

Министерство науки и высшего образования Российской Федерации
НАЦИОНАЛЬНЫЙ ИССЛЕДОВАТЕЛЬСКИЙ
ТОМСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ (НИ ТГУ)

Филологический факультет

УТВЕРЖДЕНО:
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Оценочные материалы по дисциплине
История литературы стран первого иностранного языка
по направлению подготовки

45.03.01 Филология

Направленность (профиль) подготовки:
Профессионально-деловая коммуникация на иностранных языках (английский и немецкий языки)

Форма обучения
Очная

Квалификация
Бакалавр

Год приема
2025

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Томск – 2024

1. Компетенции и индикаторы их достижения, проверяемые данными оценочными материалами

Целью освоения дисциплины является формирование следующих компетенций:

ОПК-3 Способен использовать в профессиональной деятельности, в том числе педагогической, основные положения и концепции в области теории литературы, истории отечественной литературы (литератур) и мировой литературы; истории литературной критики, представление о различных литературных и фольклорных жанрах, библиографической культуре.

ОПК-4 Способен осуществлять на базовом уровне сбор и анализ языковых и литературных фактов, филологический анализ и интерпретацию текста.

Результатами освоения дисциплины являются следующие индикаторы достижения компетенций:

ИОПК-3.1 Демонстрирует знание основных положений и концепций в области теории литературы, отечественной литературы (литератур) и мировой литературы, теории и истории литературной критики, различных литературных и фольклорных жанров и библиографической культуры

ИОПК-3.2 Владеет основной литературоведческой терминологией и применяет знания в области теории и истории литературы, литературной критики, жанрологии и библиографии в анализе и интерпретации художественных и критических текстов разных эпох и жанров

ИОПК-3.3 Использует в научно-исследовательской и/или прикладной деятельности, в том числе педагогической, знания в области теории литературы, отечественной литературы (литератур) и мировой литературы; теории и истории литературной критики, жанрологии и библиографии

ИОПК-4.2 Осуществляет филологический анализ текста разной степени сложности

ИОПК-4.3 Интерпретирует тексты разных типов и жанров на основе существующих методик.

2. Оценочные материалы текущего контроля и критерии оценивания

Элементы текущего контроля

	Проверяемые индикаторы компетенций	Описание элемента
Тесты	ИОПК 3.1	Тесты на проверку усвоения материалов лекций проводятся после изучения каждой темы курса
Письменные проверочные работы	ИОПК 3.2	Представляют собой 9-10 вопросов открытого типа; проводятся после изучения каждой лекции, оценивается усвоение материала лекции и работа с дополнительными источниками, рекомендованными для изучения тем.
Эссе	ИОПК 3.3, ИОПК 4.1, ИОПК 4.2	1500 слов, список литературы, академический стиль. Возможные типы эссе: for-and – against/opinion essay. Submit your essay as an attached MSWord file.

		Use (Ulrich, 2006, p. 70) to refer and quote, and Ulrich R. (2006). A History of Shakespeare. Oxford University Press, 360 p. (for a book).
Рецензирование эссе соурсника	ИОПК 3.3	Read an essay by your fellow student, and give a feedback by filling out an assessment form. Write a comment to every aspect.
Презентации мини-исследований	ИОПК 3.1, ИОПК 3.2, ИОПК 3.3, ИОПК 4.1, ИОПК 4.2, ИОПК 4.3	Work in groups of 2. Prepare a talk on one of themes. Think of fiction books you'll be talking about. Texts should be referred to, analyzed. More Essays and articles on various topics of the books in the list can be found at https://elibrary.ru/titles.asp

Тесты

Примерные тестовые вопросы

Test 1. Put down numerical answers; avoid using letters or Roman numbers.

1. In what century did “the father of English literature” Geoffrey Chaucer live and write?

Ключи: 14

2. In what century did the ideas of Humanist culture flourish in England?

Ключи: 16

3. What year is considered the beginning of the English Enlightenment?

Ключи: 1688

4. Who of the following authors are representatives of Early Enlightenment?

- a) Laurence Stern
- b) Joseph Addison
- c) Jonathan Swift
- d) Alexander Pope
- e) Robert Burns

Ключи: b), c), d)

Письменные проверочные работы

Примеры проверочных работ

1. Explain why poetry is more abundant and more interesting than prose in the earliest literature of all nations.

Ключи: Because the society was based on the communal values and rituals; every significant event in the life of a tribe was celebrated by the whole tribe. Rhythmic expression was the earliest manifestation of primitive cultures.

2. Why were myths collected into cycles?

Ключи: Scops or minstrels who told or, rather, sang myths orally, traveling around the land, combined stories with the same character together, so as to make a

unified story. Later, minstrels added more and more myths making it into an epic. poem

2. What influence did Christianity have on literature?

Ключи: It brought moral heroism, making rough pagan literature more spiritual. Thanks to monasteries and monks, who could write, some pagan poetry was written down and has come down to us. It brought some culture and education, making monasteries the centers of learning.

Результаты проверочной работы определяются по 100-балльной шкале с последующим переводом в оценку. Полный и правильный ответ на 1 вопрос может максимально принести 10 баллов. Максимальная оценка за проверочную работу – 100 баллов. Схема перевода баллов в оценку:

90-100 баллов – 5

80-89 баллов – 4

70-79 баллов -3.

Менее 70 баллов –неудовлетворительно.

Эссе

Примерные темы эссе (студент может предложить свою тему, согласовав с преподавателем)

1. Shakespeare's Question: Did Shakespeare - the man exist?
2. Why does Shakespeare matter?
3. The Role of Shakespeare in the World Literature
4. The most important play by Shakespeare
5. Shakespeare's Sonnets: what can they tell Man about the humanity?
6. Shakespeare's comedies are entertaining, aren't they?
7. Great Tragedies are timeless. Do you agree?

Рецензирование эссе со курсника

Параметры оценивания

Aspect 1. Does the content of the essay correspond to its title?

Aspect 2. Does the author display the understanding of the topic? Does the topic appear well-studied? Does the author use references to various sources?

Aspect 3. Does the author manage to demonstrate their stand on the topic?

Aspect 4. Is the essay logically structured?

Aspect 5. Is there a thesis statement in the essay? Is it a strong or a weak thesis statement?

Aspect 6. Are the paragraphs organized logically? Does every paragraph contain one and the only idea? Is there a topic sentence in every paragraph?

Aspect 7. Does the author give clear argumentation for their position? Do the arguments correspond to the thesis statement?

Aspect 8. Does the author of the essay adhere to the academic style?

Aspect 9. Is the essay well-proofread?

Aspect 10. What is your overall impression of the essay?

Aspect 11. Suggest improvements.

Рецензирование эссе оценивается максимально в 100 баллов, 9-10 баллов за один комментарий. Оценивается способность студента погрузится в тему, корректно представить свое видение ответа, найти логические и языковые ошибки, оценить структуру и понятность изложения, оценить соответствие/отклонение от академического стиля.

Схема перевода баллов в оценку:

90-100 баллов – 5

80-89 баллов – 4

70-79 баллов -3.

Менее 70 баллов –неудовлетворительно.

Презентации мини-исследований

Themes for study:

1. Postmodern literature. Postmodern novel. Peculiarities of themes, narration, plurality of perspectives, metafictionality, intertextuality. Unreliable narrator.
2. History in contemporary British literature.
3. War in contemporary British literature.
4. Ecofiction, ecocriticism, environmentalism, “new nature writing”.
5. Postwar (XX-XXI century) theatre.

Критерии оценивания:

«Отлично»: устное выступление 1) содержит объем проанализированного материала, в полном объеме демонстрирующий положения и концепции современного литературоведений и истории литературы относительно изучаемого автора/произведения/направления (ИОПК 3.13, ИОПК 4.1, ИОПК 4.2, ИОПК 4.1); 2) при представлении анализа материала корректно и уместно и в достаточной степени используется англоязычная литературоведческая терминология (ИОПК 3.2), 3) выступление сопровождается референциями к корректно подобранному и правильно оформленному списку литературы, что свидетельствует о сформировавшейся библиографической культуре студента (ИОПК 3.1), 4) продемонстрирована корректная и полная аналитическая работа с текстовым материалом художественной литературы (ИОПК 4.1, ИОПК 4.2, ИОПК 4.3).

«Хорошо»: устное выступление 1) содержит объем проанализированного материала, достаточный для демонстрации положений и концепций современного литературоведений и истории литературы относительно изучаемого автора/произведения/направления (ИОПК 3.13, ИОПК 4.1, ИОПК 4.2, ИОПК 4.1); 2) при представлении анализа материала корректно и уместно, но в ограниченном объеме используется англоязычная литературоведческая терминология (ИОПК 3.2), 3) выступление сопровождается референциями к корректно подобранному списку литературы, в оформлении списка литературы допущены неточности в оформлении (ИОПК 3.1), 4) продемонстрирована корректная, но в недостаточном объеме аналитическая работа с текстовым материалом художественной литературы (ИОПК 4.1, ИОПК 4.2, ИОПК 4.3).

«Удовлетворительно»: устное выступление 1) содержит объем проанализированного материала, достаточный для демонстрации положений и концепций современного

литературоведений и истории литературы относительно изучаемого автора/произведения/направления (ИОПК 3.13, ИОПК 4.1, ИОПК 4.2, ИОПК 4.1); 2) при представлении анализа материала англоязычная литературоведческая терминология используется недостаточно (ИОПК 3.2), 3) список литературы недостаточен по объему, содержит неточности в оформлении (ИОПК 3.1), 4) аналитическая работа с текстовым материалом художественной литературы не проведена или не представлена (ИОПК 4.1, ИОПК 4.2, ИОПК 4.3).

«Неудовлетворительно»: устное выступление 1) содержит ограниченный объем проанализированного материала, недостаточный для демонстрации положений и концепций современного литературоведений и истории литературы относительно изучаемого автора/произведения/направления (ИОПК 3.13, ИОПК 4.1, ИОПК 4.2, ИОПК 4.1); 2) при представлении анализа материала англоязычная литературоведческая терминология не используется (ИОПК 3.2), 3) список литературы недостаточен по объему, небрежно оформлен или отсутствует (ИОПК 3.1), 4) аналитическая работа с текстовым материалом художественной литературы не проведена (ИОПК 4.1, ИОПК 4.2, ИОПК 4.3).

3. Оценочные материалы итогового контроля (промежуточной аттестации) и критерии оценивания

Экзамен в пятом семестре проводится в устной форме по билетам. Экзаменационный билет состоит из трех частей.

Первая часть содержит один вопрос, проверяющий ИОПК 3.1, ИОПК 3.2, ИОПК 3.3. Ответ представляет собой устное высказывание на тему, предложенную в билете (общая проверка знаний по дисциплине). К ответу на 1 вопрос студент готовится непосредственно во время проведения экзамена.

Вторая часть содержит один вопрос, проверяющий ИОПК 4.1, ИОПК 4.2, ИОПК 4.3. Ответ на вопрос второй части дается устно в развернутой форме, готовится заранее по выбранному самостоятельно заранее автору и произведению. При демонстрации анализа произведения допускается применять выписки из литературного произведения, подготовленные заранее.

Критерии оценивания 1 и 2 вопроса.

«Отлично»: устный ответ 1) содержит полный объем проанализированного материала, достаточный для демонстрации положений и концепций современного литературоведений и истории литературы относительно изучаемого автора/произведения/направления (ИОПК 3.13, ИОПК 4.1, ИОПК 4.2, ИОПК 4.1); 2) при представлении анализа материала корректно и уместно используется англоязычная литературоведческая терминология (ИОПК 3.2), 3) выступление сопровождается референциями к корректно подобранному списку литературы (ИОПК 3.1), 4) продемонстрирована корректная и достаточная аналитическая работа с текстовым материалом художественной литературы (ИОПК 4.1, ИОПК 4.2, ИОПК 4.3).

«Хорошо»: устный ответ 1) содержит объем проанализированного материала, достаточный для демонстрации положений и концепций современного литературоведений и истории литературы относительно изучаемого автора/произведения/направления (ИОПК 3.13, ИОПК 4.1, ИОПК 4.2, ИОПК 4.1); 2) при представлении анализа материала корректно и уместно, но в ограниченном объеме используется англоязычная литературоведческая терминология (ИОПК 3.2), 3) выступление сопровождается референциями к корректно подобранному списку литературы, в оформлении списка литературы допущены неточности в оформлении (ИОПК 3.1), 4) продемонстрирована

корректная, но в недостаточном объеме аналитическая работа с текстовым материалом художественной литературы (ИОПК 4.1, ИОПК 4.2, ИОПК 4.3).

«Удовлетворительно»: устный ответ 1) содержит недостаточный объем проанализированного материала для демонстрации положений и концепций современного литературоведений и истории литературы относительно изучаемого автора/произведения/направления (ИОПК 3.13, ИОПК 4.1, ИОПК 4.2, ИОПК 4.1); 2) при представлении анализа материала англоязычная литературоведческая терминология используется недостаточно или некорректно (ИОПК 3.2), 3) список литературы (2 вопрос) не представлен или недостаточен по объему, содержит неточности в оформлении (ИОПК 3.1), 4) аналитическая работа с текстовым материалом художественной литературы не проведена или не представлена (ИОПК 4.1, ИОПК 4.2, ИОПК 4.3).

«Неудовлетворительно»: устный ответ 1) содержит ограниченный объем проанализированного материала, недостаточный для демонстрации положений и концепций современного литературоведений и истории литературы относительно изучаемого автора/произведения/направления (ИОПК 3.13, ИОПК 4.1, ИОПК 4.2, ИОПК 4.1); 2) при представлении анализа материала англоязычная литературоведческая терминология не используется или используется некорректно и неуместно (ИОПК 3.2), 3) список литературы недостаточен по объему, небрежно оформлен или отсутствует (ИОПК 3.1), 4) аналитическая работа с текстовым материалом художественной литературы не проведена (ИОПК 4.1, ИОПК 4.2, ИОПК 4.3).

Примерный перечень теоретических вопросов (вопросы 1 и 2 в билете)

1. Old English period. Early national heroic epos “Beowulf”.
2. Middle ages literature. Religious and secular literature. The romances (Arthurian circle).
3. 14-15th century literature. Humanists-authors G. Chaucer and Th. Moore.
4. English Renaissance. General characteristics. Its sources, periodization, authors
5. William Shakespeare. General characteristics, periodization. Main topics, problems.
6. Shakespeare’s sonnets. His chronicle plays and early comedies.
7. Shakespeare’s comedies and Great tragedies.
8. Shakespeare’s Great tragedies and later works.
9. 17th century literature. General characteristics of the period, periodization.
John Milton and his narrative poems. The birth of English classicism.
10. 18th century literature. The literature of Enlightenment. Characteristics of the period, periodization. Poets, dramatists, prose writers, publicists.
11. Early Enlightenment literature. Addison and Steele, their impact into creation of a novel genre. The birth of a novel genre. Daniel Defoe.
12. Early Enlightenment literature. The birth of a novel genre. Jonathan Swift.
13. Mature Enlightenment. Further development of a novel. Samuel Richardson and his epistolary novels.
14. Henry Fielding and his comic epopees.
15. The late 18th century literature. The birth of sentimentalism and preromanticism. Poetry and prose.
16. The late 18th century British novel. Laurence Sterne.
17. The late 18th century literature. Preromanticism. R. Burns.
18. The birth of Romanticism. General characteristics of the Romanticism, periodization.
19. The birth of Romanticism. The Lakist poetry.
20. “Revolutionary” Romanticism. Byron, Shelley, Keats.
21. Walter Scott and his historical novels (Rob Roy. Ivanhoe. Quentin Durward).

22. Charles Dickens. General characteristics of his creative works. *The Posthumous Papers of Pickwick Club*, *The Adventures of Oliver Twist*, *Dealings with the Firm of Dombey and Son*.
23. Charles Dickens. *A Christmas Carol in prose*. *David Copperfield*. *Great Expectations*.
24. Literature of the 2nd half of the 19th century.
25. Modernism as a literary and cultural movement. Premises, philosophy, authors (poetry and prose).
26. Anti-war novels. Richard Aldington. Anti-utopias. G. Orwell and A. Huxley.
27. Postmodern literature. Postmodern novel. Peculiarities of themes, narration, plurality of perspectives, metafictionality, intertextuality. Unreliable narrator.

Третья часть билета содержит вопрос, проверяющий ИОПК-4.3. Вопрос оформлен в виде **практической задачи**. Ответ на вопрос третьей части предполагает решение задачи (определить изученное произведение по отрывку текста) и краткий литературоведческий анализ отрывка произведения.

Примеры практических задач

Name the piece of literature and its author. To what period of the development of British literature does this author belong? What features of the excerpt most evidently prove it? Analyze the excerpt.

1. How you oppress me, my dearest friend, with your politeness! I cannot doubt your sincerity; but you should take care, that you give me not reason from your kind partiality to call in question your judgment. You do not distinguish that I take many admirable hints from you, and have the art to pass them upon you for my own: for in all you do, in all you say, nay, in your very looks (so animated!) you give lessons to one who loves you and observes you as I love you and observe you, without knowing that you do—So pray, my dear, be more sparing of your praise for the future, lest after this confession we should suspect that you secretly intend to praise yourself, while you would be thought only to commend another.

Our family has indeed been strangely discomposed.—Discomposed!—It has been in tumults, ever since the unhappy transaction; and I have borne all the blame; yet should have had too much concern from myself, had I been more justly spared by every one else.

2. My soul is dark – Oh! quickly string
 The harp I yet can brook to hear;
 And let thy gentle fingers fling
 Its melting murmur o'er mine ear.
 If in this heart a hope be dear,
 That sound shall charm it forth again:
 If in these eyes there lurk a tear,
 'Twill flow, and cease to burn my brain.

But bid the strain be wild and deep,
 Nor let thy notes of joy be first:
 I tell thee, minstrel, I must weep,
 Or else this heavy heart will burst;
 For it had been by sorrow nursed,
 And ached in sleepless silence long;
 And now 'tis doomed to know the worst,
 And break at once – or yield to song.

Результаты экзамена определяются оценками «отлично», «хорошо», «удовлетворительно», «неудовлетворительно».

Текущий контроль составляет не менее 70% от финальной оценки за курс. «Отлично» ставится в случае, если полученная на экзамене оценка «отлично» подтверждается не менее 70% отлично выполненных текущих проверочных, контрольных, тестовых и текстовых работ. «Хорошо» ставится в случае, когда полученная на экзамене оценка «хорошо» подтверждается не менее 70% выполненных на «хорошо» текущих проверочных, контрольных, тестовых и текстовых работ. «Удовлетворительно» ставится в случае, если полученная на экзамене оценка «удовлетворительно» подтверждается не менее 70% выполненных на «удовлетворительно» текущих проверочных, контрольных, тестовых и текстовых работ. «Неудовлетворительно» ставится в случае неудовлетворительного ответа на экзамене и отсутствия более 50% текущих работ, выполненных на оценку «удовлетворительно» и выше.

Приоритетный вес в финальном оценивании имеет текущий контроль. Во всех случаях, не описанных выше, финальное оценивание проводится в пользу студента, если средняя оценка за текущий контроль выше, чем оценка, полученная за ответ на экзамене.

При фиксации текущего контроля в курсе lms.tsu.ru применяется 100-балльная система. Система перевода 100-балльной оценки в пятибалльную:

- 90-100 баллов – «отлично»,
- 76-89 баллов – «хорошо»,
- 60-75 баллов – «удовлетворительно»,
- Менее 60 баллов – «неудовлетворительно».

4. Оценочные материалы для проверки остаточных знаний (сформированности компетенций)

Тест (ИОПК 3.1)

1. Which of the following is attributed to Laurence Sterne? (There can be more than one answer.)

- a) *The Life and Opinions of Tristram Shandy, Gentleman*
- b) *The Personal History, Adventures, Experience and Observation of David Copperfield the Younger of Blunderstone Rookery (Which He Never Meant to be Published on any Account)*
- c) *Oliver Twist; or, the Parish Boy's Progress*
- d) *The Book of Snobs*
- e) *A Sentimental Journey through France and Italy*

Ключи: a, e.

2. Who of the following authors are representatives of Early Enlightenment?

- a) Laurence Stern
- b) Joseph Addison
- c) Jonathan Swift
- d) Alexander Pope
- e) Robert Burns

Ключи: b, c, d.

3. In the last decade of his life (1726-1737) Johnathan Swift created:

- a) The novel *Gulliver's Travels*
- b) The pamphlet *A Modest Proposal: For Preventing the Children of Poor People in Ireland from Being a Burden to Their Parents or Country, and for Making Them Beneficial to the Public*
- c) Political satire *The Legion Club*
- d) Auto-epitaph [Verses] on the Death of Dr. Swift

e) Pamphlets *Drapier's Letters*

Ключи: b, c, d

4. The appeal to Celtic literary monuments in the mid-18th century was caused by:

- a) the British government's desire to preserve Celtic heritage.
- b) Expansion of England's colonial policy.
- c) Exacerbation of ethnic tensions on the British Isles.
- d) the desire of the Scots, Irish, and Welsh to preserve their language, cultural heritage, and memory of their ancestors.

Ключи: d

5. The origins of English literature belong to:

- a) the beginning of Anglo-Saxon period
- b) the end of 3 A.D.
- c) the beginning of Renaissance
- d) 1066 A.D.

Ключи: a

Тесты (ИОПК 3.2)

1. *Name the term by its definition.* The verbal representation of a human being, with all the good and bad traits of being human is called _____.

Ключи: character

2. *Complete the definition with ONE word.* If a character is static and does not grow, we call it a _____ character. One purpose of such characters is to highlight the development of round characters.

Ключи: flat

3. *Complete the definition with ONE word.* Point of view in which an authorial voice reveals all the characters' thoughts; may include commentary by the author. Such point of view is called _____.

Ключи: omniscient

4. Choose the term by its definition. The major or central idea of a work is called

- a) symbol
- b) point of view
- c) overstatement
- d) theme
- e) conflict
- f) setting

Ключи: d

5. Which of the following literature genres were invented by British authors?

- a) drama

- b) novel
- c) sonnet
- d) fable
- e) fabliau

Ключи: b

Тесты (ИОПК 3.3)

1. You need to explain to your students the principles according to which we attribute Shakespeare's works to particular years and periods of his creativity. Select all that applies.

- a) the structure and style of works' titles
- b) allusions and mentions of some of the works of Shakespeare in other works by other writers
- c) allusions and mentions of some works by other writers in the works of Shakespeare
- d) maturity of style, increasing writing skills
- e) Shakespeare's notes on his future plays which he did while creating them
- f) dates on the title-pages of those works that were hastily published during his lifetime
- g) allusions within the plays to contemporary events.

Ключи: b, d, e, f, g

2. Shakespeare's sonnets 130 and 66 are way far more famous than any other Sh.'s sonnets. Why are they?

- a) because of the themes
- b) because of the intensity of lyric hero's feelings
- c) because of the conflict
- d) all above

Ключи: d

3. What is the essence of the so called "Shakespeare's question"?

- a) Scholars doubt that Shakespeare's works could have been written by the one person we know as William Shakespeare –the man.
- b) Scholars doubt that Shakespeare was educated in the university
- c) Scholars doubt whether Shakespeare knew all the vocabulary that he used in his works.
- d) Scholars doubt whether all Shakespeare's works have been attributed to him correctly.

Ключи: a

4. Complete the title of the novel The History of Tom Jones, _____

- a) and his Adventures
- b) a Foundling
- c) an Orphan
- d) his Life and Opinions

Ключи: b

5. The Ossian poems are associated with

- a) Samuel Richardson
- b) James Macpherson
- c) Henry Mackenzie

d) Oliver Goldsmith

Ключи: b

Тесты (ИОПК 4.1)

1. "A Little Knowledge is A Dangerous Thing". Who of English enlighteners could most probably say this?

- a) Samuel Richardson
- b) Alexander Pope
- c) Daniel Defoe
- d) Oliver Goldsmith

Ключи: b

2. "Hope springs eternal in the human breast." Who of Enlightenment authors could most probably say this?

- a) Johnathan Swift
- b) Joseph Addison
- c) Daniel Defoe
- d) Alexander Pope

Ключи: d

3. Match the authors with their essential qualities.

- a) Johnathan Swift
- b) Henry Fielding
- c) Lawrence Sterne
- d) Alexander Pope

1) wrote heroic couplets. A classicist.

2) attempted to improve people through laughter.

3) was once associated with theatre and imposed his skills on his novels later.

4) wrote a work that gave the name to the literary trend.

Ключи: a2, b3, c4, d1

4. "I know not", said Henry Fielding, "of any essential difference between the epistolary method and any other way of writing novels, save only by making use of letters the writer is freed from the regular beginnings and conclusions of the stories."

What other differences can be named? Name at least 3.

Ключи:

- 1) The change of point of view – a polyphonic novel.
- 2) The 1st person singular narration – direct view on objects, events, relations.
- 3) Confessional manifestation of feelings and emotions.
- 4) One and the same event is described from various perspectives.

5. How would you define the uniqueness of S. Richardson's works?

Ключи:

- 1) epistolary novel is his invention;
- 2) was one of the first authors to raise the topic of marriage and the female place in it;
- 3) was in touch with his readership, and, to some extent, followed their requests.

Задачи (ИОПК 4.2)

Задача 1. Read an excerpt from the text. Identify 1) its genre, 2) a possible trend in literature, 3) a possible author, 4) the main tools to create effect (provide examples).

The studio was filled with the rich odour of roses, and when the light summer wind stirred amidst the trees of the garden, there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn.

From the corner of the divan of Persian saddle-bags on which he was lying, smoking, as was his custom, innumerable cigarettes, Lord *** *** could just catch the gleam of the honey-sweet and honey-coloured blossoms of a laburnum, whose tremulous branches seemed hardly able to bear the burden of a beauty so flamelike as theirs; and now and then the fantastic shadows of birds in flight flitted across the long tussore-silk curtains that were stretched in front of the huge window, producing a kind of momentary Japanese effect, and making him think of those pallid, jade-faced painters of Tokyo who, through the medium of an art that is necessarily immobile, seek to convey the sense of swiftness and motion. The sullen murmur of the bees shouldering their way through the long unmown grass, or circling with monotonous insistence round the dusty gilt horns of the straggling woodbine, seemed to make the stillness more oppressive. The dim roar of London was like the bourdon note of a distant organ.

Ключи: 1) novel/novella, 2) decadence/ aesthetic hedonism, 3) Oscar Wilde, 4) descriptions appealing to all the five senses (Hearing: sullen murmur of the bees, dim roar of London. Smell: rich odour of roses, heavy scent of the lilac, the more delicate perfume of the pink-flowering thorn. Touch: light summer wind stirred. Vision: the gleam of the honey-sweet and honey-coloured blossoms of a laburnum, the fantastic shadows of birds in flight.)

Задача 2. Read an excerpt from the text. Identify 1) its genre, 2) a possible trend in literature, 3) a possible author, 4) the main tools to create effect (provide examples).

Marley was dead: to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it: and Scrooge's name was good upon 'Change, for anything he chose to put his hand to. Old Marley was as dead as a door-nail.

Mind! I don't mean to say that I know, of my own knowledge, what there is particularly dead about a door-nail. I might have been inclined, myself, to regard a coffin-nail as the deadliest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country's done for. You will therefore permit me to repeat, emphatically, that Marley was as dead as a door-nail.

Ключи: 1) novel/novella, 2) realism, 3) Charles Dickens, 4) irony; appeal to the reader; enumeration and gradation/parallel structures.

Задача 3. Read an excerpt from the text. Identify 1) its genre, 2) a possible trend in literature, 3) a possible author, 4) the main tools to create effect (provide examples if possible).

My heart's in the Highlands, my heart is not here;
My heart's in the Highlands, a-chasing the deer;
A-chasing the wild deer, and following the roe,
My heart's in the Highlands wherever I go.

Farewell to the Highlands, farewell to the North,
The birth-place of valour, the country of worth;
Wherever I wander, wherever I rove,
The hills of the Highlands for ever I love.

Farewell to the mountains high cover'd with snow;
Farewell to the straths and green valleys below;
Farewell to the forests and wild-hanging woods;
Farewell to the torrents and loud-pouring floods:

Ключи: 1) poem/lyric poem, 2) Sentimentalism/Preromanticism, 3) Robert Burns, 4) marching rhythm; alliteration; parallel structures.

Задача 4. Read an excerpt from the text. Identify 1) its genre, 2) a possible trend in literature, 3) a possible author, 4) the main tools to create effect (provide examples if possible).

How you oppress me, my dearest friend, with your politeness! I cannot doubt your sincerity; but you should take care, that you give me not reason from your kind partiality to call in question your judgment. You do not distinguish that I take many admirable hints from you, and have the art to pass them upon you for my own: for in all you do, in all you say, nay, in your very looks (so animated!) you give lessons to one who loves you and observes you as I love you and observe you, without knowing that you do—So pray, my dear, be more sparing of your praise for the future, lest after this confession we should suspect that you secretly intend to praise yourself, while you would be thought only to commend another.

Ключи: 1) epistolary novel, 2) Enlightenment, 3) Samuel Richardson, 4) direct address; confessional character; dialogic nature (an answer to some previous letter); lofty epistolary style.

Задача 5. Read an excerpt from the text. Identify 1) its genre, 2) a possible trend in literature, 3) a possible author, 4) the main tools to create effect (provide examples if possible).

But France got drunk with blood to vomit crime,
And fatal have her Saturnalia been
To Freedom's cause, in every age and clime;
Because the deadly days which we have seen,
And vile Ambition, that built up between
Man and his hopes an adamantine wall,
And the base pageant last upon the scene,
Are grown the pretext for the eternal thrall
Which nips Life's tree, and dooms man's worst—his second fall.

XCVIII

Yet, Freedom! yet thy banner, torn, but flying,
Streams like the thunder-storm AGAINST the wind;
Thy trumpet-voice, though broken now and dying,
The loudest still the tempest leaves behind;
Thy tree hath lost its blossoms, and the rind,

Chopped by the axe, looks rough and little worth,
But the sap lasts,—and still the seed we find
Sown deep, even in the bosom of the North;
So shall a better spring less bitter fruit bring forth.

XCIX

There is a stern round tower of other days,
Firm as a fortress, with its fence of stone,
Such as an army's baffled strength delays,
Standing with half its battlements alone,
And with two thousand years of ivy grown,
The garland of eternity, where wave
The green leaves over all by time o'erthrown:
What was this tower of strength? within its cave
What treasure lay so locked, so hid?—A woman's grave.

C

But who was she, the lady of the dead,
Tombed in a palace? Was she chaste and fair?
Worthy a king's—or more—a Roman's bed?
What race of chiefs and heroes did she bear?
What daughter of her beauties was the heir?
How lived—how loved—how died she? Was she not
So honoured—and conspicuously there,
Where meaner relics must not dare to rot,
Placed to commemorate a more than mortal lot?

Ключи: 1) narrative poem, 2) Romanticism, 3) George Gordon Byron, 4) rhetoric style; personifications; metaphors; similes; direct address to the reader and to personified abstract notions; confessional character; rhetoric questions; elliptical sentences; parallel structures.

Задачи (ИОПК 4.3) Интерпретирует тексты разных типов и жанров на основе существующих методик.

Задача 1. Read an excerpt from the text. Identify the type of the narration.

Woodshadows floated silently by through the morning peace from the stairhead seaward where he gazed. Inshore and farther out the mirror of water whitened, spurned by lightshod hurrying feet. White breast of the dim sea. The twining stresses, two by two. A hand plucking the harpstrings, merging their twining chords. Wavewhite wedded words shimmering on the dim tide. A cloud began to cover the sun slowly, wholly, shadowing the bay in deeper green. It lay beneath him, a bowl of bitter waters. Fergus' song: I sang it alone in the house, holding down the long dark chords. Her door was open: she wanted to hear my music. Silent with awe and pity I went to her bedside. She was crying in her wretched bed. For those words, Stephen: love's bitter mystery.

Ключи: stream of consciousness

Задача 2. Read an excerpt from the text. Identify the type of the narration.

Occupied in observing Mr. Bingley's attentions to her sister, Elizabeth was far from suspecting that she was herself becoming an object of some interest in the eyes of his friend. Mr. Darcy had at first scarcely allowed her to be pretty: he had looked at her without admiration at the ball; and when they next met, he looked at her only to criticise.

Ключи: 3d person omniscient point of view narration.

Задача 3. Classify the following characters according to their types: a) round character, b) flat character, c) stock character.

1. Elizabeth (in *Pride and Prejudice* by J. Austen)
2. Miss Havisham (in *Great Expectations* by Ch. Dickens)
3. Clarissa (in *Clarissa, or, the History of a Young Lady* by S. Richardson)
4. Beowulf (in the Old English epic *Beowulf*)
5. The Prioress (in *The Canterbury Tales* by J. Chaucer)
6. Lady Macbeth (in *Macbeth* by W. Shakespeare)
7. Nancy (in *Oliver Twist* by Ch. Dickens)
8. Edmund and Cornwall (in *King Lear* by W. Shakespeare)
9. Gertrude (in *Hamlet* by W. Shakespeare)
10. Tiny Tim (in *A Christmas Carol* by Ch. Dickens)

Ключи: 1 a), 2 b), 3 a), 4 b), 5 c), 6 c), 7 c), 8 c), 9 b), 10 c)

Задача 4. Read an excerpt from the text. Identify at least three main features of the text which add the most to understanding its main theme.

Tall and rather thin but upright, the Director advanced into the room. He had a long chin and big, rather prominent teeth, just covered, when he was not talking, by his full, floridly curved lips. Old, young? Thirty? fifty? fifty-five? It was hard to say. And anyhow the question didn't arise; in this year of stability, A.F. 632, it didn't occur to you to ask it.

'I shall begin at the beginning,' said the D.H.C., and the more zealous students recorded his intention in their note-books: Begin at the beginning. 'These,' he waved his hand, 'are the incubators.' And opening an insulated door he showed them racks upon racks of numbered test-tubes. 'The week's supply of ova. Kept,' he explained, 'at blood heat; whereas the male gametes,' and here he opened another door, 'they have to be kept at thirty-five instead of thirty-seven. Full blood heat sterilizes.' Rams wrapped in thermogene beget no lambs.

(*Brave New World* by A. Huxley)

Ключи: 1) descriptions, 2) irony, 3) names-numbers, 4) many/abundance of verbs of action, movement

Задача 5. Read an excerpt from the text. Identify at least three main features of the text which add the most to understanding its main theme.

He holds him with his skinny hand,
"There was a ship," quoth he.
"Hold off! unhand me, grey-beard loon!"
Eftsoons his hand dropped he.

He holds him with his glittering eye--
The wedding-guest stood still,
And listens like a three-years' child:

The mariner hath his will.

The wedding-guest sat on a stone:
He cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed mariner.

"The ship was cheered, the harbour cleared,
Merrily did we drop
Below the kirk, below the hill,
Below the lighthouse top.

The sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea.

(*The Rime of the Ancient Mariner* by S. T. Coleridge)

Ключи: 1) the ballad rhythm; 2) natural scenes (powerful pictures) 3) the presence of supernatural power, 4) personification (sun - he).

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