

МИНИСТЕРСТВО ПРОСВЕЩЕНИЯ
РОССИЙСКОЙ ФЕДЕРАЦИИ

ФЕДЕРАЛЬНОЕ
ГОСУДАРСТВЕННОЕ БЮДЖЕТНОЕ
ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ ВЫСШЕГО ОБРАЗОВАНИЯ
«ЛУГАНСКИЙ ГОСУДАРСТВЕННЫЙ ПЕДАГОГИЧЕСКИЙ УНИВЕРСИТЕТ»
(ФГБОУ ВО «ЛГПУ»)

Структурное подразделение Институт филологии и социальных коммуникаций

Кафедра английской и восточной филологии



УТВЕРЖДАЮ

Директор Института филологии и социальных коммуникаций

О. С. Перетятая

15 » ЯНВАРЯ 2026 г.

Приложение к рабочей программе учебной дисциплины

ФОНД ОЦЕНОЧНЫХ СРЕДСТВ

для проведения текущего контроля и промежуточной аттестации
обучающихся по дисциплине
Стилистика английского языка

По направлению подготовки – 45.03.01 Филология

Профиль подготовки – Зарубежная филология. Английский язык

Квалификация выпускника – бакалавр

Форма обучения – очная, заочная

Курс – 3 курс ОФО (6 семестр) / 4 курс ЗФО (12 триместр)

Разработчики:

доцент кафедры

английской и восточной филологии

Батальщикова Э.Ю.,

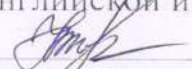
преподаватель кафедры

английской и восточной филологии

Павлова Т.А.

Заведующий кафедрой

английской и восточной филологии

 **А.А. Новикова**

Протокол

от « 23 » ДЕКАБРЯ 2025 г. № 7

Луганск, 2026

1. ПАСПОРТ ФОНДА ОЦЕНОЧНЫХ СРЕДСТВ

1.1. Область применения

Фонд оценочных средств (ФОС) – неотъемлемая часть рабочей программы дисциплины «Стилистика английского языка» и предназначен для контроля и оценки образовательных достижений студентов, освоивших программу дисциплины.

1.2. Цели и задачи фонда оценочных средств

Цель ФОС – установить соответствие уровня подготовки обучающегося требованиям ФГОС ВО бакалавриат по направлению подготовки 45.03.01 Филология, утвержденным приказом Министерства науки и высшего образования Российской Федерации от 12 августа 2020 года № 986 (с изменениями и дополнениями).

1.3. Перечень компетенций, формируемых в процессе освоения основной образовательной программы

Процесс освоения дисциплины направлен на формирование следующих компетенций и индикаторов их достижения:

Код по ФГОС ВО	Индикатор достижения
Общепрофессиональные	
ОПК-5. Способен использовать в профессиональной деятельности, в том числе педагогической, свободное владение основным изучаемым языком в его литературной форме, базовыми методами и приемами различных типов устной и письменной коммуникации на данном языке.	ОПК-5.1. Владеет основным изучаемым языком в его литературной форме. ОПК-5.2. Использует базовые методы и приемы различных типов устной и письменной коммуникации на данном языке для осуществления профессиональной, в том числе педагогической деятельности, в том числе в рамках педагогической деятельности. ОПК-5.3. Использует основной изучаемый язык для различных ситуаций устной, письменной и виртуальной коммуникации.

1.4. Этапы формирования компетенций и средства оценивания уровня их сформированности

Этапы формирования компетенций	Компетенции	Контрольно-оценочные средства / способ оценивания
General problems of stylistics.	ОПК-5	Устный опрос. Выполнение практических заданий.
Vocabulary stratification of English Language.	ОПК-5	Устный опрос. Выполнение практических заданий.

Functional styles.	ОПК-5	Устный опрос. Выполнение практических заданий.
Phonetic stylistic devices.	ОПК-5	Устный опрос. Выполнение практических заданий.
Lexical stylistic devices.	ОПК-5	Устный опрос. Выполнение практических заданий.
Syntactic stylistic means.	ОПК-5	Устный опрос. Выполнение практических заданий.
Graphical expressive means and stylistic devices.	ОПК-5	Устный опрос. Выполнение практических заданий.
Figures of speech and stylistic devices: revision.	ОПК-5	Устный опрос. Выполнение практических заданий.
Текущая аттестация	ОПК-5	Контрольная работа
Промежуточная аттестация	ОПК-5	Зачёт

1.5. Описание показателей формирования компетенций

Код компетенции	Результаты сформированности
ОПК-5. Способен использовать в профессиональной деятельности, в том числе педагогической, свободное владение основным изучаемым языком в его литературной форме, базовыми методами и приемами различных типов устной и письменной коммуникации на данном языке.	Знает: языковые средства всех уровней основного изучаемого языка для выражения логической и эмоционально-оценочной информации в любой коммуникативной ситуации; средства организации и построения связанного текста; Умеет: выявлять литературные и нелитературные элементы основного изучаемого языка, уместно использовать их в собственной устной и письменной речи; Владеет: коммуникативными тактиками, методами и приемами успешного решения коммуникативных задач любой сложности в различных коммуникативных ситуациях.

1.6. Критерии оценивания компетенций на разных этапах их формирования

Вид учебной работы	Количество баллов	
	ОФО	ЗФО
Аудиторная работа (16 х 3)	48	
Модульный контроль	10	
Стилистический разбор текста	10	
Контроль глоссария	5	
Зачёт	27	
Всего:	100	

Накопительная система оценивания по 100-балльной шкале

Четырехбалльная система оценивания экзамена	100-балльная шкала	Буквенная шкала, соответствующая 100-балльной шкале	Система оценивания зачета
Отлично	90-100	А – отлично – теоретическое содержание курса освоено полностью, без пробелов; необходимые практические навыки работы с освоенным материалом сформированы; все предусмотренные программой обучения учебные задания выполнены, качество их выполнения оценено числом баллов, близким к максимальному	Зачтено
Хорошо	83-89	В – очень хорошо – теоретическое содержание курса освоено полностью, без пробелов; необходимые практические навыки работы с освоенным материалом в основном сформированы; все предусмотренные программой обучения учебные задания выполнены, качество выполнения большинства из них оценено числом баллов, близким к максимальному	
Хорошо	75-82	С – хорошо – теоретическое содержание курса освоено полностью; некоторые практические навыки работы с освоенным материалом сформированы недостаточно; все предусмотренные программой обучения учебные задания выполнены, качество выполнения ни одного из них не оценено минимальным числом баллов, некоторые виды заданий выполнены с ошибками	
Удовлетворительно	63-74	Д – удовлетворительно – теоретическое содержание дисциплины освоено частично, но пробелы не носят существенного характера; необходимые практические навыки работы с освоенным материалом в основном сформированы; большинство предусмотренных программой обучения учебных заданий выполнено, некоторые из выполненных заданий, содержат ошибки	
Удовлетворительно	50-62	Е – посредственно – теоретическое содержание курса освоено частично; некоторые практические навыки работы не сформированы, многие предусмотренные программой обучения учебные задания не выполнены либо качество выполнения некоторых из них	

		оценено числом баллов, близким к минимальному	
Неудовлетворительно	21-49	FX – неудовлетворительно – теоретическое содержание курса освоено частично; необходимые практические навыки работы не сформированы; большинство предусмотренных программой обучения учебных заданий не выполнено либо качество их выполнения оценено числом баллов, близким к минимальному; при дополнительной самостоятельной работе над материалом курса возможно повышение качества выполнения учебных заданий	Не зачтено
Неудовлетворительно	0-20	F – неудовлетворительно – теоретическое содержание курса не освоено; необходимые практические навыки работы не сформированы; все выполненные учебные задания содержат грубые ошибки, дополнительная самостоятельная работа над материалом курса не приведет к какому-либо значимому повышению качества выполнения учебных заданий	

КОНТРОЛЬНО-ОЦЕНОЧНЫЕ СРЕДСТВА

2.1. Оценочные средства текущего контроля

Примерные задания для контрольных работ

SEMINAR 1

Analyze the following texts using questions as guidelines. Be ready to present the results of your analysis in class.

THE LAKE ISLE OF INNISFREE (WILLIAM BUTLER YEATS)

I will arise and go now, and go to Innisfree,
 And a small cabin build there, of clay and wattles made,
 Nine bean rows will I have there, a hive for the honey bee,
 And live alone in the bee-loud glade.
 And I shall have some peace there, for peace comes dropping slow,
 Dropping from the veils of the morning to where the cricket sings;
 There midnight's all a glimmer, and noon a purple glow,
 And evening full of the linnet's wings.
 I will arise and go now, for always night and day
 I hear lake water lapping with low sounds by the shore;

While I stand on the roadway, or on the pavements gray,
I hear it in the deep heart's core.

1. Summarize the content of the poem in one sentence. What do you know about the author and his works?
2. Describe the place the narrator models in the text and analyze the structure of its fictional space paying special attention to its size, objects, sounds, light and colours that fill it. Comment on the syntactical structure of sentences (repetitions of conjunctions, syntactical parallelism) and lexical repetitions. What image serves as a basis for the metaphor "peace comes dropping slow from the veils of the morning"?
3. How would you describe the place the narrator wants to leave (proceeding from the text)? Why do you think there is only one line depicting it?
4. Point out cases of assonance (repetitions of stressed vowels), alliteration (repetitions of initial consonants) and other cases of sound repetition and their function and connotations in the poem.
5. Why the imaginary world of beauty and peace is portrayed as a small lake isle?
6. Do you find the name of the isle Innisfree suggestive? Justify your point of view.
7. Do you think the idea/message of the poem correlates with current problems of our century, or it refers to the past only?

DAVID COPPERFIELD (CHARLES DICKENS)

The rest of the half year is a jumble of my recollection of the daily strife and struggle of our lives, of the waning summer and the changing season, of the frosty mornings when we were run out of bed, and the cold, cold smell of the dark nights when we were run into bed, of the evening schoolroom dimly lighted and indifferently warmed, and the morning schoolroom which was nothing but a great shivering machine, of the alternation of boiled beef with roast beef, and boiled mutton with roast mutton, of clods of bread-and-butter, canings, rulerings, hair-cuttings, rainy Sundays, and a dirty atmosphere of ink surrounding all.

I well remember, though, how the distant idea of the holidays, after seeming for an immense time to be a stationary speck, began to come towards us, and grow and grow. How, from counting months, we came to weeks, and then to days, and how I then began to be afraid that I shouldn't be sent for, and when I learnt from Steerforth that I had been sent for and was certainly to go home, had dim forebodings that I might break my leg first. How the breaking-up day changed its place fast, at last, from the week after next to next week, this week, the day after tomorrow, today, tonight – when I was inside the Yarmouth mail, and going home.

1. Give a brief summary of the text. What do you know about the novel “David Copperfield” and its main hero? Does the school experience of David bear any resemblance to Dickens’ real life experience?
2. What does the first paragraph depict? Can you point out any key words? Pay attention to the choice of words, lexical repetitions, cases of antithesis (contrast), the metaphor “a great shivering machine” based on depersonification. Comment on the syntactical peculiarities of the sentence (abundance of subclauses, enumeration). How would you describe David’s school life proceeding from the paragraph?
3. What does the second paragraph deal with? Point out the peculiarities of the fictional time that is created within it. What makes you feel that time pace is getting faster and faster? Comment on lexical repetitions, the epithet “*immense* time”, the simile “seeming...to be a stationary speck”. Why do you think one complex sentence is divided into three separate sentences? Comment on repetition or absence of conjunctions. What helps to create gradation and finally leads to the climax of the fragment?
4. How would you formulate the message of the fragment? Does it correlate with other novels by Dickens?

2.2. Оценочные средства для промежуточной аттестации

Вопросы к зачёту:

1. The problem of style and stylistics.
2. Expressive means and stylistic devices.
3. The difference between the literary and colloquial vocabulary.
4. Special literary vocabulary.
5. Special colloquial vocabulary.
6. Phonetic expressivity.
7. Graphic means in stylistics.
8. The components of the lexical meaning.
9. Rhythm and rhyme.
10. Oxymoron, zeugma, pun.
11. Simile, epithet, polysemy.
12. Metaphor.
13. Metonymy.
14. The features of the belles-lettres style.
15. The peculiarities of the colloquial style.
16. The newspaper style.
17. The style of official documents.
18. Scientific prose style.

19. Publicistic style.
20. Repetition, its function. Parallel constructions, chiasmus.
21. Expressive means based on phraseology.
22. Hyperbole, irony, litotes.
23. Allegory, periphrases, personification, euphemism.
24. Supra-phrasal units.
25. The paragraph.
26. Stylistic inversion, detached constructions, antithesis.
27. Represented Speech.
28. Ways of combining parts of the utterance (linkage).
29. Ellipsis, aposiopesis.
30. Suspense, climax, bathos.
31. Slang and its place in the language.
32. The principles of stylistic analysis.
33. What meanings of a word participate in the violation of a phraseological unit?
34. What can you say about the meaning of a word and its relation to the concept of an object?
35. What types of lexical meaning do you know and what stipulates their existence and differentiation? 3. What connotational meanings do you know?
36. What is the role of the context in meaning actualization?
37. What do you know of terms, their structure, meaning, functions?
38. What are the fields of application of archaic words and forms?
39. Can you recognize general colloquial words in a literary text? Where do they mainly occur?
40. What are the main characteristics of slang?
41. What do you know of professional and social jargonisms?
42. What connects the stock of vulgarisms and social history?
43. What is the place and the role of dialectal words in the national language? in the literary text?
44. What lexical meanings of a word can you name? Which of them, in most cases, is the most important one?
45. What SDs are based on the use of the logical (denotational) meaning of a word?
46. What is a contextual meaning? How is it used in a SD?
47. What is the difference between the original and the hackneyed SDs?
48. What registers of communication are reflected in the stylistic-differentiation of the vocabulary?
49. What are the main subgroups of special literary words?
50. Comment on the length of the sentence and its stylistic relevance.
51. What do you know about one-word sentences?
52. Is there any correlation between the length and the structure of the sentence?
53. Can syntactical ambivalence be put to stylistic use?
54. What punctuation marks do you know and what is their stylistic potential?

55. What is a rhetorical question?
56. What types of repetition do you know?
57. Comment on the functions of repetition which you observed in your reading.
58. Which type of repetition have you met most often? What, in your opinion, makes it so popular?
59. What constructions are called parallel?
60. Have you ever observed chiasmus? What is it?
61. What types of connecting syntactical units do you know? Which of them are used to create additional information and achieve a specific effect?
62. Speak about asyndeton/polysyndeton and its functions.
63. What is a plot of the story (exposition, complication, climax and denouement)?
64. What methods of characters presentation do you know?
65. Tell about a 1 st, 3rd person narration.
66. What functional styles do you know?
67. What do you know about the general slant of the text?
68. What forms of speech, genres do you know?

Контрольные тестовые задания и вопросы.

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 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 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

31. 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

32. 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.

33. 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.

34. Define the type of transference in "foot of a bed"

- A) metaphor

- B) synonymy
- C) antonymy
- D) metonymy
- E) homonymy

35. 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

36. 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

37. 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

38. 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.

39. 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

E) Linguo-stylistics, a branch of general linguistics

40. 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

41. 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

42. 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.

43. 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

44. 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

45. 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

46. 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

47. 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

48. As an example of _____ the famous lines of E.A. Poe may serve:

...silken sad uncertain

rustling of each purple curtain...

- A) Metaphor
- B) Metonymy
- C) Irony
- D) Euphony
- E) Cacophony

49. 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

50. 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

51. 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

52. 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

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

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Graphon
- E) Metonymy

54. 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

55. To purely *graphical means*, not involving the violations, we should refer:

- A) Italics
- B) Capitalization
- C) Hyphenation
- D) Multiplication
- E) All the above-mentioned means

56. The following phrase "A1III1 aboarrrrrd" is an example of:

- A) Italics
- B) Capitalization

- C) Hyphenation
- D) Multiplication
- E) Metaphor

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

- A) Italics
- B) Capitalization
- C) Hyphenation
- D) Multiplication
- E) Metaphor

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

- A) Italics
- B) Capitalization
- C) Hyphenation
- D) Multiplication
- E) Alliteration

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

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Irony
- E) Hyperbole

60. 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

61. 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

62. 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

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

- A) a trope
- B) a functional style
- C) expressive means
- D) transference
- E) jargonism

64. 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

65. 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

66. 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

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

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Personification
- E) Metonymy

68. 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

69. Metaphor can be expressed by:

- A) all notional parts of speech
- B) only verbs
- C) only adjectives
- D) only nouns
- E) only adverbs

70. 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

71) Determine the type of trail:

Her skin was like a grape whose veins
Run snow instead of wine.

72) Determine the type of rhyme:

And I made a rural pen,
And I stain'd the water clear,
And I wrote my happy songs
Every child may joy to hear.

73) Determine the type of rhyme:

In what distant depths or skies
Burnt the fire of thine eyes?

74) Determine the type of rhyme:

On what wings dare he aspire?
What the hand dare seize the fire?

75) Determine the type of rhyme:

Tyger! Tyger! burning bright
In the forests of the night ...

76) Determine the type of rhyme:

In every cry of every Man,
In every Infant's cry of fear,
In every voice, in every ban,
The mind - for'd manacles I hear.

77) Determine the type of rhyme:

In every cry of every Man,
In every Infant's cry of fear,
In every voice, in every ban,
The mind - for'd manacles I hear.

78) Determine the type of rhyme:

A weeping Babe upon the wild,
And Weeping Woman pale reclin'd,
And in the outward air again
I fill'd with woes the passing wind.

79) Determine the type of rhyme:

No motion has she now, no force;
She closer hears nor sees;
Roll'd round in earth's funeral course
With rocks and stones and trees.

80) Specify the syntax subject.

81) Define syntactic synonymy. Give examples.

82) Define a transposition. Give examples.

83) Explain the role of transposition in syntax. Give examples.

84) Explain what is meant by a rhetorical figure. Give examples.

85) Explain what is meant by euphonic repetition elements.

86) Explain what is meant by chiasm. Give examples.

87) Explain what is meant by anadiplosis. Give examples.

88) Explain what is meant by epiphora. Give examples.

89) Explain what is meant by ring repetition. Give examples.

90) List the syntactic compression methods. Give examples.

91) Explain what is meant by syntactic convergence. Give examples.

92) Explain what the syntactic convergence effect is based on. Give examples.

93) Explain what is meant by syllepsis. Give examples.

94) Explain what is meant by zeugma. Give examples.

95) Explain what is meant by an ellipse. Give examples.

96) List the functions of the author's speech. Explain them.

97) Describe the speech functions of the characters.

98) Define the concept of "character speech".

99) Define the concept of "fairy tale". Give examples.

- 100) Explain what M.M. Bakhtin meant when he spoke about the polyphony of the characters' speech.
- 101) Explain what is meant by "euphony". Give examples.
- 102) Define alliteration. Give examples.
- 103) Define the assonance. Give examples.
- 104) Define consonance. Give examples.
- 105) Define the reverse rhyme. Give examples.
- 106) Explain what is meant by sound recording. Give examples.
- 107) Explain what is meant by onomatopoeia. Give examples.
- 108) Explain what is meant by paronomasy. Give examples.
- 109) Explain why alliteration is especially important for the English poetic tradition. Give examples of alliteration.
- 110) Specify the role of alliteration in modern poetry. Give examples.
- 111) Show the difference between euphonic and metric repetitions. Give examples.
- 112) Explain what is meant by caesuric rhyme. Give examples.
- 113) Explain what is meant by head rhyme. Give examples.
- 114) Explain what is meant by an acromonogram. Give examples.
- 115) Explain what is meant by a related rhyme. Give examples.
- 116) Explain what is meant by exact rhyme. Give examples.
- 117) Explain what is meant by an approximate rhyme.
- 118) Explain what is meant by poor rhyme. Give examples.
- 119) Explain what is meant by rich rhyme. Give examples.
- 120) Specify the functions of the rhythm and metric means. Give examples.
- 121) Explain what the graphic form of the verse reflects. Give examples.
- 122) Explain what graphic tools are usually aimed at. Give examples.
- 123) Define the concept of "graffiti". Give examples.
- 124) Explain what is meant by the actual graphical means.
- 125) Specify the punctuation functions. Give examples.
- 126) Specify possible means of font selection. Give examples.
- 127) Specify the italics function. Give examples.
- 128) Explain what is meant by graphic imagery.