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СТЕРЛИТАМАКСКИЙ ФИЛИАЛ
ФЕДЕРАЛЬНОГО ГОСУДАРСТВЕННОГО БЮДЖЕТНОГО ОБРАЗОВАТЕЛЬНОГО
УЧРЕЖДЕНИЯ ВЫСШЕГО ОБРАЗОВАНИЯ
«УФИМСКИЙ УНИВЕРСИТЕТ НАУКИ И ТЕХНОЛОГИЙ»

Факультет
Кафедра

Филологический
Германских языков

Оценочные материалы по дисциплине (модулю)

дисциплина

Стилистика английского языка

Блок Б1, часть, формируемая участниками образовательных отношений, Б1.В.09
цикл дисциплины и его часть (обязательная часть или часть, формируемая участниками образовательных отношений)

Направление

44.03.01
код

Педагогическое образование
наименование направления

Программа

Иностранный язык (английский)

Форма обучения

Заочная

Для поступивших на обучение в
2020 г.

Разработчики (составители)

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1. Перечень компетенций, индикаторов достижения компетенций и описание показателей и критериев оценивания результатов обучения по дисциплине (модулю)	3
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1. Перечень компетенций, индикаторов достижения компетенций и описание показателей и критериев оценивания результатов обучения по дисциплине (модулю)

Формируемая компетенция (с указанием кода)	Код и наименование индикатора достижения компетенции	Результаты обучения по дисциплине (модулю)	Показатели и критерии оценивания результатов обучения по дисциплине (модулю)				Вид оценочного средства
			1	2	3	4	
			неуд.	удовл.	хорошо	отлично	
ПК-1. Способен использовать теоретические и практические знания для постановки и решения исследовательских задач в филологии и в области образования	ПК-1.1. Знать: основные научные понятия и особенности их использования, методы и приёмы изучения и анализа научной литературы в предметной области; принципы, методы, средства образовательной деятельности для научных исследований; основы	Обучающийся должен: знать терминологию, относящуюся к культуре письменной и разговорной речи; выразительные средства языка и стилистические приемы, их функции в разных функциональных стилях языка с целью более полного понимания формальной и содержательной	Обучающийся не обладает знаниями терминологии, выразительных средств языка и стилистических приемов, их функций в разных функциональных стилях языка.	Обучающийся обладает частичными знаниями терминологии, выразительных средств языка и стилистических приемов, их функций в разных функциональных стилях языка, испытывает трудности в их идентификации.	Обучающийся обладает устойчивыми знаниями терминологии, выразительных средств языка и стилистических приемов, их функций в разных функциональных стилях языка, допускает отдельные неточности в их идентификации.	Обучающийся обладает прочными знаниями терминологии, выразительных средств языка и стилистических приемов, их функций в разных функциональных стилях языка.	Групповой опрос. Тестирование.

	<p>организации исследовательской деятельности в сфере образования; основные информационные технологии поиска, сбора, анализа и обработки данных социально-педагогического исследования.</p>	<p>структуры текста как единицы коммуникации.</p>					
	<p>ПК-1.2. Уметь: самостоятельно и в составе научного коллектива решать конкретные задачи профессиональной деятельности; самостоятельно и под научным руководством осуществлять</p>	<p>Обучающийся должен: уметь анализировать языковые и лингвостилистические особенности и интерпретировать содержание текста.</p>	<p>Обучающийся не умеет анализировать языковые и лингвостилистические особенности и интерпретировать содержание текста.</p>	<p>Обучающийся обладает частичными умениями анализировать языковые и лингвостилистические особенности и интерпретировать содержание текста.</p>	<p>Обучающийся хорошо умеет анализировать языковые и лингвостилистические особенности и интерпретировать содержание текста.</p>	<p>Обучающийся безошибочно умеет анализировать языковые и лингвостилистические особенности и интерпретировать содержание текста.</p>	<p>Контрольная работа.</p>

<p>сбор и обработку информации; анализировать образовательный процесс, собственную деятельность, выявляя проблемы, которые могут быть решены в рамках проектно-исследовательской деятельности; способен на основе выявленной проблемы сформулировать исследовательскую задачу.</p>						
<p>ПК-1.3. Владеть: методологией и</p>	<p>Обучающийся должен: владеть</p>	<p>Обучающийся не владеет терминологией</p>	<p>Обучающийся слабо владеет терминологией</p>	<p>Обучающийся хорошо владеет терминологией</p>	<p>Обучающийся отлично владеет терминологией</p>	<p>Практическое задание.</p>

	<p>методиками анализа исследуемых проблем, использовать систематизированные теоретические и практические знания для постановки и решения исследовательских задач в области образования; навыками сбора, изучения, критического анализа, обобщения и систематизации информации по теме учебно-исследовательской работы; способностью грамотно описать результаты исследования в научных</p>	<p>терминологией из области стилистики; приемами исследования фактического материала; способами использования знаний стилистики в практике обучения чтению и говорению на английском языке и в учебно-исследовательской работе.</p>	<p>из области стилистики; приемами исследования фактического материала; способами использования знаний стилистики в практике обучения чтению и говорению на английском языке и в учебно-исследовательской работе.</p>	<p>из области стилистики; приемами исследования фактического материала; способами использования знаний стилистики в практике обучения чтению и говорению на английском языке и в учебно-исследовательской работе.</p>	<p>из области стилистики; приемами исследования фактического материала; способами использования знаний стилистики в практике обучения чтению и говорению на английском языке и в учебно-исследовательской работе.</p>	<p>из области стилистики; приемами исследования фактического материала; способами использования знаний стилистики в практике обучения чтению и говорению на английском языке и в учебно-исследовательской работе.</p>	
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	работах.						
ПК-5. Способен определять собственную позицию относительно дискуссионных проблем в филологии	ПК-5.1. Знать: основные понятия, составляющие базу современной филологической науки и ее дискуссионные проблемы.	Обучающийся должен знать: теоретические положения лингвистических концепций, функционально значимых для речевой прагматики; о современном состоянии лингвистических исследований.	Обучающийся не знает теоретические положения лингвистических концепций, функционально значимых для речевой прагматики; о современном состоянии лингвистических исследований.	Владеет теоретическими положениями лингвистических концепций, функционально значимыми для речевой прагматики не в полном объеме; недостаточно полно знает о современном состоянии лингвистических исследований.	Обучающийся хорошо знает теоретические положения лингвистических концепций, функционально значимых для речевой прагматики; о современном состоянии лингвистических исследований.	Обучающийся отлично знает теоретические положения лингвистических концепций, функционально значимых для речевой прагматики; о современном состоянии лингвистических исследований.	Тестирование. Групповой опрос
	ПК-5.2. Уметь: определять собственную позицию по проблемам филологии путем организации устных и письменных дискуссий.	Обучающийся должен уметь: объяснять основные понятия, явления, процессы, происходящие в системной организации германских языков; анализировать и обобщать	Обучающийся не владеет спецификой использования приобретенных теоретических знаний, относящихся к германским языкам, в целях коммуникативного взаимодействия; терминологичес	Обучающийся не в полном объеме владеет спецификой использования приобретенных теоретических знаний, относящихся к германским языкам, в целях коммуникативного взаимодействия;	Обучающийся хорошо владеет спецификой использования приобретенных теоретических знаний, относящихся к германским языкам, в целях коммуникативного взаимодействия; терминологичес	Обучающийся отлично владеет спецификой использования приобретенных теоретических знаний, относящихся к германским языкам, в целях коммуникативного взаимодействия; терминологичес	Тестирование. Групповой опрос.

		различные научные теории в области лингвистики.	кой базой, позволяющей дискутировать о многоаспектных исследованиях в германистике и, вообще, в филологии.	терминологической базой, позволяющей дискутировать о многоаспектных исследованиях в германистике и, вообще, в филологии.	кой базой, позволяющей дискутировать о многоаспектных исследованиях в германистике и, вообще, в филологии.	кой базой, позволяющей дискутировать о многоаспектных исследованиях в германистике и, вообще, в филологии.	
ПК-5.3. Владеть: способами анализа, обобщения и систематизации информации относительно дискуссионных проблем в филологии, методами понимания и интерпретации сообщения: структуризация, реорганизация, трансформация, сопоставление с другими сообщениями, выявление	Обучающийся должен владеть: спецификой использования приобретенных теоретических знаний, относящихся к германским языкам, в целях коммуникативно го взаимодействия; терминологической базой, позволяющей дискутировать о многоаспектных исследованиях в германистике и, вообще, в филологии.	Обучающийся не умеет объяснять основные понятия, явления, процессы, происходящие в системной организации германских языков; анализировать и обобщать различные научные теории в области лингвистики.	Обучающийся недостаточно полно может объяснять основные понятия, явления, процессы, происходящие в системной организации германских языков; анализировать и обобщать различные научные теории в области лингвистики.	Обучающийся хорошо умеет объяснять основные понятия, явления, процессы, происходящие в системной организации германских языков; анализировать и обобщать различные научные теории в области лингвистики.	Обучающийся безошибочно умеет объяснять основные понятия, явления, процессы, происходящие в системной организации германских языков; анализировать и обобщать различные научные теории в области лингвистики.	Обучающийся безошибочно умеет объяснять основные понятия, явления, процессы, происходящие в системной организации германских языков; анализировать и обобщать различные научные теории в области лингвистики.	Опрос. Контрольная работа.

	необходимой информации.						
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2. Оценочные средства, необходимые для оценки результатов обучения по дисциплине (модулю)

Групповой опрос

1. What does stylistics study?
2. What is the object of study of stylistics?
3. What are the major branches of stylistics?
4. What is the concern of expressive stylistics?
5. How can you define the term “stylistic information”?
6. What is the difference between the notions of functional style and individual style?
7. What practical importance for the language studies does the course of stylistics have?
8. What is the difference between zeugma and pun?
9. Comment on the interaction of logical and emotive meanings.
10. What is the difference between an epithet and a logical attribute?

Тестирование

1. Stylistic semasiology deals with
 - a) shifts of meanings and their stylistic functions;
 - b) stylistic functions of shifts of meanings and combinations of meanings;
 - c) shifts of meanings and combinations of meanings.
2. Figures of replacement fall into the following groups:
 - a) figures of quantity and figures of quality;
 - b) figures of quantity, figures of quality and irony;
 - c) figures of similarity, figures of inequality and figures of contrast.
3. Periphrasis is based upon
 - a) transfer by similarity;
 - b) transfer by contiguity;
 - c) transfer by contrast.
4. Epithet belongs to
 - a) the metonymic group;

- b) the metaphorical group;
- c) the ironic group.

5. Synonyms of variation are used

- a) to characterize the object spoken about precisely;
- b) to produce humorous effect;
- c) to make the speech less monotonous.

6. In the sentence «The pennies were saved by bulldozing the grocer» we come across

- a) metonymy;
- b) metaphor;
- c) irony.

7. The sentence «The magi were wise men - wonderfully wise men» contains

- a) an epithet;
- b) an antithesis;
- c) a gradation.

8. In the sentence «Jim stopped inside the door, as immovable as a setter at 11 и scent of quail» the simile is used

- a) to impart expressiveness to the utterance;
- b) to produce humorous effect;
- c) to enable the reader to visualize the scene completely.

9. The phrase «She craved and yearned over them» contains

- a) synonyms of precision;
- b) synonyms of variation;
- c) metaphor.

10. Indicate the sentence which constitutes a simile:

- a) «She writes novels as Agatha Christie»;
- b) «She is as talkative as a parrot»;
- c) «She sings like Madonna».

11. Archaisms may be used in a literary text

- a) to show that the speaker is attached to usage of unusual words;
- b) to create the historic atmosphere;
- c) to produce humorous effect.

12. Terms belong to

- a) super-neutral vocabulary;
- b) the bulk of neutral words;
- c) sub-neutral vocabulary.

13. If bookish words are used in the colloquial context

- a) they elevate the speech;
- b) they produce humorous effect;
- c) they characterize the speaker as a well-educated person.

14. The sentence «Philoprogenitiveness, says we, is strong in semi-rural communities...» contains

- a) an archaic word;
- b) an archaic word and the collocation typical of the uncultivated speech;
- c) a bookish word and the collocation typical of the uncultivated speech.

15. Poetic words are used in poetic diction

- a) due to the poetic tradition only;
- b) to create the romantic atmosphere;
- c) to produce the effect of elevation;
- d) to comply with the poetic tradition and to create romantic atmosphere.

16. Jargon words are used within a certain professional group

- a) to facilitate the communication;
- b) to show that the speaker also belongs to this group;
- c) to stress the informal character of communication.

17. Jargon words and slang words

- a) are characterized by the same degree of degradation;
- b) differ in their degree of degradation.

18. Slang is used

- a) to show that the speaker shares the same ideas as are possessed by his communicants;
- b) to make speech more expressive;
- c) to produce humorous effect.

19. In the sentence «Ain't it awful, Sam?» the underlined word is used

- a) for the sake of characterization;
- b) to produce humorous effect;
- c) to make speech expressive.

20. Vulgar words are subdivided into

- a) lexical vulgarisms and semantic vulgarisms; •
- b) lexical vulgarisms and stylistic vulgarisms;
- c) semantic vulgarisms and stylistic vulgarisms.

21. Elliptical sentences and nominative sentences

- a) perform the same functions;
- b) perform different functions.

22. Asyndeton is used

- a) to accelerate the tempo of the speech;
- b) to characterize the emotional state of the speaker;
- c) to impart expressiveness to the speech.

23. Aposiopesis is

- a) a case when the speaker does not bring the utterance up to the end being overwhelmed by emotions;
- b) a) deliberate abstention from bringing the utterance up to the end;
- c) a case when the speaker does not want to finish the sentence or cannot finish the sentence being overwhelmed by emotions.

24. Anadiplosis is based

- a) upon the absence of the indispensable elements in the sentence;
- b) upon the interaction of syntactical structures;
- c) upon the excessive use of syntactical elements.

25. Prolepsis is used by characters of literary works

- a) to make speech more expressive;
- b) to emphasize the subject of speech;
- c) to make the speech sound less formal.

26. In case of inversion the emphasized element occupies

- a) the initial position;
- b) the final position instead of the initial position;
- c) either initial position or final position instead of the initial position.

27. Parallelism is used

- a) to make the recurring parts more conspicuous than their surroundings;
- b) to make the speech expressive.

28. Anaphora is used

- a) to express the speaker's attitude toward the object of speech;
- b) to imprint the elements repeated in the reader's mind;
- c) to create poetic atmosphere.

29. The syntactical device used to reproduce two parallel lines of thought is termed

- a) detachment;
- b) parenthesis.

30. The sentence «You don't know what a nice - a beautiful, nice - gift I've got to you» contains

- a) repetition;
- b) detachment;
- c) repetition in the form of detachment.

Практическое задание

Comment on the type of text according to its functional style. Prove your point.

In most countries, foreign languages have traditionally been taught for a small number of hours per week, but for several years on end. Modern thought on this matter suggests that telescoping language courses brings a number of unexpected advantages. Thus it seems that a course of 500 hours spread over five years is much less effective than the same course spread over one year, while if it were concentrated into six months it might produce outstanding results. One crucial factor here is the reduction in opportunities for forgetting; however, quite apart from the difficulty of making the time in school time-tables when some other subject would inevitably have to be reduced, there is a limit to the intensity of language teaching which individuals can tolerate over a protracted period. It is clear that such a limit exists; it is not known in detail how the limit varies for different individuals, nor for different age-groups, and research into these factors is urgently needed. At any rate, a larger total number of hours per week and a tendency towards more frequent teaching periods are the two aspects of intensity which are at present being tried out in many places, with generally encouraging results.

E. Hemingway

Практическое задание

Comment on the type of text according to its functional style. Prove your point.

My Lord,
February 7th, 1755

I have been lately informed, by the proprietor of "The World", that two papers, in which my "Dictionary" is recommended to the public, were written by your Lordship. To be so distinguished is an honour, which, being very little accustomed to favours from the great, I know not well how to receive or in what terms to acknowledge.

When, with some slight encouragement, I first visited your Lordship, I was overpowered, like the rest of mankind, by the enchantment of your address, and could not forbear to wish that I might boast myself "Le vainqueur du vainqueur de la terre", - that I might obtain that regard for which I saw the world contending; but I found my attendance so little encouraged that neither pride nor modesty would suffer me to continue it. When I had once addressed your Lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.

Seven years, My Lord, have now passed since I waited in your outward rooms or was repulsed from your door; during which time I have been pushing on my work through difficulties, of which it is useless to complain, and have brought it at last to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a patron before. The shepherd in Virgil grew at last acquainted with love, and found him a native of the rocks. Is not a patron, My Lord, one, who looks with unconcern on a man straggling for life in water, and when he has reached ground, encumbers him with help?

The notice you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary and cannot impart it; till I am known and do not want it. I hope it is no very cynical asperity, not to confess obligations when no benefit has been received; or to be unwilling that the public should consider me as owing that to a patron, which Providence has enabled me to do for myself.

Having carried on my work thus far with so little obligation to any favourer of learning, I shall now be disappointed though I should conclude it, if less be possible, with less; for I have been long wakened from that dream of hope in which I once boasted myself with so much exultation,

My Lord

Your Lordship's most humble,

most obedient Servant

Sam Jonson.

E. Hemingway

Контрольная работа

Provide the stylistic analysis of the text:

ONE FRIDAY MORNING

(By Langston Hughes. Abridged)

The news did not come directly to Nancy Lee, but it came in little indirections that finally added themselves up to one tremendous fact: she had won the prize!

But Nancy Lee's drawing was so good, her lines so sure, her colors so bright and harmonious, that certainly no other student in the senior art class at George Washington High was thought to have very much of a chance.

Nancy Lee was a colored girl, a few years out of the South. But seldom did her high-school classmates think of her as colored. She was smart, pretty and brown, and fitted in well with the life of the school. She stood high in scholarship, played a swell game of basketball, had taken part in the senior musical in a soft velvety voice, and had never seemed to intrude or stand out except in pleasant ways, so it was seldom even mentioned – her color.

Nancy Lee sometimes forgot she was colored herself. She liked her classmates and school. Particularly she liked her art teacher, Miss Dietrich.

Miss Dietrich was the kind of teacher who brought out the best in her students – but their own best, not anybody else's copied best. For anybody else's best, great though it might be, even

Michelangelo's, wasn't enough to please Miss Dietrich dealing with the creative impulses of young men and women living in an American city in the Middle West, and being American.

Nancy Lee was proud of being American, a Negro American with blood out of Africa a long time ago, too many generations back to count.

Miss Dietrich had taught Nancy Lee how to paint spring, people, and a breeze on what was only a plain white piece of paper from the supply closet. But Miss Dietrich had not said make it like any other spring-people-breeze ever seen before. She let it remain Nancy Lee's own. That is how the old Negro woman happened to be there looking at the flag – for in her mind the flag, the spring, and the woman formed a kind of triangle holding a dream Nancy Lee wanted to express. White stars on a blue field, spring, children, evergrowing life, and an old woman. Would the judges at the Artist Club like it?

One wet rainy April afternoon Miss O'Shay, the girls vice-principal, sent for Nancy Lee.

She knocked on Miss O'Shay's door.

«Sit down, Nancy Lee Johnson,» said Miss O'Shay. «I have something to tell you.» Nancy Lee sat down.

«You are about to graduate,» Miss O'Shay said. «And we shall miss you. You have been an excellent student, Nancy, and you will not be without honors on the senior list, as I am sure you know.»

At that point there was a light knock on the door. Miss O'Shay called out, «Come in,» and Miss Dietrich entered. «May I be a part of this, too?» she asked, tall and smiling.

«Of course,» Miss O'Shay said. «I was just telling Nancy Lee what we thought of her. But I hadn't gotten around to giving her the news. Perhaps, Miss Dietrich, you'd like to tell her yourself?»

Miss Dietrich was always direct. «Nancy Lee,» she said, «your picture has won the Artist Club scholarship.»

The slender brown girl's eyes widened, her heart jumped, then her throat tightened again. She tried to smile, but instead tears came to her eyes.

«Dear Nancy Lee,» Miss O'Shay said, «we are so happy for you.»

Nancy Lee must have danced all the way home. She never remembered quite how she got there through the rain.

Dreams began to dance through her head, plans and ambitions, beauties she would create for herself, her parents and the Negro people – for Nancy Lee possessed a deep and reverent race pride. She could see the old woman in the picture (really her grandmother in the South) lifting her head to the bright stars on the flag in the distance. A Negro in America! Often hurt, discriminated against, sometimes lynched – but always there were the stars – the blue body of the flag. Was there any other flag in the world that had so many stars? Nancy Lee thought deeply but she could recall none in all the encyclopedias or geographies she had ever looked into.

Her short speech of gratitude was ready.

When the president of the Artist Club presented her with the medal and scroll of the scholarship, she would say:

«Judges, and members of the Artist Club. I want to thank you for this award that means so much to me personally and through me to my people, the colored people of this city who, sometimes, are discouraged and bewildered, thinking that color and poverty are against them. I accept this award with gratitude and pride, not for myself alone but for my race that believes in American opportunity and American fairness – and the bright stars in our flag. I thank Miss Dietrich and the teachers of this school who made it possible for me to have the knowledge and training that lie behind this honor you have conferred upon my painting. When I came here from the South a few years ago, I was not sure how you would receive me. You received me well. You have given me a chance, and helped me along the road I wanted to follow. I suppose the judges know that every week here at assembly the students of this school pledge allegiance to the flag. I shall try to be worthy of that pledge, and of the help, and friendship and understanding of my fellow citizens of whatever race or creed, and of our American dream of ‘Liberty and justice for all!’»

The bright sunlight of an April morning woke her. There was breakfast with her parents – their half-amused and puzzled faces across the table, wondering what could be this secret that made her eyes so bright. The swift walk to school; the clock in the tower almost nine; hundreds of pupils streaming into the long, rambling old building that was the city's largest high school; the sudden quiet of the home room after the bell rang; then the teacher opening her record book to call the roll. But just before she began, she looked across the room until her eyes located Nancy Lee.

«Nancy,» she said, «Miss O'Shay would like to see you in her office, please.»

Nancy Lee knocked at Miss O'Shay's door.

«Come in».

The vice-principal stood at her desk. There was no one else in the room. It was very quiet.

«Sit down. Nancy Lee,» she said. Miss O'Shay did not smile. There was a long pause. The seconds went by slowly. «I do not know how to tell you what I have to say,» the elderly woman began, her eyes on the papers on her desk. «I am indignant and ashamed for myself and this city.»

Miss O'Shay said, «When the committee learned that you were colored they changed their plans.»

«Here is the letter from the committee, Nancy Lee.» Miss O'Shay picked it up and read the final paragraph to her.

It seems to us wiser to arbitrarily rotate the award among the various high schools of the city from now on. And especially in this case since the student chosen happens to be colored, a circumstance which unfortunately, had we known, might have prevented this embarrassment. But there have never been any Negro students in the local art school and the presence of one there might create difficulties for all concerned. We have high regard for the quality of Nancy Lee Johnson's talent, but we do not feel it would be fair to honor it with the Artist Club award.

Miss O'Shay paused. She put the letter down.

«Nancy Lee, I am very sorry to have to give you this message.»

«But my speech,» Nancy Lee said, «was about...» The words stuck in her throat. «...about America...»

Miss O'Shay had risen, she turned her back and stood looking out the window at the spring tulips in the school yard.

«I thought, since the award would be made at assembly right after our oath of allegiance,» the words tumbled almost hysterically from Nancy Lee's throat now, «I would put part of the flag salute in my speech. You know, Miss O'Shay, that part about 'liberty and justice for all'.»

«I know,» said Miss O'Shay slowly facing the room again. «But America is only what we who believe in it, make it. I am Irish. You may not know, Nancy Lee, but years ago we were called the dirty Irish, and mobs rioted against us in the big cities, and we were invited to go back where we came from. But we didn't go. And we didn't give up, because we believed in the American dream, and in our power to make that dream come true. Difficulties, yes. Mountains to climb, yes. Discouragements to face, yes. Democracy to make, yes. That is it, Nancy Lee! We still have in this world of ours democracy *to make*. You and I, Nancy Lee...»

3. Методические материалы, определяющие процедуры оценивания результатов обучения по дисциплине (модулю), описание шкал оценивания

Рейтинг-план дисциплины

Виды учебной деятельности студентов	Балл за конкретное задание	Число заданий за семестр	Баллы	
			Минимальный	Максимальный
Модуль 1. Базовые понятия стилистики				
Текущий контроль				
Аудиторная работа. Групповой опрос. Тема 1. Предмет, содержание и задачи стилистики. Основные понятия и категории стилистики. Тема 2. Проблемы нормы и вариативности в современном английском литературном языке. Синонимические средства выражения как основная проблема лингвостилистики. Тема 3. Стилистическая дифференциация словарного состава современного английского языка. Стилистика и языковое значение. Фонетические стилистические приемы.	2	3	0	6
2. Тестирование	2	1	0	2

3. Практическое задание	2	6	0	12
Рубежный контроль				
1. Контрольная работа	15	1	0	15
Модуль 2. Уровневая типология стилистики				
Текущий контроль				
Аудиторная работа Групповой опрос Тема 1. Лексические стилистические приемы. Тема 2. Синтаксические стилистические приемы. Тема 3. Текст как объект лингвостилистического анализа. Тема 4. Функциональные стили современного английского литературного языка.	2	3	0	6
2. Тестирование	2	1	0	2
3. Практическое задание	2	6	0	12
Рубежный контроль				
1. Контрольная работа	15	1	0	15
Поощрительные баллы				
1. Студенческая олимпиада				4
2. Публикация статей				4
3. Работа со школьниками (кружок, конкурсы, олимпиады)				2
Посещаемость (баллы вычитаются из общей суммы набранных баллов)				
1. Посещение лекционных занятий				-6
2. Посещение практических (семинарских, лабораторных занятий)				-10
Итоговый контроль				
Экзамен				30

Групповой опрос предполагает развёрнутые ответы на вопросы по темам программы. Количество вопросов для каждой темы: 1-4. **2 балла** выставляется студенту за активное участие в 1 групповом опросе, если студент дал полный, развернутый ответ на теоретический вопрос, продемонстрировал знание терминологии, без затруднений ответил на дополнительные вопросы, привел правильные примеры.

Тестирование представляет собой тесты закрытого типа с одним вариантом ответа. Каждый тест состоит из 30 вопросов. Количество тестирований в модуле: 1. 2 балла *выставляется студенту за 25-30 правильных ответов. 1,5 балла – за 19-24 правильных ответов. 1 балл– за 15-18 правильных ответов.*

Практическое задание ориентировано на проверку умения определять типы текста, принадлежащего к разным функциональным стилям, находить в тексте стилистические приемы и выполнять другие элементы лингвостилистического анализа текста художественной литературы. Студент выполняет 6 практических заданий в каждом модуле. 2 балла за каждое практическое задание *выставляется студенту, если студент продемонстрировал знание терминологии, умение применять теоретические знания при выполнении практических заданий, выполнил задание полностью без неточностей и ошибок; 1,5 балла – если студент допустил незначительные ошибки; 1 балл– если студент продемонстрировал знание терминологии, выполнил задание, допустив несколько ошибок.*

Контрольная работа предполагает лингвостилистический анализ художественного текста на выявление владения навыком интерпретации содержания текста и языковых средств его выразительности. В каждом модуле студент выполняет по одной контрольной работе. 15 баллов *выставляется студенту, если студент продемонстрировал знание терминологии, умение применять теоретические знания при выполнении практических заданий, выполнил лингвостилистический анализ художественного текста полностью без неточностей и ошибок; 12 баллов – если студент допустил незначительные ошибки; 8 баллов– если студент продемонстрировал знание терминологии, выполнил анализ, допустив несколько ошибок; 5 баллов– если студент продемонстрировал основы лингвостилистического анализа художественного текста.*

Экзаменационные билеты

Структура экзаменационного билета:

Экзаменационный билет состоит из двух теоретических и одного практического заданий.

Перечень вопросов для экзамена:

1. Стилистика как лингвистическая дисциплина.
2. Проблема языковой нормы и стилистических отклонений от нее.
3. Понятие языковых выразительных средств и стилистических приемов.
4. Письменная разновидность речи и ее стилистические особенности.
5. Устная разновидность речи и ее стилистические особенности.
6. Стилистическая дифференциация словарного состава современного английского языка и стилистическое использование различных слоев лексики.
7. Фонографические выразительные средства и стилистические приемы.

8. Стилистика и значение слова. Структура лексического значения.
9. Лексические выразительные средства и стилистические приемы: возвышенная лексика.
10. Лексические выразительные средства и стилистические приемы: приниженная лексика.
11. Стилистическая семасиология как аспект лингвостилистики.
12. Стилистическая семасиология: выразительные средства, основанные на переносе значения: фигуры замещения.
13. Метафора и художественное сравнение.
14. Стилистическая семасиология: выразительные средства, основанные на переносе значения: фигуры противопоставления.
15. Стилистический синтаксис как аспект лингвостилистики.
16. Синтаксические стилистические средства, основанные на непривычном расположении слов.
17. Синтаксические стилистические средства, основанные на отсутствии речевых единиц.
18. Синтаксические стилистические средства, основанные на избыточном использовании речевых единиц.
19. Роль различных выразительных средств и стилистических приемов функционально-стилистическом разнообразии текста.
20. Система стилей современного английского языка – стиль художественной литературы.
21. Система стилей современного английского языка – публицистический стиль.
22. Система стилей современного английского языка – стиль научной прозы.
23. Система стилей современного английского языка – стиль официальных документов.
24. Текст как объект лингвостилистического анализа.
25. Последовательность и способы анализа текста.

Образец экзаменационного билета:

1. Письменная разновидность речи и ее стилистические особенности.
2. Система стилей современного английского языка – публицистический стиль.
3. Практическое задание 5.

Пример практического задания:

Analyze the extract given below and indicate all the stylistic devices and expressive means you can identify in it.

The Power to Choose

(By P. Oslie. Fragments)

Most of our beliefs about life have come from parents, teachers, ministers, doctors, and other authority figures as we were growing up. These people were raised on beliefs they received from their authority figures. As time went on, many of these beliefs were completely distorted and untrue, and yet they are often accepted without question by each succeeding generation.

Any idea that you accept as truth is a belief. Your beliefs prompt your actions, expectations, and emotions, which then create your experiences. Thoughts that are repeated and reinforced each day become the basis for the repetitive behavior that creates the same results – again and again.

Your life is a living picture of your beliefs. You won't always get what you desire, but you will always get what you believe. If you want to know what you believe, take an objective look at your life. If you have a life filled with happiness, health, and love, your beliefs are working for you. If your life is filled with frustration, depression, lack, or struggle, your beliefs are working against you.

I believe we have 100 percent creative power and that we limit our power because we are afraid of it. We deny our real capabilities because we don't trust ourselves. We have been led to believe that we are capable of abusing power or of making mistakes. That belief is often based on another belief that we are inherently bad, weak, stupid, or sinful. Because we mistrust ourselves, we limit our ability to create the lives we dream of. In addition, because we believe that we are somehow inadequate, we often live with stress and constant worry about what may happen tomorrow because we are not smart enough or capable enough to prepare for it today. When we let go of our critical self-judgments, when we learn to trust ourselves and our inner voice, we will no longer hold back our true power.

We are boundless, unlimited beings; we are masters of our own destinies. There is something magical and mysterious about who we are, something grand and magnificent: We create our own experiences through the power of our thoughts, feelings, and beliefs. Our ability to create what we want is limited only by our imagination and by the belief that we are limited.

To change your experience, you need to change your beliefs. It does no good to try to change other people or outer circumstances because your beliefs will continue to create the same circumstances in your life. You can leave an unhappy relationship or quit an unpleasant job, but if you maintain the same beliefs, you will continue to attract similar situations and people no matter where you go. You simply can't run away from you. Your life is a mirror of your beliefs.

The principles I choose to live by now include the following:

1) We are powerful beings with no limits to what we can create. We have an inherent ability to create our experience through the power of our beliefs, thoughts, and feelings.

2) We have free will. We can choose our beliefs and change our reality; we can create whatever we desire.

3) We limit our ability to create what we desire by limiting our perceptions of what is possible. If we repeatedly affirm our belief in limitations, we will continue to experience them. As we begin to affirm that we are unlimited, we begin to perceive and experience new freedoms.

Критерии оценки ответа на экзамене (в баллах):

- **25-30 баллов** выставляется студенту, если студент дал полные, развернутые ответы на все теоретические вопросы билета, продемонстрировал знание функциональных возможностей, терминологии, основных элементов, умение применять теоретические знания при выполнении практических заданий. Студент без затруднений ответил на все дополнительные вопросы. Практическая часть работы выполнена полностью без неточностей и ошибок;

- **17-24 баллов** выставляется студенту, если студент раскрыл в основном теоретические вопросы, однако допущены неточности в определении основных понятий. При ответе на дополнительные вопросы допущены небольшие неточности. При выполнении практической части работы допущены несущественные ошибки;

- **10-16 баллов** выставляется студенту, если при ответе на теоретические вопросы студентом допущено несколько существенных ошибок в толковании основных понятий. Логика и полнота ответа страдают заметными изъянами. Заметны пробелы в знании основных методов. Теоретические вопросы в целом изложены достаточно, но с пропусками материала. Имеются принципиальные ошибки в логике построения ответа на вопрос. Студент не решил задачу или при решении допущены грубые ошибки;

- **0-10 баллов** выставляется студенту, если он отказался от ответа или не смог ответить на вопросы билета, ответ на теоретические вопросы свидетельствует о непонимании и крайне неполном знании основных понятий и методов. Обнаруживается отсутствие навыков применения теоретических знаний при выполнении практических заданий. Студент не смог ответить ни на один дополнительный вопрос.

Групповой опрос

1. What does stylistics study?
2. What is the object of study of stylistics?
3. What are the major branches of stylistics?
4. What is the concern of expressive stylistics?
5. How can you define the term “stylistic information”?
6. What is the difference between the notions of functional style and individual style?
7. What practical importance for the language studies does the course of stylistics have?
8. What is the difference between zeugma and pun?
9. Comment on the interaction of logical and emotive meanings.
10. What is the difference between an epithet and a logical attribute?

Тестирование

1. Stylistic semasiology deals with

- a) shifts of meanings and their stylistic functions;
- b) stylistic functions of shifts of meanings and combinations of meanings;
- c) shifts of meanings and combinations of meanings.

2. Figures of replacement fall into the following groups:

- a) figures of quantity and figures of quality;
- b) figures of quantity, figures of quality and irony;
- c) figures of similarity, figures of inequality and figures of contrast.

3. Periphrasis is based upon

- a) transfer by similarity;
- b) transfer by contiguity;
- c) transfer by contrast.

4. Epithet belongs to

- a) the metonymic group;
- b) the metaphorical group;
- c) the ironic group.

5. Synonyms of variation are used

- a) to characterize the object spoken about precisely;
- b) to produce humorous effect;
- c) to make the speech less monotonous.

6. In the sentence «The pennies were saved by bulldozing the grocer» we come across

- a) metonymy;
- b) metaphor;
- c) irony.

7. The sentence «The magi were wise men - wonderfully wise men» contains

- a) an epithet;
- b) an antithesis;
- c) a gradation.

8. In the sentence «Jim stopped inside the door, as immovable as a setter at 11 и scent of quail» the simile is used

- a) to impart expressiveness to the utterance;
- b) to produce humorous effect;
- c) to enable the reader to visualize the scene completely.

9. The phrase «She craved and yearned over them» contains

- a) synonyms of precision;
- b) synonyms of variation;
- c) metaphor.

10. Indicate the sentence which constitutes a simile:

- a) «She writes novels as Agatha Christie»;
- b) «She is as talkative as a parrot»;
- c) «She sings like Madonna».

11. Archaisms may be used in a literary text

- a) to show that the speaker is attached to usage of unusual words;
- b) to create the historic atmosphere;
- c) to produce humorous effect.

12. Terms belong to

- a) super-neutral vocabulary;
- b) the bulk of neutral words;
- c) sub-neutral vocabulary.

13. If bookish words are used in the colloquial context

- a) they elevate the speech;
- b) they produce humorous effect;
- c) they characterize the speaker as a well-educated person.

14. The sentence «Philoprogenitiveness, says we, is strong in semi-rural communities...» contains

- a) an archaic word;
- b) an archaic word and the collocation typical of the uncultivated speech;
- c) a bookish word and the collocation typical of the uncultivated speech.

15. Poetic words are used in poetic diction

- a) due to the poetic tradition only;
- b) to create the romantic atmosphere;
- c) to produce the effect of elevation;
- d) to comply with the poetic tradition and to create romantic atmosphere.

16. Jargon words are used within a certain professional group

- a) to facilitate the communication;
- b) to show that the speaker also belongs to this group;
- c) to stress the informal character of communication.

17. Jargon words and slang words

- a) are characterized by the same degree of degradation;
- b) differ in their degree of degradation.

18. Slang is used

- a) to show that the speaker shares the same ideas as are possessed by his communicants;
- b) to make speech more expressive;
- c) to produce humorous effect.

19. In the sentence «Ain't it awful, Sam?» the underlined word is used

- a) for the sake of characterization;
- b) to produce humorous effect;
- c) to make speech expressive.

20. Vulgar words are subdivided into

- a) lexical vulgarisms and semantic vulgarisms; •
- b) lexical vulgarisms and stylistic vulgarisms;
- c) semantic vulgarisms and stylistic vulgarisms.

21. Elliptical sentences and nominative sentences

- c) perform the same functions;
- d) perform different functions.

22. Asyndeton is used

- a) to accelerate the tempo of the speech;
- b) to characterize the emotional state of the speaker;
- c) to impart expressiveness to the speech.

23. Aposiopesis is

- a) a case when the speaker does not bring the utterance up to the end being overwhelmed by emotions;
- b) a deliberate abstention from bringing the utterance up to the end;
- c) a case when the speaker does not want to finish the sentence or cannot finish the sentence being overwhelmed by emotions.

24. Anadiplosis is based

- a) upon the absence of the indispensable elements in the sentence;
- b) upon the interaction of syntactical structures;
- c) upon the excessive use of syntactical elements.

25. Prolepsis is used by characters of literary works

- a) to make speech more expressive;
- b) to emphasize the subject of speech;
- c) to make the speech sound less formal.

26. In case of inversion the emphasized element occupies

- a) the initial position;
- b) the final position instead of the initial position;

c) either initial position or final position instead of the initial position.

27. Parallelism is used

a) to make the recurring parts more conspicuous than their surroundings;

b) to make the speech expressive.

28. Anaphora is used

a) to express the speaker's attitude toward the object of speech;

b) to imprint the elements repeated in the reader's mind;

c) to create poetic atmosphere.

29. The syntactical device used to reproduce two parallel lines of thought is termed

a) detachment;

b) parenthesis.

30. The sentence «You don't know what a nice - a beautiful, nice - gift I've got to you» contains

a) repetition;

b) detachment;

c) repetition in the form of detachment.

Практическое задание

Comment on the type of text according to its functional style. Prove your point.

In most countries, foreign languages have traditionally been taught for a small number of hours per week, but for several years on end. Modern thought on this matter suggests that telescoping language courses brings a number of unexpected advantages. Thus it seems that a course of 500 hours spread over five years is much less effective than the same course spread over one year, while if it were concentrated into six months it might produce outstanding results. One crucial factor here is the reduction in opportunities for forgetting; however, quite apart from the difficulty of making the time in school time-tables when some other subject would inevitably have to be reduced, there is a limit to the intensity of language teaching which individuals can tolerate over a protracted period. It is clear that such a limit exists; it is not known in detail how the limit varies for different individuals, nor for different age-groups, and research into these factors is urgently needed. At any rate, a larger total number of hours per week and a tendency towards more frequent teaching periods are the two aspects of intensity which are at present being tried out in many places, with generally encouraging results.

E. Hemingway

Практическое задание

Comment on the type of text according to its functional style. Prove your point.

My Lord,
February 7th, 1755

I have been lately informed, by the proprietor of "The World", that two papers, in which my "Dictionary" is recommended to the public, were written by your Lordship. To be so distinguished is an honour, which, being very little accustomed to favours from the great, I know not well how to receive or in what terms to acknowledge.

When, with some slight encouragement, I first visited your Lordship, I was overpowered, like the rest of mankind, by the enchantment of your address, and could not forbear to wish that I might boast myself "Le vainqueur du vainqueur de la terre", - that I might obtain that regard for which I saw the world contending; but I found my attendance so little encouraged that neither pride nor modesty would suffer me to continue it. When I had once addressed your Lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.

Seven years, My Lord, have now passed since I waited in your outward rooms or was repulsed from your door; during which time I have been pushing on my work through difficulties, of which it is useless to complain, and have brought it at last to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a patron before. The shepherd in Virgil grew at last acquainted with love, and found him a native of the rocks. Is not a patron, My Lord, one, who looks with unconcern on a man straggling for life in water, and when he has reached ground, encumbers him with help?

The notice you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary and cannot impart it; till I am known and do not want it. I hope it is no very cynical asperity, not to confess obligations when no benefit has been received; or to be unwilling that the public should consider me as owing that to a patron, which Providence has enabled me to do for myself.

Having carried on my work thus far with so little obligation to any favourer of learning, I shall now be disappointed though I should conclude it, if less be possible, with less; for I have been long wakened from that dream of hope in which I once boasted myself with so much exultation,

My Lord
Your Lordship's most humble,
most obedient Servant
Sam Jonson.

E. Hemingway

Контрольная работа

Provide the stylistic analysis of the text:

ONE FRIDAY MORNING

(By Langston Hughes. Abridged)

The news did not come directly to Nancy Lee, but it came in little indirections that finally added themselves up to one tremendous fact: she had won the prize!

But Nancy Lee's drawing was so good, her lines so sure, her colors so bright and harmonious, that certainly no other student in the senior art class at George Washington High was thought to have very much of a chance.

Nancy Lee was a colored girl, a few years out of the South. But seldom did her high-school classmates think of her as colored. She was smart, pretty and brown, and fitted in well with the life of the school. She stood high in scholarship, played a swell game of basketball, had taken part in the senior musical in a soft velvety voice, and had never seemed to intrude or stand out except in pleasant ways, so it was seldom even mentioned – her color.

Nancy Lee sometimes forgot she was colored herself. She liked her classmates and school. Particularly she liked her art teacher, Miss Dietrich.

Miss Dietrich was the kind of teacher who brought out the best in her students – but their own best, not anybody else's copied best. For anybody else's best, great though it might be, even Michelangelo's, wasn't enough to please Miss Dietrich dealing with the creative impulses of young men and women living in an American city in the Middle West, and being American.

Nancy Lee was proud of being American, a Negro American with blood out of Africa a long time ago, too many generations back to count.

Miss Dietrich had taught Nancy Lee how to paint spring, people, and a breeze on what was only a plain white piece of paper from the supply closet. But Miss Dietrich had not said make it like any other spring-people-breeze ever seen before. She let it remain Nancy Lee's own. That is how the old Negro woman happened to be there looking at the flag – for in her mind the flag, the spring, and the woman formed a kind of triangle holding a dream Nancy Lee wanted to express. White stars on a blue field, spring, children, ever growing life, and an old woman. Would the judges at the Artist Club like it?

One wet rainy April afternoon Miss O'Shay, the girls vice-principal, sent for Nancy Lee.

She knocked on Miss O'Shay's door.

«Sit down, Nancy Lee Johnson,» said Miss O'Shay. «I have something to tell you.» Nancy Lee sat down.

«You are about to graduate,» Miss O'Shay said. «And we shall miss you. You have been an excellent student, Nancy, and you will not be without honors on the senior list, as I am sure you know.»

At that point there was a light knock on the door. Miss O'Shay called out, «Come in,» and Miss Dietrich entered. «May I be a part of this, too?» she asked, tall and smiling.

«Of course,» Miss O'Shay said. «I was just telling Nancy Lee what we thought of her. But I hadn't gotten around to giving her the news. Perhaps, Miss Dietrich, you'd like to tell her yourself?»

Miss Dietrich was always direct. «Nancy Lee,» she said, «your picture has won the Artist Club scholarship.»

The slender brown girl's eyes widened, her heart jumped, then her throat tightened again. She tried to smile, but instead tears came to her eyes.

«Dear Nancy Lee,» Miss O'Shay said, «we are so happy for you.»

Nancy Lee must have danced all the way home. She never remembered quite how she got there through the rain.

Dreams began to dance through her head, plans and ambitions, beauties she would create for herself, her parents and the Negro people – for Nancy Lee possessed a deep and reverent race pride. She could see the old woman in the picture (really her grandmother in the South) lifting her head to the bright stars on the flag in the distance. A Negro in America! Often hurt, discriminated against, sometimes lynched – but always there were the stars – the blue body of the flag. Was there any other flag in the world that had so many stars? Nancy Lee thought deeply but she could recall none in all the encyclopedias or geographies she had ever looked into.

Her short speech of gratitude was ready.

When the president of the Artist Club presented her with the medal and scroll of the scholarship, she would say:

«Judges, and members of the Artist Club. I want to thank you for this award that means so much to me personally and through me to my people, the colored people of this city who, sometimes, are discouraged and bewildered, thinking that color and poverty are against them. I accept this award with gratitude and pride, not for myself alone but for my race that believes in American opportunity and American fairness – and the bright stars in our flag. I thank Miss Dietrich and the teachers of this school who made it possible for me to have the knowledge and training that lie behind this honor you have conferred upon my painting. When I came here from the South a few years ago, I was not sure how you would receive me. You received me well. You have given me a chance, and helped me along the road I wanted to follow. I suppose the judges know that every week here at assembly the students of this school pledge allegiance to the flag. I shall try to be worthy of that pledge, and of the help, and friendship and understanding of my fellow citizens of whatever race or creed, and of our American dream of 'Liberty and justice for all!」»

The bright sunlight of an April morning woke her. There was breakfast with her parents – their half-amused and puzzled faces across the table, wondering what could be this secret that made her eyes so bright. The swift walk to school; the clock in the tower almost nine; hundreds of pupils streaming into the long, rambling old building that was the city's largest high school; the sudden quiet of the home room after the bell rang; then the teacher opening her record book to call the roll. But just before she began, she looked across the room until her eyes located Nancy Lee.

«Nancy,» she said, «Miss O'Shay would like to see you in her office, please.»

Nancy Lee knocked at Miss O'Shay's door.

«Come in».

The vice-principal stood at her desk. There was no one else in the room. It was very quiet.

«Sit down. Nancy Lee,» she said. Miss O'Shay did not smile. There was a long pause. The seconds went by slowly. «I do not know how to tell you what I have to say,» the elderly woman began, her eyes on the papers on her desk. «I am indignant and ashamed for myself and this city.»

Miss O'Shay said, «When the committee learned that you were colored they changed their plans.»

«Here is the letter from the committee, Nancy Lee.» Miss O'Shay picked it up and read the final paragraph to her.

It seems to us wiser to arbitrarily rotate the award among the various high schools of the city from now on. And especially in this case since the student chosen happens to be colored, a circumstance which unfortunately, had we known, might have prevented this embarrassment. But there have never been any Negro students in the local art school and the presence of one there might create difficulties for all concerned. We have high regard for the quality of Nancy Lee Johnson's talent, but we do not feel it would be fair to honor it with the Artist Club award.

Miss O'Shay paused. She put the letter down.

«Nancy Lee, I am very sorry to have to give you this message.»

«But my speech,» Nancy Lee said, «was about...» The words stuck in her throat. «...about America...»

Miss O'Shay had risen, she turned her back and stood looking out the window at the spring tulips in the school yard.

«I thought, since the award would be made at assembly right after our oath of allegiance,» the words tumbled almost hysterically from Nancy Lee's throat now, «I would put part of the flag salute in my speech. You know, Miss O'Shay, that part about 'liberty and justice for all'.»

«I know,» said Miss O'Shay slowly facing the room again. «But America is only what we who believe in it, make it. I am Irish. You may not know, Nancy Lee, but years ago we were called the dirty Irish, and mobs rioted against us in the big cities, and we were invited to go back where we came from. But we didn't go. And we didn't give up, because we believed in the American dream, and in our power to make that dream come true. Difficulties, yes. Mountains to climb, yes. Discouragements to face, yes. Democracy to make, yes. That is it, Nancy Lee! We still have in this world of ours democracy *to make*. You and I, Nancy Lee...»

Темы семинарских занятий

1. Предмет и содержание стилистики
2. Проблема нормы с позиций стилистики
3. Вокабуляр английского языка с позиций стилистики
4. Фонографическая стилистика
5. Лексическая стилистика

6. Стилистический синтаксис
7. Функциональная стилистика

Вопросы для семинаров

Занятие № 1.....

1. Понятие стилистических средств и стилистических приемов.
2. Денотативное и коннотативное значение слова.
3. Эмотивный, оценочный, экспрессивный и стилистический компоненты значения.

Занятие № 2

1. Письменный и устно-разговорный стили речи.
2. Понятие нормы в лингвистике.
3. Норма и намеренное нарушение нормы.

Занятие № 3

1. Норма письменной и устно-разговорной речи.
2. Слово и его семантическая структура.
3. Нейтральная лексика.

Занятие № 4

1. Литературная лексика.
2. Разговорная лексика.

Занятие № 5

1. Звуки, просодические средства и значения как источники музыкального эстетического эффекта.
2. Звукоподражание.
3. Парономасия. Аллитерация и ассонанс.

Занятие № 6

1. Звуковые повторы. Ритм.
2. Графика и звучание.
3. Заглавные буквы.
4. Особенности шрифта.

Занятие № 7

1. Слово и его значение.
2. Денотативные и коннотативные значения слов.

Занятие № 8

1. Возвышенная и приниженная лексика.
2. Разговорная лексика.

3. Стилистическая семасиология. Стилистические приемы, основанные на переносе значения слов.

Занятие № 9

1. Синтаксические стилистические приемы.
2. Номинативные предложения.
3. Односоставные предложения.

Занятие № 10

1. Риторические вопросы.
2. Инверсия.
3. Параллельные конструкции.

Занятие № 11

1. Стилль художественной литературы.
2. Научный стиль.

Занятие № 12

1. Газетный стиль.
2. Деловой стиль.

Занятие № 13

1. Разговорный стиль.
2. Функционально окрашенная лексика в художественной литературе.

Занятие № 14

1. Базовые понятия стилистики: повторение.

Занятие № 15

1. Уровневая типология стилистики: повторение.

Занятие № 16

1. Особенности стилистического анализа текста художественной литературы.
2. Особенности стилистического анализа научного текста.
3. Особенности стилистического анализа газетного текста.
4. Особенности стилистического анализа делового текста.

Виды работы на семинарских занятиях предусматривают групповой опрос и практические задания.

Критерии оценки (в баллах) за текущий контроль:

- **20 баллов** в модуле выставляется студенту, если студент дал полный, развернутый ответ на теоретический вопрос, продемонстрировал знание терминологии, без затруднений ответил на дополнительные вопросы, привел правильные примеры во время **групповых опросов**; дал 25-30 правильных ответов на **тестировании**; продемонстрировал знание терминологии, умение применять теоретические знания при выполнении практических заданий, выполнил задание полностью без неточностей и ошибок во время **6 практических заданий**;

- **0 баллов** в модуле выставляется студенту, если студент отказался отвечать на теоретический вопрос, не продемонстрировал знание терминологии, не смог привести примеры во время **групповых опросов**; дал менее 10 правильных ответов на **тестировании**; не выполнил **6 практических заданий**.

Критерии оценки (в баллах) за рубежный контроль:

- **15 баллов** в модуле выставляется студенту, если студент продемонстрировал знание терминологии, выполнил лингвостилистический анализ текста художественной литературы полностью без неточностей и ошибок во время **контрольной работы**;

- **0 баллов** в модуле выставляется студенту, если студент не смог продемонстрировать основы лингвостилистического анализа текста художественной литературы во время **контрольной работы**.

Результаты обучения по дисциплине (модулю) у обучающихся оцениваются по итогам текущего контроля количественной оценкой, выраженной в рейтинговых баллах. Оценке подлежит каждое контрольное мероприятие.

При оценивании сформированности компетенций применяется четырехуровневая шкала «неудовлетворительно», «удовлетворительно», «хорошо», «отлично».

Максимальный балл по каждому виду оценочного средства определяется в рейтинг-плане и выражает полное (100%) освоение компетенции.

Уровень сформированности компетенции «хорошо» устанавливается в случае, когда объем выполненных заданий соответствующего оценочного средства составляет 80-100%; «удовлетворительно» – выполнено 40-80%; «неудовлетворительно» – выполнено 0-40%

Рейтинговый балл за выполнение части или полного объема заданий соответствующего оценочного средства выставляется по формуле:

Рейтинговый балл = $k \times$ Максимальный балл,

где $k = 0,2$ при уровне освоения «неудовлетворительно», $k = 0,4$ при уровне освоения «удовлетворительно», $k = 0,8$ при уровне освоения «хорошо» и $k = 1$ при уровне освоения «отлично».

Оценка на этапе промежуточной аттестации выставляется согласно Положению о модульно-рейтинговой системе обучения и оценки успеваемости студентов УУНиТ:

На экзамене выставляется оценка:

- отлично - при накоплении от 80 до 110 рейтинговых баллов (включая 10 поощрительных баллов),
- хорошо - при накоплении от 60 до 79 рейтинговых баллов,
- удовлетворительно - при накоплении от 45 до 59 рейтинговых баллов,
- неудовлетворительно - при накоплении менее 45 рейтинговых баллов.

При получении на экзамене оценок «отлично», «хорошо», «удовлетворительно», на зачёте оценки «зачтено» считается, что результаты обучения по дисциплине (модулю) достигнуты и компетенции на этапе изучения дисциплины (модуля) сформированы.