Минобрнауки России

Федеральное государственное бюджетное образовательное учреждение

высшего образования

**«Оренбургский государственный университет»**

Кафедра педагогического образования (БГТИ)

**Фонд**

**оценочных средств**

по дисциплине *«Стилистика»*

Уровень высшего образования

БАКАЛАВРИАТ

Направление подготовки

*44.03.01 Педагогическое образование*

(код и наименование направления подготовки)

*Иностранный язык (английский)*

 (наименование направленности (профиля) образовательной программы)

Тип образовательной программы

*Программа академического бакалавриата*

Квалификация

*Бакалавр*

Форма обучения

*Заочная*

Год набора 2018

Рабочая программа рассмотрена и утверждена на заседании кафедры

 гуманитарных дисциплин

*наименование кафедры*

протокол № \_\_\_\_\_\_\_\_от "\_\_\_" \_\_\_\_\_\_\_\_\_\_ 20\_\_г.

Первый заместитель директора по УР Фролова Е.В.

 *подпись расшифровка подписи*

*Исполнители:*

Доцент кафедры педагогического образования, к.п.н. Чернышова Е.Н.

 *должность подпись расшифровка подписи*

 *должность подпись расшифровка подписи*

|  |
| --- |
| СОГЛАСОВАНО:Председатель методической комиссии по направлению подготовки 44.03.01 Педагогическое образование Омельяненко Л.А.  *код наименование личная подпись расшифровка подписи*Заведующий научной библиотекой Лопатина Т.А.  *личная подпись расшифровка подписи* |

**Раздел 1. Перечень компетенций, с указанием этапов их формирования в процессе освоения дисциплины**

| Формируемые компетенции | Планируемые результаты обучения по дисциплине, характеризующие этапы формирования компетенций | Виды оценочных средств/шифр раздела в данном документе |
| --- | --- | --- |
| **ПК\*-3:**владеет основными особенностями официального, нейтрального и неофициального регистров общения | **Знать**: способы переработки и адаптации национально-культурных особенностей речевого и неречевого поведения в своей стране и странах изучаемого языка; правила речевого и неречевого поведения в различных ситуациях формального и неформального межличностного и межкультурного общения; модели социальных ситуаций; особенности и типичные сценарии взаимодействия в различных ситуациях формального и неформального межличностного и межкультурного общения; механизмы межличностного восприятия (идентификация, обособление, рефлексия); особенности социально-психологических механизмов влияния (внушение, заражение, подражание, убеждение) в различных ситуациях формального и неформального межличностного и межкультурного общения; основы речевой профессиональной культуры; вербальные и невербальные коммуникативные стратегии в условиях межличностного и межкультурного общения. | **Блок A –** задания репродуктивного уровня |
| **Уметь:** общаться в рамках профессионально ориентированных тем научно-методической направленности; бесконфликтно общаться с различными субъектами педагогического процесса. | **Блок B –** задания реконструктивного уровня |
| **Владеть:**Владеть: способами логически верно, аргументировано и ясно строить устную речь средствами иностранного языка для осуществления диалога культур на основе принципов толерантности и сотрудничества; основами речевой профессиональной культуры; навыками рефлексии, самооценки, самоконтроля;навыками нормативного произношения, навыками восприятия, понимания устной и письменной речи на изучаемом иностранном языке. | **Блок C –** задания практико-ориентированного и/или исследовательского уровня |
| **ПК\*-4:**способен демонстрировать знания основных положений и концепций в области теории и истории основного изучаемого языка | **Знать:**  тенденции развития языков в современном обществе; особенности исторического развития и современное состояние изучаемого языка | **Блок A –** задания репродуктивного уровня |
| **Уметь:** демонстрировать понимание общей структуры дисциплины и связей между дисциплинам; использовать оптимально эффективные методы исследования конкретного языкового материала; наблюдать и анализировать звучащую и письменную речь; выделять общее и культурно-специфическое в моделях развития стран и цивилизаций, различных исторических этапов своей страны и стран изучаемого языка, социальных слоев общества; диагностировать интерферирующие влияния и их корректировать. | **Блок B –** задания реконструктивного уровня |
| **Владеть:** способами использования общих понятий лингвистики для осмысления конкретных форм и конструкций языка; навыками и приемами лингвистического анализа; терминологическим аппаратом для описания интерференционных процессов в языке. | **Блок C –** задания практико-ориентированного и/или исследовательского уровня |

**Раздел 2. Типовые контрольные задания и иные материалы, необходимые для оценки планируемых результатов обучения по дисциплине (оценочные средства). Описание показателей и критериев оценивания компетенций, описание шкал оценивания**

 **Блок А**

**A0**

**Раздел № 1 Предмет и задачи стилистики. Основные категории.**

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

A) Literary, neutral and colloquial vocabulary

B) Literary and colloquial vocabulary

C) Only literary

D) Only colloquial

E) Neutral and colloquial

**2. What do Literary words serve to satisfy?**

A) communicative demands of official, scientific, poetic messages

B) non-official everyday communicative demands

C) communicative demands of official messages

D) communicative demands of poetic messages

E) communicative demands of scientific messages

**3. What do colloquial words serve to satisfy?**

A) communicative demands of official, scientific, poetic messages

B) non-official everyday communicative demands

C) communicative demands of official messages

D communicative demands of poetic messages

E) communicative demands of scientific messages

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

A) Literary words

B) Colloquial words

C) Neutral words

D) Historical words

E) Poetic words

**5. Where can we find literary words?**

A) in authorial speech, descriptions, considerations

B) in the types of discourse, simulating (copying) everyday oral communication

C) in the dialogue (or interior monologue) of a prose work.

D) In streets

E) At home

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

A) Colloquial words

B) Neutral words

C) Literary words

D) Neutral and common literary words

E) Neutral and common colloquial words.

**7. What two major subgroups constitute special literary words?**

A) Terms and archaisms

B) Slang and jargonisms

C) Professionalisms and jargons

D) Argo and slang

E) Dialectisms and foreignisms

**8. Terms are:**

A) antiquated or obsolete words replaced by new ones

B) words denoting such concepts and phenomena that have gone out of use in modern times

C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring

D) archaic forms of otherwise non-archaic words

E) words denoting objects, processes, phenomena of science, humanities, technique

**9. Archaisms are:**

A) words denoting objects, processes, phenomena of science, humanities, technique

B) words denoting such concepts and phenomena that have gone out of use in modern times

C) words, used by most speakers in very informal communication, highly emotive and expressive

D) words, used by limited groups of people

E) barbarisms and foreign words

**10. Historical words are...**

A) antiquated or obsolete words replaced by new ones

B) words denoting such concepts and phenomena that have gone out of use in modern times

C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring

D) archaic forms of otherwise non-archaic words

E) barbarisms and foreign words

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

A) Jargon words

B) Colloquial coinages

C) Borrowed words

D) Vulgar words

E) Barbarisms

**12. Obsolete words are the words which:**

A) have already gone completely out of use but are still recognized by the English-speaking community: e.g. methinks^it seems to me); nay(=no).

B) are no longer recognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed their in their appearance so much that they have become unrecognizable, e.g. troth(=faith), a losel(=a worthless, lazy fellow)

C) are in the beginning of the aging process when the word becomes rarely used, i.e. they are in the stage of gradually passing out of general use, e.g. pronouns thy, thee, thine, thouh.

D) are used exactly in Modern English Literature and which are created by the English Contemporary Poets, thus belonging to concrete style of the concrete author, e.g. hateships, weatherology.

E) are generally defined as "a new word or a new meaning for an established word".

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

A) Jargon-isms

B) Barbarisms

C) Vulgarism

D) Terminology

E) Professionalisms

**14. Morphological or partial archaisms are...**

A) antiquated or obsolete words replaced by new ones

B) words denoting such concepts and phenomena that have gone out of use in modern times

C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring

D) archaic forms of otherwise non-archaic words

E) barbarisms and foreign words

**15. Obsolescent words are the words which:**

A) have already gone completely out of use but are still recognized by the English-speaking community: e.g. *methinks(—\X* seems to me); (*nay~no).*

B) are no longer recognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed their in their appearance so much that they have become unrecognizable, e.g. *troth(=faith), a losel(—a worthless, lazy fellow)*

C) are in the beginning of the aging process when the word becomes rarely used, i.e. they are in the stage of gradually passing out of general use, e.g. pronouns *thy, thee, thine, thouh*

D) are used exactly in Modern English Literature and which are created by the English Contemporary Poets, thus belonging to concrete style of the concrete author, e.g. *hateships, weatherology.*

E) are generally defined as "a new word or a new meaning for an established word".

**16. Archaism proper are...**

A) antiquated or obsolete words replaced by new ones

B) words denoting such concepts and phenomena that have gone out of use in modern times

C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring

D) archaic forms of otherwise non-archaic words

E) barbarisms and foreign words

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

***The given definition is appropriate for***

A) Jargonisms

B) Vulgarisms

C) Barbarisms and foreignism

D) Archaic, obsolescent and obsolete words

E) Dialectal words.

**18. Slang is:**

A) words denoting objects, processes, phenomena of science, humanities, technique

B) words denoting such concepts and phenomena that have gone out of use in modern times

C) words, used by most speakers in very informal communication, highly emotive and expressive

D) words, used by limited groups of people

E) barbarisms and foreign words

**19. Jargonisms are:**

A) words denoting objects, processes, phenomena of science, humanities, technique

B) words denoting such concepts and phenomena that have gone out of use in modern times

C) words, used by most speakers in very informal communication, highly emotive and expressive

D) words, used by limited groups of people

E) barbarisms and foreign words

**20. Professionalisms are:**

A) words denoting objects, processes, phenomena of science, humanities, technique

B) words denoting such concepts and phenomena that have gone out of use in modern times

C) words, used by most speakers in very informal communication, highly emotive and expressive

D) words, used by limited groups of people, united professionally

E) barbarisms and foreign words

**21. Archaisms are:**

A) words denoting objects, processes, phenomena of science, humanities, technique

B) words denoting such concepts and phenomena that have gone out of use in modern times

C) words, used by most speakers in very informal communication, highly emotive and expressive

D) words, used by limited groups of people, united socially

E) barbarisms and foreign words

**22. *Vulgarisms* are:**

A) coarse words with a strong emotive meaning, mostly derogatory, normally avoided in polite conversation

B) words denoting objects, processes, phenomena of science, humanities, technique

C) words denoting such concepts and phenomena that have gone out of use in modern times

D) words, used by most speakers in very informal communication, highly emotive and expressive

E) words, used by limited groups of people

**23. *Dialectal words* are:**

A) normative and devoid of any stylistic meaning in regional dialects, but used outside of them,

carry a strong flavour of the locality where they belong

B) words denoting such concepts and phenomena that have gone out of use in modern times

C) words, used by most speakers in very informal communication, highly emotive and expressive

D) words, used by limited groups of people

E) barbarisms and foreign words

**24. In the USA the following dialectal varieties are distinguished:**

A) New England, Southern and Midwestern (Central, Midland)

B) Northern and Southern

C) Eastern and Western

D) Northern, Southern and Eastern

E) Northern, Southern and Western

**25. In Great Britain four major dialects are distinguished:**

A) Lowland Scotch. Northern, Midland (Central) and Southern

B) Northern, Southern, Eastern and Western

C) New England, Southern, Northern and Midwestern

D) Highland. Northern, Southern and Western

E) New England, Southern, Eastern and Midwestern

**26. Poetic and Highly literary words belong to\_\_\_\_\_\_\_layer**

A) Neutral

B) Colloquial

C) Literary

D) Both Colloquial and Literary

E) Both Neutral and Colloquial

**27. The actual situation of the communication has evolved two varieties of language:**

A) Monological and dialogical varieties of language

B) The language of gestures and body

C) The spoken and written varieties

D) Syntactical and lexical varieties of language

E) Phonetic and morphological varieties

**28. Poetic words are...**

A) antiquated or obsolete words replaced by new ones

B) words denoting such concepts and phenomena that have gone out of use in modern times

C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the

function of imbuing the work of art with a lofty poetic colouring

D) archaic forms of otherwise non-archaic words

E) barbarisms and foreign words

**29. Syntactical stylistic devices are...**

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

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

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

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

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

**30. Lexical stylistic devices are...**

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

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

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

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

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

**Раздел № 2 Стилистическая фонетика**

**1. Phonetical stylistic means are ...**

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

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

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

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

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

**2. The irony is ...**

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

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

C) The stylistic device based on the interplay between the logical and nominal meanings of a word.

D) Is a word phrase used to replace an unpleasant word or expression by a conventionally more acceptable one.

E) The stylistic device based on the interaction of two well-known meanings of a word or

phrase.

**3. Alliteration is:**

A) A phonetic stylistic device which aims at impacting melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonants sounds.

B) A combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.), by things (machines or tools, etc.), by people (sighing, laughter, etc.), and by animals.

C) A repetition of identical or similar terminal sound combination of words.

D) A phonetic stylistic device based on the combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard.

E) The stylistic device based on the interplay between the logical and nominal meanings of a word.

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

A) metaphor

B) synonymy

C) antonymy

D) metonymy

E) homonymy

**5. Expressive means of a language are:**

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

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

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

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

E) Linguo-stylistics, a branch of general linguistics

**6. Lexico-syntactical stylistic devices are:**

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

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

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

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

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

**7. Find simile in the sentences:**

A) She was a teacher

B) I like darkness so much

C) I like chocolate

D) She was like a beautiful exotic flower

E) I like little stones very much

**8. Find metonymy in the sentences:**

A) I translate an article

B) I read a lot of books

C) I like ice-cream

D) I book a set in the theatre

E) I never read Balzac.

**9. Stylistic device of language is:**

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

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

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

D) Is a unique combination of language units (expressive means and stylistic devices) peculiar

to a given writer, which makes that writer's works or even utterances easily recognizable

1. Linguo-stylistics, a branch of general linguistics

**10. Graphical stylistic means are:**

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

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

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

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

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

**11. What is onomatopoeia?**

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

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

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

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

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

**12. What is alliteration?**

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

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

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

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

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

**13. What is assonance?**

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

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

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

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

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

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

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Metaphor

E) Metonymy

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

A) Assonance and Alliteration

B) Capitalization and Multiplication

C) Onomatopoeia and Assonance

D) Metaphor and Metonymy

E) Irony and Epithet

**16. What is *euphony?***

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

B) *a* sense of strain and discomfort in pronouncing or hearing

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

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

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

**17. What is *cacophony?***

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

B) *a* sense of strain and discomfort in pronouncing or hearing

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

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

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

**18. As an example of\_\_\_\_\_\_\_\_\_the famous lines of E.A. Рое may serve:**

**...silken sad uncertain**

**rustling of each purple curtain...**

A) Metaphor

B) Metonymy

C) Irony

D) Euphony

E) Cacophony

**19. An example of\_\_\_\_\_\_\_\_is provided by the unspeakable combination of sounds found**

**in R. Browning: Nor soul helps flesh now more than flesh helps soul.**

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Euphony

E) Cacophony

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

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Graphon

E) Metonymy

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

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Graphon

E) Metonymy

**22. What does graphon indicate?**

A) Standard pronunciation

B) irregularities or carelessness of pronunciation

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

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

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

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

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Graphon

E) Metonymy

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

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Graphon

E) Metonymy

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

A) Italics

B) Capitalization

C) Hyphenation

D) Multiplication

E) All the above-mentioned means

**26. The following phrase "Аll aboard" is an example of:**

A) Italics

B) Capitalization

C) Hyphenation

D) Multiplication

E) Metaphor

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

A) Italics

B) Capitalization

C) Hyphenation

D) Multiplication

E) Metaphor

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

A) Italics

B) Capitalization

C) Hyphenation

D) Multiplication

E) Alliteration

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

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Irony

E) Hyperbole

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

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Metaphor

E) Metonymy

**Раздел № 4 Стилистическая лексикология**

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

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Metaphor

E) Metonymy

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

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

**this shall take**

**"If is I never to**

**flying really it." (M.)**

A) Italics

B) Capitalization

C) Hyphenation

D) Multiplication

E) Spacing of lines

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

A) a trope

B) a functional style

C) expressive means

D) transference

E) jargonism

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

A) a trope

B) a functional style

C) expressive means

D) transference

E) stylistic device

**5. What is a *metaphor?***

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

B) likeness between inanimate and animate objects

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

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

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

**6. What is *a personification?***

A) likeness between inanimate and animate objects

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

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

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

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

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

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Personification

E) Metonymy

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

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Metaphor

E) Metonymy

**9. Metaphor can be expressed by:**

A) all notional parts of speech

B) only verbs

C) only adjectives

D) only nouns

E) only asdverbs

**10. A group of metaphors, each supplying another feature of the described phenomenon, creates ...**

A) Assonance

B) Alliteration

C) Onomatopoeia

D) A sustained (prolonged) metaphor

E) Metonymy

**11. What lexical SD is based on contiguity (nearness) of objects or phenomena?**

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Metaphor

E) Metonymy

**12. Which lexical SD is based on the relations between a part and the whole?**

A) Assonance

B) Synecdoche

C) Onomatopoeia

D) Metaphor

E) Metonymy

**13. The conversational cliche "Will you have another cup?" is a case of...**

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Metaphor

E) Metonymy

**14. In the following abstract "She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually." We can find the examples of:**

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Metaphor

E) Metonymy

**15. The following phrase ""Some remarkable pictures in this room, gentlemen. A Holbein, two Van Dycks and if I am not mistaken, a Velasquez. I am interested in pictures."" is an example of:**

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Metaphor

E) Metonymy

**16. The following phrase "You have nobody to blame but yourself. The saddest words of tongue or pen." is an example of:**

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Metaphor

E) Metonymy

**17. The following phrase "He made his way through the perfume and conversation" is an example of:**

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Metaphor

E) Metonymy

**18. The following phrase "His mind was alert and people asked him to dinner not for old times' sake, but because he was worth his salt." is an example of:**

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Metaphor

E) Metonymy

**19. Which lexical SD is also referred as paronomasia?**

A) Pun

B) Zeugma

C) Metaphor

D) Metonymy

E) violation of phraseological units

**20. What is pun?**

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

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

C) *a* sense of strain and discomfort in pronouncing or hearing

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

E) the simultaneous realization of two meanings

**21. The following phrase ""There comes a period in every man's life, but she is just a semicolon in his."" is an example of:**

A) Assonance

B) Pun

C) Onomatopoeia

D) Metaphor

E) Metonymy

**22. The following phrase "He took his hat and his leave" is an example of:**

A) Assonance

B) Zeugma

C) Onomatopoeia

D) Metaphor

E) Metonymy

**23. The following phrase "She went home, in a flood of tears and a sedan chair" is an example of:**

A) Assonance

B) Zeugma

C) Onomatopoeia

D) Metaphor

E) Metonymy

**24. Combination of polysemantic verbs with nouns of most varying semantic groups,which are not connected semantically, is called:**

A) Assonance

B) Zeugma

C) Onomatopoeia

D) Metaphor

E) Metonymy

**25. When the number of homogeneous members, semantically disconnected, but attached to the same verb, increases, we deal with...**

A) Semantically false chains

B) Zeugma

C) Pun

D) Metaphor

E) Metonymy

**26. The following case "A Governess wanted. Must possess knowledge of Romanian, Russian, Italian, Spanish, German, Music and Mining Engineering." from S. Leacock may serve an example of:**

A) Semantically false chains

B) Zeugma

C) Pun

D) Metaphor

E) Metonymy

**27. Zeugma restores the literal original meaning of the word, which also occurs in ...**

A) Semantically false chains

B) Violation of phraseological units

C) Pun

D) Metaphor

E) Metonymy

**28. The following phrase "Little Jon was born with a silver spoon in his mouth which was rather curly and large" is an example of:**

A) Semantically false chains

B) Violation of phraseological units

C) Pun

D) Metaphor

E) Metonymy

**29. Which stylistic device rests on the extension of syntactical valency and results in joining two semantically disconnected clauses into one sentence?**

A) Semantically false chains

B) Violation of phraseological units

C) Pun

D) Nonsense of non-sequence

E) Metonymy

**30. The following phrase "Emperor Nero played the fiddle, so they burnt Rome." is an example of:**

A) Semantically false chains

B) Violation of phraseological units

C) Pun

D) Nonsense of non-sequence

E) Metonymy

**А1 Вопросы для устного опроса**

**Раздел № 1 Предмет и задачи стилистики. Основные категории.** *Стилистика как раздел языкознания. Предмет и задачи стилистики. Основные направления стилистического анализа. Выразительные средства языка и стилистические приемы (основные понятия). Связь стилистики с другими науками филологического цикла. Норма.*

1. Что такое субъязык?
2. Как соотносятся термины и понятия «субъязык» у Ю.М. Скребнева и «функциональный стиль» у И.Р.Гальперина и И.В. Арнольд?
3. Назовите три класса лингвистических единиц, составляющих субъязык. Приведите примеры.
4. Что такое «стиль»?
5. Сколько субъязыков в языке?
6. Что изучает стилистика?

**Раздел № 2 Стилистическая фонетика** *Фонетические средства речевой характеристики. Авторские экспрессивные средства. Фонетическое варьирование. Просодические средства***.**

1. Что исследует стилистическая фонетика?
2. Дайте базовые определения по списку вопросов.
3. Назовите основные типы варьирования фонем.
4. Что такое «графон»?
5. Какие графические средства используются для передачи фонетических особенностей речи?
6. Может ли аллитерация быть одновременно ономатопеей?

**Раздел № 3 Стилистическая морфология** *Транспозиции местоимений. Транспозиция прилагательных. Транспозиции глагольных форм. Синонимия морфем. Варьирование морфем.*

1. Что исследует стилистическая морфология?
2. Найдите в художественных произведениях примеры и объясните функции основных видов морфологических транспозиций.
3. Приведите примеры варьирования и повторов морфем и объясните их стилистическую функцию

 **Раздел № 4 Стилистическая лексикология** *Субнейтральная лексика. Супернейтральная лексика. Стилистическое использование фразеологических единиц*. Перечислите основные типы разговорной лексики и приведите примеры.

1. В чем различие сленга и жаргона?
2. Что такое просторечие?
3. Каковы стилистические функции диалектизмов и профессионализмов?

**Раздел № 5 Стилистическая семасиология** *Фигуры замещения. Фигуры совмещения. Фигуры количества. Фигуры качества.*

1. Перечислите основные типы разговорной лексики и приведите примеры.
2. В чем различие сленга и жаргона?
3. Что такое просторечие?
4. Каковы стилистические функции диалектизмов и профессионализмов?
5. Дайте базовые определения фигур замещения и их разновидностей.
6. Каковы классификации фигур речи, предложенные Ю.М. Скребневым?
7. Приведите примеры гипербол, которые зачастую рассматриваются как мейозис.
8. Дайте базовые определения фигур совмещения.
9. В чем сходство и отличие метафоры и сравнения?
10. Какие синонимы могут использоваться для приема «нарастание»?
11. Как отличить ткаламбур от зевгмы?
12. Как отличить антитезу от оксюморона?

**Раздел № 6 Стилистический синтаксис** *Приемы, основанные на недостаточности элементов. Приемы, основанные на избыточности элементе. Приемы, основанные на необычном размещении компонентов предложения. Приемы, основанные на особых формах синтаксической связи между членами предложения. Приемы, основанные на переосмыслении синтаксических структур. Приемы, основанные на совмещении синтаксических единиц (моделированные повторы).*

1. Как различаются неполные или односоставные предложения и апозиопезис?
2. Чем отличается моделированный повтор от немоделированного?
3. Как называется повтор и отсутствие союзов?
4. Чем отличается риторический вопрос от «вопроса без ответа»?
5. Какие типы предложений используются в транспозиции для отрицания?

**Блок B**

**Раздел № 1 Предмет и задачи стилистики. Основные категории.** *Стилистика как раздел языкознания. Предмет и задачи стилистики. Основные направления стилистического анализа. Выразительные средства языка и стилистические приемы (основные понятия). Связь стилистики с другими науками филологического цикла. Норма.*

**Exercise I. Indicate the causes and effects of the following cases of alliteration, assonance and onomatopoeia:**

1. He swallowed the hint with a gulp and a gasp and a grin.
2. The fair breeze blew, the white foam flew,

The furrow followed free. (S. C.)

1. The Italian trio tut-tutted their tongues at me. (Т. С.)
2. You, lean, long, lanky lam of a lousy bastard! (O'C.)
3. "Luscious, languid and lustful, isn't she? Those are not the correct epithets. She is-or rather was surly, lustrous and sadistic." (E. W.)
4. "Sh-sh.""But I am whispering." This continual shushing an­noyed him. (A. H.)
5. Twinkle, twinkle, little star,
 How I wonder what you are

 Up above the world so high,

 Like a diamond in the sky. (Ch. R.)

1. Dreadful young creatures-squealing and squawking. (C.)
2. The quick crackling of dry wood aflame cut through the night. (St. H.)

**Раздел № 2 Стилистическая фонетика** *Фонетические средства речевой характеристики. Авторские экспрессивные средства. Фонетическое варьирование. Просодические средства***.**

**Exercise II. Think of the causes originating graphon (young age, a physical defect of speech, lack of education the influence of dialectal norms, affectation, intoxication, carelessness in speech, etc.):**

* + - 1. He began to render the famous tune "I lost my heart in an English garden, Just where the roses of England grow" with much feeling:

 "Ah-ee last mahehawrteen ahn Angleesh gawrden, Jost whahr thah rawzaz ahv Angland graw." (H. C.)

She mimicked a lisp: “I don’t weally know wevver I’m a good girl. The last thing he’ll do would be to be mixed with a howwid woman.” (J. Br.)

* + - 1. "All the village dogs are no-'count mongrels, Papa says. Fish-gut eaters and no class a-tall; this here dog, he got in steek." (К. К.)
			2. "My daddy's coming tomorrow on a nair plane." (S.)
			3. After a hum a beautiful Negress sings "Without a song, the dahay would nehever end." (U.)
			4. "Oh, well, then, you just trot over to the table and make your little mommy a gweat big dwink." (E. A.)
			5. "I allus remember me man say in' to me when I passed me scholarship - 'You break one o'my winders an' I'll skin ye alive'." (St. B.)
			6. He spoke with the flat ugly "a" and withered "r" of Boston Irish, and Levi looked up at him and mimicked "All right, I'll give the cads a break and stat playing." (N. M.)
			7. "Whereja get all these pictures?" he said. "Meetcha at the corner. Wudaya think she's doing out there?" (S.)
			8. "Look at him go. D'javersee him walk home from school? You're French Canadian, aintcha?" (J. K.)

**Exercise III. State the functions and the type of the following graphical**

**Expressive means:**

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

This shall take

"If is I never to

Flying really it." (M.)

2. Kiddies and grown-ups too-oo-oo

We haven't enough to do-oo-oo. (R. K.)

3. "Hey," he said "is it a goddamn cardroom? or a latrine? Attensh – HUT! Da-ress right! DHRESS! (J.)

4. "When Will's ma was down here keeping house for him - *she* used to run in to *see* me, real *often."* (S. L.)

5. He missed our father very much. He was s-1-a-i-n in North Africa. (S.)

6. His voice began on a medium key, and climbed steadily up till it reached a certain point, where it bore with strong emphasis upon the topmost word, and then plunged down as if from a spring board:

 beds

 flowery

 on

 skies

 the

 to

 carried

 be

 I

Shall of ease,

 blood

 throu'

 sailed

 and

 prize

 the

 toe

 fought

 others

Whilst у seas? (M. T.)

7. "We'll teach the children to look at things. Don't let the world pass you by, I shall tell them. For the sun, I shall say, open your eyes for that large sun" (A. W.)

8. "Now listen, Ed, stop that, now. I'm desperate. *I am* desperate, Ed, do you hear?" (Dr.)

9. "Adieu you, old man, grey. I pity you, and I despise you." (D.)

10. "ALL our troubles are over, old girl," he said fondly. "We can put a bit by now for a rainy day." (S. M.)

**Раздел № 3 Стилистическая морфология** *Транспозиции местоимений. Транспозиция прилагательных. Транспозиции глагольных форм. Синонимия морфем. Варьирование морфем.*

**Exercise IV . State the functions and the type of the following expressive means:**

1. “You know Julie, darlind! Mavis Enderby’s daughter. Julie! The one that’s got that super – doper job at Arthur Andersen….” (Helen Fielding)

2. The doctor walks in.’’ How are we doing this morning, Mr. Dieke?’’ he says. (C. Bushnell)

3. “Amazing women, that Mrs.Danvers,” said Giles, turning to me, “don’t you think so?” (D. du Maurier )

4. “We’ve got a treat today, you know,” said the nurse, “water –cress sandwiches for tea. We love water –cress, don’t we?” (D. du Maurier)

5. “Me? I didn’t see no knife. Lady, I didn’t see nothin’.” (S.Sheldon)

**V. State the type and function of literary words in the following examples:**

1. “I must decline to pursue this painful discussion. It is not pleasant to my feelings; it is repugnant to my feelings.” (D.)

2. “I am not in favour of this modern mania for turning bad people into good people at a moment’s notice. As a man sows so let him reap.” (O.W.)

3. Isolde the Slender had suitors in plenty to do her lightest hest. Feats of arms were done daily for her sake. To win her love suitors were willing to vow themselves to perdition. But Isolde the Slender was heedless of the court thus paid to her. (L.)

4. “He of the iron garment,” said Daigety, entering, “is bounden unto you, MacEagh, and this noble lord shall be bounden also.” (W.Sc.)

5. If manners maketh man, then manner and grooming maketh poodle. (J. St.)

6. “Thou art the Man,” cried Jabes, after a solemn pause, leaning over his cushion. “Seventy times didst thou gapingly contort thy visage — seventy times seven did I take council with my soul — Lo! this is human weakness: this also may be absolved. The first of the seventy first is come. Brethren — execute upon him the judgement written. Such honour have all His saints.” (E. Br.)

7. At noon the hooter and everything died. First, the pulley driving the punch and shears and emery wheels stopped its lick and slap. Simultaneously the compressor providing the blast for a dozen smith-fires went dead. (S. Ch.)

1. “They’re real!” he murmured. “My God, they are absolutely real!” Erik turned. “Didn’t you believe that the neutron existed?” “Oh, I believed,” Fabermacher shrugged away the praise. “To me neutrons were symbols л with a mass of *Mn*= 1.008. But until now I never saw them.” (M.W.)
2. Riding back I saw the Greeks lined up in column of march. They were all still there. Also, all armed. On long marches when no action threatened, they had always piled their armour, helmets and weapons in their carts, keeping only their swords; wearing their short tunics (made from all kinds of stuff, they had been so long from home) and the wide straw hats Greeks travel in, their skins being tender to sun. Now they hadon corselets or cuirasses, helmets, even grades if they owned them, and their round shields hung at their backs. (M.R.)
3. There wasn’t a man-boy on this ground tonight did not have a shield he cast, riveted or carved himself on his way to his first attack, compounded of remote but nonetheless firm and fiery family devotion, flag-blown patriotism and cocksure immortality strengthened by the touchstone of very real gunpowder, ramrod minnie-ball and flint. (R.Br.)
4. Into the organpipes and steeples

Of the luminous cathedrals,

Into the weathercocks’ molten mouths

Rippling in twelve-winded circles,

Into the dead clock burning the hour

Over the urn of sabbaths...

Erupt, fountain, and enter to utter for ever

Glory glory glory

The sundering ultimate kingdom of genesis’ thunder.(D. Th.)

1. If any dispassionate spectator could have beheld the countenance of the illustrious man, whose name forms the leading feature of the title of this work, during the latter part of this conversation, he would have been almost induced to wonder that the indignant fire that flashed from his eyes, did not melt the glasses of his spectacles — so majestic was his wrath. His nostrils dilated, and his fists clenched involuntarily, as he heard himself addressed by the villain. But he restrained himself again -he did not pulverize him.

“Here,” continued the hardened traitor tossing the licence at Mr. Pickwick’s feet; “get the name altered — take home the lady — do for Tuppy.” (D.)

**VI. Think of the type of additional information about the speaker or communicative situation conveyed by the following general and special colloquial words:**

1. “She’s engaged. Nice guy, too. Though there’s a slight difference in height. I’d say a foot, her favor.” (T.C.)

2. “You know Brooklyn?”

“No. I was never there. But I had a buddy at Myer was from Brooklyn.” (J.)

3. I didn’t really do anything this time. Just pulled the dago out of the river. Like all dagos, he couldn’t swim. Well, the fellow was sort of grateful about it. Hung around like a dog. About six months later he died of fever. I was with him. Last thing, just as he was pegging out, he beckoned me and whispered some excited jargon about a secret (Ch.)

4. “Here we are now,” she cried, returning with the tray. “And don’t look so miz.” (P.)

5. “What’s the dif,” he wanted to know. (Th.S.)

6. Going down the stairs he overheard one beanied freshman he knew talking to another. “Did you see that black cat with the black whiskers who had those binocks in front of us? That’s my comp рrоf.” (В. М.)

7. “Don’t you intend to get married?” asked Eugene curiously. “I don’t know,” she replied, “I’d want to think about that. A woman-artist is in a d — of a position anyway,” using the letter d only to indicate the word “devil”. (Dr.)

8. “There we were... in the hell of a country — pardon me — a country of raw metal.

…It’s like a man of sixty looking down his nose at a youth of thirty and there’s no such God-darned — pardon me — mistake as that. (G.)

* + - 1. “All those medical bastards should go through the ops they put other people through. Then they wouldn’t talk so much bloody nonsense or be so damnably unutterably smug.” (D. C.)
			2. “I thought of going to the flicks,” she said. “Or we could go for a walk if it keeps fine.” (J.Br.)

**Раздел № 4 Стилистическая лексикология** *Субнейтральная лексика. Супернейтральная лексика. Стилистическое использование фразеологических единиц*. Перечислите основные типы разговорной лексики и приведите примеры.

1. В чем различие сленга и жаргона?
2. Что такое просторечие?
3. Каковы стилистические функции диалектизмов и профессионализмов?

**VII. Compare the neutral and the colloquial (or literary) modes of expression:**

1. “Also it will cost him a hundred bucks as a retainer.”

“Huh?” Suspicious again. Stick to basic English.

“Hundred dollars,” I said. “Iron men. Fish.Bucks to the number of one hundred. Me no money, me no come. Savvy?” I began to count a hundred with both hands. (R.Ch.)

2. “...some thief in the night boosted my clothes whilst I slept. I sleep awful sound on the mattresses you have here.” “Somebody boosted...?” “Pinched.Jobbed.Swiped. Stole,” he says happily. (K.K.)

3. “Now take fried, crocked, squiffed, loaded, plastered, blotto, tiddled, soaked, boiled, stinko, viled, polluted.”

“Yes,” I said.

“That’s the next set of words I am decreasing my vocabulary by”, said Atherton. “Tossing them all out in favor of-”

“Intoxicated?” I supplied.

“I favor fried,” said Atherton. “It’s shorter and monosyllabic, even though it may sound a little harsher to the squeamish-minded.”

“But there are degrees of difference,” I objected. “Just being tiddled isn’t the same as being blotto, or-”

“When you get into the vocabulary-decreasing business,” he interrupted, “you don’t bother with technicalities. You throw out the whole kit and caboodle — I mean the whole bunch,” he hastily corrected himself. (P.G.W.)

1. “Do you talk?” asked Bundle. “Or are you just strong and silent?” “Talk?” said Anthony. “I, burble. I murmur. I gurgle — like a running brook, you know. Sometimes I even ask questions.” (Ch.)

5. “So you’ll both come to dinner? Eight fifteen. Dinny, we must be back to lunch. Swallows,” added Lady Mont round the brim of her hat and passed out through the porch.

“There’s a house-party,” said Dinny to the young man’s elevated eyebrows. “She means tails and a white tie.”

“Oh! Ah! Best bib and tucker, Jean.” (G.)

6. “What do you really contemplate doing?” “No Plaza? Not even when I’m in the ohips?” “Why are you so rich?” (J.O’H.)

7. “Obviously an emissary of Mr. Bunyan had obtained clandestine access to her apartment in her absence and purloined the communication in question.” It took Lord Uffenham some moments to work this out, but eventually he unravelled it and was able to translate it from his butler’s language. What the man was trying to say was that some low blister, bought with Bunyan’s gold, had sneaked into the girl’s flat and pinched the bally things. (P.G.W.)

8. ’’I say, old boy, where do you hang out?” Mr. Pickwick responded that he was at present suspended at the George and Vulture. (D.)

9. “The only thing that counts in his eyes is solid achievement. Sometimes I have been prostrate with fatigue. He calls it idleness. I need the stimulation of good company. He terms this riff-raff. The plain fact is, I am misunderstood.” (D. du M.)

1. “The scheme I would suggest cannot fail of success, but it has what may seem to you a drawback, sir, in that it requires a certain financial outlay.”

“He means,” I translated to Corky, “that he has a pippin of an idea but it’s going to cost a bit.” (P.G.W.)

**VIII. Speak about the difference between the contextual and the dictionary meanings of italicized words:**

1. Mr. James Duffy lived in Chapelizod because he wished to live as far as possible from the city of which he was the citizen and because he found all the other suburbs of Dublin mean, *modern* and pretentious. (J.J.)

2. He does all our insurance examining and they say he’s *some* doctor. (S.L.)

3. He seemed prosperous, *extremely married* and unromantic. (S.L.)

4. “What do you think?” The question *pops* their heads up. (K.K.)

5. We *tooled* the car into the street and *eased* it into the ruck of folks. (R.W.)

6. He *inched* the car forward. (A.H.)

7. “Of course it was considered a great chance for me, as he is so rich. And — and — we *drifted* into a sort of understanding — I suppose I should call it an engagement

“You may have drifted into it; but you will *bounce* out of it, my pettikins, if I am to have anything to do with it.” (B.Sh.)

8. He sat with the strike committee for many hours in a smoky room and *agonized* over ways and means. (M.G.)

9. Betty *loosed fresh* tears. (Jn.B.)

10. When the food came, they *wolfed* it down rapidly. (A.M.)

**Раздел № 5 Стилистическая семасиология** *Фигуры замещения. Фигуры совмещения. Фигуры количества. Фигуры качества.*

1. Перечислите основные типы разговорной лексики и приведите примеры.
2. В чем различие сленга и жаргона?
3. Что такое просторечие?
4. Каковы стилистические функции диалектизмов и профессионализмов?
5. Дайте базовые определения фигур замещения и их разновидностей.
6. Каковы классификации фигур речи, предложенные Ю.М. Скребневым?
7. Приведите примеры гипербол, которые зачастую рассматриваются как мейозис.
8. Дайте базовые определения фигур совмещения.
9. В чем сходство и отличие метафоры и сравнения?
10. Какие синонимы могут использоваться для приема «нарастание»?
11. Как отличить ткаламбур от зевгмы?
12. Как отличить антитезу от оксюморона?

**Exercise IX. Analyse the given cases of metaphor from all sides mentioned
above - semantics, originality, expressiveness, syntactic function, vividness and
elaboration of the created image. Pay attention to the manner in which two objects (actions) are identified: with both named or only hint — the metaphorized one – presented explicit:**

1. And the skirts! What a sight were those skirts! They were nothing but vast decorated pyramids; on the summit of each was stuck the upper half of a princess. (A. B.)

2. She was handsome in a rather leonine way. Where thisgirl was a lioness, the other was a panther-lithe and quick. (Ch)

3. He felt the first watery eggs of sweat moistening the palms of his hands. (W. S.)

4. He smelled the ever-beautiful smell of coffee imprisoned in the can. (J. St.)

5. They walked along, two continents of experience and feeling, unable to communicate. (W. G.)

6. Geneva, mother of the Red Cross, hostess of humanitarian congresses for the civilizing of warfare! (J. R.)

7. Autumn comes

And trees are shedding their leaves,

And Mother Nature blushes

Before disrobing. (N. W.)

**Exercise X. Indicate metonymies, state the type of relations between the object named and the object implied, which they represent, also pay attention to the degree of their originality, and to their syntactical function:**

1. He went about her room, after his introduction, looking at her pictures, her bronzes and clays, asking after the creator of this, the painter of that, where a third thing came from. (Dr.)

2. She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually. (J. O'H.)

3. "Evelyn Clasgow, get up out of that chair this minute." The girl looked up from her book.

"What's the matter?

"Your satin. The skirt'll be a mass of wrinkles in the back." (E. F.)

4. She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms. (A. B.)

5. "Some remarkable pictures in this room, gentlemen. A Holbein, two Van Dycks and if I am not mistaken, a Velasquez. I am interested in pictures." (Ch.)

6. I crossed a high toll bridge and negotiated a no man's land and came to the place where the Stars and Stripes stood shoulder to shoulder with the Union Jack. (J. St.)

7. He made his way through the perfume and conversation. (I. Sh.)

**Exercise XI. Analyse various cases of play on words, indicate which type is used, how it is created, what effect it adds to the utterance:**

1. After a while and a cake he crept nervously to the door of the parlour. (A. T.)

2. There are two things I look for in a man. A sympathetic character and full lips. (I. Sh.)

3. Dorothy, at my statement, had clapped her hand over mouth to hold down laughter and chewing gum. (Jn. B.)

4. "Someone at the door," he said, blinking.

"Some four, I should say by the sound," said Fili. (A. T.)

5. He may be poor and shabby, but beneath those ragged trousers beats a heart of gold. (E.)

6. Babbitt respected bigness in anything: in mountains, jewels, muscles, wealth or words. (S. L.)

7. Men, pals, red plush seats, white marble tables, waiters in white aprons. Miss Moss walked through them all. (M.)

8.My mother wearingher best grey dress and gold brooch and a faint pink flush under each cheek bone. (W. Gl.)

9. "There is only one brand of tobacco allowed here - 'Three nuns'. None today, none tomorrow, and none the day after." (Br. B.)

10. Good morning," said Bilbo, and he meant it. The sun was shining and the grass was very green. (A. T.)

**Exercise XII. In the following excerpts you will find mainly examples of verbal irony. Explain what conditions made the realization of the opposite evaluation possible. Pay attention to the part of speech which is used in irony, also its syntactical function:**

1. When the war broke out she took down the signed photograph of the Kaiser and, with some solemnity, hung it in the men-servants' lavatory; it was her one combative action. (E. W.)

2. From her earliest infancy Gertrude was brought up by her aunt. Her aunt had carefully instructed her to Christian principles. She had also taught her Mohammedanism, to make sure. (L.)

3. "Well. It's shaping up into a lovely evening, isn't it?"

"Great," he said.

"And if I may say so, you're doing everything to make it harder, you little sweet." (D. P.)

4. Mr. Vholes is a very respectable man. He has not a large business, but he is a very respectable man. He is allowed by the greater attorneys to be a most respectable man. He never misses a chance in his practice which is a mark of respectability, he never takes any pleasure, which is another mark of respectability, he is reserved and serious which is another mark of respectability. His digestion is impaired which is highly respectable. (D.)

5. Several months ago a magazine named *Playboy* which concentrates editorially on girls, books, girls, art, girls, music, fashion, girls and girls, published an article about old-time science-fiction. *(M. St.)*

6. Apart from splits based on politics, racial, religious and ethnic backgrounds and specific personality differences, we're just one cohesive team. (D. U.)

7. I had been admitted as a partner in the firm of Andrews and Bishop, and throughout 1927 and 1928 I enriched myself and the firm at the rate of perhaps forty dollars a month. (Jn. B.)

8. Last time it was a nice, simple, European-style war. (I. Sh.)

9. But every Englishman is born with a certain miraculous power that makes him master of the world. As the great champion of freedom and national independence he conquers and annexes half the world and calls it Colonization. (B. Sh.)

**Exercise XIII. Analyse the following cases of antonomasia. State the type of meaning employed and implied; indicate what additional information is created by the use of antonomasia; pay attention to the morphological and semantic characteristics of common nouns used as proper names:**

1. "Her mother is perfectly unbearable. Never met such a Gorgon."(O.W.)
 2. Cats and canaries had added to the already stale house an entirely new dimension of defeat. As I stepped down, an evil-looking Tom slid by us into the house. (W. Gl.)

 3. Kate kept him because she knew he would do anything in the world if he were paid to do it or was afraid not to do it. She had no illusions about him. In her business Joes were necessary. (J. St.)

4. In the moon-landing year what choice is there for Mr. and Mrs. Average-the programme against poverty or the ambitious NASA project? *(M. St.)*

5. We sat down at a table with two girls in yellow and three men, each one introduced to us as Mr. Mumble. (Sc. F.)

**Exercise XIV. Discuss the structure and semantics of epithets in the following examples. Define the type and function of epithets:**

1. He has that unmistakable tall lanky "rangy" loose-jointed graceful closecropped formidably clean American look. (I. M.)

2. He's a proud, haughty, consequential, turned-nosed peacock. (D.)

3. The Fascisti, or extreme Nationalists, which means black-shirted, knife-carrying, club-swinging, quick-stepping, nineteen-year-old-pot-shot patriots, have worn out their welcome in Italy. (H.)

4. Harrison-a fine, muscular, sun-bronzed, gentle-eyed, patrician-nosed, steak-fed, Gilman-Schooled, soft-spoken, well-tailored aristocrat was an out-and-out leaflet-writing revolutionary at the time. (Jn. B.)

5. Her painful shoes slipped off. (U.)

6. She was a faded white rabbit of a woman. (A. C.)

7. And she still has that look, that don't-you-touch-melook, that women who were beautilul carry with them to the grave. (J. B.)

8. Ten-thirty is a dark hour in a town where respectable
doors are locked at nine. (T. C.)

9. "Thief!" "Pilon shouted. "Dirty pig of an untrue friend!"(J. St.)

10. He acknowledged an early-afternoon customer with a be-with-you-in-a-minute nod. (D. U.)

11. His shriveled head bobbed like a dried pod on his frail stick of a body. (J. G.)

12. The children were very brown and filthily dirty. (V. W.)

13. Liza Hamilton was a very different kettle of Irish. Her head was small and round and it held small and round convictions. (J. St.)

**Exercise XV. In the following sentences pay attention to the structure and semantics of oxymorons. Also indicate which of their members conveys the individually viewed feature of the object and which one reflects its generally accepted characteristic:**

1. He caught a ride home to the crowded loneliness of the barracks. (J.)
 2. Sprinting towards the elevator he felt amazed at his own cowardly courage. (G. M.)

3. He behaved pretty lousily to Jan. (D. C.)

4. There were some bookcases of superbly unreadable books. (E. W.)

5. Absorbed as we were in the pleasures of travel-and I in my modest pride at being the only examinee to cause a commotion-we were over the old Bridge. (W. G.)

6. Harriet turned back across the dim garden. The lightless light looked down from the night sky. (I. M.)

7. Sara was a menace and a tonic, my best enemy; Rozzie was a disease, my worst friend. (J. Car.)

8. A neon sign reads "Welcome to Reno-the biggest little town in the world." (A. M.)

9. Huck Finn and Holden Caulfield are Good Bad Boys of American literature. (V.)

10. You have got two beautiful bad examples for parents. (Sc. F.)

**Exercise XVI. In the following examples concentrate on cases of hyperbole and understatement. Pay attention to their originality or staleness, toother SDs promoting their effect, to exact words containing the foregrounded emotive meaning:**

1. I was scared to death when he entered the room. (S.)

2. The girls were dressed to kill. (J. Br.)

3. Newspapers are the organs of individual men who have jockeyed themselves to be party leaders, in countries where a new party is born every hour over a glass of beer in the nearest cafe. (J. R.)

4. I was violently sympathetic, as usual. (Jn. B.)

5. Four loudspeakers attached to the flagpole emitted a shattering roar of what Benjamin could hardly call music, as if it were played by a collection of brass bands, a few hundred fire engines, a thousand blacksmiths' hammers and the amplified reproduction of a force-twelve wind. (A.S.)

6. The car which picked me up on that particular guilty evening was a Cadillac limousine about seventy-three blocks long. (J. B.)

7. Her family is one aunt about a thousand years old. (Sc. F.)

8. He didn't appear like the same man; then he was all milk and honey-now he was all starch and vinegar. (D.)

9. She was a giant of a woman. Her bulging figure was encased in a green crepe dress and her feet overflowed in red shoes. She carried a mammoth red pocketbook that bulged throughout as if it were stuffed with rocks. (Fl. O'C.)

10. She was very much upset by the catastrophe that had befallen the Bishops, but it was exciting, and she was tickled to death to have someone fresh to whom she could tell all about it (S. M.)

**Exercise XVII. Pay attention to thestylistic function of various lexical expressive means used individually and in convergence:**

1. Constantinople is noisy, hot, hilly, dirty and beautiful. It is packed with uniforms and rumors. (H.)

2. Across the street a bingo parlour was going full blast; the voice of the hot dog merchant split the dusk like an axe. The big blue blared down the street. (R. Ch.)

3. "I guess," said Mr. Hiram Fish sotto voce to himself and the world at large, "that this has been a great little old week." (Ch.)

4. The good ships Law and Equity, these teak-built, copper-bottomed, iron-fastened, brazen-faced, and not by any means fast-sailing Clippers, are laid up in ordinary. (D.)

5. An enormous grand piano grinned savagely at the curtains as if it would grab them, given the chance. (W. Gl.)

6. On little pond the leaves floated in peace and praised heaven with their hues, the sunlight haunting over them.(G.)

7. From the throats of the ragged black men, as they trotted up and down the landing-stage, strange haunting notes. Words were caught up, tossed about, held in the throat. Word-lovers, sound-lovers-the blacks seemed to hold a tone in some warm place, under their red tongues perhaps. Their thick lips were walls under which the tone hid. (Sh. A.)

8. It was relief not to have to machete my way through a jungle of what-are-you-talking-aboutery before I could get at him. (J. A.)

9. Outside the narrow street fumed, the sidewalks swarmed with fat stomachs. (J. R.)

10. The owner, now at the wheel, was the essence of decent self-satisfaction; a baldish, largish, level-eyed man, rugged of neck but sleek and round of face-face like the back of a spoon bowl. (S. L.)

**Exercise XVIII. State the function of the following cases of morphemic repetition:**

1. She unchained, unbolted and unlocked the door. (A. B.)

2. It was there again, more clearly than before: the terrible expression of pain in her eyes; unblinking, unaccepting, unbelieving pain. (D. U.)

3. We were sitting in the cheapest of all the cheap res­taurants that cheapen that very cheap and noisy street, the Rue des Petits Champs in Paris. (H.)

4. Laughing, crying, cheering, chaffing, singing, David Rossi's people brought him home in triumph. (H. C.)

5. The procession then re-formed; the chairmen resumed their stations, and the march was recommenced. (D.)

6. We are overbrave and overfearful, overfriendly and at the same time frightened of strangers, we're oversentimental and realistic. (P. St.)

7. There was then a calling over of names, and great work of signing, sealing, stamping, inking, and sanding, will exceedingly blurred, gritty and undecipherable results. (D.)

8. Three million years ago something had passed this way, had left this unknown and perhaps unknowable symbol оf its purpose, and had returned to the planets-or to the stars (A.C.)

9. "Sit down, you dancing, prancing, shambling, scram­bling fool parrot! Sit down!" (D.)

**Exercise XIX. Analyze the morphemic structure and the purpose of creating theoccasional words in the following examples:**

1. The girls could not take off their panama hats because this was not far from the school gates and hatlessness was an offence. (M. Sp.)

2. David, in his new grown-upness, had already a sort of authority. (I. M.)

3. That fact had all the unbelievableness of the sudden wound. (R. W.)

4. Lucy wasn't Willie's luck. Or his unluck either. (R. W.)

5. She was waiting for something to happen or for everything to un-happen. (Т. Н.)

6. "You asked him."

"I'm un-asking him," the Boss replied. (R. W.)

7. She was a young and unbeautiful woman. (I. Sh.)

8. "Mr. Hamilton, you haven't any children, have you?"

"Well, no. And I'm sorry about that, I guess. I am sorriest about that." (J. St.)

1. "To think that I should have lived to be good-morninged, by Belladonna Took's son!" (A. T.)

**Exercise XX. From the following examples you will get a better idea of the functions of various types of repetition, and also of parallelism and chiasmus:**

1. I wake up and I'm alone and I walk round Warley and I'm alone; and I talk with people and I'm alone and I look at his face when I'm home and it's dead. (J. Br.)

2. I might as well face facts: good-bye, Susan, good-be a big car, good-bye a big house, good-bye power, good-bye the silly handsome dreams. (J.Br.)

3. I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal. (O. W.)

4. I wanted to knock over the table and hit him until my arm had no more strength in it, then give him the boot, give0im the boot, give him the boot - I drew a deep breath. (J. Br.)

5. On her father's being groundlessly suspected, she felt sure. Sure. Sure. (D.)

6. Now he understood. He understood many things. One can be a person first. A man first and then a black man or a white man. (P. A.)

7. Obviously-this is a streptococcal infection. Obviously.(W.D.)

8. And everywhere were people-People going into gates and coming out of gates. People staggering and falling.People fighting and cursing. (P. A.)

9. Then there was something between them. There was…There was. (Dr.)

10. Living is the art of loving.

 Loving is the art of caring.

 Caring is the art of sharing.

 Sharing is the art of living. (W. H. D.)

1. I notice that father's is a large hand, but never a heavy one when it touches me, and that father is a rough voice but never an angry one when it speaks to me. (D.)

**Раздел № 6 Стилистический синтаксис** *Приемы, основанные на недостаточности элементов. Приемы, основанные на избыточности элементе. Приемы, основанные на необычном размещении компонентов предложения. Приемы, основанные на особых формах синтаксической связи между членами предложения. Приемы, основанные на переосмыслении синтаксических структур. Приемы, основанные на совмещении синтаксических единиц (моделированные повторы).*

1. Как различаются неполные или односоставные предложения и апозиопезис?
2. Чем отличается моделированный повтор от немоделированного?
3. Как называется повтор и отсутствие союзов?
4. Чем отличается риторический вопрос от «вопроса без ответа»?
5. Какие типы предложений используются в транспозиции для отрицания?

**Exercise XXI. Discuss the semantic centres and structural peculiarities of antithesis:**

1. Mrs. Nork had a large home and a small husband. (S. L.)

2. I like big parties. They're so intimate. At small parties there isn't any privacy. (Sc. F.)

3. There is Mr. Guppy, who was at first as open as the sun at noon, but who suddenly shut up as close as midnight. (D.)

4. His coat-sleeves being a great deal too long, and histrousers a great deal too short, he appeared ill at ease in his clothes. (D.)

5. It is safer to be married to the man you can be happy with than to the man you cannot be happy without. (E.)

6. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair; we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way-in short the period was so far like the present period, that some of its noisiest authorities insisted on its being received for good or for evil, in the superlative degree of comparison only. (D.)

**Exercise XXII. Indicate the type of climax. Pay attention to its structure and the semantics of its components:**

1. He saw clearly that the best thing was a cover story or camouflage As he wondered and wondered what to do, he first rejected a stop as impossible, then as improbable, then as quite dreadful. (W. G.)

2."Is it "shark?"said Brody. The possibility that he at last was going to confront the fish-the beast, the monster, the nightmare-made Brody's heart pound. (P. B.)

3. We were all in all to one another, it was the morning of life, it was bliss, it was frenzy, it was everything else of that sort in the highest degree. (D.)

4. "I shall be sorry, I shall be truly sorry to leave you, my friend." (D.)

5. After so many kisses and promises-the lie given to her dreams, her words, the lie given to kisses, hours, days, weeks, months of unspeakable bliss. (Dr.)

6. In marriage the upkeep of woman is often the downfall of man. (Ev.)

7. Women have a wonderful instinct about things. They can discover everything except the obvious. (O. W.)

**Exercise XXIII. Analyse the given cases of metaphor from all sides mentioned
above - semantics, originality, expressiveness, syntactic function, vividness and
elaboration of the created image. Pay attention to the manner in which two objects (actions) are identified: with both named or only hint — the metaphorized one – presented explicit:**

1. And the skirts! What a sight were those skirts! They were nothing but vast decorated pyramids; on the summit of each was stuck the upper half of a princess. (A. B.)

2. She was handsome in a rather leonine way. Where thisgirl was a lioness, the other was a panther-lithe and quick. (Ch)

3. He felt the first watery eggs of sweat moistening the palms of his hands. (W. S.)

4. He smelled the ever-beautiful smell of coffee imprisoned in the can. (J. St.)

5. They walked along, two continents of experience and feeling, unable to communicate. (W. G.)

6. Geneva, mother of the Red Cross, hostess of humanitarian congresses for the civilizing of warfare! (J. R.)

7. Autumn comes

 And trees are shedding their leaves,

 And Mother Nature blushes

Before disrobing. (N. W.)

**Exercise XXIV. Indicate metonymies, state the type of relations between the object named and the object implied, which they represent, also pay attention to the degree of their originality, and to their syntactical function:**

1. He went about her room, after his introduction, looking at her pictures, her bronzes and clays, asking after the creator of this, the painter of that, where a third thing came from. (Dr.)

2. She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually. (J. O'H.)

3. "Evelyn Clasgow, get up out of that chair this minute." The girl looked up from her book.

"What's the matter?

"Your satin. The skirt'll be a mass of wrinkles in the back." (E. F.)

4. She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms. (A. B.)

5. "Some remarkable pictures in this room, gentlemen. A Holbein, two Van Dycks and if I am not mistaken, a Velasquez. I am interested in pictures." (Ch.)

6. I crossed a high toll bridge and negotiated a no man's land and came to the place where the Stars and Stripes stood shoulder to shoulder with the Union Jack. (J. St.)

7. He made his way through the perfume and conversation. (I. Sh.)

**Exercise XXV. Analyse various cases of play on words, indicate which type is used, how it is created, what effect it adds to the utterance:**

1. After a while and a cake he crept nervously to the door of the parlour. (A. T.)

2. There are two things I look for in a man. A sympathetic character and full lips. (I. Sh.)

3. Dorothy, at my statement, had clapped her hand over mouth to hold down laughter and chewing gum. (Jn. B.)

4. "Someone at the door," he said, blinking.

 "Some four, I should say by the sound," said Fili. (A. T.)

5. He may be poor and shabby, but beneath those ragged trousers beats a heart of gold. (E.)

6. Babbitt respected bigness in anything: in mountains, jewels, muscles, wealth or words. (S. L.)

7. Men, pals, red plush seats, white marble tables, waiters in white aprons. Miss Moss walked through them all. (M.)

8.My mother wearingher best grey dress and gold brooch and a faint pink flush under each cheek bone. (W. Gl.)

9. "There is only one brand of tobacco allowed here - 'Three nuns'. None today, none tomorrow, and none the day after." (Br. B.)

10. Good morning," said Bilbo, and he meant it. The sun was shining and the grass was very green. (A. T.)

**Exercise XXVI. From the following examples you will get a better idea of the functions of various types of repetition, and also of parallelism and chiasmus:**

1. I wake up and I'm alone and I walk round Warley and I'm alone; and I talk with people and I'm alone and I look at his face when I'm home and it's dead. (J. Br.)

2. I might as well face facts: good-bye, Susan, good-bye a big car, good-bye a big house, good-bye power, good-bye the silly handsome dreams. (J.Br.)

3. I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal. (O. W.)

4. I wanted to knock over the table and hit him until my arm had no more strength in it, then give him the boot, give him the boot, give him the boot - I drew a deep breath. (J. Br.)

5. On her father's being groundlessly suspected, she felt sure. Sure. Sure. (D.)

6. Now he understood. He understood many things. One can be a person first. A man first and then a black man or a white man. (P. A.)

7. Obviously-this is a streptococcal infection. Obviously.(W.D.)

8. And everywhere were people-People going into gates and coming out of gates. People staggering and falling.People fighting and cursing. (P. A.)

9. Then there was something between them. There was..There was. (Dr.)

10. Living is the art of loving.

 Loving is the art of caring.

 Caring is the art of sharing.

 Sharing is the art of living. (W. H. D.)

1. I notice that father's is a large hand, but never a heavy one when it touches me, and that father is a rough voice but never an angry one when it speaks to me. (D.)

**Exercise XXVII. Discuss the semantic centres and structural peculiarities of antithesis:**

1. Mrs. Nork had a large home and a small husband. (S. L.)

2. I like big parties. They're so intimate. At small parties there isn't any privacy. (Sc. F.)

3. There is Mr. Guppy, who was at first as open as the sun at noon, but who suddenly shut up as close as midnight. (D.)

4. His coat-sleeves being a great deal too long, and histrousers a great deal too short, he appeared ill at ease in his clothes. (D.)

5. It is safer to be married to the man you can be happy with than to the man you cannot be happy without. (E.)

6. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair; we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way-in short the period was so far like the present period, that some of its noisiest authorities insisted on its being received for good or for evil, in the superlative degree of comparison only. (D.)

**Exercise XXVIII. Indicate the type of climax. Pay attention to its structure and the semantics of its components:**

1. He saw clearly that the best thing was a cover story or camouflage. As he wondered and wondered what to do, he first rejected a stop as impossible, then as improbable, then as quite dreadful. (W. G.)

2."Is it "shark?"said Brody. The possibility that he at last was going to confront the fish-the beast, the monster, the nightmare-made Brody's heart pound. (P. B.)

3. We were all in all to one another, it was the morning of life, it was bliss, it was frenzy, it was everything else of that sort in the highest degree. (D.)

4. "I shall be sorry, I shall be truly sorry to leave you, my friend." (D.)

5. After so many kisses and promises-the lie given to her dreams, her words, the lie given to kisses, hours, days, weeks, months of unspeakable bliss. (Dr.)

6. In marriage the upkeep of woman is often the downfall of man. (Ev.)

7. Women have a wonderful instinct about things. They can discover everything except the obvious. (O. W.)

**Блок С**

**Choose one of the abstract to analyze**

1. "Well, she's a lucky devil, Mary Raymond, and if she doesn't like it, she has very poor taste." Oh, if she doesn't like it," said Grant, "she can just fib and say she does, and we'll never be a bit the wiser. All women are expert fibbers." "Ark at 'im!" said Miss Lethbridge. "Poor disillusioned creature!" "Well, isn't it true? Your social life is one long series of fibs. You are very sorry - You are not at home -You would have come, but - You wish someone would stay longer. If you aren't fibbing to your friends, you are fibbing to your maids." "I may fib to my friends," said Mrs. Redcliffe, "but I most certainly do not fib to my maids!" "Don't you?" said Grant, turning idly to look at her. (J. Tey)

2.

It was between seven and eight o'clock on a March evening, and over London the bars were being drawn from pit and gallery doo Bang, thud and clank. Grim sound to preface an even1 amusement. But no last trump could have so galvanized the w attendants of Thespis and Terpsichore standing in patient column four before the gates of promise. Here and there, of course, there was no column. At the Irving, five people spread themselves о the two steps and sacrificed in warmth what they gained in comfort Greek tragedy was not popular. At the Playbox there was no one; the Playbox was exclusive and ignored the existence of pits. At Arena, which had a three weeks ballet season, there were ten persons for the gallery and a long queue for the pit. But at the Woffmgton both human strings tailed away apparently into infinity. Long ago a lordly official had come down the pit queue and with a gesture of his outstreched arm that seemed to guillotine hope, had said, "Ail after here standing room only." Having thus, with a mere contraction of his deltoid muscle, separated the sheep from the goats, he retired in Olympian state to the front of the theatre, where beyond the glass doors there was warmth and shelter. But none moved away from the long queue. (J.Tеу)

3.

Every soul in London, it seemed, was trying to crowd into the Worthington to cheer the show just once again. To see if Golly Golan had put a new gag into his triumph of foolery - Gollan, who had been rescued from a life on the road by a daring manager, and had been given his chance, and had taken it. To sun themselves yet once more in the loveliness and sparkle of Ray Markable, that comet, that two years ago had blazed out of the void into the zenith and had dimmed the known and constant stars. Ray danced like a blown leaf, and her little aloof smile had killed the fashion for dentifrice advertisements in six months. "Her indefinable charm," her critics called it, but her followers called it many extravagant things, and defined it to each other with hand-waving and facial contortions when words proved inadequate to convey the whole of her fiery quality. Now she was going to America, like all the good things, and after the last two years London without Ray Markable would be an unthinkable desert. Who would not stand for ever just to see her once more? (J. Tey)

1. **Identify and define the phonographic devices used in the given examples**

А) Last but not least.

1. In what distant deeps or skies

C) Burnt the fire of thine eyes?

D) I prayed for the gift of being alone—a-l-o-n-e: which is the one New York prayer.

E) They heard a distant roar of the lion.

**2. Identify and define the lexical stylistic devices used in the given examples**

A) The voice of Love seemed to call to me, but it was a wrong number.

B) The green tumour of hate burst inside her.

C) Dick saw the face as it hurried out.

D) It was soon borne in upon them that they had undertaken a labour of truly Sisyphean proportions.

E) He is a cheerful pessimist.

**3. Dentify the syntactical stylistic devices used in the given examples**

A)The law is the law—and a bad stove is a bad stove.

B) If you had any part—I don’t say what—in this attack or if you know anything about it—I don’t say how much—or if you know who did it—I go no closer—you did an injury to me that’s never to be forgiven.

C)...most of us were content to know that, for one crowded half-hour, we on honeydew had fed, and drunk the milk of Paradise.

D) A saint abroad, and a devil at home.

E)The public wants a thing, therefore it is supplied with it. Or the public is supplied with a thing therefore it wants it.

**Блок D**

**Экзаменационные вопросы (вопросы к зачету).**

1.The object of stylistics.

2.Modern linguistic trends of stylistics.

3.The concept of style in the language.

4.Stylistics and other linguistic disciplines.

5.Stylistic classification of the English vocabulary.

6.The peculiarities of the spoken and written varieties of the language.

7.Standard English vocabulary, its groups and features.

8.Special literary vocabulary, its main groups and features.

9.Special colloquial vocabulary, its main groups and features.

10. Dialectal words, their groups and stylistic functions.

11. Archaic words and neologisms, their stylistic functions.

12. Slang, its groups and stylistic functions.

13. Expressive means and stylistic devices and their difference.

14. The classification of stylistic devices. The main groups of stylistic devices.

15. Metaphor, its types and stylistic functions.

16. Metonymy, its types and stylistic functions.

17. Antonomasia and synecdoche as special types of metonymy, and their stylistic functions.

18. Epithet, its types and stylistic functions.

19. Hyperbole and understatement and their stylistic functions.

20. Pun, zeugma, semantically false chains, and their stylistic functions.

21. Ellipsis, apokoinu construction, detached constructions and their stylistic functions.

22. Inversion and chiasmus, their types and stylistic functions.

23. Aposiopesis and suspense, and their stylistic functions.

24. Repetition and parallel constructions, their types and stylistic functions.

25. Syntactical types of connection, and their stylistic functions.

26. Transposition of syntactical structures: rhetorical questions and litotes.

27. Represented speech, its types and stylistic functions.

28. Climax and anticlimax, their stylistic functions.

29. Oxymoron and antithesis, their stylistic functions.

30. Simile and its types. The similarity between metaphor and simile.

31. Periphrasis, its types and stylistic functions.

32. Phonetic stylistic devices and their functions.

33. Graphical stylistic devices and their functions.

34. The classifications of functional styles.

35. The problem of colloquial style.

36. The Belles-Lettres Style and its linguistic features.

37. The subtypes of the Belles-Lettres Style.

38. The general characteristics of the publicist style. Oratory and speeches.

39. The general characteristics of the publicist style. Essays and articles.

40. Newspaper style, its definition and typical features.

41. Genres of the newspaper style.

42. The style of official documents: the language of legal documents.

43. The style of official documents: the language of diplomacy.

44. The style of scientific works and its features.

**При оценивании результатов обучения: знания, умения, навыки и опыта деятельности (владения) в процессе формирования заявленных компетенций используются различные формы оценочных средств текущего, рубежного и итогового контроля (промежуточной аттестации).**

**Оценивание выполнения практических заданий**

| *4-балльная шкала* | *Показатели* | *Критерии* |
| --- | --- | --- |
| *Отлично* | *1. Полнота выполнения практического задания;**2. Своевременность выполнения задания;**3. Последовательность и рациональность выполнения задания;**4. Самостоятельность решения;**5. и т.д.* | Оценка *«отлично****»*** ставится, если студент демонстрирует глубокие знания по излагаемой проблеме; грамматически точно использует лексический материал и речевые структуры; аргументировано высказывается по заданной теме; если он при соблюдении вышеуказанных критериев допустил отдельные неточности, не нарушающие процесс коммуникации; и делает выводы по теоретическому изложению материала, умело иллюстрирует примерами, без ошибок справляется с практическим заданием, показывает умение вести дискуссию по данной проблеме.  |
| *Хорошо* | Оценка ***«****хорошо*» ставится, если студент умеет грамматически точно, используя лексику и речевые структуры, логично высказаться по заданной теме; при соблюдении вышеуказанных критериев допускает неточности, не нарушающие процесс коммуникации; освещает основные аспекты данной проблемы, делает выводы, хорошо справляется с практическим заданием, реагирует на вопросы преподавателя, провоцирующие научную дискуссию, решает коммуникативную задачу высказывания. |
| *Удовлетворительно* | Оценка *«удовлетворительно»* ставится, если студент показывает недостаточное владение языком, высказывается по заданной теме при допуске языковых неточностей; недостаточно полно освещает теоретические вопросы, делает некоторые ошибки при выполнении практического задания, не может продемонстрировать умения вести дискуссию |
| *Неудовлетворительно*  | Оценка *«неудовлетворительно*» ставится, если студент недостаточно полно освещает теоретические вопросы, не может справиться с практическим заданием, не может дать правильный ответ на дополнительный вопрос, допускает ошибки в устном сообщении по теме. |

**Оценивание выполнения тестов**

| *4-балльная шкала* | *Показатели* | *Критерии* |
| --- | --- | --- |
| *Отлично* | *1. Полнота выполнения тестовых заданий;**2. Своевременность выполнения;**3. Правильность ответов на вопросы;**4. Самостоятельность тестирования;**5. и т.д.* | Выполнено 85-100 % заданий предложенного теста, в заданиях открытого типа дан полный, развернутый ответ на поставленный вопрос. |
| *Хорошо* | Выполнено 66-84 % заданий предложенного теста, в заданиях открытого типа дан полный, развернутый ответ на поставленный вопрос; однако были допущены неточности в определении понятий, терминов и др. |
| *Удовлетворительно* | Выполнено 50-65 % заданий предложенного теста, в заданиях открытого типа дан неполный ответ на поставленный вопрос, в ответе не присутствуют доказательные примеры, текст со стилистическими и орфографическими ошибками. |
| *Неудовлетворительно*  | Выполнено 0-49 % заданий предложенного теста, на поставленные вопросы ответ отсутствует или неполный, допущены существенные ошибки в теоретическом материале. |

**Оценивание ответа на зачете**

| Бинарная шкала | Показатели | Критерии |
| --- | --- | --- |
| Зачтено | 1. Полнота изложения теоретического материала;2. Полнота и правильность решения практического задания;3. Правильность и/или аргументированность изложения (последовательность действий);4. Самостоятельность ответа;5. Культура речи. | «Зачтено» - студент демонстрирует глубокие знания по излагаемой проблеме, делает выводы по теоретическому изложению материала, умело иллюстрирует примерами, без ошибок справляется с практическим заданием, показывает умение вести дискуссию по данной проблеме, выполняется коммуникативная задача, логичность и связанность высказывания.  |
| Незачтено | «Не зачтено» ставится, если студент недостаточно полно освещает теоретические вопросы, не может справиться с практическим заданием, не может дать правильный ответ на дополнительный вопрос, отсутствие логичности и связанность высказывания. Допускает грубые лексико-грамматические и фонетические ошибки в устном сообщении, искажающие смысл высказывания.  |

**Раздел 3. Методические материалы, определяющие процедуры оценивания знаний, умений, навыков и опыта деятельности, характеризующих этапы формирования компетенций**

Основными этапами формирования компетенций по дисциплине при изучении студентами дисциплины являются последовательное изучение содержательно связанных между собой разделов. В целом по дисциплине оценка «зачтено» ставится в следующих случаях:

- обучаемый демонстрирует самостоятельность в применении знаний, умений и навыков к решению учебных заданий в полном соответствии с образцом, данным преподавателем, по заданиям, решение которых было показано преподавателем, следует считать, что компетенция сформирована, но ее уровень недостаточно высок.

- обучаемый способен продемонстрировать самостоятельное применение знаний, умений и навыков при решении заданий, аналогичных тем, которые представлял преподаватель при потенциальном формировании компетенции, подтверждает наличие сформированной компетенции, причем на более высоком уровне. Наличие сформированной компетенции на повышенном уровне самостоятельности со стороны обучаемого при ее практической демонстрации в ходе решения аналогичных заданий следует оценивать как положительное и устойчиво закрепленное в практическом навыке.

- обучаемый демонстрирует способность к полной самостоятельности (допускаются консультации с преподавателем по сопутствующим вопросам) в выборе способа решения неизвестных или нестандартных заданий в рамках учебной дисциплины с использованием знаний, умений и навыков, полученных как в ходе освоения данной учебной дисциплины, так и смежных дисциплин, следует считать компетенцию сформированной на высоком уровне.

Оценка «не зачтено» ставится при неспособности обучаемого самостоятельно продемонстрировать наличие знаний при решении заданий, которые были представлены преподавателем вместе с образцом их решения, отсутствие самостоятельности в применении умения к использованию методов освоения учебной дисциплины и неспособность самостоятельно проявить навык повторения решения поставленной задачи по стандартному образцу свидетельствуют об отсутствии сформированной компетенции. Отсутствие подтверждения наличия сформированности компетенции свидетельствует об отрицательных результатах освоения учебной дисциплины.

При оценивании результатов обучения: знания, умения, навыки и опыта деятельности (владения) в процессе формирования заявленных компетенций используются различные формы оценочных средств текущего, рубежного и итогового контроля (промежуточной аттестации).

**Рекомендации к компонентному составу оценочных материалов**

|  |  |  |
| --- | --- | --- |
| Формы контроля | Виды контроля  | Состав оценочных материалов |
| Для обучающегося | Для экзаменатора |
| Промежуточная аттестация – итоговый контроль по дисциплине | Зачет | Вопросы к зачету | Критерии оценивания представлены в методических указаниях по освоению дисциплины |
| Текущий контроль - контроль самостоятельной работы студентов | Тестирование | Бланк с тестовыми заданиями (в случае бланковой формы тестирования) и инструкция по заполнению.Доступ к тесту в системе компьютерного тестирования и инструкции по работе в системе. | Банк тестовых заданийИнструкция по обработке результатов |
| Устное собеседование(учебно-речевая ситуация) | Вопросы для собеседования и перечень дискуссионных тем представлены в методических указаниях к практическим занятиям (семинарским) | Критерии оценивания представлены в методических указаниях по освоению дисциплины |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Оценочные средства | Критерий для оценки «5» | Критерий для оценки «4» | Критерий для оценки «3» | Критерий для оценки «2» |
| Задания блока А.0 | Процент правильных ответов составляет 85% и более | Процент правильных ответов составляет от 66% до 84%  | Процент правильных ответов составляет от 50% до 65% | Процент правильных ответов составляет менее 50% |
| Задания блока А.1 | продемонстрировано глубокое знание по теме практического занятия, полно излагает материал, продемонстрировано отличное владение терминологией, проявлено умение убеждать с использованием логичных доводов, приводит необходимые примеры не только из учебной литературы, но и самостоятельно составленные | формулирует полный правильный ответ на вопросы практического занятия с соблюдением логики изложения материала, но допускает при ответеотдельные неточности, не имеющие принципиального характера, недостаточно четко и полно отвечает на уточняющие и дополнительные вопросы | продемонстрировал неполные знания, допускает ошибки и неточности при ответе на вопросы практического занятия, продемонстрировал неумение логически выстроить материал ответа и формулировать свою позицию по проблемным вопросам  | не способен сформулировать ответ по вопросам практического занятия (семинара); дает неверные, содержащие фактические ошибки ответы на вопросы практического занятия (семинара); не способен ответить на дополнительные и уточняющие вопросы.Неудовлетворительная оценка выставляется в случае отказа отвечать навопросы практического занятия |
| Задания блока Б | демонстрирует полный и правильный ответ, изложенный в определенной логической последовательности; если студент свободно оперирует лингвистическими законами; анализирует языковые и правовые явления, используя различные источники информации; делает творчески обоснованные выводы. Допускается одна-две несущественные ошибки | демонстрирует полный и правильный ответ, изложенный в определенной логической последовательности; если студент умеет оперировать лингвистическими законами; анализирует языковые и правовые явления; делает обоснованные выводы. Допускаются одна-две ошибки | демонстрирует частично правильный и неполный ответ; нарушена логика ответа; если студент знает лингвистические законы, но оперирует ими слабо | ответы односложные «да», «нет»; аргументация отсутствует либо ошибочны ее основные положения; большинство важных фактов отсутствует, выводы не делаются. |
| Задания блока С | Задания выполнены полностью, в представленном решении обоснованно получен правильный ответ | задания выполнены полностью, но нет достаточного обоснования или при верном решении допущена ошибка, не влияющая на правильную последовательность рассуждений, и, возможно, приведшая к неверному ответу | задания выполнены частично, нет достаточного обоснования или при выполнении допущены ошибки, влияющие на правильную последовательность рассуждений, и, приведшие к неверному ответу | задания не выполнены или выполнены неверно. |
| Задания блока D  | отвечает полно, излагает изученный материал, даёт правильные определения языковых понятий; обнаруживает понимание материала, способен обосновать свои суждения, применить знания на практике, привести необходимые примеры не только по учебнику, но и самостоятельно составленные; излагает материал последовательно и правильно с точки зрения норм литературного языка. | даёт ответ, удовлетворяющий тем же требованиям, что и для отметки «5», но допускает 1-2 ошибки, которые сам же и исправляет, и 1-2 недочёта при речевом оформлении ответа. | обучающийся обнаруживает знание и понимание основных положений вопроса, но излагает материал неполно и допускает неточности в определении языковых понятий или формулировке правил; не умеет обосновать свои суждения и привести собственные примеры; излагает материал непоследовательно и допускает ошибки в речевом оформлении ответа. | ставится, если студент обнаруживает незнание большей части материала вопроса, допускает ошибки в формулировке определений и правил беспорядочно и неуверенно излагает материал. |