

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

Анализ 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.02.01.03 Анализ 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>	Контрольная работа Практическое задание	<p>Зачёт:</p> <p>Контрольные вопросы</p> <p>Зачёт с оценкой:</p> <p>Практическое задание</p>
ПКД-6: Способен демонстрировать владение навыками	ПКД-6.3: Осуществляет аналитико-синтетическую переработку различных	ПКД-6.3: Знает теоретические положения текстовой	Практическое задание	Зачёт: Контрольные

перевода с иностранных языков и на иностранные языки и практические аспекты аналитико-синтетической переработки различных типов текстов	типов текстов	деятельности, способы трансформации текстового материала, типологии текстов, систему лингвистических знаний, обеспечивающих адаптацию научного или публицистического текста, научных трудов и 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		вопросы Зачёт с оценкой: Практическое задание
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.	Практическое задание	Зачёт: Контрольные вопросы Зачёт с оценкой: 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	
	0 Ф 0	0 Ф 0	0 Ф 0	0 Ф 0	0 Ф 0
The purpose of analytical reading	14		4	4	10
The essence of a literary genre. The differences between prose and drama in terms of various types of discourse	14		4	4	10
The notions of theme, ideas, problems, and conflicts of a literary text	12		2	2	10
The distinctive features of represented speech	12		2	2	10
The difference between the narration told in the third and in the first person. The varieties of narrators	16		6	6	10
The structure of a typical plot and its possible deviations	16		6	6	10
The difference between the terms plot and composition. The types of composition. Epithet, periphrasis, hyperbole, and meiosis.	18		8	8	10
Major and minor syntax of a text. The meanings of a loose, periodic and balanced sentence and paragraph. The peculiarities of metaphor	14		4	4	10
The difference between the scenic and panoramic narratives. The notions of an image, a trope and a figure of speech.	14		4	4	10
Predicates typical of a narrative? (b) description. Dynamic description. The difference between direct speech, indirect speech and represented speech.	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:

1. Задание: 1. Give the definition:

Parallelism is ...

A simile is...

Euphemism is...

Repetition is...

Hyperbole is...

Задание 2: определите способ презентации событий в текстовых фрагментах (firstpoint, objective, omniscient, limited omniscient):

1. Margaret, the eldest of the four, was sixteen, and very pretty, being plump and fair, with large eyes, plenty of soft brown hair, a sweet mouth, and white hands, of which she was rather vain. Fifteen-year-old Jo was very tall, thin, and brown, and reminded one of a colt...Elizabeth, or Beth, as everyone called her, was a rosy, smooth-haired, bright-eyed girl of thirteen, with a shy manner, a timid voice, and a peaceful expression, which was seldom *disturbed...*”(An excerpt from “Little Women” by Louisa May Alcott)

1. “Harry had taken up his place at wizard school, where he and his scar were famous ...but now the school year was over, and he was back with the Dursleys for the summer, back to being treated like a dog that had rolled in something smelly...The Dursleys hadn’t even remembered that today happened to be Harry’s twelfth birthday. Of course, his hopes hadn’t been high?”

(An Excerpt from “Harry Potter and the Chamber of Secrets” by J.K. Rowling)

Критерии оценивания (оценочное средство - Контрольная работа)

Оценка	Критерии оценивания
зачтено	Большинство ответов (80%) верные
не зачтено	Большинство ответов (80%) неверные

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

Find the examples of parallelism, simile, euphemism, hyperbole.

Like father, like son. She is as heavy as an elephant! The bird said, “I don’t sing because I am happy, I am happy because I sing.” Our teacher is in the family way . He is always tired and emotional . Our soldiers are as brave as lions. Your suitcase weighs a ton! If you think you can do it, you can do it. The boy was a good footballer, because father was a footballer, and his grandfather too was a footballer. My grandmother is as old as the hills. Her cheeks are red like a rose. I am dying of shame. He is as funny as a monkey. The water well was as dry as a bone. You are becoming a little thin on top . He is as cunning as a fox. Easy come, easy go.

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

Match the types of characters and definitions:

Round Character	A character does not change during a story. Also, he or she usually only reveals one or two personality traits.
Stock Character	The character well-developed and complex figures in a story. They are more realistic, and demonstrate more depth in their personalities. They can make surprising or puzzling decisions, and attract readers’ attention. There are many factors that may affect them, and round characters react to such factors realistically.
Flat Character	A character is a flat character that is instantly recognizable by readers. Like a flat character, the stock character does not undergo any development throughout the story.
Protagonist	A character changes during the course of a novel or a story. This change in character or his/her outlook is permanent. That is why sometimes a dynamic character is also called a “developing character.”
Static	Every story has the main character, who creates the action of the plot

Character	and engages readers, arousing their empathy and interest. The protagonist is often a hero or heroine of the story, as the whole plot moves around him or her.
Antagonist	A character remains the same throughout the whole story. Even the events in a story or novel do not change character's outlook, perceptions, habits, personality, or motivations.
Dynamic Character	... is a bad guy, or an opponent of the protagonist or the main character. The action in the story arises from a conflict between the protagonist and the antagonist. He can be a person, an inanimate object, an animal, or nature itself.

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

Read and interpret the following extracts:

- 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].

Критерии оценивания (оценочное средство - Практическое задание)

Оценка	Критерии оценивания
зачтено	Комплексный стилистический анализ художественного произведения проведен на высоком уровне, выявлены и грамотно описаны средства художественной выразительности, установлена их функция

Оценка	Критерии оценивания
не зачтено	Комплексный стилистический анализ художественного произведения проведен на низком уровне, не выявлены средства художественной выразительности, не установлена / установлена неверно их функция

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

	ответа		и недочетами	недочетами		недочетов	
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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

The purpose of analytical reading

The structure of a typical plot and its possible deviations

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

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

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

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

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

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

The distinctive features of represented speech

The differences between direct speech, indirect speech and represented speech

The notion of symbol

The notion of irony

Epithet, periphrasis, hyperbole and meiosis

Критерии оценивания (оценочное средство - Контрольные вопросы)

Оценка	Критерии оценивания
зачтено	Содержание вопросов раскрыто полностью, выводы и предложения не вызывают сомнения, высокий качество используемого практического материала, высокий уровень грамотности и владение терминологией (общей и специальной).
не зачтено	Содержание вопросов не раскрыто, выводы и предложения вызывают сомнения, низкое качество используемого практического материала, низкий уровень грамотности.

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

Проведите стилистический анализ художественного текста (45 мин)

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.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will--as powerless as her two white slender hands would have been.

When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under the breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body. She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial.

She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome. There would be no one to live for during those coming years; she would live for herself.

There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him--sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering. Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door--you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife. When the doctors came they said she had died of heart disease – of the joy that kills.

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

Проведите стилистический анализ художественного текста (45 мин)

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.

His Mediterranean musings were interrupted by the sound of a clock striking the half-hour. Half-past four. A frown of dissatisfaction settled on his face. He would arrive at the Sebastable mansion just at the hour of afternoon tea. Joan would be seated at a low table, spread with an array of silver kettles and cream-jugs and delicate porcelain tea-cups, behind which her voice would tinkle pleasantly in a series of little friendly questions about weak or strong tea, how much, if any, sugar, milk, cream, and so forth. "Is it one lump? I forgot. You do take milk, don't you? Would you like some more hot water, if it's too strong?"

Cushat-Prinkly had read of such things in scores of novels, and hundreds of actual experiences had told him that they were true to life. Thousandsof women, at this solemn afternoon hour, were sitting behind dainty porcelain and silver fittings, with their voices tinkling pleasantly in a cascade of solicitous little questions. Cushat-Prinkly detested the whole system of afternoon tea. According to his theory of life a woman should lie on a divan or couch, talking with incomparable charm or looking unutterable thoughts, or merely silent as a thing to be looked on, and from behind a silken curtain a small Nubian page should silently bring in a tray with cups and dainties, to be accepted silently, as a matter of course, without drawn-out chatter about cream and sugar and hot water. If one's soul was really enslaved at one's mistress's feet how could one talk coherently about weakened tea? Cushat-Prinkly had never expounded his views on the subject to his mother; all her life she had been accustomed to tinkle pleasantly at tea-time behind dainty porcelain and silver, and if he had spoken to her about divans and Nubian pages she would have urged him to take a week's holiday at the seaside. Now, as he passed through a tangle of small streets that led indirectly to the elegant Mayfair terrace for which he was bound, a horror at the idea of confronting Joan Sebastable at her tea-table seized on him. A momentary deliverance presented itself; on one floor of a narrow little house at the noisier end of Esquimaux Street lived Rhoda Ellam, a sort of remote cousin, who made a living by creating hats out of costly materials. The hats really looked as if they had come from Paris; the cheques she got for them unfortunately never looked as if they were going to Paris. However, Rhoda appeared to find life amusing and to have a fairly good time in spite of her straitened circumstances. Cushat-Prinkly decided to climb up to her floor and defer by half-an-hour or so the important business which lay before him; by spinning out his visit he could contrive to reach the Sebastable mansion after the last vestiges of dainty porcelain had been cleared away.

Rhoda welcomed him into a room that seemed to do duty as workshop, sitting-room, and kitchen combined, and to be wonderfully clean and comfortable at the same time.

"I'm having a picnic meal," she announced. "There's caviar in that jar at your elbow. Begin on that brown bread-and-butter while I cut some more. Find yourself a cup; the teapot is behind you. Now tell me about hundreds of things."

She made no other allusion to food, but talked amusingly and made her visitor talk amusingly

too. At the same time she cut the bread-and-butter with a masterly skill and produced red pepper and sliced lemon, where so many women would merely have produced reasons and regrets for not having any. Cushat-Prinkly found that he was enjoying an excellent tea without having to answer as many questions about it as a Minister for Agriculture might be called on to reply to during an outbreak of cattle plague.

"And now tell me why you have come to see me," said Rhoda suddenly. "You arouse not merely my curiosity but my business instincts. I hope you've come about hats. I heard that you had come into a legacy the other day, and, of course, it struck me that it would be a beautiful and desirable thing for you to celebrate the event by buying brilliantly expensive hats for all your sisters. They may not have said anything about it, but I feel sure the same idea has occurred to them. Of course, with Goodwood on us, I am rather rushed just now, but in my business we're accustomed to that; we live in a series of rushes--like the infant Moses."

"I didn't come about hats," said her visitor. "In fact, I don't think I really came about anything. I was passing and I just thought I'd look in and see you. Since I've been sitting talking to you, however, rather important idea has occurred to me. If you'll forget Goodwood for a

moment and listen to me, I'll tell you what it is." Some forty minutes later James Cushat-Prinkly returned to the bosom of his family, bearing an important piece of news.

"I'm engaged to be married," he announced. A rapturous outbreak of congratulation and self-applause broke out. "Ah, we knew! We saw it coming! We foretold it weeks ago!"

"I'll bet you didn't. If any one had told me at lunch-time to-day that I was going to ask Rhoda Ellam to marry me and that she was going to accept me I would have laughed at the idea."

The romantic suddenness of the affair in some measure compensated James's women-folk for the ruthless negation of all the patient effort & skilled diplomacy. It was rather trying to have to deflect the enthusiasm at a moment's notice from Joan Sebastable to Rhoda Ellam; but, after all, it was James's wife who was in question, and his tastes had some claim to be considered.

On a September afternoon of the same year, after the honeymoon in Minorca had ended, Cushat-Prinkly came into the drawing-room of his new house in Granchester Square. Rhoda was seated at a low table, behind a service of dainty porcelain and gleaming silver. There was a pleasant tinkling note in her voice as she handed him a cup.

"You like it weaker than that don't you? Shall I put some more hot water to it? No?"

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

Проведите стилистический анализ художественного текста (45 мин)

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.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will--as powerless as her two white slender hands would have been.

When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under the breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body. She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial.

She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms

out to them in welcome. There would be no one to live for during those coming years; she would live for herself.

There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him--sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering. Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door--you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife. When the doctors came they said she had died of heart disease – of the joy that kills.

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

Оценка	Критерии оценивания
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. 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>.
2. Бирюкова Т. Г. Анализ и синтез текста : учебное пособие / Бирюкова Т. Г. - Елец : ЕГУ им. И.А. Бунина, 2007. - 95 с. - Библиогр.: доступна в карточке книги, на сайте ЭБС Лань. - Книга из коллекции ЕГУ им. И.А. Бунина - Языкознание и литературоведение., <https://e-lib.unn.ru/MegaPro/UserEntry?Action=FindDocs&ids=783989&idb=0>.

Дополнительная 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. 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>.
3. Ивлева Т. Г. Как "сделан" художественный текст : учебное пособие / Ивлева Т. Г. - 2-е изд. - Москва : ФЛИНТА, 2018. - 276 с. - Библиогр.: доступна в карточке книги, на сайте ЭБС Лань. - Книга из коллекции ФЛИНТА - Языкознание и литературоведение. - ISBN 978-5-9765-3373-8., <https://e-lib.unn.ru/MegaPro/UserEntry?Action=FindDocs&ids=777774&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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