

МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ

**федеральное государственное автономное
образовательное учреждение высшего образования_
«Национальный исследовательский Нижегородский государственный университет
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Институт филологии и журналистики

УТВЕРЖДЕНО
решением Ученого совета ННГУ
протокол № 11 от 25.12.2024 г.

Рабочая программа дисциплины
Интерпретация текста на английском языке

Уровень высшего образования
Бакалавриат

Направление подготовки / специальность
45.03.02 - Лингвистика

Направленность образовательной программы
Иностранные языки и культуры: теория, практика и методика преподавания

Форма обучения
очная

г. Нижний Новгород

2025 год начала подготовки

1. Место дисциплины в структуре ОПОП

Дисциплина Б1.В.ДВ.01.01.02 Интерпретация текста на английском языке относится к части, формируемой участниками образовательных отношений образовательной программы.

2. Планируемые результаты обучения по дисциплине, соотнесенные с планируемыми результатами освоения образовательной программы (компетенциями и индикаторами достижения компетенций)

Формируемые компетенции (код, содержание компетенции)	Планируемые результаты обучения по дисциплине (модулю), в соответствии с индикатором достижения компетенции		Наименование оценочного средства	
	Индикатор достижения компетенции (код, содержание индикатора)	Результаты обучения по дисциплине	Для текущего контроля успеваемости	Для промежуточной аттестации
ПК-4: Способен использовать в профессиональной деятельности, в том числе педагогической, представление об истории, современном состоянии и перспективах развития лингвистики в целом и ее конкретной области с учетом направленности (профиля) образовательной программы	ПК-4.1: Решает в профессиональной деятельности задачи, используя знания об истории, современном состоянии и перспективах развития лингвистики в целом и ее конкретной области с учетом направленности (профиля) образовательной программы	<p>ПК-4.1:</p> <p>Знает историю, современное состояние и перспективы развития лингвистики в целом и ее конкретной области с учетом направленности (профиля) образовательной программы;</p> <p>Умеет использовать в профессиональной деятельности знания по истории, современному состоянию и перспективах развития лингвистики в целом и ее конкретной области с учетом направленности (профиля) образовательной программы;</p> <p>Владеет опытом решения задач профессиональной деятельности, используя знания об истории, современном состоянии и перспективах лингвистики в целом и ее конкретной области с учетом направленности (профиля) образовательной программы</p>	<p>Контрольная работа</p> <p>Тест</p> <p>Практическое задание</p>	<p>Зачёт:</p> <p>Контрольные вопросы</p> <p>Практическое задание</p> <p>Зачёт с оценкой:</p> <p>Контрольные вопросы</p> <p>Практическое задание</p>
ПК-7: Способен демонстрировать владение навыками	ПК-7.1: Применяет в практической деятельности основные положения	<p>ПК-7.1:</p> <p>Знает основные положения лингвистики,</p>	<p>Практическое задание</p> <p>Сообщение</p>	<p>Зачёт:</p> <p>Контрольные</p>

<p>выявления межпредметных связей изучаемых дисциплин и умением применять полученные навыки в профессиональной деятельности, в том числе участвовать в разработке, организации и реализации различного типа проектов в образовательных, научных и культурно-просветительских организациях, в социально-педагогической, гуманитарно-организационной, книгоиздательской, массмедийной и коммуникативной сферах</p>	<p>лингвистики, литературоведения и других филологических дисциплин, а также основы дисциплин гуманитарного цикла</p> <p>ПК-7.2: Выявляет межпредметные связи изучаемых дисциплин и применяет полученные навыки в профессиональной деятельности</p>	<p>литературоведения и других филологических дисциплин, а также основы дисциплин гуманитарного цикла;</p> <p>Умеет применять в практической деятельности знания об основах теории лингвистики, литературоведения и других дисциплин гуманитарного цикла;</p> <p>Владеет опытом использования в практической деятельности теоретических знаний об основах теории лингвистики, литературоведения и других дисциплин гуманитарного цикла</p> <p>ПК-7.2: Знает специфику межпредметных связей изучаемых дисциплин;</p> <p>Умеет выявлять межпредметные связи изучаемых дисциплин и применять полученные навыки в профессиональной деятельности;</p> <p>Владеет практическими навыками применения в профессиональной деятельности знаний о межпредметных связях изучаемых дисциплин</p>		<p>вопросы Практическое задание</p> <p>Зачёт с оценкой: Контрольные вопросы Практическое задание</p>
<p>ПКД-6: Способен демонстрировать владение навыками перевода с иностранных языков и на иностранные языки и практические аспекты аналитико-синтетической переработки различных типов</p>	<p>ПКД-6.3: Осуществляет аналитико-синтетическую переработку различных типов текстов</p>	<p>ПКД-6.3: Знает теоретические положения текстовой деятельности, способы трансформации текстового материала, типологии текстов, систему лингвистических знаний, обеспечивающих адаптацию научного или публицистического текста, научных трудов и</p>	<p>Практическое задание</p>	<p>Зачёт: Контрольные вопросы Практическое задание</p> <p>Зачёт с оценкой: Контрольные вопросы Практическое задание</p>

текстов		художественных произведений для аннотирования и реферирования на русском и/или иностранном языке; Умеет анализировать, трансформировать и адаптировать текстовый материал для различных профессиональных целей; Владеет опытом аналитико-синтетической переработки различных типов текстов на русском и/или иностранном языке		
ПКД-7: Способен осуществлять на базовом уровне сбор и анализ языковых и литературных фактов, лингвистический анализ и интерпретацию текста	ПКД-7.3: Адекватно интерпретирует и применяет в профессиональной деятельности результаты анализа собранных языковых фактов и текстов различных стилей и жанров	ПКД-7.3: Знает технологии интерпретации результатов анализа собранных языковых фактов и текстов различных стилей и жанров; Умеет адекватно интерпретировать и применять в профессиональной деятельности результаты анализа собранных языковых фактов и текстов различных стилей и жанров; Владеет практическими навыками использования в профессиональной деятельности, в том числе педагогической, результатов анализа собранных языковых фактов и текстов различных стилей и жанров.	Контрольная работа Практическое задание Тест	Зачёт: Контрольные вопросы Практическое задание Зачёт с оценкой: Контрольные вопросы Практическое задание

3. Структура и содержание дисциплины

3.1 Трудоемкость дисциплины

	очная
Общая трудоемкость, з.е.	4
Часов по учебному плану	144
в том числе	
аудиторные занятия (контактная работа):	
- занятия лекционного типа	0

- занятия семинарского типа (практические занятия / лабораторные работы)	42
- КСР	2
самостоятельная работа	100
Промежуточная аттестация	0 Зачёт, Зачёт с оценкой

3.2. Содержание дисциплины

(структурированное по темам (разделам) с указанием отведенного на них количества академических часов и виды учебных занятий)

Наименование разделов и тем дисциплины	Всего (часы)	в том числе			
		Контактная работа (работа во взаимодействии с преподавателем), часы из них			Самостоятельная работа обучающегося, часы
		Занятия лекционного типа	Занятия семинарского типа (практические занятия/ лабора- торные работы), часы	Всего	
	о ф о	о ф о	о ф о	о ф о	о ф о
Текстовая функция и типы текстов	14		4	4	10
Тема текста, способы раскрытия темы в тексте (повествование, описание, объяснение, аргументирование)	14		4	4	10
Реализация категорий когерентности и когезии в тексте	14		4	4	10
Реализация категории модальности в тексте	14		4	4	10
Реализация категории времени в тексте	18		8	8	10
Стилевая принадлежность текста	14		4	4	10
Четыре основных элемента содержания текста	14		4	4	10
Речевые формы и тип рассказчика в тексте	14		4	4	10
Словарный состав текста, средства выразительности в тексте	14		4	4	10
Особенности синтаксического построения текста	12		2	2	10
Аттестация	0				
КСР	2				2
Итого	144	0	42	44	100

Содержание разделов и тем дисциплины

Художественный текст как поэтическая структура.

Уровни художественного текста и их иерархия. Связь вербального и поэтического уровней.

Принципы сцепления уровней поэтического текста. Принцип неполного изображения.

Поэтическая деталь. Типы и функции поэтических деталей в художественном произведении.

. Структурные элементы организации художественного текста

Сюжет и его структура. Завязка, разработка, кульминация и развязка. Способы сочетания сюжетных

частей в

произведении. Литературные произведения с неполным набором сюжетных составляющих. Композиция и ее

структурные элементы: повествование, описание, монолог, внутренний монолог, диалог.

Денотация и коннотация в художественном тексте. Коннотативные функции грамматических категорий.

Коннотативные функции стилистической отнесенности лексических единиц текста. Коннотативный потенциал особенностей авторского словаря.

Семантический повтор. Частотная лексика.

Микро- и макро компоненты поэтической структуры.

Литературный образ. Иерархия образов. Тема литературного произведения. Идея и авторский замысел

Типы повествования. План рассказчика и план персонажа. Точка зрения как проблема

композиции. Жанр литературного произведения и его формы. Время в литературном произведении.

Соотношение сюжетного развития с распределением выразительных средств текста. Типы выдвижения: конвергенция, сцепление, обманутое ожидание.

Понятие конвергенция в художественном произведении.

Понятие сцепление в художественном произведении.

Понятии обманутое ожидание в художественном произведении.

Практические занятия /лабораторные работы организуются, в том числе, в форме практической подготовки, которая предусматривает участие обучающихся в выполнении отдельных элементов работ, связанных с будущей профессиональной деятельностью.

На проведение практических занятий / лабораторных работ в форме практической подготовки отводится: очная форма обучения - 42 ч.

4. Учебно-методическое обеспечение самостоятельной работы обучающихся

Самостоятельная работа обучающихся включает в себя подготовку к контрольным вопросам и заданиям для текущего контроля и промежуточной аттестации по итогам освоения дисциплины приведенным в п. 5.

Используемые образовательные технологии: практические занятия, семинары.

Внеаудиторная самостоятельная работа студента ориентирована на подготовку к практическим занятиям в виде устного собеседования, поиска информации по предложенным вопросам для обсуждения на практических занятиях.

Образовательные технологии, способствующие формированию компетенций, используемые на занятиях практического типа:

- частично-поисковая деятельность при подготовке устных сообщений;
- самостоятельная работа при подготовке проектной работы;
- решение проблемных ситуаций для реализации технологии коллективной мыслительной деятельности.

Формой итогового контроля знаний студентов по дисциплине экзамен, в ходе которого оценивается уровень теоретических знаний и навыки решения практических задач.

5. Фонд оценочных средств для текущего контроля успеваемости и промежуточной аттестации по дисциплине (модулю)

5.1 Типовые задания, необходимые для оценки результатов обучения при проведении текущего контроля успеваемости с указанием критериев их оценивания:

5.1.1 Типовые задания (оценочное средство - Контрольная работа) для оценки сформированности компетенции ПК-4:

7 семестр

Задание:

Read the text and answer the questions below. Come up with the message of the text

Three-year-old Teddy Lasry was napping yesterday in his cowboy outfit yesterday at his family's Fifth Ave. apartment when he shot up in bed screaming. A 3-foot-long black-and-white snake was coiled around his left arm and had just bitten his pinky.

"The baby-sitter freaked out," said Teddy's father, David Lasry, who, along with his wife, Evelyn, was at work when the reptile showed up about 4 p.m.

The horrified nanny called 911 and the building's doorman. The doorman and two cable TV workers helped pry the snake off the boy's arm and stow it in a garbage bag, Lasry said.

Police rushed Teddy to Mount Sinai Medical Center, where his parents said he spent two hours attached to a heart monitor as a precaution in case the snake was poisonous.

1. What did the babysitter do?

She ran out of the apartment.

She took the snake off Teddy's arm.

She called for help.

She called the television company.

8 семестр

Read the text and answer the questions below. Come up with the message of the text

IS SHE REALLY GOING OUT WITH HIM?

The latest census in the UK has confirmed that **inter-racial marriages** are increasingly common, leading many journalists to claim that we are a totally **tolerant society**. However, despite what the census might suggest, the truth is that the vast majority of us tend to eventually marry a partner not only of the same race, but also of the same religion, class, age and background. While **mixed marriages** of various descriptions may be **on the increase**, prejudice and **social and family pressures** are still very much alive, and love cannot always overcome them.

A Religious Divide. Rachel McCarthy and David Brown decided to leave Belfast, the city in Northern Ireland that they both grew up in and where their parents still live, when they got married last year. Rachel is a Catholic and David is Protestant. The two halves of the Christian religion are still

deeply divided in Northern Ireland, and although the bombing and killing which occurred between the two communities has largely stopped, as Rachel and David know, people in mixed marriages are often **ostracized** and **verbally abused**. “We actually found it difficult to find a place to live in Belfast because areas tend to be either Catholic or Protestant. That’s really why we left. Over here, we just look the same as everyone else and no one really knows – or cares – that we have **different backgrounds**. It has been very difficult, though, because we haven’t had any support from our families. Neither sets of parents have really **come to terms with** our relationship and that’s obviously been very painful.

The Age Gap. Jamie Brodlin is twenty now and has been going out with his partner, Jane Fisher, for three years. Believe it or not, Jane has just turned sixty! They met when Jamie was out clubbing with three friends. Jane was working in the cloakroom and when Jamie came up to her and started **chatting her up**, she thought he was **pulling her leg**. “I thought he was just some lad with too many beers inside him who was **doing it all for a bet**. It was only later when he phoned me up to **ask me out on a date**, I realized just how **mature** and **sensible** he really is”.

Answer the following questions:

1. Do you think the two relationships described in the article are likely to last? Why / why not?
2. What do you think a mixed marriage is? What advantages and disadvantages do you think there are to mixed marriages?

5.1.2 Типовые задания (оценочное средство - Контрольная работа) для оценки сформированности компетенции ПКД-7:

7 семестр

Read the texts and state the means of cohesion and the message in writing.

“CHAUVINIST” HUSBAND DIVORCED

The “male chauvinism” of Mr. Andrew Hulford earned his wife Lucy a divorce yesterday. Mrs. Hulford liked to go out and meet people and have some independence. Mr. Hulford, aged 44, believed a wife’s place was in the home and her duty was to look after her husband and children.

When Mrs. Hulford, aged 33, dressed up to go out, her husband made snide comments about smartening herself up to try to attract other men.

If she met other men, he would become jealous, Mr. Justice Sheldon said in the High Court Family Division. He begrudged her any independent life.

The judge said that Mr. Hulford had behaved reprehensibly. His wife could no longer be expected to put up with the plague of repetitive suspicion.

Although Mr. Hulford denied behaving badly and that his marriage had broken down, Mr. Justice Sheldon granted Mrs. Hulford’s decree nisi.

The couple, who have a young son and daughter and live in the same house at Elseham, Essex, married in 1997. Both had been married before.

Mr. Justice Sheldon said that about three years ago there was a serious rift in their relationship. They stopped making love in 2007.

Mr. Hulford said afterwards: "I don't see myself as having the attitudes of a Victorian husband. I do not accept that I was domineering or chauvinist. I just consider myself to be an ordinary English husband. I like to come home from work and see my wife to stay at home with me in the evening. Any husband would. I still think there is hope for our marriage even after what has happened. I still love her".

8 семестр

Read the texts and answer the questions below. State the means of cohesion and the message in writing.

WHY IS IT OK TO BE MEAN TO THE UGLY?

David Brooks, an opinion columnist for The New York Times contemplates on how beauty influences our views.

A manager sits behind a table and decides he's going to fire a woman because he doesn't like her skin. If he fires her because her skin is brown, we call that racism and there is legal recourse. If he fires her because her skin is female, we call that sexism and there is **legal recourse**. If he fires her because her **skin is pockmarked** and he finds her unattractive, well, we don't talk about that much and, in most places in America, there is no legal recourse.

This is puzzling. We live in a society that **abhors discrimination** on the basis of many traits. And yet one of the major forms of discrimination is **lookism**, prejudice against the unattractive. And this gets almost no attention and **sparks little outrage**. Why?

Lookism starts, like every form of **bigotry**, with prejudice and stereotypes.

Studies show that most people consider an "attractive" face to have clean, symmetrical features. We find it **easier to recognize and categorize** these prototypical faces than we do irregular and "unattractive" ones. So we find it easier — from a brain processing perspective — to look at attractive people.

Attractive people thus **start off with** a slight physical **advantage**. But then people project all sorts of widely unrelated stereotypes onto them. In survey after survey, beautiful people are described as trustworthy, competent, friendly, likable and intelligent, while ugly people get the opposite labels. This is a version of the **halo effect**.

Not all the time, but often, the attractive get the first-class treatment. **Research suggests** they are more likely to be offered job interviews, more likely to be hired when interviewed and more likely to be promoted than less attractive individuals. They are more likely to **receive loans** and more likely to receive lower interest rates on those loans.

The discriminatory effects of lookism are pervasive. Attractive economists are more likely to **study at** high-ranked graduate programs and their papers are cited more often than papers from their less attractive peers.

One study found that when unattractive criminals committed a moderate misdemeanor, their fines were about **four times as large** as those of attractive criminals.

Daniel Hamermesh, a leading scholar in this field, observed that an American worker who is among the bottom one-seventh in looks earns about **10 to 15 percent less** a year than one in the top third. An unattractive person **misses out on** nearly a quarter-million dollars in earnings over a lifetime.

Why are we so blasé about this kind of discrimination? Maybe people think lookism is **baked into** human nature and there's not much they can do about it. Maybe it's because there's no National Association of Ugly People lobbying for change. The economist Tyler Cowen notices that it's often the educated coastal class that most strictly **enforces norms** about thinness and dress. Maybe we don't like policing the bigotry we're most guilty of?

My general answer is that it's very hard to **buck the core values of your culture**, even when you know it's the right thing to do.

Over the past few decades, social media, the meritocracy and celebrity culture have fused to form a modern culture that is almost pagan in its values. That is, it **places tremendous emphasis on** competitive display, personal achievement and the idea that physical beauty is an external sign of moral beauty and overall worth.

Pagan culture holds up a certain ideal hero — those who are genetically **endowed in** the realms of athleticism, intelligence and beauty. This culture looks at obesity as a moral weakness and a sign that you're in a lower social class.

Our pagan culture places great emphasis on the sports arena, the university and the social media screen, where beauty, strength and I.Q. can be most impressively displayed.

This ethos underlies many athletic shoe and gym ads, which hold up heroes in whom **physical endowments** and moral goodness are one. It's the paganism of the C.E.O. who likes to be flanked by a team of hot staffers ("I must be a winner because I'm surrounded by the beautiful") It's the fashion magazine in which articles about social justice are **interspersed with** photo spreads of the impossibly beautiful ("We believe in social equality, as long as you're gorgeous") It's the lookist one-upmanship of TikTok.

A society that celebrates beauty this obsessively is going to be a social context in which the less beautiful will be **slighted**. The only solution is to **shift the norms** and practices. One positive example comes, oddly, from Victoria's Secret, which **replaced** its "Angels" with seven women of more diverse body types. When Victoria's Secret is **on the cutting edge of** the fight against lookism, the rest of us have some **catching up** to do.

Answer the following questions:

1. What does the phrase "a modern culture is almost pagan in its values" mean? Do you agree with this point of view?
2. Do you agree that modern media celebrates beauty and slights imperfection, and manipulates people into thinking what is beauty and what is not?

Критерии оценивания (оценочное средство - Контрольная работа)

Оценка	Критерии оценивания
превосходно	Уровень знаний в объеме, соответствующем программе подготовки, или превышающем её, при изложении нет ошибок
отлично	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущены несущественные ошибки
очень хорошо	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущены 1-2 существенные ошибки
хорошо	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущено несколько существенных ошибок
удовлетворительно	Минимально допустимый уровень знаний
неудовлетворительно	Уровень знаний ниже минимальных требований
плохо	Полное отсутствие знаний по предмету

5.1.3 Типовые задания (оценочное средство - Тест) для оценки сформированности компетенции ПК-4:

7 семестр

1. Художественная интерпретация текста – это

- а) процесс перевода текста с соблюдением герменевтических принципов
- б) процесс смысловой обработки текста адресатом, читателем, слушателем
- в) процесс художественной обработки текста при помощи современных программ анализа текста
- г) процесс преобразования текста в более сжатую форму с использованием тропов

2. Дискурс – это

- а) текст коллективного авторства
- б) способ представления текста при помощи элементов корпусной лингвистики в) способ интерпретации текста адресатом

г) связный текст в совокупности с экстралингвистическими — прагматическими, социокультурными, психологическими и др. факторам

3. Тип повествования – это

а) способ общения автора и читателя посредством текста

б) избираемый автором художественного произведения способ воплощения сюжета в тексте

в) способ организации передаваемой информации через художественное произведение г)

способ раскрытия информации в художественном тексте

8 семестр

1. Какое из данных слов соответствует официально-деловому стилю?

а) to elaborate

б) to say

в) to tell

2. Какое из указанных выражений является метафорой?

а) **life is a rollercoaster**

б) life is good

с) my life

3. Какое стилистическое средство используется в выражении Fight like cats and dogs?

а) hyperbole

б) simile

с) oxymoron

5.1.4 Типовые задания (оценочное средство - Тест) для оценки сформированности компетенции ПКД-7:

7 семестр

1. Эвфемизм - это

а) нейтральное по **смыслу**

и эмоциональной «нагрузке» **слово**, используемое для замены других, считающихся неприличными или неуместными

б) **стилистическая фигура преувеличения**, с целью усиления **выразительности** и подчёркивания сказанной мысли.

в) **стилистическая фигура**, заключающаяся в намеренном повторении в обозримом участке текста одного и того же слова либо речевой конструкции

г) стилистическая фигура, ряд однородных слов или выражений, последовательно нагнетающих или понижающих смысловую или эмоциональную значимость.

1. Кольцевая композиция - это

- а) хронологическое изображение всех событий повествования
- б) ахронологическое изображение всех событий повествования
- в) включение дополнительной истории в канву повествования г)
- завершение повествования событиями начала истории

1. Оксюморон – это

- а) соединение противоположных по смыслу слов, образно раскрывающих противоречивую сущность обозначаемого
- б) разновидность метонимии, в основе которой лежит отношение части и целого
- в) стилистический приём, заключающийся в употреблении слова не в прямом, а в переносном значении
- г) это поэтическое определение, выражаемое обычно прилагательным

Критерии оценивания (оценочное средство - Тест)

Оценка	Критерии оценивания
превосходно	Уровень знаний в объеме, соответствующем программе подготовки, или превышающем её, при изложении нет ошибок
отлично	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущены несущественные ошибки
очень хорошо	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущены 1-2 существенные ошибки
хорошо	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущено несколько существенных ошибок
удовлетворительно	Минимально допустимый уровень знаний
неудовлетворительно	Уровень знаний ниже минимальных требований
плохо	Полное отсутствие знаний по предмету

5.1.5 Типовые задания (оценочное средство - Практическое задание) для оценки сформированности компетенции ПК-4:

7 семестр

Определите, какие стилистические приемы использованы в данном отрывке:

Once more he shouldered his burden (how light it seemed now) and hastened down the path, through the shadows and the moonlight, to the little hut in the valley. Beneath the kitchen floor was a walled closet for food, which was covered and hidden from view. There the son hid his mother, supplying her with everything she needed, continually watching and fearing she would be discovered. Time passed, and he was beginning to feel safe when again the governor sent forth heralds bearing an unreasonable order, seemingly as a boast of his power. His demand was that his subjects should present him with a rope of ashes.

8 семестр

Определите, какие стилистические приемы использованы в данном отрывке:

It was a remarkable coincidence perhaps, but it was nevertheless a fact, that Mr. Jingle within five minutes of his arrival at Manor Farm on the preceding night, had inwardly resolved to lay siege to the heart of the spinster aunt, without delay. He had observation enough to see, that his off-hand manner was by no means disagreeable to the fair object of his attack; and he had more than a strong suspicion that she possessed that most desirable of all requisites, a small independence. The imperative necessity of ousting his rival by some means or other, flashed quickly upon him, and he immediately resolved to adopt certain proceedings tending to that end and object, without a moment's delay. Fielding tells us that man is fire, and woman tow, and the Prince of Darkness sets a light to 'em. Mr. Jingle knew that young men, to spinster aunts, are as lighted gas to gunpowder, and he determined to essay the effect of an explosion without loss of time.

5.1.6 Типовые задания (оценочное средство - Практическое задание) для оценки сформированности компетенции ПК-7:

7 семестр

Определите тип повествования в текстовом фрагменте:

Some people – not you nor I, because we are so awfully self-possessed--but some people, find great difficulty in saying good-bye when making a call or spending the evening. As the moment draws near when the visitor feels that he is fairly entitled to go away he rises and says abruptly, "Well, I think I..." Then the people say, "Oh, must you go now? Surely it's early yet!" and a pitiful struggle ensues. I think the saddest case of this kind of thing that I ever knew was that of my poor friend

Melpomenus Jones, a curate--such a dear young man, and only twenty-three! He simply couldn't get away from people. He was too modest to tell a lie, and too religious to wish to appear rude. Now it happened that he went to call on some friends of his on the very first afternoon of his summer vacation. The next six weeks were entirely his own--absolutely nothing to do. He chatted awhile, drank two cups of tea, then braced himself for the effort and said suddenly:

"Well, I think I..."

But the lady of the house said, "Oh, no! Mr. Jones, can't you really stay a little longer?" Jones was always truthful. "Oh, yes," he said, "of course, I--er--can stay."

"Then please don't go."

8 семестр

Определите тип повествования в текстовом фрагменте:

1. To all appearances and according to all accounts, Juanita is a character who does not reflect credit upon her family or her native town of Rock Springs. I first met her there three years ago in the little back room behind her father's store. She seemed very shy, and inclined to efface herself; a heroic feat to attempt, considering the narrow confines of the room; and a hopeless one, in view of her five-feet-ten, and more than two-hundred pounds of substantial flesh, which, on that occasion, and every subsequent one when I saw her, was clad in a soiled calico "Mother Hubbard."² Her face, and particularly her mouth, had a certain fresh and sensuous beauty though I would rather not say "beauty," if I might say anything else.

5.1.7 Типовые задания (оценочное средство - Практическое задание) для оценки сформированности компетенции ПКД-6:

7 семестр

Определите, какие метафорические средства использованы в данном отрывке:

- a. *So now Delia's beautiful hair fell about her rippling and shining like a cascade of brown waters.... Down rippled the brown cascade* [Henry].
- b. *A red moon rides on the humps of the low river hills* [Sandburg].
- c. *Slowly, inch by inch, with the pain shouting mutely from his livid face, he raised himself...* [Shaw]
- d. *... he actually could see stars, pale and small, in the thin corridor of heaven visible over the street*

[ibid.].

- e. *Pluck from the memory a rooted sorrow?* [Shakespeare]
- f. *Humid seal of soft affections, Tend'rest pledge of future bliss, Dearest tie of young connections, Love's first snow-drop, virgin kiss* [Burns].

- g. *Through tatter'd clothes small vices do appear; Robes and furr'd gowns hide all.*

Plate sin with gold, And the strong lance of justice hurtless breaks; Arm it in rags, a pigmy's straw does pierce it [Shakespeare].

h.... *the vast walls of night Stand erect to the stars* [Jeffers].

1. 8 семестр

Определите, какие метафорические средства использованы в данном отрывке:

Now, if there was one individual in the whole world, of whom the spinster aunt entertained a mortal and deep-rooted jealousy, it was this identical niece. The colour rushed over her face and neck, and she tossed her head in silence with an air of ineffable contempt. At last, biting her thin lips, and bridling up, she said—

‘It can’t be. I won’t believe it.’

‘Watch ‘em,’ said Jingle.

‘I will,’ said the aunt.

‘Watch his looks.’

‘I will.’

5.1.8 Типовые задания (оценочное средство - Практическое задание) для оценки сформированности компетенции ПКД-7:

7 семестр (стилистический анализ)

Определите способ раскрытия темы в текстовых фрагментах:

1. Some people – not you nor I, because we are so awfully self-possessed--but some people, find great difficulty in saying good-bye when making a call or spending the evening. As the moment draws near when the visitor feels that he is fairly entitled to go away he rises and says abruptly, "Well, I think I..." Then the people say, "Oh, must you go now? Surely it's early yet!" and a pitiful struggle ensues.

I think the saddest case of this kind of thing that I ever knew was that of my poor friend

Melpomenus Jones, a curate--such a dear young man, and only twenty-three! He simply couldn't get away from people. He was too modest to tell a lie, and too religious to wish to appear rude. Now it happened that he went to call on some friends of his on the very first afternoon of his summer vacation. The next six weeks were entirely his own--absolutely nothing to do. He chatted awhile, drank two cups of tea, then braced himself for the effort and said suddenly:

"Well, I think I..."

But the lady of the house said, "Oh, no! Mr. Jones, can't you really stay a little longer?" Jones was always truthful. "Oh, yes," he said, "of course, I--er--can stay."

"Then please don't go."

1. To all appearances and according to all accounts, Juanita is a character who does not reflect credit upon her family or her native town of Rock Springs. I first met her there three years ago in the

little back room behind her father's store. She seemed very shy, and inclined to efface herself; a heroic feat to attempt, considering the narrow confines of the room; and a hopeless one, in view of her

five-feet-ten, and more than two-hundred pounds of substantial flesh, which, on that occasion, and every subsequent one when I saw her, was clad in a soiled calico "Mother Hubbard."¹

Her face, and particularly her mouth, had a certain fresh and sensuous beauty though I would rather not say "beauty," if I might say anything else.

1. *Long, long ago there lived at the foot of the mountain a poor farmer and his aged, widowed mother. They owned a bit of land which supplied them with food, and they were humble, peaceful, and happy.*

Shining was governed by a despotic leader who though a warrior, had a great and cowardly shrinking from anything suggestive of failing health and strength. This caused him to send out a cruel proclamation. The entire province was given strict orders to immediately put to death all aged people. Those were barbarous days, and the custom of abandoning old people to die was not uncommon. The poor farmer loved his aged mother with tender reverence, and the order filled his heart with sorrow.

But no one ever thought twice about obeying the mandate of the governor, so with many deep and hopeless sighs, the youth prepared for what at that time was considered the kindest mode of death.

¹ Mother Hubbard – a big, baggy dress.

Практическое задание 8 семестр (стилистический анализ)

Укажите языковые средства, обеспечивающие связность следующих текстовых фрагментов:

1. Just at sundown, when his day's work was ended, he took a quantity of unwhitened rice which was the principal food for the poor, and he cooked, dried it, and tied it in a square cloth, which he swung in a bundle around his neck along with a gourd filled with cool, sweet water. Then he lifted his helpless old mother to his back and started on his painful journey up the mountain. The road was long and steep; the narrow road was crossed and re-crossed by many paths made by the hunters and woodcutters. In some place, they lost and confused, but he gave no heed. One path or another, it mattered not. On he went, climbing blindly upward -- ever upward towards the high bare summit of what is known as Obatsuyama, the mountain of the "abandoning of the aged".

1. Once more he shouldered his burden (how light it seemed now) and hastened down the path, through the shadows and the moonlight, to the little hut in the valley. Beneath the kitchen floor was a walled closet for food, which was covered and hidden from view. There the son hid his mother, supplying her with everything she needed, continually watching and fearing she would be discovered. Time passed, and he was beginning to feel safe when again the governor sent forth heralds bearing an unreasonable order, seemingly as a boast of his power. His demand was that his subjects should present him with a rope of ashes.

Критерии оценивания (оценочное средство - Практическое задание)

Оценка	Критерии оценивания
превосходно	Уровень знаний в объеме, соответствующем программе подготовки, или превышающем её, при изложении нет ошибок
отлично	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущены несущественные ошибки
очень хорошо	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущены 1-2 существенные ошибки
хорошо	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущено несколько существенных ошибок
удовлетворительно	Минимально допустимый уровень знаний
неудовлетворительно	Уровень знаний ниже минимальных требований
плохо	Полное отсутствие знаний по предмету

5.1.9 Типовые задания (оценочное средство - Сообщение) для оценки сформированности компетенции ПК-7:

7 семестр

- Strategies authors use to create tone and mood in stories?
- Hyperbole as a tool to express the characteristics of a character

8 семестр

- Imagery as a tool that authors use to create tone and mood in stories
- Metaphor as a tool to express the characteristics of a character.

Критерии оценивания (оценочное средство - Сообщение)

Оценка	Критерии оценивания
превосходно	Уровень знаний в объеме, соответствующем программе подготовки, или

Оценка	Критерии оценивания
	превышающем её, при изложении нет ошибок
отлично	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущены несущественные ошибки
очень хорошо	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущены 1-2 существенные ошибки
хорошо	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущено несколько существенных ошибок
удовлетворительно	Минимально допустимый уровень знаний
неудовлетворительно	Уровень знаний ниже минимальных требований
плохо	Полное отсутствие знаний по предмету

5.2. Описание шкал оценивания результатов обучения по дисциплине при промежуточной аттестации

Шкала оценивания сформированности компетенций

Уровень сформированности компетенций (индикатора достижения компетенций)	плохо	неудовлетворительно	удовлетворительно	хорошо	очень хорошо	отлично	превосходно
	не зачтено			зачтено			
<u>Знания</u>	Отсутствие знаний теоретического материала. Невозможность оценить полноту знаний вследствие отказа обучающегося от ответа	Уровень знаний ниже минимальных требований. Имели место грубые ошибки	Минимально допустимый уровень знаний. Допущено много негрубых ошибок	Уровень знаний в объеме, соответствующем программе подготовки. Допущено несколько негрубых ошибок	Уровень знаний в объеме, соответствующем программе подготовки. Допущено несколько несущественных ошибок	Уровень знаний в объеме, соответствующем программе подготовки. Ошибок нет.	Уровень знаний в объеме, превышающем программу подготовки.
<u>Умения</u>	Отсутствие минимальных умений. Невозможность оценить наличие умений вследствие отказа обучающегося от ответа	При решении стандартных задач не продемонстрированы основные умения. Имели место грубые ошибки	Продемонстрированы основные умения. Решены типовые задачи с негрубыми ошибками. Выполнены	Продемонстрированы все основные умения. Решены все основные задачи с негрубыми ошибками.	Продемонстрированы все основные умения. Решены все основные задачи. Выполнены все задания	Продемонстрированы все основные умения. Решены все основные задачи с отдельным	Продемонстрированы все основные умения. Решены все основные задачи. Выполнены все задания, в полном

			все задания, но не в полном объеме	Выполнены все задания в полном объеме, но некоторые с недочетами	в полном объеме, но некоторые с недочетами	и несущественными недочетами, выполнены все задания в полном объеме	объеме без недочетов
<u>Навыки</u>	Отсутствие базовых навыков. Невозможность оценить наличие навыков вследствие отказа обучающегося от ответа	При решении стандартных задач не продемонстрированы базовые навыки. Имели место грубые ошибки	Имеется минимальный набор навыков для решения стандартных задач с некоторым и недочетами	Продемонстрированы базовые навыки при решении стандартных задач с некоторым и недочетами	Продемонстрированы базовые навыки при решении стандартных задач без ошибок и недочетов	Продемонстрированы навыки при решении нестандартных задач без ошибок и недочетов	Продемонстрирован творческий подход к решению нестандартных задач

Шкала оценивания при промежуточной аттестации

Оценка		Уровень подготовки
зачтено	превосходно	Все компетенции (части компетенций), на формирование которых направлена дисциплина, сформированы на уровне не ниже «превосходно», продемонстрированы знания, умения, владения по соответствующим компетенциям на уровне выше предусмотренного программой
	отлично	Все компетенции (части компетенций), на формирование которых направлена дисциплина, сформированы на уровне не ниже «отлично».
	очень хорошо	Все компетенции (части компетенций), на формирование которых направлена дисциплина, сформированы на уровне не ниже «очень хорошо»
	хорошо	Все компетенции (части компетенций), на формирование которых направлена дисциплина, сформированы на уровне не ниже «хорошо».
	удовлетворительно	Все компетенции (части компетенций), на формирование которых направлена дисциплина, сформированы на уровне не ниже «удовлетворительно», при этом хотя бы одна компетенция сформирована на уровне «удовлетворительно»
не зачтено	неудовлетворительно	Хотя бы одна компетенция сформирована на уровне «неудовлетворительно».
	плохо	Хотя бы одна компетенция сформирована на уровне «плохо»

5.3 Типовые контрольные задания или иные материалы, необходимые для оценки результатов обучения на промежуточной аттестации с указанием критериев их оценивания:

5.3.1 Типовые задания (оценочное средство - Контрольные вопросы) для оценки сформированности компетенции ПК-4

7 семестр

The purpose of analytical reading

The structure of a typical plot and its possible deviations

8 семестр

The difference between the scenic and panoramic narratives

The peculiarities of metaphor

5.3.2 Типовые задания (оценочное средство - Контрольные вопросы) для оценки сформированности компетенции ПК-7

7 семестр

The notions of theme, ideas, problems, and conflicts of a literary text

The distinctive features of represented speech

8 семестр

The notions of an image, a trope and a figure of speech.

The notion of symbol

5.3.3 Типовые задания (оценочное средство - Контрольные вопросы) для оценки сформированности компетенции ПКД-6

7 семестр

The difference between the narration told in the third and in the first person. The varieties of narrators
The essence of a literary genre. The differences between prose and drama in terms of various types of discourse

8 семестр

Predicates typical of a narrative? (b) description. Dynamic description.

Tropes and autologous images

5.3.4 Типовые задания (оценочное средство - Контрольные вопросы) для оценки сформированности компетенции ПКД-7

7 семестр

The difference between the terms plot and composition. The types of composition.
Major and minor syntax of a text. The meanings of a loose, periodic and balanced sentence and paragraph.

8 семестр

The difference between direct speech, indirect speech and represented speech.

The notion of symbol.

Критерии оценивания (оценочное средство - Контрольные вопросы)

Оценка	Критерии оценивания
зачтено	На большую часть вопросов (80%) даны верные ответы
не зачтено	На большую часть вопросов (80%) даны неверные ответы

5.3.5 Типовые задания (оценочное средство - Контрольные вопросы) для оценки сформированности компетенции ПК-4

7 семестр

The purpose of analytical reading

The structure of a typical plot and its possible deviations

8 семестр

The difference between the scenic and panoramic narratives

5.3.6 Типовые задания (оценочное средство - Контрольные вопросы) для оценки сформированности компетенции ПК-7

7 семестр

The notions of theme, ideas, problems, and conflicts of a literary text

The distinctive features of represented speech

8 семестр

The notions of an image, a trope and a figure of speech.

The notion of symbol

5.3.7 Типовые задания (оценочное средство - Контрольные вопросы) для оценки сформированности компетенции ПКД-6

7 семестр

The difference between the narration told in the third and in the first person. The varieties of narrators

The essence of a literary genre. The differences between prose and drama in terms of various types of discourse

8 семестр

Predicates typical of a narrative? (b) description. Dynamic description.

Tropes and autologous images

5.3.8 Типовые задания (оценочное средство - Контрольные вопросы) для оценки сформированности компетенции ПКД-7

7 семестр

The difference between the terms plot and composition. The types of composition.

Major and minor syntax of a text. The meanings of a loose, periodic and balanced sentence and paragraph.

8 семестр

The difference between direct speech, indirect speech and represented speech.

Критерии оценивания (оценочное средство - Контрольные вопросы)

Оценка	Критерии оценивания
превосходно	Уровень знаний в объеме, соответствующем программе подготовки, или превышающем её, при изложении нет ошибок
отлично	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущены незначительные ошибки
очень хорошо	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущены 1-2 существенные ошибки
хорошо	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущено несколько существенных ошибок
удовлетворительно	Минимально допустимый уровень знаний
неудовлетворительно	Уровень знаний ниже минимальных требований
плохо	Полное отсутствие знаний по предмету

5.3.9 Типовые задания (оценочное средство - Практическое задание) для оценки сформированности компетенции ПК-4

Проведите комплексную интерпретацию художественного текста (время на подготовку – 45 минут)

Тексты для интерпретации 7 семестр

Caline
by Kate Chopin

THE sun was just far enough in the west to send inviting shadows. In the centre of a small field, and in the shade of a haystack which was there, a girl lay sleeping. She had slept long and soundly, when something awoke her as suddenly as if it had been a blow. She opened her eyes and stared a moment up in the cloudless sky. She yawned and stretched her long brown legs and arms, lazily. Then she arose, never minding the bits of straw that clung to her black hair, to her red bodice, and the blue cottonade skirt that did not reach her naked ankles.

The log cabin in which she dwelt with her parents was just outside the enclosure in which she had been sleeping. Beyond was a small clearing that did duty as a cotton field. All else was dense wood, except the long stretch that curved round the brow of the hill, and in which glittered the steel rails of the Texas and Pacific road.

When Caline emerged from the shadow she saw a long train of passenger coaches standing in view, where they must have stopped abruptly. It was that sudden stopping which had awakened her; for such a thing had not happened before within her recollection, and she looked stupid, at first, with astonishment. There seemed to be something wrong with the engine; and some of the passengers who dismounted went forward to investigate the trouble. Others came strolling along in the direction of the cabin, where Caline stood under an old gnarled mulberry tree, staring. Her father had halted his mule at the end of the cotton row, and stood staring also, leaning upon his plow.

There were ladies in the party. They walked awkwardly in their high-heeled boots over the rough, uneven ground, and held up their skirts mincingly. They twirled parasols over their shoulders, and laughed immoderately at the funny things which their masculine companions were saying.

They tried to talk to Caline, but could not understand the French patois with which she answered them.

One of the men - a pleasant-faced youngster - drew a sketch book from his pocket and began to

make a picture of the girl. She stayed motionless, her hands behind her, and her wide eyes fixed earnestly upon him.

Before he had finished there was a summons from the train; and all went scampering hurriedly away. The engine screeched, it sent a few lazy puffs into the still air, and in another moment or two had vanished, bearing its human cargo with it.

Caline could not feel the same after that. She looked with new and strange interest upon the trains of cars that passed so swiftly back and forth across her vision, each day; and wondered whence these people came, and whither they were going.

Her mother and father could not tell her, except to say that they came from "loin là bas," and were going "Djieu sait é où."

One day she walked miles down the track to talk with the old flagman, who stayed down there by the big water tank. Yes, he knew. Those people came from the great cities in the north, and were going to the city in the south. He knew all about the city; it was a grand place. He had lived there once. His sister lived there now; and she would be glad enough to have so fine a girl as Caline to help her cook and scrub, and tend the babies. And he thought Caline might earn as much as five dollars a month, in the city.

Carbohydrates are causing an obesity epidemic and fats silt up your arteries. But protein? It provides the building blocks for essential stuff such as cells, muscles, bone, nails, hormones and enzymes. The word “protein” comes from the Greek and means first, as in most important. We can’t get enough of it. Bodybuilders take protein supplements in the form of milkshakes, energy drinks or bars to build up their muscle bulk. But even ordinary folk see protein as their new best dietary friend. The world market for protein supplements is now firmly mainstream and estimated to reach £8bn a year by 2017.

The solution

The UK government’s dietary guidelines state that men need 55.5g and women 45g of protein a day. A chicken breast has at least 23.5g while a 100g steak has 20.9g. In western Europe and the US, people are already eating twice as much protein as recommended by the World Health Organisation. The most recent US dietary guidelines warn that teenage boys and adult men should “reduce overall intake of protein foods” and eat more vegetables. Teenage girls, who often have disturbed eating patterns, and elderly people, who are prone to lose muscle mass as well as appetite, were the only groups identified as being protein-deficient. The New York Times has an ongoing debate about the risks and benefits of protein. Last week, its print edition carried an article with the headline “Is protein a magic bullet?”, though the online version asked “Can you get too much protein?”.

Alarm bells sounded after research published in the journal *Cell Metabolism* in 2014 (using data from more than 6,000 Americans) concluded that people aged between 50 and 65 who got 20% or more of their calories from protein were 74% more likely to die from cancer than those who ate less protein. The study has been criticised for taking dietary records for only 24 hours. It also surprisingly found that a high-protein diet actually reduced the risk of dying early in those aged over 65. It’s not clear why the results should be so different for the two age groups.

The evidence on protein remains inconclusive. Some studies show that more protein – and fewer carbohydrates – reduces blood pressure and protects against heart disease. What the evidence does suggest is that red or processed meat as a main source of protein is linked to an increase in colon cancer, while fish, chicken and plant sources of protein are healthier. You can only absorb 20g to 40g of protein in one sitting and I could find no robust evidence that guzzling it will increase muscle mass. So, unless you are old, poorly and not eating, you are probably getting enough protein and are unlikely to benefit from supplements – whatever they promise you.

5.3.10 Типовые задания (оценочное средство - Практическое задание) для оценки сформированности компетенции ПК-7

Проведите комплексный анализ произведения

7 семестр

THE LONELY HOUSE by Emily Dickinson

I know some lonely houses off the road A
robber 'd like the look of, — Wooden barred,

And windows hanging low, Inviting
to

A portico,

Where two could creep:

One hand the tools,

The other peep

To make sure all's asleep.

Old-fashioned eyes,

Not easy to surprise!

How orderly the kitchen 'd look by night, With just
a clock, —

But they could gag the tick, And
mice won't bark;

And so the walls don't tell, None
will.

A pair of spectacles ajar just stir — An
almanac's aware.

Was it the mat winked, Or a
nervous star?

The moon slides down the stair To see
who's there.

8 семестр

HECTOR HUGH MUNRO (SAKI). TEA

James Cushat-Prinkly was a young man who had always had a settled conviction that one of these days he would marry; up to the age of thirty-four he had done nothing to justify that conviction.

He liked and admired a great many women collectively and dispassionately without

singling out one for especial matrimonial consideration, just as one might admire the Alps without feeling that one wanted any particular peak as one's own private property. His lack of initiative in this matter aroused a certain amount of impatience among the sentimentally-minded

women-folk of his home circle; his mother, his sisters, an aunt-in-residence, and two or three intimate matronly friends regarded his dilatory approach to the married state with a disapproval that was far from being inarticulate. His most innocent flirtations were watched with the straining eagerness which a group of unexercised terriers concentrates on the slightest movements of a human being who may be reasonably considered likely to take them for a walk. No decent-souled mortal can long resist the pleading of several pairs of walk-beseeching dog-eyes; James Cushat-Prinkly was not sufficiently

obstinate or indifferent to home influences to disregard the obviously expressed wish of his family that he should become enamoured of some nice marriageable girl, and when his Uncle Jules departed this life and bequeathed him a comfortable little legacy it really seemed the correct thing to do to set about discovering some one to share it with him. The process of discovery was carried on more by the force of suggestion and the weight of public opinion than by any initiative of his own; a clear working majority of his female relatives and the aforesaid matronly friends had pitched on Joan Sebastable as the most suitable young woman in his range of acquaintance to whom he might propose marriage, and James became gradually accustomed to the idea that he and Joan would go together through the prescribed stages of congratulations, present-receiving, Norwegian or Mediterranean hotels, and eventual domesticity. It was necessary, however to ask the lady what she thought about the matter; the family had so far conducted and directed the flirtation with ability and discretion, but the actual proposal would have to be an individual effort.

Cushat-Prinkly walked across the Park towards the Sebastable residence in a frame of mind that was moderately complacent. As the thing was going to be done he was glad to feel that he was going to get it settled and off his mind that afternoon. Proposing marriage, even to a nice girllike Joan, was a rather irksome business, but one could not have a honeymoon in Minorca and a subsequent life of married happiness without such preliminary. He wondered what Minorca was really like as a place to stop in; in his mind's eye it was an island in perpetual half-mourning, with black or white Minorca hens running all over it. Probably it would not be a bit like that when one came to examine it. People who had been in Russia had told him that they did not remember having seen any Muscovy ducks there, so it was possible that there would be no Minorca fowls on the island.

5.3.11 Типовые задания (оценочное средство - Практическое задание) для оценки сформированности компетенции ПКД-6

Проведите комплексный стилистический анализ текста (45 мин)

7 семестр

JOHN GALSWORTHY. THE JAPANESE QUINCE

As Mr. Nilson, well known in the City, opened the window of his dressing-room on Campden Hill, he experienced a peculiar sweetish sensation in the back of his throat, and a feeling of emptiness just under his fifth rib. Hooking the window back, he noticed that a little tree in the Square Gardens had come out in blossom, and that the thermometer stood at sixty. 'Perfect morning,' he thought; 'spring at last!'

Resuming some meditations on the price of Tintos, he took up an' ivory-backed hand-glass and scrutinized his face. His firm, well-coloured cheeks, with their neat brown moustaches, and his round, well-opened, clear grey eyes, wore a reassuring appearance of good health. Putting on his black frock-coat, he went downstairs.

In the dining-room his morning paper was laid out on the sideboard. Mr. Nilson had scarcely taken it in his hand when he again became aware of that queer feeling. Somewhat concerned, he went to the French window and descended the scrolled iron steps into the fresh air. A cuckoo clock struck eight.

'Half an hour to breakfast,' he thought; 'I'll take a turn in the Gardens.'

He had them to himself, and proceeded to pace the circular path with his morning paper clasped behind him. He had scarcely made two revolutions, however, when it was borne in on him that, instead of going away in the fresh air, the feeling had increased. He drew several deep breaths, having heard deep breathing recommended by his wife's doctor; but they augmented rather than diminished the sensation—as of some sweetish liquor in course within him, together with a faint aching just above his heart. Running over what he had eaten the night before, he could recollect no unusual dish, and it occurred to him that it might possibly be some smell affecting him. But he could detect nothing except a faint sweet lemony scent, rather agreeable than otherwise, which evidently emanated from the bushes budding in the sunshine. He was on the point of resuming his promenade, when a blackbird close by burst into song, and looking up, Mr. Nilson saw at a distance of perhaps 5 yards a little tree, in the heart of whose branches the bird was perched. He stood staring curiously at this tree, recognizing it for that which he had noticed from his window. It was covered with young blossoms, pink and white, and little bright green leaves round and spiky; & on all this blossom and these leaves the sunlight glistened. Mr. Nilson smiled; the little tree was so alive and pretty! And instead of passing on, he stayed there smiling at the it.

'Morning like this!' he thought; 'and here I am the only person in the Square who has the—to come out and —!' But he had no sooner conceived this thought than he saw quite near him a man with his hands behind him, who was also staring up and smiling at the little tree. Rather taken aback, Mr. Nilson ceased to smile, and looked furtively at the stranger. It was his next-door neighbour, Mr. Tandram, well known in the City, who had occupied the adjoining house for some five years. Mr. Nilson perceived at once the awkwardness of his position, for, being married, they had not yet had occasion to speak to one another. Doubtful as to his proper conduct, he decided at last to murmur 'Fine morning!' and was passing on, when Mr. Tandram answered: 'Beautiful, for the time of year!' Detecting a slight nervousness in his neighbour's voice, Mr. Nilson was emboldened to regard him openly. He was of about Mr. Nilson's own height, with firm, well-coloured cheeks, neat brown moustaches, and round, well-opened, clear grey eyes; & he was wearing a black frock-coat. Mr. Nilson noticed that he had his morning paper clasped behind as he looked up at the little tree. And visited somehow by the feeling that he had been caught out, he said abruptly: 'Er—can you give me the name of that tree?'

Mr. Tandram answered: 'I was about to ask you that,' and stepped towards it. Mr. Nilson also approached the tree.

'Sure to have its name on, I should think,' he said.

8 сестры

A man who claimed to be the world's longest living human has died aged 146.

According to his papers, Indonesian national Sodimedjo, also known as Mbah Ghoto (Grandpa Ghoto), was born in December 1870. He would have been 43 at the start of the first world war and turned 70 during the second world war.

Mbah Ghoto was not the recognised longest living human as Indonesia only started recording births in 1900. However, officials [told](#) the BBC his residency card, which has his birthdate on it, was valid based on documents and interviews with him.

His grandson Suyanto [told](#) the BBC that when he came home, he started to eat less and less.

It only lasted a couple of days. From that moment on to his death, he refused to eat and drink,” he added. “He didn’t ask much. Before he died, he just wanted us, his family, to let him go.”

Mbah Ghoto was buried on Monday morning in a local cemetery plot he had bought, which included a gravestone he had procured years before he died.

A former farmer and fisherman, Mbah Ghoto said last year that he lived “a long life because I have people that love me looking after me”. He was a local hero and would recount stories of life under Japanese and Dutch colonisers.

“Life is only a matter of accepting your destiny wholeheartedly. I have wanted to die for a long time,” He leaves behind five children, 12 grandchildren, 17 great-grandchildren and two great-great-grandchildren. As Mbah Gotho’s age was not independently verified, he does not take the [mantle of oldest living human in recorded history](#) from Frenchwoman Jeanne Calment, who died in 1997 aged 122.

5.3.12 Типовые задания (оценочное средство - Практическое задание) для оценки сформированности компетенции ПКД-7

Проведите комплексный стилистический анализ текста (45 мин)

7 семестр

The world’s oldest person alive today is [Violet Brown](#), a 117-year-old Jamaican woman, according to the [Gerontology Research Group](#).

Severe turbulence has injured 27 people on an Aeroflot flight from Moscow to Bangkok, with passengers thrown into the aircraft’s ceiling, leaving some with broken bones.

The Boeing 777 hit a pocket of “clear air” turbulence – where there is no telltale cloud pattern or radar presence to warn pilots of the change in air pressure – as the flight prepared to land in Bangkok, shortly after midnight on Monday.

Denis Antonyuk, an official at Russia’s embassy in Bangkok said 24 Russian nationals and three Thai citizens were injured on flight SU270.

“Fifteen Russians and two Thais are still in hospital,” he told AFP, adding the rest had been discharged.

Aeroflot said [none of the passengers were in a serious condition](#), and although several had broken bones, none had suffered spinal compression fractures, as had been reported earlier on Monday.

The turbulence hit about 40 minutes before the aircraft was due to land, and was “impossible to foresee”, with the crew unable to warn passengers to return to their seats and buckle their seatbelts, Aeroflot said. The flight was operated by an experienced crew, it added, including a pilot who had logged more than 23,000 flight hours.

The Russian embassy in Bangkok told Reuters: “The reason behind the injuries was that some of the passengers had not had their seatbelts fastened.”

Images taken by a passenger and [posted on Instagram](#) showed the aircraft’s cabin in disarray, with passengers lying in the aisles and items scattered on the floor in the galleys.

“We were hurled up into the roof of the plane, it was practically impossible to hold on,” a passenger, who gave her first name Yevgenia, told Rossiya 24 by phone. “It felt like the shaking wouldn’t stop, that we would just crash.”

During the Soviet era, Aeroflot had an appalling safety record, with 27 accidents killing 780 people in 1973 alone. It had [721 accidents in 44 years](#), though Aeroflot was the largest airline in the world at the time, carrying many times more passengers than its international rivals.

The airline's safety record has improved since the collapse of the Soviet Union, although [88 passengers and crew were killed](#) in 2008 when a plane crashed preparing to land in Perm, Russia.

The airline is ranked 37 out of 60 in the 2017 airline safety rankings compiled by the Jet Airliner Crash Data Evaluation Center, above Alitalia and Air France.

8 семестр

The Road Not Taken by Robert Frost

Two roads diverged in a yellow wood, And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could To where it bent in the undergrowth;
Then took the other, as just as fair, And having perhaps the better claim,
Because it was grassy and wanted wear; Though as for that the passing there Had worn them really about the same,
And both that morning equally lay In leaves no step had trodden black. Oh, I kept the first for another day!
Yet knowing how way leads on to way, I doubted if I should ever come back.
I shall be telling this with a sigh Somewhere ages and ages hence:
Two roads diverged in a wood, and I - I took the one less traveled by,
And that has made all the difference.

Критерии оценивания (оценочное средство - Практическое задание)

Оценка	Критерии оценивания
зачтено	Содержание текста раскрыто полностью, выявлены основные структурные элементы, на высоком уровне проведен стилистический анализ, выявлены основные стилистические средства выразительности, верно установлены их функции в произведении
не зачтено	Содержание текста раскрыто не полностью, не выявлены основные структурные элементы, на низком уровне проведен стилистический анализ, не выявлены / выявлены не в полной мере основные стилистические средства выразительности, не установлены их функции в произведении

5.3.13 Типовые задания (оценочное средство - Практическое задание) для оценки сформированности компетенции ПК-4

Проведите комплексный стилистический анализ текста (45 мин)

7 семестр

The Road Not Taken by Robert Frost

Two roads diverged in a yellow wood, And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could To where it bent in the undergrowth;
Then took the other, as just as fair, And having perhaps the better claim,
Because it was grassy and wanted wear; Though as for that the passing there Had worn them really
about the same,
And both that morning equally lay In leaves no step had trodden black. Oh, I kept the first for another
day!
Yet knowing how way leads on to way, I doubted if I should ever come back.
I shall be telling this with a sigh Somewhere ages and ages hence:
Two roads diverged in a wood, and I - I took the one less traveled by,
And that has made all the difference.

8 семестр

KATE CHOPIN. THE STORY OF AN HOUR (1894)

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death. It was her sister Josephine who told her, in

broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her. There stood, facing the open window, a comfortable, roomy armchair. Into this she sank,

pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window. She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams. She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

5.3.14 Типовые задания (оценочное средство - Практическое задание) для оценки сформированности компетенции ПК-7

Проведите комплексный анализ художественного текста (45 мин)

7 семестр

A MAN WHO HAD NO EYES

by M. Kantor

A beggar was coming down the avenue just as Mr. Parsons emerged from his hotel. He was a blind beggar, carrying the traditional battered can, and thumping his way before him with the cautious, half-furtive effort of the sightless. He was a shaggy, thick-necked fellow; his coat was greasy about the lapels and pockets, and his hand splayed over the cane's crook with a futile sort of clinging. He wore a black pouch slung over his shoulder. Apparently he had something to sell.

The air was rich with spring; sun was warm and yellowed on the asphalt. Mr. Parsons, standing there in front of his hotel and noting the clack-clack approach of the sightless man, felt a sudden and foolish sort of pity for all blind creatures.

And, thought Mr. Parsons, he was very glad to be alive. A few years ago he had been little more than a skilled laborer; now he was successful, respected, admired... Insurance... And he had done it alone, unaided, struggling beneath handicaps... And he was still young. The blue air of spring, fresh from its memories of windy pools and lush shrubbery, could thrill him with eagerness.

He took a step forward just as the tap-tapping blind man passed him by. Quickly the shabby fellow turned.

"Listen guv'nor. Just a minute of your time."

Mr. Parsons said, "It's late. I have an appointment. Do you want me to give you something?"

"I ain't no beggar, guv'nor. You bet I ain't. I got a handy little article here" he fumbled a small article into Mr. Parsons' hand "that I sell. One buck. Best cigarette lighter made."

Mr. Parsons stood there, somewhat annoyed and embarrassed. He was a handsome figure with his immaculate grey suit and grey hat and malacca stick. Of course, the man with the cigarette lighter could not see him...

"But I don't smoke," he said.

"Listen. I bet you know plenty people who smoke. Nice little present," wheedled the man. "And, mister, you wouldn't mind helping a poor guy out?" He clung to Mr. Parsons' sleeve.

Mr. Parsons sighed and felt in his vest pocket. He brought out two half dollars and pressed them into the man's hand. "Certainly I'll help you out. As you say, I can give it to someone. Maybe the elevator boy would " He hesitated, not wishing to be boorish and inquisitive, even with a blind peddler. "Have you lost your sight entirely?"

The shabby man pocketed the two half dollars. "Fourteen years, guv'nor." Then he added with an insane sort of pride: "Westbury, sir, I was one of 'em."

8 семестр

Emily Bronte. Wuthering Heights Chapter IX

Nelly is singing quietly while Heathcliff is sitting and maybe sleeping in a darkened part of the room where he cannot be seen. Nelly is angry because Catherine has recently insulted both herself and Edgar Linton. Catherine comes in and wants to talk to her.

“Are you alone, Nelly?”

“Yes, miss,” I replied.

She entered and approached the hearth. I, supposing she was going to say something, looked up. The expression of her face seemed disturbed and anxious. Her lips were half asunder, as if she meant to speak, and she drew a breath; but it escaped in a sigh instead of a sentence. I resumed my song; not having forgotten her recent behaviour.

“Where’s Heathcliff?” she said, interrupting me.

“About his work in the stable,” was my answer.

He did not contradict me; perhaps he had fallen into a doze. There followed another long pause, during which I perceived a drop or two trickle from Catherine’s cheek to the flags. Is she sorry for her shameful conduct? I asked myself. That will be a novelty: but she may come to the point as she will—I shan’t help her! No, she felt small trouble regarding any subject, save her own concerns.

“Oh, dear!” she cried at last. “I’m very unhappy!”

“A pity,” observed I. “You’re hard to please: so many friends and so few cares, and can’t make yourself content!”

“Nelly, will you keep a secret for me?” she pursued, kneeling down by me, and lifting her winsome eyes to my face with that sort of look which turns off bad temper, even when one has all the right in the world to indulge it.

“Is it worth keeping?” I enquired.

“Yes, and it worries me, and I must let it out! I want to know what I should do. To-day, Edgar Linton has asked me to marry him, and I’ve given him an answer. Now, before I tell you whether it was a consent or denial, you tell me which it ought to have been.”

“Really, Miss Catherine, how can I know?” I replied. “To be sure, considering the exhibition you performed in his presence this afternoon, I might say it would be wise to refuse him: since he asked you after that, he must either be hopelessly stupid or a venturesome fool.”

“If you talk so, I won’t tell you any more,” she returned, peevishly, rising to her feet. “I accepted him, Nelly. Be quick, and say whether I was wrong!”

“You accepted him! then what good is it discussing the matter? You have pledged your word, and cannot retract.”

“But, say whether I should have done so—do!” she exclaimed in an irritated tone; chafing her hands together, and frowning.

“There are many things to be considered before that question can be answered properly,” I said sententiously. “First and foremost, do you love Mr. Edgar?”

“Who can help it? Of course I do,” she answered.

Then I put her through the following catechism: for a girl of twenty-two it was not injudicious.

“Why do you love him, Miss Cathy?”

“Nonsense, I do—that’s sufficient.”

“By no means; you must say why?”

“Well, because he is handsome, and pleasant to be with.”

“Bad!” was my commentary.

“Because he is young and cheerful.”

“Bad still.”

“And because he loves me.”

5.3.15 Типовые задания (оценочное средство - Практическое задание) для оценки сформированности компетенции ПКД-6

Проведите комплексный анализ художественного текста (45 мин)

7 семестр

Carlos Williams Carlos

THE USE OF FORCE

They were new patients to me, all I had was the name, Olson. Please come down as soon as you can; my daughter is very sick.

When I arrived I was met by the mother, a big startled looking woman, very clean and apologetic who merely said, Is this the doctor? and let me in. In the back, she added. You must excuse us, doctor, we have her in the kitchen where it is warm. It is very damp here sometimes.

The child was fully dressed and sitting on her father's lap near the kitchen table. He tried to get up, but I motioned for him not to bother, took off my overcoat and started to look things over. I could see that they were all very nervous, eyeing me up and down distrustfully. As often, in such cases, they weren't telling me more than they had to, it was up to me to tell them; that's why they were spending three dollars on me.

The child was fairly eating me up with her cold, steady eyes, and no expression to her face whatever. She did not move and seemed, inwardly, quiet; an unusually attractive little thing, and as strong as a heifer in appearance. But her face was flushed, she was breathing rapidly, and I realized that she had a high fever. She had magnificent blonde hair, in profusion. One of those picture children often reproduced in advertising leaflets and the photogravure sections of the Sunday papers.

She's had a fever for three days, began the father and we don't know what it comes from. My wife has given her things, you know, like people do, but it don't do no good. And there's been a lot of sickness around. So we tho't you'd better look her over and tell us what is the matter.

As doctors often do I took a trial shot at it as a point of departure. Has she had a sore throat?

Both parents answered me together, No . . . No, she says her throat don't hurt her.

Does your throat hurt you? added the mother to the child. But the little girl's expression didn't change nor did she move her eyes from my face.

Have you looked?

I tried to, said the mother, but I couldn't see.

As it happens we had been having a number of cases of diphtheria in the school to which this child went during that month and we were all, quite apparently, thinking of that, though no one had as yet spoken of the thing.

Well, I said, suppose we take a look at the throat first. I smiled in my best professional manner and asking for the child's first name I said, come on, Mathilda, open your mouth and let's take a look at your throat.

Nothing doing.

Aw, come on, I coaxed, just open your mouth wide and let me take a look. Look, I said opening both hands wide, I haven't anything in my hands. Just open up and let me see.

Such a nice man, put in the mother. Look how kind he is to you. Come on, do what he tells you to. He won't hurt you.

At that I ground my teeth in disgust. If only they wouldn't use the word "hurt" I might be able to get somewhere. But I did not allow myself to be hurried or disturbed but speaking quietly and slowly I approached the child again

As I moved my chair a little nearer suddenly with one catlike movement both her hands clawed instinctively for my eyes and she almost reached them too. In fact she knocked my glasses flying and they fell, though unbroken, several feet away from me on the kitchen floor.

Both the mother and father almost turned themselves inside out in embarrassment and apology. You bad girl, said the mother, taking her and shaking her by one arm. Look what you've done The nice man...

For Heaven's sake, I broke in. Don't call me a nice man to her. I'm here to look at her throat on the chance that she might have diphtheria and possibly die of it. But that's nothing to her. Look here I said to the child, we are going to look at your throat. You're old enough to understand what I'm saying. Will you open it now by yourself or shall we have to open it for you?

Not a move. Even her expression hadn't changed. Her breaths however were coming faster and faster. Then the battle began I had to do it. I had to have a throat culture for her own protection. But first I told the parents that it was entirely up to them. I explained the danger but said I would not insist on an examination so long as they would take the responsibility. If you don't do what the doctor says you'll have to go to the hospital, the mother admonished her severely.

Oh yeah? I had to smile to myself. After all, I had already fallen in love with the savage brat, the parents were contemptible to me. In the ensuing struggle they grew more and more abject, crushed, exhausted while she surely rose to magnificent heights of insane fury of effort bred of her terror of me.

8 семестр

A.Carter Wise Children Chapter II

Dora (the narrator) and her twin sister are in their eighties and looking back at their lives. Their father, the famous actor, disowned them at birth and when at the age of thirteen, his brother, Perry, took them to see their father, he pretended he did not know who they were.

Perry takes Nora and Dora to see their actor father at the end of one of his performances

But, more than anything else in the world, I longed and longed to push through the glass doors and feast my eyes on the sight of my father, my gloriously handsome father, my gifted, sensationally applauded genius of a father, and I knew, without speech, without even so much as glancing at her, that Nora, too, wanted it more than anything. I reached out for Nora's hand. It was hot and sticky, still a child's hand, although I suppose we looked like quite young ladies, already, being tall for our ages and we had on the yellow dresses Perry picked out for us in Paris, from Chanel, and the bows on our heads, more coquette than finishing school, to tell the truth. Nymphettes, I suppose they'd call us now. Jail-bait. Nora and I clutched each other's hands. 'Grandma will be wondering where we are,' said Nora. 'She'll worry.' But she never budged and her voice broke on 'worry', she wailed. Perry looked from one to the other of us forlorn little creatures, tears standing in our eyes, love locked out. 'Dammit,' he said. 'Come with me.'

And grabbed our arms and raced us to the stage door, where a bank note changed hands. Whisked up a draughty backstairs, another bank note went to the dresser who let us into our father's empty dressing room, put his finger on his lips to tell us to keep our mouths shut, and left us. Perry parked us on the sofa and we gazed with moonstruck adoration at the very towel our father had dried his hands on, the razor he'd shaved with, the greasepaint he'd put on his beloved face – all these things had far more intimate relations with him than we did and seemed almost holy, in our eyes. His mirror, that had the joy and honour of reflecting him. I badly wanted to reach out and pinch a stick of his No. 7, to remember him by, but I didn't dare.

There was a photo, head and shoulders, of a sheep in a tiara; we eyed it askance. We knew full well who she was; hadn't we seen her on his arm at the first matinée, when we fell in love with him? (Little did we know then that we'd share our twilight years with her, poor old thing.) But don't think we ransacked the room. Just to sit there and breathe in air he had breathed out was more, much more than we'd ever hoped for. Now we knew for certain that Perry was better than a conjurer, was a genuine magician who could divine our most secret desire of all, the one we'd never confided even to one another because we hadn't needed to, because I knew she knew and she knew I knew. God, we were humble. We'd sneaked off, now and then, now we knew what was what, paid our sixpences, sat in the gods and watched him strut and fret his hour upon the stage, happy with just the sight of him. But as soon as we were in his very dressing room, where we'd never even dared to hope we might one day find ourselves, we grew ambitious. Perhaps, discovering us here so unexpectedly, his lovely girls, lost before birth and now rediscovered on the springtime verge of blossoming (as Irish would have put it), he might let us touch his hand, even allow us to kiss his cheek . . . and we might be permitted, just the once, to say the word we'd never used in all our lives: 'Father.' Father! The very thought made our skins prickle. Perry, meanwhile, was gazing absently out of the open window at the roof and chimneys and brick backs; a seagull landed on a chimneystack and mewed. There was a gust of military brass brought on the wind from the seafront bandstand: 'Colonel Bogey'. He drummed his fingertips on the window ledge. If I hadn't been so stunned and glorified by the prospect at last of meeting him, I might have noted that, for once, our Perry was suffering second thoughts and, if I'd done that, I might have worried more about our welcome. But I was too overwhelmed to make much of it, at the time. It was warm and close in the dressing room, our armpits moistened. All of a sudden I wanted to pee.

Enormous volumes of applause surged through the old building and, when it faded away, then, more quickly than we thought could have been possible, so that we had no time at all to prepare ourselves, as if he'd flown from the stage to the dressing room on wires, there he was. He was tall, dark and handsome. God, he was handsome, in those days. And smashing legs, which a man must have for Shakespeare, especially the Scottish play; you need a good calf to get away with a kilt. I do believe we get the legs from him, as well as the cheekbones. I did piss myself when I saw him, in fact, but only a little bit, hardly enough to stain the sofa. Such eyes! Melchior's eyes, warm and dark and sexy as the

inside of a London cab in wartime. His eyes. But those very eyes, those knicker-shifting, unfasten-yourbrassiere-from-the-back-of-the-gallery eyes, were the bitterest disappointment of my life till then. No. Of all my life, before and since. No disappointment ever after measured up to it. Because those eyes of his looked at us but did not see us, even as we sat there, glowing because we couldn't help it; our helpless mouths started to smile. To see him fail to see me wiped that smile right off my face, I can tell you, and off Nora's, too. Our father's eyes skidded right over us, never touched us, didn't make contact. They came to rest on Perry. 'Peregrine!' he cried. His voice still sends a shiver down my spine to this day. Up he pops on the telly, tamping down his pipe. 'Rich, dark, fruity . . .' You can say that, again. He held out his hands in greeting to Perry, to Perry only. 'Peregrine . . . how nice of you to come and visit me.' And then, and only then, we got our little crumb of attention although it shot us down like the same bullet through both hearts.

5.3.16 Типовые задания (оценочное средство - Практическое задание) для оценки сформированности компетенции ПКД-7

Проведите комплексный стилистический анализ художественного текста (45 мин)

7 семестр

Charles Dickens, *Pickwick Papers*, Ch. VIII

It was a remarkable coincidence perhaps, but it was nevertheless a fact, that Mr. Jingle within five minutes of his arrival at Manor Farm on the preceding night, had inwardly resolved to lay siege to the heart of the spinster aunt, without delay. He had observation enough to see, that his off-hand manner was by no means disagreeable to the fair object of his attack; and he had more than a strong suspicion that she possessed that most desirable of all requisites, a small independence. The imperative necessity of ousting his rival by some means or other, flashed quickly upon him, and he immediately resolved to adopt certain proceedings tending to that end and object, without a moment's delay. Fielding tells us that man is fire, and woman tow, and the Prince of Darkness sets a light to 'em. Mr. Jingle knew that young men, to spinster aunts, are as lighted gas to gunpowder, and he determined to essay the effect of an explosion without loss of time.

independence – here: an [income sufficient](#) for a [livelihood](#)

to lay siege – to surround (a city) and [wait](#) for the people in it to [stop fighting](#) or [resisting](#)

off-hand - ungraciously or offensively nonchalant or cool in manner

to oust – to force someone to leave a position of power, job, place

tow – пенька, прядево

to essay – to try to do something

* * *

'Mr. Jingle,' said the aunt, 'I entreat—I implore you, if there is any dreadful mystery connected with Mr. Tupman, reveal it.'

‘Can I,’ said Mr. Jingle, fixing his eyes on the aunt’s face — ‘can I see—lovely creature—sacrificed at the shrine—heartless avarice!’ He appeared to be struggling with various conflicting emotions for a few seconds, and then said in a low voice — ‘Tupman only wants your money.’

‘The wretch!’ exclaimed the spinster, with energetic indignation. (Mr. Jingle’s doubts were resolved. She *had* money.)

‘More than that,’ said Jingle — ‘loves another.’

‘Another!’ ejaculated the spinster. ‘Who?’

Short girl — black eyes — niece Emily.’

There was a pause.

Now, if there was one individual in the whole world, of whom the spinster aunt entertained a mortal and deep-rooted jealousy, it was this identical niece. The colour rushed over her face and neck, and she tossed her head in silence with an air of ineffable contempt. At last, biting her thin lips, and bridling up, she said—

‘It can’t be. I won’t believe it.’

‘Watch ‘em,’ said Jingle.

‘I will,’ said the aunt.

‘Watch his looks.’

‘I will.’

‘His whispers.’

‘I will.’

‘He’ll sit next her at table.’

‘Let him.’

‘He’ll flatter her.’

‘Let him.’

‘He’ll pay her every possible attention.’

‘Let him.’

‘And he’ll cut you.’

‘Cut *me*!’ screamed the spinster aunt. ‘*he cut me*; will he!’ and she trembled with rage and disappointment.

‘You will convince yourself?’ said Jingle.

‘I will.’

‘You’ll show your spirit?’

‘I will.’

‘You’ll not have him afterwards?’

‘Never.’

‘You’ll take somebody else?’

Yes.’

‘You shall.’

Mr. Jingle fell on his knees, remained thereupon for five minutes thereafter; and rose the accepted lover of the spinster aunt—conditionally upon Mr. Tupman’s perjury being made clear and manifest.

8 семестр

Kate Chopin

JUANITA

To all appearances and according to all accounts, Juanita is a character who does not reflect credit upon her family or her native town of Rock Springs. I first met her there three years ago in the little back room behind her father's store. She seemed very shy, and inclined to efface herself; a heroic feat to attempt, considering the narrow confines of the room; and a hopeless one, in view of her five-feet-ten, and more than two-hundred pounds of substantial flesh, which, on that occasion, and every subsequent one when I saw her, was clad in a soiled calico "Mother Hubbard."[\[1\]](#)

Her face, and particularly her mouth, had a certain fresh and sensuous beauty though I would rather not say "beauty," if I might say anything else.

I often saw Juanita that summer, simply because it was so difficult for the poor thing not to be seen. She usually sat in some obscure corner of their small garden, or behind an angle of the house, preparing vegetables for dinner or sorting her mother's flower-seed.

It was even at that day said, with some amusement, that Juanita was not so attractive to men as her appearance might indicate; that she had more than one admirer, and great hopes of marrying well if not brilliantly.

Upon my return to the "Springs" this summer, in asking news of the various persons who had interested me three years ago, Juanita came naturally to my mind, and her name to my lips. There were many ready to tell me of Juanita's career since I had seen her.

The father had died and she and the mother had had ups and downs, but still continued to keep the store. Whatever else happened, however, Juanita has never ceased to attract admirers, young and old. They hung on her fence at all hours; they met her in the lanes; they penetrated to the store and back to the living-room. It was even talked about that a gentleman in a plaid suit had come all the way from the city by train for no other purpose than to call upon her. It is not astonishing, in the face of these persistent attentions, that speculation grew rife in Rock Springs as to whom and what Juanita would marry in the end.

For a while she was said to be engaged to a wealthy South Missouri farmer, though no one could guess when or where she had met him. Then it was learned that the man of her choice was a Texas millionaire who possessed a hundred white horses, one of which spirited animals Juanita began to drive about that time.

But in the midst of speculation and counter speculation on the subject of Juanita and her lovers, there suddenly appeared upon the scene a one-legged man; a very poor and shabby, and decidedly one-legged man. He first became known to the public through Juanita's soliciting subscriptions towards buying the unhappy individual cork-leg.

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Her interest in the one-legged man continued to show itself in various ways, not always apparent to a curious public; as was proven one morning when Juanita became the mother of a baby, whose father, she announced, was her husband, the one-legged man. The story of a wandering preacher was told; a secret marriage in the state of Illinois; and a lost certificate.

[1] Mother Hubbard – a big, baggy dress.

Критерии оценивания (оценочное средство - Практическое задание)

Оценка	Критерии оценивания
превосходно	Уровень знаний в объеме, соответствующем программе подготовки, или превышающем её, при изложении нет ошибок
отлично	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущены несущественные ошибки
очень хорошо	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущены 1-2 существенные ошибки
хорошо	Уровень знаний в объеме, соответствующем программе подготовки, при изложении допущено несколько существенных ошибок
удовлетворительно	Минимально допустимый уровень знаний
неудовлетворительно	Уровень знаний ниже минимальных требований
плохо	Полное отсутствие знаний по предмету

6. Учебно-методическое и информационное обеспечение дисциплины (модуля)

Основная литература:

1. Борисова В. В. Художественный текст: аспекты анализа и интерпретации в школе и вузе : учебное пособие / Борисова В. В., Шаулов С. С. - Уфа : БГПУ имени М. Акмуллы, 2015. - 192 с. - Библиогр.: доступна в карточке книги, на сайте ЭБС Лань. - Книга из коллекции БГПУ имени М. Акмуллы - Языкознание и литературоведение. - ISBN 978-5-87978-919-5., <https://e-lib.unn.ru/MegaPro/UserEntry?Action=FindDocs&ids=715844&idb=0>.
2. Гареева Р. Р. Художественный текст: теория и практика анализа / Гареева Р. Р. - Уфа : БГПУ имени М. Акмуллы, 2016. - 139 с. - Библиогр.: доступна в карточке книги, на сайте ЭБС Лань. - Книга из коллекции БГПУ имени М. Акмуллы - Языкознание и литературоведение., <https://e-lib.unn.ru/MegaPro/UserEntry?Action=FindDocs&ids=717347&idb=0>.

Дополнительная литература:

1. Кучина Светлана Анатольевна. Электронный художественный текст: основы лингвосемиотического анализа : Учебное пособие / Новосибирский государственный технический университет. - Новосибирск : Новосибирский государственный технический университет (НГТУ), 2020. - 159 с. - ВО - Магистратура. - ISBN 978-5-7782-4158-9., <https://e-lib.unn.ru/MegaPro/UserEntry?Action=FindDocs&ids=833601&idb=0>.

2. Гуревич В. В. English Stylistics. Стилистика английского языка : учебное пособие / Гуревич В. В. - 9-е изд., стер. - Москва : ФЛИНТА, 2019. - 72 с. - Книга из коллекции ФЛИНТА - Языкознание и литературоведение. - ISBN 978-5-89349-814-1., <https://e-lib.unn.ru/MegaPro/UserEntry?Action=FindDocs&ids=803257&idb=0>.

Программное обеспечение и Интернет-ресурсы (в соответствии с содержанием дисциплины):

MS Microsoft Office Word 2007

MS Microsoft Office PowerPoint 2007

Интернет-ресурсы

Адрес Краткая характеристика

<http://www.filologia.su/perevodovedenie> Библиотека учебной и научной литературы по филологии

<http://translation-blog.ru> Сайт для переводчиков

<http://www.вокабула.рф> Вокабула. Энциклопедии, словари и справочники онлайн

<http://dic.academic.ru> Словари и энциклопедии на Академике

<http://elibrary.ru> Научная электронная библиотека

<http://www.lib.unn.ru> Фундаментальная библиотека ННГУ им. Н.И. Лобачевского

7. Материально-техническое обеспечение дисциплины (модуля)

Учебные аудитории для проведения учебных занятий, предусмотренных образовательной программой, оснащены мультимедийным оборудованием (проектор, экран), техническими средствами обучения, компьютерами.

Помещения для самостоятельной работы обучающихся оснащены компьютерной техникой с возможностью подключения к сети "Интернет" и обеспечены доступом в электронную информационно-образовательную среду.

Программа составлена в соответствии с требованиями ФГОС ВО по направлению подготовки/специальности 45.03.02 - Лингвистика.

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