Уровень 2	достаточно владеет педагогическими закономерностями организации образовательного процесса и предмет
Уровень 3	отлично владеет педагогическими закономерностями организации образовательного процесса и предмет

ПК-6.2: Уметь проводить учебные занятия, опираясь на достижения в области предмета также современных информационных технологий и методик обучения	
Знать	
Уровень 1	современные информационные технологии
Уровень 2	методики обучения
Уровень 3	структуру учебных занятий
Уметь	
Уровень 1	проводить учебные занятия
Уровень 2	проводить учебные занятия, опираясь на достижения в области предмета также современных информационных технологий
Уровень 3	проводить учебные занятия, опираясь на достижения в области предмета также современных информационных технологий и методик обучения
Владеть	
Уровень 1	современными информационными технологиями
Уровень 2	методиками обучения
Уровень 3	структурой учебных занятий
ПК-6.3: Владеть навыками разработки рабочих программ по предмету, курсу на основе примерных основных общеобразовательных программ и обеспечивать ее выполнение	
Знать	
Уровень 1	рабочие программы по предмету
Уровень 2	рабочие программы по предмету, курсу на основе примерных основных общеобразовательных программ
Уровень 3	навыки разработки рабочих программ по предмету
Уметь	
Уровень 1	разрабатывать рабочие программы по предмету
Уровень 2	разрабатывать рабочие программы по предмету, курсу на основе примерных основных общеобразовательных программ
Уровень 3	разрабатывать рабочие программы по предмету, курсу на основе примерных основных общеобразовательных программ и обеспечивать ее выполнение
Владеть	
Уровень 1	слабо владеет навыками разработки рабочих программ по предмету, курсу на основе примерных основных общеобразовательных программ и обеспечивать ее выполнение
Уровень 2	хорошо владеет навыками разработки рабочих программ по предмету, курсу на основе примерных основных общеобразовательных программ и обеспечивать ее выполнение
Уровень 3	отлично владеет навыками разработки рабочих программ по предмету, курсу на основе примерных основных общеобразовательных программ и обеспечивать ее выполнение
ПК-7: Способность осваивать специальные знания в предметной области и использовать их в профессиональной деятельности	
ПК-7.1: Знать различные источники, научной и учебной литературы, информационных баз данных информацию в области специальных знаний, профильной подготовки, анализирует ее с позиций возможного использования в практической профессиональной деятельности	
Знать	
Уровень 1	различные источники, научной и учебной литературы
Уровень 2	различные источники, научной и учебной литературы, информационных баз данных информацию в области специальных знаний
Уровень 3	различные источники, научной и учебной литературы, информационных баз данных информацию в области специальных знаний, профильной подготовки
Уметь	
Уровень 1	плохо умеет применять в практической деятельности специальные знания в предметной области (по профилю подготовки)
Уровень 2	хорошо умеет применять в практической деятельности специальные знания в предметной области (по профилю подготовки)
Уровень 3	отлично умеет применять в практической деятельности специальные знания в предметной области (по профилю подготовки)
Владеть	
Уровень 1	плохо владеет специальными знаниями по дисциплинам профессиональной педагогической деятельности
Уровень 2	хорошо владеет специальными знаниями по дисциплинам профессиональной педагогической деятельности
Уровень 3	отлично владеет специальными знаниями по дисциплинам профессиональной педагогической деятельности

ПК-7.2: Уметь применять в практической деятельности специальные знания в предметной области (по профилю подготовки)	
Знать	
Уровень 1	слабые знания в предметной области (по профилю подготовки)
Уровень 2	специальные знания в предметной области (по профилю подготовки)
Уровень 3	отличные специальные знания в предметной области (по профилю подготовки)
Уметь	
Уровень 1	плохо умеет применять в практической деятельности специальные знания в предметной области (по профилю подготовки)
Уровень 2	хорошо умеет применять в практической деятельности специальные знания в предметной области (по профилю подготовки)
Уровень 3	отлично умеет применять в практической деятельности специальные знания в предметной области (по профилю подготовки)
Владеть	
Уровень 1	плохо владеет специальными знаниями по дисциплинам профессиональной педагогической деятельности
Уровень 2	хорошо владеет специальными знаниями по дисциплинам профессиональной педагогической деятельности
Уровень 3	отлично владеет специальными знаниями по дисциплинам профессиональной педагогической деятельности
ПК-7.3: Владеть специальными знаниями по дисциплинам профессиональной педагогической деятельности	
Знать	
Уровень 1	основы педагогической деятельности
Уровень 2	специальные знания по дисциплинам профессиональной педагогической деятельности
Уровень 3	специальные знания в предметной области (по профилю подготовки) продвинутый уровень
Уметь	
Уровень 1	плохо умеет применять на практике специальные знания по дисциплинам профессиональной педагогической деятельности
Уровень 2	хорошо умеет применять на практике специальные знания по дисциплинам профессиональной педагогической деятельности
Уровень 3	отлично умеет применять на практике специальные знания по дисциплинам профессиональной педагогической деятельности
Владеть	
Уровень 1	плохо владеть специальными знаниями по дисциплинам профессиональной педагогической деятельности
Уровень 2	хорошо владеть специальными знаниями по дисциплинам профессиональной педагогической деятельности
Уровень 3	отлично владеть специальными знаниями по дисциплинам профессиональной педагогической деятельности

4. СТРУКТУРА И СОДЕРЖАНИЕ ДИСЦИПЛИНЫ (МОДУЛЯ)

Код занятия	Наименование разделов и тем /вид занятия/	Семестр / Курс	Часов	Компетенции	Литература и эл. ресурсы	Практ. подг.
	Раздел 1. Модуль 1. Предмет и задачи стилистики					
1.1	Тема 1. Предмет и задачи стилистики /Лек/	9	2	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4	
1.2	Тема 1. Предмет и задачи стилистики /Лаб/	9	2	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4	
1.3	Тема 1. Предмет и задачи стилистики /Ср/	9	6	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4	
1.4	Тема 2. Текст как предмет изучения стилистики. Способы анализа художественного текста. Выразительные средства языка и стилистические приемы, их взаимоотношение и функции. Контекст. Функции языка /Лек/	9	4	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4	

1.5	Тема 2. Текст как предмет изучения стилистики. Способы анализа художественного текста. Выразительные средства языка и стилистические приемы, их взаимоотношение и функции. Контекст. Функции языка /Лаб/	9	2	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4	
1.6	Тема 2. Текст как предмет изучения стилистики. Способы анализа художественного текста. Выразительные средства языка и стилистические приемы, их взаимоотношение и функции. Контекст. Функции языка /Ср/	9	6	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4	
1.7	Тема 3. Стилистические функции различных пластов словарного состава английского языка. /Лек/	9	2	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4	
1.8	Тема 3. Стилистические функции различных пластов словарного состава английского языка. /Лаб/	9	4	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4	
1.9	Тема 3. Стилистические функции различных пластов словарного состава английского языка. /Ср/	9	6	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4	
	Раздел 2. Модуль 2. Выразительные средства языка и стилистические приемы					
2.1	Тема 4. Фонетическая стилистика. Лексические выразительные средства и стилистические приемы. /Лек/	9	2	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4	
2.2	Тема 4. Фонетическая стилистика. Лексические выразительные средства и стилистические приемы. /Лаб/	9	4	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4	
2.3	Тема 4. Фонетическая стилистика. Лексические выразительные средства и стилистические приемы. /Ср/	9	6	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4	
2.4	Тема. 5 Синтаксическая стилистика. Функциональная стилистика. Научный стиль. Стиль официальных документов. Торжественно-возвышенная лексика и поэтический стиль. /Лек/	9	2	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4	
2.5	Тема. 5 Синтаксическая стилистика. Функциональная стилистика. Научный стиль. Стиль официальных документов. Торжественно-возвышенная лексика и поэтический стиль. /Лаб/	9	2	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4	
2.6	Тема. 5 Синтаксическая стилистика. Функциональная стилистика. Научный стиль. Стиль официальных документов. Торжественно-возвышенная лексика и поэтический стиль. /Ср/	9	6	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4	
2.7	Тема 6. Публицистический стиль. Газетный стиль. Разговорный стиль. /Лек/	9	4	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4	

2.8	Тема 6. Публицистический стиль. Газетный стиль. Разговорный стиль. /Лаб/	9	2	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4
2.9	Тема 6. Публицистический стиль. Газетный стиль. Разговорный стиль. /Ср/	9	9,8	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4
	Раздел 3. Промежуточная аттестация				
3.1	Контактная работа на аттестации /КА/	9	0,2	ПК-6.1 ПК-6.2 ПК-6.3 ПК-7.1 ПК-7.2 ПК-7.3	Л1.1 Л1.2 Л1.3Л2.1 Л2.2 Л2.3 Л2.4Л3.1 Э1 Э2 Э3 Э4

5. ОЦЕНОЧНЫЕ МАТЕРИАЛЫ

5.1. Контрольные вопросы и задания

Тема 1. Предмет и задачи стилистики.

Определение стилистики. Стиль. Подразделение этой разветвленной науки на стилистику языка и стилистику речи, лингвостилистику и литературоведческую стилистику, стилистику от автора и стилистику восприятия.

ВОПРОСЫ ДЛЯ КОНТРОЛЯ И ОБСУЖДЕНИЯ НА СЕМИНАРСКОМ ЗАНЯТИИ:

1. ПОНЯТИЕ СТИЛЯ В РАБОТАХ ОТЕЧЕСТВЕННЫХ (В. В. ВИНОГРАДОВ, И. Г. ГАЛЬПЕРИН, Ю. М. СКРЕБНЕВ) И ЗАРУБЕЖНЫХ ЛИНГВИСТОВ (Д. ЛИЧ, М. ХЭЛИДЕЙ, Р. ЯКОБСОН).
2. СВЯЗ ЛИНГВОСТИЛИСТИКИ С ДРУГИМИ НАУКАМИ

Тема 2. Текст как предмет изучения стилистики.

Определение литературно-художественного текста. Основные характеристики и важнейшие свойства текста. Письменный и устный текст. Семантические и прагматические аспекты текста. Предложение и высказывание. Текст и речевые акты. Текст как единица коммуникации. Коммуникативная ситуация, адресант и адресат в приложении к тексту. Текст как языковая сущность. Языковая природа текста. Единицы языка как материальная субстанция текста. Языковая природа текста. Языковые закономерности организации текста. Предложение, сверхфразовое единство.

Коммуникативная функция и коммуникативная структура текста.

ВОПРОСЫ ДЛЯ КОНТРОЛЯ И ОБСУЖДЕНИЯ НА СЕМИНАРСКОМ ЗАНЯТИИ:

1. ПОНЯТИЕ ТЕРМИНА «ТЕКСТ». ВАЖНЕЙШИЕ СВОЙСТВА ТЕКСТА.
2. Коммуникативное задание как главный конституирующий фактор текста.

Тема 3. Способы анализа художественного текста.

Два основных направления анализа художественной речи.

Задачи лингвостилистического анализа.

ВОПРОСЫ ДЛЯ КОНТРОЛЯ И ОБСУЖДЕНИЯ НА СЕМИНАРСКОМ ЗАНЯТИИ:

1. АЛГОРИТМ АНАЛИЗА ХУДОЖЕСТВЕННОГО ТЕКСТА.
2. В ЧЕМ ЗАКЛЮЧАЮТСЯ ОСНОВНЫЕ ЗАДАЧИ СТИЛИСТИЧЕСКОГО АНАЛИЗА ТЕКСТА?

Тема 4. Выразительные средства языка и стилистические приемы, их взаимоотношение и функции. Подразделение стилистических средств на изобразительные и выразительные. Норма и отклонения от нормы.

ВОПРОСЫ ДЛЯ КОНТРОЛЯ И ОБСУЖДЕНИЯ НА СЕМИНАРСКОМ ЗАНЯТИИ:

1. ПОНЯТИЕ ТЕРМИНА «STANDARD ENGLISH»
2. РАЗЛИЧИЕ ПОНЯТИЙ «ВЫРАЗИТЕЛЬНЫЕ СРЕДСТВА ЯЗЫКА» И «СТИЛИСТИЧЕСКИЕ ПРИЕМЫ»

Контекст. Функции языка. Различные интерпретации этих понятий.

ВОПРОСЫ ДЛЯ КОНТРОЛЯ И ОБСУЖДЕНИЯ НА СЕМИНАРСКОМ ЗАНЯТИИ:

1. ПОНЯТИЕ ТЕРМИНОВ «КОНТЕКСТ» И «ФУНКЦИИ ЯЗЫКА» В РАБОТАХ ОТЕЧЕСТВЕННЫХ (И. Г. ГАЛЬПЕРИН, И. В. АРНОЛЬД, Ю. М. СКРЕБНЕВ) И ЗАРУБЕЖНЫХ ЛИНГВИСТОВ (М. ХЭЛИДЕЙ, Р. ЯКОБСОН).
2. REGISTERS.

Тема 5. Стилистические функции различных пластов словарного состава английского языка. Слово и его значение. Типы лексического значения слова. Стилистическая классификация словарного состава английского языка. Общая литературно-книжная лексика; функциональная литературно-книжная лексика: термины, поэтизмы, архаизмы, иностранные слова и варваризмы, неологизмы; общелитературная разговорная лексика, нелитературная разговорная лексика: сленг, профессионализмы, жаргонизмы, вульгаризмы, диалектизмы. Декодирование художественного текста при помощи лексического анализа. Тематическая сетка.

ВОПРОСЫ ДЛЯ КОНТРОЛЯ И ОБСУЖДЕНИЯ НА СЕМИНАРСКОМ ЗАНЯТИИ:

1. НАЗОВИТЕ ОСНОВНЫЕ ТИПЫ ЛЕКСИЧЕСКОГО ЗНАЧЕНИЯ СЛОВА.
2. СПЕЦИАЛЬНАЯ ЛИТЕРАТУРНАЯ И РАЗГОВОРНАЯ ЛЕКСИКА.
3. ПОСТРОЕНИЕ ТЕМАТИЧЕСКОЙ СЕТКИ ХУДОЖЕСТВЕННОГО ТЕКСТА.
4. ПРИВЕДИТЕ ПРИМЕРЫ ОБЩЕЙ И ФУНКЦИОНАЛЬНОЙ ЛИТЕРАТУРНО-КНИЖНОЙ ЛЕКСИКИ.

5. ОСОБЕННОСТИ РАЗЛИЧНЫХ ПЛАСТОВ НЕЛИТЕРАТУРНОЙ РАЗГОВОРНОЙ ЛЕКСИКИ.

Тема 6. Фонетическая стилистика. Фонетические выразительные средства и стилистические приемы. Ономапея, аллитерация, ассонанс. Рифма. Ритм.

ВОПРОСЫ ДЛЯ КОНТРОЛЯ И ОБСУЖДЕНИЯ НА СЕМИНАРСКОМ ЗАНЯТИИ:

1. ПРИВЕДИТЕ ПРИМЕРЫ ОНОМАТОПЕИ, АЛЛИТЕРАЦИИ, АССОНАНСА. ПРОАНАЛИЗИРУЙТЕ ПРЕДЛОЖЕННЫЕ ОТРЫВКИ.
2. РАЗЛИЧНЫЕ ТИПЫ РИФМЫ. РИТМ В ПРОЗАИЧЕСКОМ И ПОЭТИЧЕСКОМ ТЕКСТЕ.

Тема 7. Лексические выразительные средства и стилистические приемы. Взаимодействие различных типов лексического значения. Метафора, метонимия, перифраз, ирония, олицетворение, аллегория; зевгма, каламбур. Эпитет, оксюморон, антономазия; симили, эвфемизм, гипербола.

ВОПРОСЫ ДЛЯ КОНТРОЛЯ И ОБСУЖДЕНИЯ НА СЕМИНАРСКОМ ЗАНЯТИИ:

1. КАКИЕ СТИЛИСТИЧЕСКИЕ ПРИЕМЫ СТРОЯТСЯ НА ВЗАИМОДЕЙСТВИИ ЛОГИЧЕСКОГО И КОНТЕКСТУАЛЬНОГО ЗНАЧЕНИЙ СЛОВА?
2. КАКИЕ ТИПЫ ЛЕКСИЧЕСКОГО ЗНАЧЕНИЯ ВЗАИМОДЕЙСТВУЮТ В КАЛАМБУРЕ И ЗЕВГМЕ. ПРИВЕДИТЕ ПРИМЕРЫ ДАННЫХ СТИЛИСТИЧЕСКИХ ПРИЕМОВ.

Тема 8. Синтаксическая стилистика. Синтаксические выразительные средства и стилистические приемы. Актуальное членение предложения. Текстовый уровень. Сверхфразовое единство и абзац.

ВОПРОСЫ ДЛЯ КОНТРОЛЯ И ОБСУЖДЕНИЯ НА СЕМИНАРСКОМ ЗАНЯТИИ:

1. ПРОАНАЛИЗИРУЙТЕ ПРЕДЛОЖЕНИЯ, В КОТОРЫХ ИСПОЛЬЗУЮТСЯ РАЗЛИЧНЫЕ ТИПЫ ИНВЕРСИИ.
2. ВЗАИМОДЕЙСТВИЕ СОВМЕСТНО ВСТРЕЧАЮЩИХСЯ СТРУКТУР: ПАРАЛЛЕЛИЗМ, ХИАЗМ (ОБРАТНЫЙ ПАРАЛЛЕЛИЗМ), АНАФОРА, ЭПИФОРА.
3. СРЕДСТВА СИНТАКСИЧЕСКОЙ СВЯЗИ.

Тема 9. Функциональная стилистика. Функции языка. Функциональные стили и индивидуальная речь. Научный стиль. Особенности научного стиля и его жанры. Стиль официальных документов.

ВОПРОСЫ ДЛЯ КОНТРОЛЯ И ОБСУЖДЕНИЯ НА СЕМИНАРСКОМ ЗАНЯТИИ:

1. СТИЛЬ КАК СОЧЕТАНИЕ ЛЕКСИЧЕСКИХ, СЕМАНТИЧЕСКИХ, ГРАММАТИЧЕСКИХ (МОРФОЛОГИЧЕСКИХ И СИНТАКСИЧЕСКИХ), ФОНЕТИЧЕСКИХ И ДРУГИХ ОСОБЕННОСТЕЙ.
2. ФУНКЦИИ ОСНОВНЫХ ЯЗЫКОВЫХ СТИЛЕЙ – РАЗГОВОРНОГО, ЛИТЕРАТУРНОГО, НАУЧНОГО, ДЕЛОВОГО, ПУБЛИЦИСТИЧЕСКОГО И Т.П.
3. СТИЛИСТИЧЕСКАЯ ХАРАКТЕРИСТИКА НАУЧНОГО ТЕКСТА.

Тема 10. Торжественно-возвышенная лексика и поэтический стиль. Стилистические особенности текстов, относящихся к различным жанрам художественной литературы. Поэтический словарь. Язык поэзии и его отличия от языка художественной прозы.

Язык художественной прозы. Дискурсивная структура художественного текста. Типы повествования. Речевые формы художественного текста.

Язык драмы. Дискурсивная структура текста драмы.

ВОПРОСЫ ДЛЯ КОНТРОЛЯ И ОБСУЖДЕНИЯ НА СЕМИНАРСКОМ ЗАНЯТИИ:

1. СТИЛИСТИЧЕСКАЯ ХАРАКТЕРИСТИКА ПОЭТИЧЕСКОГО И ПРОЗАИЧЕСКОГО ТЕКСТОВ.
2. СТИЛИСТИЧЕСКАЯ ХАРАКТЕРИСТИКА ТЕКСТА ДРАМЫ.

Тема 11. Общее понятие о публицистическом стиле, его связь со стилем художественной прозы, стилем газеты и стилем научной прозы. Жанровые разновидности публицистического стиля: журнальные статьи, ораторская речь и ее виды, эссе. Основные языковые и прагматические характеристики, средства реализации информативной функции и функции воздействия в текстах публицистического стиля. Газетный стиль и его разновидности. Разговорный стиль.

ВОПРОСЫ ДЛЯ КОНТРОЛЯ И ОБСУЖДЕНИЯ НА СЕМИНАРСКОМ ЗАНЯТИИ:

1. СТИЛИСТИЧЕСКАЯ ХАРАКТЕРИСТИКА ПУБЛИЦИСТИЧЕСКОГО ТЕКСТА.
2. РАЗНОВИДНОСТИ ГАЗЕТНОГО СТИЛЯ: КРАТКИЕ СООБЩЕНИЯ, ЗАГОЛОВКИ, ОБЪЯВЛЕНИЯ, РЕКЛАМА. ПЕРЕДОВЫЕ СТАТЬИ КАК ПРОМЕЖУТОЧНОЕ ЗВЕНО МЕЖДУ ПУБЛИЦИСТИЧЕСКИМ И ГАЗЕТНЫМ СТИЛЯМИ.

Перечень примерных вопросов и заданий для аудиторной работы и промежуточного контроля студентов.

1. Comment on the structure of the stylistic analysis of a short story.
2. Analyze poems Metaphors and Nettles from the point of imagery used by the authors. Identify types of images used.
3. Analyze the poem Advice to my son from the point of symbolism. Literary and cultural symbols.
4. Comment on the compositional peculiarities of a short story.
5. Types of narrative.
6. Functions of the setting.
7. Do the stylistic analysis of the story Miss Brill by K. Mansfield.
8. Do the stylistic analysis of the story Lumber room by Saki.
9. Do the stylistic analysis of the story The end of something by E. Hemingway.
10. Give examples of phonetic, lexical and syntactical expressive means and stylistic devices we have studied. Consider their function in the context.

Перечень примерных вопросов и заданий промежуточного контроля студентов.

1. The object of stylistic study. Branches of stylistics. Stylistics and other linguistic disciplines.
2. Classification of lexical stylistic devices.
3. Stylistic varieties of the English language. Neutral, literary, colloquial vocabulary and the norm.
4. Stylistic differentiation of the English literary strata of words.
5. Expressive means and stylistic devices. Criteria for their classification.
6. Stylistic grammar: the noun and the article.
7. Lexical and syntactical devices (tropes and figures of speech).
8. The style forming features of publicist style.
9. The functional styles of the English language.
10. Stylistics grammar: the verb and its stylistic potential.
11. The style forming features of the scientific functional style.
12. Vocabulary varieties of the common colloquial English language.
13. Stylistic neutrality and stylistic markedness.
14. Types of connotative meaning.
15. The relation between the neutral stratum of words and the literary and colloquial vocabulary.
16. Paradigmatic and syntagmatic stylistics (Y. M. Skrebnev's theory).
17. Rhythm and rhyme, their stylistic function. Rhythm in prose and poetry.
18. Syntactical stylistic devices.
19. Varieties of the national language: regional, social, occupational.
20. Stylistic grammar: the stylistic power of the pronoun and the adjective.
21. Morphological stylistics: the stylistic potential of the English affixes.
22. The style of official documents.

Примерный перечень вопросов к зачёту

1. The subject of stylistics.
2. Language norm and deviation. Standard English.
3. Stylistic markedness. Expressive means and stylistic devices.
4. Context of situation.
5. Language functions.
6. Types of lexical meaning.
7. Stylistic classification of the English vocabulary.
8. Phonetic expressive means and stylistic devices.
9. Lexical expressive means and stylistic devices: interaction of dictionary and contextual logical meanings.
10. Lexical expressive means and stylistic devices: interaction of primary and derivative logical meanings.
11. Lexical expressive means and stylistic devices: interaction of logical and emotive meanings, interaction of logical and nominal meanings.
12. Lexical expressive means and stylistic devices: intensification of a certain feature of a thing or phenomenon.
13. Syntactical expressive means and stylistic devices: juxtaposition of different parts of an utterance
14. Syntactical expressive means and stylistic devices: the way the parts are connected with each other, the peculiar use of colloquial constructions.
15. Syntactical expressive means and stylistic devices: transferred use of structural meaning.
16. Functional styles of the English language. Scientific prose style.
17. Belles-letters style.
18. Publicistic style. Newspaper style.
19. The style of official documents.
20. Colloquial style.

Примерная схема лингвостилистического анализа

Scheme of comprehensive analysis of a short story

1. The theme, the main idea,
2. Plot structure. Arrangement of the components of plot structure.
3. The role of the setting.
4. The main characters, means of their characterization.
5. Narrative method. Types of narration.
6. The tonal system. The author's attitude, communicative intention.
7. Expressive means and stylistic devices.
8. The title and its implication. The message.
9. Your personal response to the story.

Scheme of the analysis of a chapter

1. The title and its implication.
2. The subject matter of the chapter.
3. The setting and the main events.
4. Characters and their relationships.
5. Means of characterization.
6. Narrative types.

7. Expressive means and stylistic devices.
8. The author's attitude, tone, mood, atmosphere.

Тестовые задания

VARIANT I

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

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

2. What do Literary words serve to satisfy?

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

3. What do colloquial words serve to satisfy?

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

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

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

5. Where can we find literary words?

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

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

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

7. What two major subgroups constitute special literary words?

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

8. Terms are:

- A) antiquated or obsolete words replaced by new ones
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring
- D) archaic forms of otherwise non-archaic words
- E) words denoting objects, processes, phenomena of science, humanities, technique

9. Archaisms are:

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

10. Historical words are...

- A) antiquated or obsolete words replaced by new ones
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring
- D) archaic forms of otherwise non-archaic words
- E) barbarisms and foreign words

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

definition is appropriate for

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

12. Obsolete words are the words which:

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

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

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

14. Morphological or partial archaisms are...

- A) antiquated or obsolete words replaced by new ones
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring
- D) archaic forms of otherwise non-archaic words
- E) barbarisms and foreign words

15. Obsolescent words are the words which:

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

16. Archaism proper are...

- A) antiquated or obsolete words replaced by new ones
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring
- D) archaic forms of otherwise non-archaic words
- E) barbarisms and foreign words

17. "These are the words of foreign origin which have not been entirely been assimilated into the English language. They bear the appearance of a borrowing and are left as something alien to the native tongue".

The given definition is appropriate for

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

18. Slang is:

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

19. Jargonisms are:

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

- D) words, used by limited groups of people
 E) barbarisms and foreign words
20. Professionalisms are:
 A) words denoting objects, processes, phenomena of science, humanities, technique
 B) words denoting such concepts and phenomena that have gone out of use in modern times
 C) words, used by most speakers in very informal communication, highly emotive and expressive
 D) words, used by limited groups of people, united professionally
 E) barbarisms and foreign words
21. Archaisms are:
 A) words denoting objects, processes, phenomena of science, humanities, technique
 B) words denoting such concepts and phenomena that have gone out of use in modern times
 C) words, used by most speakers in very informal communication, highly emotive and expressive
 D) words, used by limited groups of people, united socially
 E) barbarisms and foreign words
22. Vulgarisms are:
 A) coarse words with a strong emotive meaning, mostly derogatory, normally avoided in polite conversation
 B) words denoting objects, processes, phenomena of science, humanities, technique
 C) words denoting such concepts and phenomena that have gone out of use in modern times
 D) words, used by most speakers in very informal communication, highly emotive and expressive
 E) words, used by limited groups of people
23. Dialectal words are:
 A) normative and devoid of any stylistic meaning in regional dialects, but used outside of them, carry a strong flavour of the locality where they belong
 B) words denoting such concepts and phenomena that have gone out of use in modern times
 C) words, used by most speakers in very informal communication, highly emotive and expressive
 D) words, used by limited groups of people
 E) barbarisms and foreign words
24. In the USA the following dialectal varieties are distinguished:
 A) New England, Southern and Midwestern (Central, Midland)
 B) Northern and Southern
 C) Eastern and Western
 D) Northern, Southern and Eastern
 E) Northern, Southern and Western
25. In Great Britain four major dialects are distinguished:
 A) Lowland Scotch. Northern, Midland (Central) and Southern
 B) Northern, Southern, Eastern and Western
 C) New England, Southern, Northern and Midwestern
 D) Highland. Northern, Southern and Western
 E) New England, Southern, Eastern and Midwestern
26. Poetic and Highly literary words belong to _____ layer
 A) Neutral
 B) Colloquial
 C) Literary
 D) Both Colloquial and Literary
 E) Both Neutral and Colloquial
27. The actual situation of the communication has evolved two varieties of language:
 A) Monological and dialogical varieties of language
 B) The language of gestures and body
 C) The spoken and written varieties
 D) Syntactical and lexical varieties of language
 E) Phonetic and morphological varieties
28. Poetic words are...
 A) antiquated or obsolete words replaced by new ones
 B) words denoting such concepts and phenomena that have gone out of use in modern times
 C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring
 D) archaic forms of otherwise non-archaic words
 E) barbarisms and foreign words
29. Syntactical stylistic devices are...
 A) SD based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance
 B) SD based on the binary opposition of syntactical meanings regardless of their semantics
 C) SD based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units
 D) SD based on the opposition of meanings of graphical elements of the language
 E) SD based on the opposition of meanings of phonological elements of the language
30. Lexical stylistic devices are...
 A) SD based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance
 B) SD based on the binary opposition of syntactical meanings regardless of their semantics
 C) SD based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units

- D) SD based on the opposition of meanings of graphical elements of the language
 A) SD based on the opposition of meanings of phonological elements of the language

VARIANT II

1. Phonetical stylistic means are ...

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

2. The irony is ...

- A) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
 B) A combination of two words in which the meaning of the two clash, being opposite in sense.
 C) The stylistic device based on the interplay between the logical and nominal meanings of a word.
 D) Is a word phrase used to replace an unpleasant word or expression by a conventionally more acceptable one.
 E) The stylistic device based on the interaction of two well-known meanings of a word or phrase.

3. Alliteration is:

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

4. Define the type of transference in "foot of a bed"

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

5. Expressive means of a language are:

- A) The conscious and intentional intensification of some typical, structural and semantic property of a language unit promoted to a

generalized status and thus becoming a generative model

B) Those phonetic, morphological, word-building, lexical, phraseological and syntactical forms existing in a language as-a-system for the purpose of logical and emotional intensification of the utterances.

C) The systems of interrelated language means that serves a definite aim in communication

D) a unique combination of language units (expressive means and stylistic devices) peculiar to a given writer, which makes that writer's works or even utterances easily recognizable

E) Linguo-stylistics, a branch of general linguistics

6. Lexico-syntactical stylistic devices are:

A) SD based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance

B) SD based on the binary opposition of syntactical meanings regardless of their semantics

C) SD based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units

D) SD based on the opposition of meanings of graphical elements of the language

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

7. Find simile in the sentences:

A) She was a teacher

B) I like darkness so much

C) I like chocolate

D) She was like a beautiful exotic flower

E) I like little stones very much

8. Find metonymy in the sentences:

A) I translate an article

B) I read a lot of books

C) I like ice-cream

D) I book a set in the theatre

E) I never read Balzac.

9. Stylistic device of language is:

A) The conscious and intentional intensification of some typical, structural and semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model.

B) Those phonetic, morphological, word-building, lexical, phraseological and syntactical forms existing in a language as-a-system for the purpose of logical and emotional intensification of the utterances.

C) The systems of interrelated language means that serves a definite aim in communication

D) Is a unique combination of language units (expressive means and stylistic devices) peculiar to a given writer, which makes that writer's works or even utterances easily recognizable

E) Linguo-stylistics, a branch of general linguistics

10. Graphical stylistic means are:

A) SD based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance

B) SD based on the binary opposition of syntactical meanings regardless of their semantics

C) SD based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units

D) SD based on the opposition of meanings of graphical elements of the language

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

11. What is onomatopoeia?

A) the repetition of consonants, usually-in the beginning of words

B) the use of words whose sounds imitate those of the signified object or action

C) the stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.

D) a combination of two words in which the meaning of the two clash, being opposite in sense.

E) the repetition of similar vowels, usually in stressed syllables

12. What is alliteration?

A) the repetition of consonants, usually-in the beginning of words

B) the use of words whose sounds imitate those of the signified object or action

C) the repetition of similar vowels, usually in stressed syllables

D) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.

E) A combination of two words in which the meaning of the two clash, being opposite in sense.

13. What is assonance?

A) the repetition of consonants, usually-in the beginning of words

B) the use of words whose sounds imitate those of the signified object or action

C) the repetition of similar vowels, usually in stressed syllables

D) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.

E) A combination of two words in which the meaning of the two clash, being opposite in sense

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

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Metaphor

E) Metonymy

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

- A) Assonance and Alliteration
 B) Capitalization and Multiplication
 C) Onomatopoeia and Assonance
 D) Metaphor and Metonymy
 E) Irony and Epithet
16. What is euphony?
 A) a sense of ease and comfort in pronouncing or hearing
 B) a sense of strain and discomfort in pronouncing or hearing
 C) the repetition of similar vowels, usually in stressed syllables
 D) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
 E) A combination of two words in which the meaning of the two clash, being opposite in sense
17. What is cacophony?
 A) a sense of ease and comfort in pronouncing or hearing
 B) a sense of strain and discomfort in pronouncing or hearing
 C) the repetition of similar vowels, usually in stressed syllables
 D) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
 E) A combination of two words in which the meaning of the two clash, being opposite in sense
18. As an example of _____ the famous lines of E.A. Poe may serve:
 ...silken sad uncertain
 rustling of each purple curtain...
 A) Metaphor
 B) Metonymy
 C) Irony
 D) Euphony
 E) Cacophony
19. An example of _____ is provided by the unspeakable combination of sounds found in R. Browning: Nor soul helps flesh now more than flesh helps soul.
 A) Assonance
 B) Alliteration
 C) Onomatopoeia
 D) Euphony
 E) Cacophony
20. The given definition: "intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation" is true for:
 A) Assonance
 B) Alliteration
 C) Onomatopoeia
 D) Graphon
 E) Metonymy
21. What is an effective way of supplying information about the speaker's origin, social and educational background, physical or emotional condition, etc?
 A) Assonance
 B) Alliteration
 C) Onomatopoeia
 D) Graphon
 E) Metonymy
22. What does graphon indicate?
 A) Standard pronunciation
 B) irregularities or carelessness of pronunciation
 C) the use of words whose sounds imitate those of the signified object or action
 D) the repetition of consonants, usually-in the beginning of words
 E) the repetition of similar vowels, usually in stressed syllables
23. The words "sellybrated" (celebrated), "bennyviolent" (benevolent), "illygitmit" (illegitimate), "jewinile" (juvenile) are examples of:
 A) Assonance
 B) Alliteration
 C) Onomatopoeia
 D) Graphon
 E) Metonymy
24. The following "gimme" (give me), "lemme" (let me), "gonna" (going to), "gotta" (got to) are examples of:
 A) Assonance
 B) Alliteration
 C) Onomatopoeia
 D) Graphon

E) Metonymy

25. To purely graphical means, not involving the violations, we should refer:

A) Italics

B) Capitalization

C) Hyphenation

D) Multiplication

E) All the above-mentioned means

26. The following phrase "A1Ш1 aboarrrrrd" is an example of:

A) Italics

B) Capitalization

C) Hyphenation

D) Multiplication

E) Metaphor

27. The following phrase: "Help. Help. HELP." is an example of:

A) Italics

B) Capitalization

C) Hyphenation

D) Multiplication

E) Metaphor

28. The following phrase: "grinning like a chim-pan-zee" is an example of:

A) Italics

B) Capitalization

C) Hyphenation

D) Multiplication

E) Alliteration

29. The following phrase: "Streaked by a quarter moon, the Mediterranean shushed gently into the beach" is an example of:

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Irony

E) Hyperbole

30. The following phrase: "He swallowed the hint with a gulp and a gasp and a grin" is an example of:

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Metaphor

E) Metonymy

1. The following phrase: "Then, with an enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station." is an example of:
 - A) Assonance
 - B) Alliteration
 - C) Onomatopoeia
 - D) Metaphor
 - E) Metonymy
2. State the type of the following graphical expressive means:
Piglet, sitting in the running Kanga's pocket, substituting the kidnapped Roo, thinks:
this shall take
"If is I never to
flying really it." (M.)
 - A) Italics
 - B) Capitalization
 - C) Hyphenation
 - D) Multiplication
 - E) Spacing of lines
3. How can we also call a stylistic device (SD)?
 - A) a trope
 - B) a functional style
 - C) expressive means
 - D) transference
 - E) jargonism
4. Substitution of the existing names approved by long usage and fixed in dictionaries by new, occasional, individual ones is ...
 - A) a trope
 - B) a functional style
 - C) expressive means
 - D) transference
 - E) stylistic device
5. What is a metaphor?
 - A) transference of names based on the associated likeness between two objects
 - B) likeness between inanimate and animate objects
 - C) a sense of ease and comfort in pronouncing or hearing
 - D) a sense of strain and discomfort in pronouncing or hearing
 - E) the repetition of similar vowels, usually in stressed syllables
6. What is a personification?
 - A) likeness between inanimate and animate objects
 - B) transference of names based on the associated likeness between two objects
 - C) a sense of ease and comfort in pronouncing or hearing
 - D) a sense of strain and discomfort in pronouncing or hearing
 - E) the repetition of similar vowels, usually in stressed syllables
7. In "the face of London", or "the pain of the ocean" we deal with ...
 - A) Assonance
 - B) Alliteration
 - C) Onomatopoeia
 - D) Personification
 - E) Metonymy
8. Such words as the "pancake", or "ball", or "volcano" for the "sun"; "silver dust", "sequins" for "stars"; "vault", "blanket", "veil" for the "sky" are the examples of:
 - A) Assonance
 - B) Alliteration
 - C) Onomatopoeia
 - D) Metaphor
 - E) Metonymy
9. Metaphor can be expressed by:
 - A) all notional parts of speech
 - B) only verbs
 - C) only adjectives
 - D) only nouns
 - E) only asdverbs
10. A group of metaphors, each supplying another feature of the described phenomenon, creates ...
 - A) Assonance
 - B) Alliteration
 - C) Onomatopoeia
 - D) A sustained (prolonged) metaphor
 - E) Metonymy
11. What lexical SD is based on contiguity (nearness) of objects or phenomena?
 - A) Assonance

- B) Alliteration
C) Onomatopoeia
D) Metaphor
E) Metonymy
12. Which lexical SD is based on the relations between a part and the whole?
A) Assonance
B) Synecdoche
C) Onomatopoeia
D) Metaphor
E) Metonymy
13. The conversational cliché "Will you have another cup?" is a case of...
A) Assonance
B) Alliteration
C) Onomatopoeia
D) Metaphor
E) Metonymy
14. In the following abstract "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." We can find the examples of:
A) Assonance
B) Alliteration
C) Onomatopoeia
D) Metaphor
E) Metonymy
15. The following phrase "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." is an example of:
A) Assonance
B) Alliteration
C) Onomatopoeia
D) Metaphor
E) Metonymy
16. The following phrase "You have nobody to blame but yourself. The saddest words of tongue or pen." is an example of:
A) Assonance
B) Alliteration
C) Onomatopoeia
D) Metaphor
E) Metonymy
17. The following phrase "He made his way through the perfume and conversation" is an example of:
A) Assonance
B) Alliteration
C) Onomatopoeia
D) Metaphor
E) Metonymy
18. The following phrase "His mind was alert and people asked him to dinner not for old times' sake, but because he was worth his salt." is an example of:
A) Assonance
B) Alliteration
C) Onomatopoeia
D) Metaphor
E) Metonymy
19. Which lexical SD is also referred as paronomasia?
A) Pun
B) Zeugma
C) Metaphor
D) Metonymy
E) violation of phraseological units
20. What is pun?
A) transference of names based on the associated likeness between two objects
B) a sense of ease and comfort in pronouncing or hearing
C) a sense of strain and discomfort in pronouncing or hearing
D) the repetition of similar vowels, usually in stressed syllables
E) the simultaneous realization of two meanings
21. The following phrase "There comes a period in every man's life, but she is just a semicolon in his." is an example of:
A) Assonance
B) Pun
C) Onomatopoeia
D) Metaphor
E) Metonymy

22. The following phrase "He took his hat and his leave" is an example of:
- Assonance
 - Zeugma
 - Onomatopoeia
 - Metaphor
 - Metonymy
23. The following phrase "She went home, in a flood of tears and a sedan chair" is an example of:
- Assonance
 - Zeugma
 - Onomatopoeia
 - Metaphor
 - Metonymy
24. Combination of polysemantic verbs with nouns of most varying semantic groups, which are not connected semantically, is called:
- Assonance
 - Zeugma
 - Onomatopoeia
 - Metaphor
 - Metonymy
25. When the number of homogeneous members, semantically disconnected, but attached to the same verb, increases, we deal with...
- Semantically false chains
 - Zeugma
 - Pun
 - Metaphor
 - Metonymy
26. The following case "A Governess wanted. Must possess knowledge of Romanian, Russian, Italian, Spanish, German, Music and Mining Engineering." from S. Leacock may serve an example of:
- Semantically false chains
 - Zeugma
 - Pun
 - Metaphor
 - Metonymy
27. Zeugma restores the literal original meaning of the word, which also occurs in ...
- Semantically false chains
 - Violation of phraseological units
 - Pun
 - Metaphor
 - Metonymy
28. The following phrase "Little Jon was born with a silver spoon in his mouth which was rather curly and large" is an example of:
- Semantically false chains
 - Violation of phraseological units
 - Pun
 - Metaphor
 - Metonymy
29. Which stylistic device rests on the extension of syntactical valency and results in joining two semantically disconnected clauses into one sentence?
- Semantically false chains
 - Violation of phraseological units
 - Pun
 - Nonsense of non-sequence
 - Metonymy
30. The following phrase "Emperor Nero played the fiddle, so they burnt Rome." is an example of:
- Semantically false chains
 - Violation of phraseological units
 - Pun
 - Nonsense of non-sequence
 - Metonymy

5.2. Темы письменных работ

Перечень примерных вопросов и заданий для аудиторной работы и промежуточного контроля студентов.

- Comment on the structure of the stylistic analysis of a short story.
- Analyze poems Metaphors and Nettles from the point of imagery used by the authors. Identify types of images used.
- Analyze the poem Advice to my son from the point of symbolism. Literary and cultural symbols.
- Comment on the compositional peculiarities of a short story.
- Types of narrative.

6. Functions of the setting.
7. Do the stylistic analysis of the story Miss Brill by K. Mansfield.
8. Do the stylistic analysis of the story Lumber room by Saki.
9. Do the stylistic analysis of the story The end of something by E. Hemingway.
10. Give examples of phonetic, lexical and syntactical expressive means and stylistic devices we have studied. Consider their function in the context.

Перечень примерных вопросов и заданий для самостоятельной работы и промежуточного контроля студентов.

1. The object of stylistic study. Branches of stylistics. Stylistics and other linguistic disciplines.
2. Classification of lexical stylistic devices.
3. Stylistic varieties of the English language. Neutral, literary, colloquial vocabulary and the norm.
4. Stylistic differentiation of the English literary strata of words.
5. Expressive means and stylistic devices. Criteria for their classification.
6. Stylistic grammar: the noun and the article.
7. Lexical and syntactical devices (tropes and figures of speech).
8. The style forming features of publicist style.
9. The functional styles of the English language.
10. Stylistics grammar: the verb and its stylistic potential.
11. The style forming features of the scientific functional style.
12. Vocabulary varieties of the common colloquial English language.
13. Stylistic neutrality and stylistic markedness.
14. Types of connotative meaning.
15. The relation between the neutral stratum of words and the literary and colloquial vocabulary.
16. Paradigmatic and syntagmatic stylistics (Y. M. Skrebnev's theory).
17. Rhythm and rhyme, their stylistic function. Rhythm in prose and poetry.
18. Syntactical stylistic devices.
19. Varieties of the national language: regional, social, occupational.
20. Stylistic grammar: the stylistic power of the pronoun and the adjective.
21. Morphological stylistics: the stylistic potential of the English affixes.
22. The style of official documents.

Примерный перечень вопросов к зачёту

1. The subject of stylistics.
2. Language norm and deviation. Standard English.
3. Stylistic markedness. Expressive means and stylistic devices.
4. Context of situation.
5. Language functions.
6. Types of lexical meaning.
7. Stylistic classification of the English vocabulary.
8. Phonetic expressive means and stylistic devices.
9. Lexical expressive means and stylistic devices: interaction of dictionary and contextual logical meanings.
10. Lexical expressive means and stylistic devices: interaction of primary and derivative logical meanings.
11. Lexical expressive means and stylistic devices: interaction of logical and emotive meanings, interaction of logical and nominal meanings.
12. Lexical expressive means and stylistic devices: intensification of a certain feature of a thing or phenomenon.
13. Syntactical expressive means and stylistic devices: juxtaposition of different parts of an utterance
14. Syntactical expressive means and stylistic devices: the way the parts are connected with each other, the peculiar use of colloquial constructions.
15. Syntactical expressive means and stylistic devices: transferred use of structural meaning.
16. Functional styles of the English language. Scientific prose style.
17. Belles-letters style.
18. Publicistic style. Newspaper style.
19. The style of official documents.
20. Colloquial style.

Примерная схема лингвостилистического анализа

Scheme of comprehensive analysis of a short story

1. The theme, the main idea,
2. Plot structure. Arrangement of the components of plot structure.
3. The role of the setting.
4. The main characters, means of their characterization.
5. Narrative method. Types of narration.
6. The tonal system. The author's attitude, communicative intention.
7. Expressive means and stylistic devices.
8. The title and its implication. The message.
9. Your personal response to the story.

Scheme of the analysis of a chapter

1. The title and its implication.
2. The subject matter of the chapter.
3. The setting and the main events.
4. Characters and their relationships.
5. Means of characterization.
6. Narrative types.
7. Expressive means and stylistic devices.
8. The author's attitude, tone, mood, atmosphere.

5.3. Фонд оценочных средств

Тестовые задания

VARIANT I

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

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

2. What do Literary words serve to satisfy?

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

3. What do colloquial words serve to satisfy?

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

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

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

5. Where can we find literary words?

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

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

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

7. What two major subgroups constitute special literary words?

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

8. Terms are:

- A) antiquated or obsolete words replaced by new ones
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring
- D) archaic forms of otherwise non-archaic words
- E) words denoting objects, processes, phenomena of science, humanities, technique

9. Archaisms are:

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

10. Historical words are...

- A) antiquated or obsolete words replaced by new ones
 B) words denoting such concepts and phenomena that have gone out of use in modern times
 C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring
 D) archaic forms of otherwise non-archaic words
 E) barbarisms and foreign words
11. "These are expletives and swear words which are of an abusive character, obscene word like "damn", "bloody" etc". The given definition is appropriate for
 A) Jargon words
 B) Colloquial coinages
 C) Borrowed words
 D) Vulgar words
 E) Barbarisms
12. Obsolete words are the words which:
 A) have already gone completely out of use but are still recognized by the English-speaking community: e.g. methinks[^]it seems to me); nay(=no).
 B) are no longer recognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed their in their appearance so much that they have become unrecognizable, e.g. troth(=faith), a losel(=a worthless, lazy fellow)
 C) are in the beginning of the aging process when the word becomes rarely used, i.e. they are in the stage of gradually passing out of general use, e.g. pronouns thy, thee, thine, thouh.
 D) are used exactly in Modern English Literature and which are created by the English Contemporary Poets, thus belonging to concrete style of the concrete author, e.g. hateships, weatherology.
 E) are generally defined as "a new word or a new meaning for an established word".
13. "it is a recognized term for a group of words that exists in almost every language and whose aim is to preserve secrecy within one or another social group. These are generally old words with entirely new meanings imposed on them". The given definition is appropriate for:
 A) Jargon-isms
 B) Barbarisms
 C) Vulgarism
 D) Terminology
 E) Professionalisms
14. Morphological or partial archaisms are...
 A) antiquated or obsolete words replaced by new ones
 B) words denoting such concepts and phenomena that have gone out of use in modern times
 C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring
 D) archaic forms of otherwise non-archaic words
 E) barbarisms and foreign words
15. Obsolescent words are the words which:
 A) have already gone completely out of use but are still recognized by the English-speaking community: e.g. methinks{—\X seems to me); nay{~no).
 B) are no longer recognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed their in their appearance so much that they have become unrecognizable, e.g. troth(=faith), a losel(—a worthless, lazy fellow)
 C) are in the beginning of the aging process when the word becomes rarely used, i.e. they are in the stage of gradually passing out of general use, e.g. pronouns thy, thee, thine, thouh
 D) are used exactly in Modern English Literature and which are created by the English Contemporary Poets, thus belonging to concrete style of the concrete author, e.g. hateships, weatherology.
 E) are generally defined as "a new word or a new meaning for an established word".
16. Archaism proper are...
 A) antiquated or obsolete words replaced by new ones
 B) words denoting such concepts and phenomena that have gone out of use in modern times
 C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring
 D) archaic forms of otherwise non-archaic words
 E) barbarisms and foreign words
17. "These are the words of foreign origin which have not been entirely been assimilated into the English language. They bear the appearance of a borrowing and are left as something alien to the native tongue".
 The given definition is appropriate for
 A) Jargonisms
 B) Vulgarisms
 C) Barbarisms and foreignism
 D) Archaic, obsolescent and obsolete words
 E) Dialectal words.
18. Slang is:
 A) words denoting objects, processes, phenomena of science, humanities, technique
 B) words denoting such concepts and phenomena that have gone out of use in modern times

- C) words, used by most speakers in very informal communication, highly emotive and expressive
 D) words, used by limited groups of people
 E) barbarisms and foreign words
19. Jargonisms are:
 A) words denoting objects, processes, phenomena of science, humanities, technique
 B) words denoting such concepts and phenomena that have gone out of use in modern times
 C) words, used by most speakers in very informal communication, highly emotive and expressive
 D) words, used by limited groups of people
 E) barbarisms and foreign words
20. Professionalisms are:
 A) words denoting objects, processes, phenomena of science, humanities, technique
 B) words denoting such concepts and phenomena that have gone out of use in modern times
 C) words, used by most speakers in very informal communication, highly emotive and expressive
 D) words, used by limited groups of people, united professionally
 E) barbarisms and foreign words
21. Archaisms are:
 A) words denoting objects, processes, phenomena of science, humanities, technique
 B) words denoting such concepts and phenomena that have gone out of use in modern times
 C) words, used by most speakers in very informal communication, highly emotive and expressive
 D) words, used by limited groups of people, united socially
 E) barbarisms and foreign words
22. Vulgarisms are:
 A) coarse words with a strong emotive meaning, mostly derogatory, normally avoided in polite conversation
 B) words denoting objects, processes, phenomena of science, humanities, technique
 C) words denoting such concepts and phenomena that have gone out of use in modern times
 D) words, used by most speakers in very informal communication, highly emotive and expressive
 E) words, used by limited groups of people
23. Dialectal words are:
 A) normative and devoid of any stylistic meaning in regional dialects, but used outside of them, carry a strong flavour of the locality where they belong
 B) words denoting such concepts and phenomena that have gone out of use in modern times
 C) words, used by most speakers in very informal communication, highly emotive and expressive
 D) words, used by limited groups of people
 E) barbarisms and foreign words
24. In the USA the following dialectal varieties are distinguished:
 A) New England, Southern and Midwestern (Central, Midland)
 B) Northern and Southern
 C) Eastern and Western
 D) Northern, Southern and Eastern
 E) Northern, Southern and Western
25. In Great Britain four major dialects are distinguished:
 A) Lowland Scotch. Northern, Midland (Central) and Southern
 B) Northern, Southern, Eastern and Western
 C) New England, Southern, Northern and Midwestern
 D) Highland. Northern, Southern and Western
 E) New England, Southern, Eastern and Midwestern
26. Poetic and Highly literary words belong to _____ layer
 A) Neutral
 B) Colloquial
 C) Literary
 D) Both Colloquial and Literary
 E) Both Neutral and Colloquial
27. The actual situation of the communication has evolved two varieties of language:
 A) Monological and dialogical varieties of language
 B) The language of gestures and body
 C) The spoken and written varieties
 D) Syntactical and lexical varieties of language
 E) Phonetic and morphological varieties
28. Poetic words are...
 A) antiquated or obsolete words replaced by new ones
 B) words denoting such concepts and phenomena that have gone out of use in modern times
 C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring
 D) archaic forms of otherwise non-archaic words
 E) barbarisms and foreign words
29. Syntactical stylistic devices are...
 A) SD based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance
 B) SD based on the binary opposition of syntactical meanings regardless of their semantics

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

VARIANT II

1. Phonetical stylistic means are ...

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

2. The irony is ...

- A) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
 B) A combination of two words in which the meaning of the two clash, being opposite in sense.
 C) The stylistic device based on the interplay between the logical and nominal meanings of a word.
 D) Is a word phrase used to replace an unpleasant word or expression by a conventionally more acceptable one.
 E) The stylistic device based on the interaction of two well-known meanings of a word or phrase.

3. Alliteration is:

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

4. Define the type of transference in "foot of a bed"

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

5. Expressive means of a language are:

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

6. Lexico-syntactical stylistic devices are:

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

7. Find simile in the sentences:

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

8. Find metonymy in the sentences:

- A) I translate an article
 B) I read a lot of books
 C) I like ice-cream
 D) I book a set in the theatre
 E) I never read Balzac.

9. Stylistic device of language is:

- A) The conscious and intentional intensification of some typical, structural and semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model.
- B) Those phonetic, morphological, word-building, lexical, phraseological and syntactical forms existing in a language as-a-system for the purpose of logical and emotional intensification of the utterances.
- C) The systems of interrelated language means that serves a definite aim in communication
- D) Is a unique combination of language units (expressive means and stylistic devices) peculiar to a given writer, which makes that writer's works or even utterances easily recognizable
- E) Linguo-stylistics, a branch of general linguistics
10. Graphical stylistic means are:
- A) SD based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance
- B) SD based on the binary opposition of syntactical meanings regardless of their semantics
- C) SD based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units
- D) SD based on the opposition of meanings of graphical elements of the language
- E) SD based on the opposition of meanings of phonological elements of the language
11. What is onomatopoeia?
- A) the repetition of consonants, usually-in the beginning of words
- B) the use of words whose sounds imitate those of the signified object or action
- C) the stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
- D) a combination of two words in which the meaning of the two clash, being opposite in sense.
- E) the repetition of similar vowels, usually in stressed syllables
12. What is alliteration?
- A) the repetition of consonants, usually-in the beginning of words
- B) the use of words whose sounds imitate those of the signified object or action
- C) the repetition of similar vowels, usually in stressed syllables
- D) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
- E) A combination of two words in which the meaning of the two clash, being opposite in sense.
13. What is assonance?
- A) the repetition of consonants, usually-in the beginning of words
- B) the use of words whose sounds imitate those of the signified object or action
- C) the repetition of similar vowels, usually in stressed syllables
- D) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
- E) A combination of two words in which the meaning of the two clash, being opposite in sense
14. Such words as "hiss", "bowwow", "murmur", "bump", "grumble", "sizzle" and many more are examples of:
- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Metaphor
- E) Metonymy
15. What two phonetic stylistic devices may produce the effect of euphony or cacophony?
- A) Assonance and Alliteration
- B) Capitalization and Multiplication
- C) Onomatopoeia and Assonance
- D) Metaphor and Metonymy
- E) Irony and Epithet
16. What is euphony?
- A) a sense of ease and comfort in pronouncing or hearing
- B) a sense of strain and discomfort in pronouncing or hearing
- C) the repetition of similar vowels, usually in stressed syllables
- D) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
- E) A combination of two words in which the meaning of the two clash, being opposite in sense
17. What is cacophony?
- A) a sense of ease and comfort in pronouncing or hearing
- B) a sense of strain and discomfort in pronouncing or hearing
- C) the repetition of similar vowels, usually in stressed syllables
- D) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
- E) A combination of two words in which the meaning of the two clash, being opposite in sense
18. As an example of _____ the famous lines of E.A. Poe may serve:
 ...silken sad uncertain
 rustling of each purple curtain...
- A) Metaphor
- B) Metonymy
- C) Irony
- D) Euphony

E) Cacophony

19. An example of _____ is provided by the unspeakable combination of sounds found in R. Browning: Nor soul helps flesh now more than flesh helps soul.

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Euphony

E) Cacophony

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

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Graphon

E) Metonymy

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

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Graphon

E) Metonymy

22. What does graphon indicate?

A) Standard pronunciation

B) irregularities or carelessness of pronunciation

C) the use of words whose sounds imitate those of the signified object or action

D) the repetition of consonants, usually in the beginning of words

E) the repetition of similar vowels, usually in stressed syllables

23. The words "sellybrated" (celebrated), "bennyviolent" (benevolent), "illygitmit" (illegitimate), "jewinile" (juvenile) are examples of:

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Graphon

E) Metonymy

24. The following "gimme" (give me), "lemme" (let me), "gonna" (going to), "gotta" (got to) are examples of:

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Graphon

E) Metonymy

25. To purely graphical means, not involving the violations, we should refer:

A) Italics

B) Capitalization

C) Hyphenation

D) Multiplication

E) All the above-mentioned means

26. The following phrase "A11111 aboarrrrrd" is an example of:

A) Italics

B) Capitalization

C) Hyphenation

D) Multiplication

E) Metaphor

27. The following phrase: "Help. Help. HELP." is an example of:

A) Italics

B) Capitalization

C) Hyphenation

D) Multiplication

E) Metaphor

28. The following phrase: "grinning like a chim-pan-zee" is an example of:

A) Italics

B) Capitalization

C) Hyphenation

D) Multiplication

E) Alliteration

29. The following phrase: "Streaked by a quarter moon, the Mediterranean shushed gently into the beach" is an example of:

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Irony

E) Hyperbole

30. The following phrase: "He swallowed the hint with a gulp and a gasp and a grin" is an example of:

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Metaphor

E) Metonymy

VARIANT III

1. The following phrase: "Then, with an enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station." is an example of:

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Metaphor

E) Metonymy

2. State the type of the following graphical expressive means:

Piglet, sitting in the running Kanga's pocket, substituting the kidnapped Roo, thinks:

this shall take

"If is I never to

flying really it." (M.)

A) Italics

B) Capitalization

C) Hyphenation

D) Multiplication

E) Spacing of lines

3. How can we also call a stylistic device (SD)?

A) a trope

B) a functional style

C) expressive means

D) transference

E) jargonism

4. Substitution of the existing names approved by long usage and fixed in dictionaries by new, occasional, individual ones is ...

A) a trope

B) a functional style

C) expressive means

D) transference

E) stylistic device

5. What is a metaphor?

A) transference of names based on the associated likeness between two objects

B) likeness between inanimate and animate objects

C) a sense of ease and comfort in pronouncing or hearing

D) a sense of strain and discomfort in pronouncing or hearing

E) the repetition of similar vowels, usually in stressed syllables

6. What is a personification?

A) likeness between inanimate and animate objects

B) transference of names based on the associated likeness between two objects

C) a sense of ease and comfort in pronouncing or hearing

D) a sense of strain and discomfort in pronouncing or hearing

E) the repetition of similar vowels, usually in stressed syllables

7. In "the face of London", or "the pain of the ocean" we deal with ...

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Personification

E) Metonymy

8. Such words as the "pancake", or "ball", or "volcano" for the "sun"; "silver dust", "sequins" for "stars"; "vault", "blanket", "veil" for the "sky" are the examples of:

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Metaphor

E) Metonymy

9. Metaphor can be expressed by:

A) all notional parts of speech

B) only verbs

- C) only adjectives
D) only nouns
E) only asdverbs
10. A group of metaphors, each supplying another feature of the described phenomenon, creates ...
A) Assonance
B) Alliteration
C) Onomatopoeia
D) A sustained (prolonged) metaphor
E) Metonymy
11. What lexical SD is based on contiguity (nearness) of objects or phenomena?
A) Assonance
B) Alliteration
C) Onomatopoeia
D) Metaphor
E) Metonymy
12. Which lexical SD is based on the relations between a part and the whole?
A) Assonance
B) Synecdoche
C) Onomatopoeia
D) Metaphor
E) Metonymy
13. The conversational cliché "Will you have another cup?" is a case of...
A) Assonance
B) Alliteration
C) Onomatopoeia
D) Metaphor
E) Metonymy
14. In the following abstract "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." We can find the examples of:
A) Assonance
B) Alliteration
C) Onomatopoeia
D) Metaphor
E) Metonymy
15. The following phrase ""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."" is an example of:
A) Assonance
B) Alliteration
C) Onomatopoeia
D) Metaphor
E) Metonymy
16. The following phrase "You have nobody to blame but yourself. The saddest words of tongue or pen." is an example of:
A) Assonance
B) Alliteration
C) Onomatopoeia
D) Metaphor
E) Metonymy
17. The following phrase "He made his way through the perfume and conversation" is an example of:
A) Assonance
B) Alliteration
C) Onomatopoeia
D) Metaphor
E) Metonymy
18. The following phrase "His mind was alert and people asked him to dinner not for old times' sake, but because he was worth his salt." is an example of:
A) Assonance
B) Alliteration
C) Onomatopoeia
D) Metaphor
E) Metonymy
19. Which lexical SD is also referred as paronomasia?
A) Pun
B) Zeugma
C) Metaphor
D) Metonymy
E) violation of phraseological units
20. What is pun?

- A) transference of names based on the associated likeness between two objects
B) a sense of ease and comfort in pronouncing or hearing
C) a sense of strain and discomfort in pronouncing or hearing
D) the repetition of similar vowels, usually in stressed syllables
E) the simultaneous realization of two meanings
21. The following phrase ""There comes a period in every man's life, but she is just a semicolon in his."" is an example of:
A) Assonance
B) Pun
C) Onomatopoeia
D) Metaphor
E) Metonymy
22. The following phrase "He took his hat and his leave" is an example of:
A) Assonance
B) Zeugma
C) Onomatopoeia
D) Metaphor
E) Metonymy
23. The following phrase "She went home, in a flood of tears and a sedan chair" is an example of:
A) Assonance
B) Zeugma
C) Onomatopoeia
D) Metaphor
E) Metonymy
24. Combination of polysemantic verbs with nouns of most varying semantic groups, which are not connected semantically, is called:
A) Assonance
B) Zeugma
C) Onomatopoeia
D) Metaphor
E) Metonymy
25. When the number of homogeneous members, semantically disconnected, but attached to the same verb, increases, we deal with...
A) Semantically false chains
B) Zeugma
C) Pun
D) Metaphor
E) Metonymy
26. The following case "A Governess wanted. Must possess knowledge of Romanian, Russian, Italian, Spanish, German, Music and Mining Engineering." from S. Leacock may serve an example of:
A) Semantically false chains
B) Zeugma
C) Pun
D) Metaphor
E) Metonymy
27. Zeugma restores the literal original meaning of the word, which also occurs in ...
A) Semantically false chains
B) Violation of phraseological units
C) Pun
D) Metaphor
E) Metonymy
28. The following phrase "Little Jon was born with a silver spoon in his mouth which was rather curly and large" is an example of:
A) Semantically false chains
B) Violation of phraseological units
C) Pun
D) Metaphor
E) Metonymy
29. Which stylistic device rests on the extension of syntactical valency and results in joining two semantically disconnected clauses into one sentence?
A) Semantically false chains
B) Violation of phraseological units
C) Pun
D) Nonsense of non-sequence
E) Metonymy
30. The following phrase "Emperor Nero played the fiddle, so they burnt Rome." is an example of:
A) Semantically false chains
B) Violation of phraseological units
C) Pun
D) Nonsense of non-sequence

Е) Metonymy

5.4. Перечень видов оценочных средств

- выполнение учебных индивидуальных заданий в ходе практических занятий;
- контрольный опрос (устный);
- коллоквиум;
- выполнение тестового задания;
- реферат.

Задания со свободно конструируемым ответом (СКО) предполагает составление развернутого ответа на теоретический вопрос. Задание с выбором одного варианта ответа (ОВ, в задании данного типа предлагается несколько вариантов ответа, среди которых один верный. Задания со свободно конструируемым ответом (СКО) предполагает составление развернутого ответа, включающего полное решение задачи с пояснениями.

6. УЧЕБНО-МЕТОДИЧЕСКОЕ И ИНФОРМАЦИОННОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ (МОДУЛЯ)**6.1. Рекомендуемая литература****6.1.1. Основная литература**

	Авторы, составители	Заглавие	Издательство, год
Л1.1	Петренко А.Д., Бухаров В.М.	Социофонетика и фоностистика (опыт, актуальная проблематика, перспективы): Монография	Москва: ООО "Научно-издательский центр ИНФРА-М", 2018, URL: http://znanium.com/catalog/document?id=336203
Л1.2	Брандес М.П.	Стилистика текста. Теоретический курс: Учебник	Москва: Прогресс-Традиция, 2019, URL: http://znanium.com/catalog/document?id=357223
Л1.3	Лушникова Г.И., Осадчая Т.Ю.	Английский язык. Стилистика. The Power of Stylistics: Учебное пособие	Москва: ООО "Научно-издательский центр ИНФРА-М", 2022, URL: http://znanium.com/catalog/document?id=386500

6.1.2. Дополнительная литература

	Авторы, составители	Заглавие	Издательство, год
Л2.1	Лунькова Л. Н.	Когнитивная стилистика: обработка и декодирование художественного текста: Монография	Москва: Русайнс, 2016, URL: https://book.ru/book/920789
Л2.2	Обидина Н.В.	Стилистика: Учебное пособие	Москва: Прометей, 2011, URL: http://znanium.com/catalog/document?id=78088
Л2.3	Анохина Т.Я., Гонтарева О. П., Дашевская Е.И., Зайцева Т.Н., Змазнева О. А., Исаева Н.В., Ковина Т.П., Мартиросян Н.В., Михайкина С.Г.	Стилистика и культура русской речи: Учебное пособие	Москва: Издательство "ФОРУМ", 2019, URL: https://znanium.com/catalog/document?id=355386
Л2.4	Корман Е.А.	Стилистика испанского языка. Курс лекций и задания для практических занятий: Учебное пособие	Ростов-на-Дону: Издательство Южного федерального университета (ЮФУ), 2020, URL: http://znanium.com/catalog/document?id=375016

6.1.3. Методические разработки

	Авторы, составители	Заглавие	Издательство, год
Л3.1	Ильченко О.С.	Английский язык (В1-В2) : лексико-грамматический практикум: Учебно-методическая литература	СПб: Издательство Санкт-Петербургского государственного университета, 2020, URL: http://znanium.com/catalog/document?id=373758

6.2. Электронные учебные издания и электронные образовательные ресурсы

Э1	Электронная библиотечная система. - Режим доступа: http://znanium.com		
Э2	Фундаментальная библиотека ИНИОН РАН. - Режим доступа: http://www.inion.ru		
Э3	Электронные ресурсы Академии ИМСИТ . - Режим доступа: http://eios.imsit.ru		
Э4	Электронная библиотечная система Ibooks . - Режим доступа: http://www.ibooks.ru		

6.3.1. Лицензионное и свободно распространяемое программное обеспечение, в том числе отечественного производства

6.3.1.1	Windows 10 Pro RUS Операционная система – Windows 10 Pro RUS Подписка Microsoft Imagine Premium – Order №143659 от 12.07.2021
6.3.1.2	7-Zip Архиватор 7-Zip Программное обеспечение по лицензии GNU GPL
6.3.1.3	Google Chrome Браузер Google Chrome Программное обеспечение по лицензии GNU GPL
6.3.1.4	Mozilla Firefox Браузер Mozilla Firefox Программное обеспечение по лицензии GNU GPL
6.3.1.5	Kaspersky Endpoint Security Антивирусное ПО Kaspersky Endpoint Security для бизнеса Стандартный (350шт). Договор № ПР-00035750 от 13 декабря 2022г. (ООО Прима АйТи)
6.3.1.6	ПО ЛИНКО v8.2 демо-версия ПО для компьютерного лингафонного кабинета демо-версия
6.3.2. Перечень профессиональных баз данных и информационных справочных систем	
6.3.2.1	Консультант Плюс http://www.consultant.ru
6.3.2.2	Кодекс – Профессиональные справочные системы https://kodeks.ru

7. МТО (оборудование и технические средства обучения)

Ауд	Наименование	ПО	Оснащение
1	Аудитория для проведения занятий (семинарского типа)		30 посадочных мест, рабочее место преподавателя, доска
Читальный зал	Читальный зал. Помещение для самостоятельной работы	7-Zip Google Chrome Mozilla Firefox LibreOffice LibreCAD Inkscape Notepad++. 1С:Предприятие 8. Комплект Kaspersky Endpoint Security Maxima StarUML V1 Windows XP Professional Windows XP Professional MS Visual Studio Pro 2010 MS Visio Pro 2010 MS Project Pro 2010 MS Access 2010 MS Office Standart 2007	16 посадочных мест, рабочее место библиотекаря 6 компьютеров P5GC-MX1333/INTEL Core2Duo E2160/DDR2-667-1Г6/ST380815AS/Intel GMA-82945/Atheros L2 Fast Ethernet 10/100 4 компьютера GA945GCMX-S2/INTEL Core2Duo E2160/DDR2-667-1Г6/ST3160815AS/Intel GMA-82945/Realtek RTL8169 6 компьютеров P5GD2-X/Intel Pentium 4-3.00GHz/DDR2-667-1Г6/ WD800JD/Radeon X300/Marvell 88E805 1 компьютер P5KPL-SE/INTEL Core2Duo E6400/DDR2-667-2Г6/ST380811AS/GF-6600/ Realtek PCIe GBE 9200SE/Marvell 88E8001 6 мониторов LG Flatron 1730s 4 монитора NEC AccuSync LCD73v 6 мониторов Samsung SyncMaster 740n 1 монитор Samsung SyncMaster 920n 1 принтер HP LaserJet PRO m402n 1 сканер HP ScanJet G2410
123а	Специальное помещение для хранения и профилактического обслуживания учебного оборудования	7-Zip Google Chrome LibreOffice Notepad++. Oracle VM VirtualBox Adobe Reader DC ZEAL Klite Mega Codec Pack Windows 7 Pro CDBurnerXP Java 8 PDF24 Creator CCleaner Консоль Kaspersky Security Center Kaspersky Endpoint Security 11 ПАРУС-Бюджет 8.5.6.1 Microsoft Office 2007 Professional Plus 10-Strike File search pro 10-Страйк Сканирование Сети 10-Страйк Инвентаризация Компьютеров	Системный блок AMD FX-8120 1шт Системный блок Intel Core 2 CPU 4400 1шт. Монитор “LG L1718S” 1 шт. Монитор “BENQ CL2240” 1шт. Монитор “SAMSUNG 740m” 1шт. Набор инструментов 1 шт. Паяльная станция Lukey 902 1 шт Принтер SAMSUNG ML-1665 1 шт. Принтер SAMSUNG ML-1615 1 шт. Коммутатор D-Link DES-1005D 1 шт. Роутер Keenetic Lite (KN-3110)1 шт. Паяльник 40 Вт дер/ручка 1 шт. Лампа настольная 1 шт. Стол 1-тумбовый 1 шт. Стол 2 тумбовый 1 шт. Стол офисный компьютерный 1 шт. Столик компьютерный 1 шт. Стол 1-тубовый с верхней приставкой 1шт. Стулья тканевые на металлокаркасе 2шт Стул деревянный 1шт Пылесос “SUPRA 1800W” 1 шт. Шуруповерт “Hitachi ds12dvf3” 1 шт. Веб-камера Logitech HD WebCam C525 1280*720 MicUSB - 4 шт Перфоратор Град-М 1 шт. Микрофон Yanmai R933 – 2 шт Ноутбук Asus X541U – 1 шт

			Проектор Cactus CS-PRO.02B.WXGA-W – 1 шт. Проектор Acer QNX1310 – 2 шт
402	Помещение для проведения занятий лекционного типа, семинарского типа, курсовых работ (курсовых проектов), групповых и индивидуальных консультаций, текущего контроля и промежуточной аттестации.	7-Zip Google Chrome LibreOffice	36 посадочных мест, преподавательское место, доска, мультимедийный проектор (переносной), переносной ноутбук
404	Помещение для проведения занятий лекционного типа, семинарского типа, курсовых работ (курсовых проектов), групповых и индивидуальных консультаций, текущего контроля и промежуточной аттестации.	7-Zip Google Chrome LibreOffice	75 посадочных мест, преподавательское место, доска, мультимедийный проектор (переносной), переносной ноутбук
406	Помещение для проведения занятий лекционного типа, семинарского типа, курсовых работ (курсовых проектов), групповых и индивидуальных консультаций, текущего контроля и промежуточной аттестации.	7-Zip Google Chrome LibreOffice	52 посадочных места, преподавательское место, доска, мультимедийный проектор (переносной), переносной ноутбук
408	Помещение для проведения занятий лекционного типа, семинарского типа, курсовых работ (курсовых проектов), групповых и индивидуальных консультаций, текущего контроля и промежуточной аттестации.	7-Zip Google Chrome LibreOffice	30 посадочных мест, преподавательское место, доска, мультимедийный проектор (переносной), переносной ноутбук

8. МЕТОДИЧЕСКИЕ УКАЗАНИЯ ДЛЯ ОБУЧАЮЩИХСЯ ПО ОСВОЕНИЮ ДИСЦИПЛИНЫ (МОДУЛЯ)

Вид учебных занятий, работ Организация деятельности обучающегося

Лекция Написание конспекта лекций: кратко, схематично, последовательно фиксировать основные положения, выводы, формулировки, обобщения, отмечать важные мысли, выделять ключевые слова, термины. Проверка терминов, понятий с помощью энциклопедий, словарей, справочников с выписыванием толкований в тетрадь. Обозначить вопросы, термины, материал, который вызывает трудности, попытаться найти ответ в рекомендуемой литературе, если самостоятельно не удастся разобраться в материале, необходимо сформулировать вопрос и задать преподавателю на консультации, на практическом занятии.

Лабораторные занятия Конспектирование источников. Работа с конспектом лекций, подготовка ответов к контрольным вопросам, просмотр рекомендуемой литературы, работа с текстом.

Самостоятельная работа Знакомство с основной и дополнительной литературой, включая справочные издания, зарубежные источники, конспект основных положений, терминов, сведений, требующихся для запоминания и являющихся основополагающими в этой теме. Составление аннотаций к прочитанным литературным источникам и др.

Учебный материал по дисциплине разделен на логически завершенные части (модули), после освоения которых, предусматривается опрос и выполнение практических заданий. Все виды практических заданий оцениваются в баллах, сумма которых определяет рейтинг каждого обучающегося. В баллах оцениваются не только знания и навыки обучающихся, но и творческие их возможности: активность, неординарность, решение поставленных проблем, умение сформулировать и решить научную проблему.

Дисциплина – базовый блок профессиональных знаний и навыков, на основе которых будет формироваться творческий аппарат обучающихся. Формируемый арсенал знаний и навыков нацелен на успешную самостоятельную творческую деятельность.

Дисциплина осваивается практически на примерах и заданиях, сориентированных на решение конкретных задач.

Выдаваемые на занятиях задания сопровождаются вводным инструктированием, в котором излагаются методические и технологические требования к выполнению работы. Обучающихся знакомят с аналогами и прототипами, характерными особенностями решений в конкретных случаях, определяются цели, ставится учебная задача. Перед выполнением работы обучающиеся получают необходимую дополнительную информацию: перечень специальной и справочной литературы, визуальный материал на цифровых носителях, нормы и стандарты, технические условия и т. д.

Форма текущего контроля знаний – контроль выполнения работы обучающихся на практическом занятии (семинаре).

Итоговая форма контроля знаний по дисциплине – зачет.

9. МЕТОДИЧЕСКИЕ УКАЗАНИЯ ОБУЧАЮЩИМСЯ ПО ВЫПОЛНЕНИЮ САМОСТОЯТЕЛЬНОЙ РАБОТЫ

В системе обучения обучающихся заочной формы обучения большое значение отводится самостоятельной работе.

Написанная контрольная работа должна показать их умение работать с историческими источниками и литературой, продемонстрировать навыки аналитического мышления, глубокое и всестороннее изучение темы, а также способность научно изложить полученные результаты.

При выполнении самостоятельной контрольной работы обучающимся необходимо:

Выбрать тему для написания контрольной работы (для удобства проверки контрольной работы преподавателем выбирается номер темы, соответствующий номеру зачетки обучающегося).

Затем следует подобрать по выбранной теме литературу, используя список литературы, рекомендуемый преподавателем, каталоги библиотек, систему Интернет, при этом особое внимание следует уделить новой научной литературе.

После ознакомления с литературой, необходимо разработать предварительный план работы, определив для себя вопросы, требующие длительной проработки. При этом следует помнить, что план должен содержать обязательный минимум пунктов, соответствующих определенным разделам контрольной работы: введению, основной части работы и заключению. Введение обосновывает выбранную обучающимся тему, ее актуальность и практическую значимость. В этой части работы рекомендуется провести краткий историографический обзор темы, назвать имена специалистов, занимавшихся данной проблемой, осветить на основании каких исторических источников будет написана работа.

Основная часть работы должна состоять из нескольких вопросов, соответствующих подпунктам разработанного плана.

При их освещении необходимо убедительно раскрыть исторические процессы и события, аргументируя их. При написании самой работы не следует употреблять общие фразы, не подкрепленные конкретными данными; увлекаться отдельными фактами без их анализа. Обучающиеся не должны бояться поднимать в своей работе дискуссионные вопросы, а также выражать свою точку зрения. При изложении текста стоит помнить, что свои мысли необходимо формулировать грамотно, повествование должно быть неразрывно связано по смыслу, иметь строгую логическую последовательность. Все выводы и обобщения нужно формулировать понятно и логично.