

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

Теоретический курс стилистики английского языка

По направлению подготовки – 45.03.02 Лингвистика

Профиль подготовки – Отечественная филология. Межкультурная коммуникация (русский, английский языки)

Квалификация выпускника – бакалавр

Форма обучения – очная

Курс – 4 курс (7 семестр)

Разработчики:

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Протокол

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1. ПАСПОРТ ФОНДА ОЦЕНОЧНЫХ СРЕДСТВ

1.1. Область применения

Фонд оценочных средств (ФОС) – неотъемлемая часть рабочей программы дисциплины «Теоретический курс стилистики 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 45.03.02 Лингвистика, утвержденным приказом Министерства науки и высшего образования Российской Федерации от 12 августа 2020 года № 969 (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-1. Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.	<p>Знать: иметь представление о филологии как области гуманитарного знания и деятельности, ее роли в обеспечении понимания человеком мира, социума, человека в процессах культурной и межкультурной коммуникации; об основных этапах исторического развития филологии (возникновение и первоначальное развитие, «новая» и «новейшая» филология), ее современном состоянии (общефилологическое ядро знаний в его отношении к частнофилологическому знанию; объекты современной филологии и аспекты их изучения; ее структура и связи с другими науками и культурой) и методологии (основания и способы действия с объектами филологии); перспективах развития филологии в целом и ее конкретной (профильной) области, а также иметь представление о видах профессиональной деятельности бакалавра филологии, истории, теории и методологии конкретной (профильной) области филологии.</p> <p>Уметь: адекватно формулировать теоретические положения, связанные с</p>

	<p>филологией в целом и ее конкретной (профильной) областью; применять на практике базовые идеи филологического подхода, основы техники научного исследования в области филологии; работать с научной филологической литературой (чтение, понимание и интерпретация научно-филологических произведений, конспектирование, аннотирование, реферирование, обзор, поиск необходимой информации); решать филологические задачи, связанные с человеческой коммуникацией; выступать и участвовать в обсуждении на семинарских и практических занятиях, пользоваться филологическими словарями.</p> <p>Владеть: базовыми терминопонятиями, описывающими объекты современной филологии в их истории и современном состоянии, теоретическом, практическом и методологическом аспектах; важнейшими способами применения полученных знаний в процессе теоретической и практической деятельности в области языка, литературы, текста, коммуникации; методами пополнения знаний в области филологии.</p>
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1.4. Этапы формирования компетенций и средства оценивания уровня их сформированности

Этапы формирования компетенций	Компетенции	Контрольно-оценочные средства / способ оценивания
Раздел 1. Стилистика как наука.	ОПК-1	Конспектирование лекции
Раздел 2. Функциональные стили языка.	ОПК-1	Подготовка домашнего задания, работа на занятии, выполнение индивидуального задания
Раздел 3. Стилистические особенности лексики английского языка.	ОПК-1	Подготовка домашнего задания, работа на занятии, выполнение индивидуального задания
Раздел 4. Морфологическая стилистика. Стилистический потенциал грамматических единиц английского языка.	ОПК-1	Подготовка домашнего задания, работа на занятии, выполнение индивидуального задания

Раздел 5. Стилистическая семасиология.	ОПК-1	Подготовка домашнего задания, работа на занятии, выполнение индивидуального задания
Раздел 6. Текст.	ОПК-1	Подготовка домашнего задания, работа на занятии, выполнение индивидуального задания
Текущая аттестация	ОПК-1	Контрольная работа
Промежуточная аттестация	ОПК-1	Экзамен

1.5. Описание показателей формирования компетенций

Код компетенции	Результаты сформированности
ОПК-1. Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.	<p>Знает: имеет представления о филологии как области гуманитарного знания и деятельности, об ее роли в обеспечении понимания человеком мира, социума, человека в процессах культурной и межкультурной коммуникации; об основных этапах исторического развития филологии (возникновение и первоначальное развитие, «новая» и «новейшая» филология), ее современном состоянии (общефилологическое ядро знаний в его отношении к частнофилологическому знанию); объекты современной филологии и аспекты их изучения; структуру и связи с другими науками и культурой) и методологии (основания и способы действия с объектами филологии); перспективы развития филологии в целом и ее конкретной (профильной) области, а также представляет виды профессиональной деятельности бакалавра филологии, историю, теорию и методологию конкретной (профильной) области филологии.</p> <p>Умеет: формулирует теоретические положения, связанные с филологией в целом и ее конкретной (профильной) областью; применяет на практике базовые идеи филологического подхода, основы техники научного исследования в области филологии; работает с научной филологической литературой (чтение, понимание и интерпретация научнофилологических произведений, конспектирование, аннотирование, реферирование, обзор, поиск необходимой информации); решает филологические задачи, связанные с человеческой коммуникацией; эффективно выступает и участвует в обсуждении на семинарских и практических занятиях, пользуется филологическими словарями;</p> <p>Владеет: базовыми терминопонятиями, описывающими объекты современной филологии в их истории и современном состоянии, теоретическом, практическом и</p>

	методологическом аспектах; важнейшими способами применения полученных знаний в процессе теоретической и практической деятельности в области языка, литературы, текста, коммуникации; методами пополнения знаний в области филологии.
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1.6. Критерии оценивания компетенций на разных этапах их формирования

Вид текущей работы	Количество баллов
Работа на практических занятиях (11 x 4)	44
Контрольная работа	10
Подготовка доклада / презентации	10
Самостоятельная работа	10
Экзамен	26
Итого:	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	

2. КОНТРОЛЬНО-ОЦЕНОЧНЫЕ СРЕДСТВА

2.1. Оценочные средства текущего контроля

Вопросы к контрольной работе

- 1) The subject of stylistics and its place in the system of related disciplines. Types of stylistics.
- 2) The main stylistic notions: style, norm, form.
- 3) The main stylistic notions: text, context.
- 4) The main stylistic notions: speech, writing.
- 5) The main stylistic notions: expressive means of language.
- 6) The main stylistic notions: stylistic devices.
- 7) The main stylistic notions: image.

- 8) The style of official documents. The style of scientific prose.
- 9) The newspaper style. The publicistic style.
- 10) The belletristic style. The language of emotive prose.
- 11) The styles of drama and poetry.
- 12) The literary colloquial style and informal colloquial style.
- 13) Special colloquial English.
- 14) Neutral words and common literary words.
- 15) Special literary vocabulary: terms, poetic words, archaic words.
- 16) Special literary vocabulary: barbarisms, foreignisms, neologisms.
- 17) Common colloquial vocabulary.
- 18) Special colloquial vocabulary: slang, jargonisms.
- 19) Special colloquial vocabulary: professionalisms, dialectal words, vulgar words.
- 20) Set expressions.
- 21) Stylistic transposition of nouns. Stylistic use of the articles.
- 22) Stylistic transposition of pronouns and adjectives.
- 23) Stylistic transposition of verbs.
- 24) Instrumentation means: alliteration, assonance, onomatopoeia.
- 25) Versification means: rhyme, rhythm.
- 26) Graphic means: punctuation.

Перечень тем для презентаций / докладов

1. The subject of stylistics and its place in the system of related disciplines.
Types of stylistics.
2. The main stylistic notions: style, norm, form.
3. The main stylistic notions: text, context.
4. The main stylistic notions: speech, writing.
5. The main stylistic notions: expressive means of language.
6. The main stylistic notions: stylistic devices.
7. The main stylistic notions: image.
8. The style of official documents. The style of scientific prose.
9. The newspaper style. The publicistic style.
10. The belletristic style. The language of emotive prose.
11. The styles of drama and poetry.
12. The literary colloquial style and informal colloquial style.
13. Special colloquial English.
14. Neutral words and common literary words.
15. Special literary vocabulary: terms, poetic words, archaic words.
16. Special literary vocabulary: barbarisms, foreignisms, neologisms.

- 17.Common colloquial vocabulary.
- 18.Special colloquial vocabulary: slang, jargonisms.
- 19.Special colloquial vocabulary: professionalisms, dialectal words, vulgar words.
- 20.Set expressions.
- 21.Stylistic transposition of nouns. Stylistic use of the articles.
- 22.Stylistic transposition of pronouns and adjectives.
- 23.Stylistic transposition of verbs.
- 24.Instrumentation means: alliteration, assonance, onomatopoeia.
- 25.Versification means: rhyme, rhythm.
- 26.Graphic means: punctuation.
- 27.Graphic means: orthography, type, text segmentation.
- 28.Figures of quantity: hyperbole, meiosis, litotes.
- 29.Figures of quality: metonymy, synecdoche.
- 30.Figures of quality: periphrasis, euphemism.
- 31.Figures of quality: metaphor.
- 32.Figures of quality: antonomasia, personification.
- 33.Figures of quality: allegory, epithet.
- 34.Figures of quality: irony.
- 35.Figures of identity :similie.
- 36.Stylistic use of synonyms.
- 37.Figures of contrast: oxymoron.
- 38.Figures of contrast: antithesis.
- 39.Figures of inequality: climax and anticlimax.
- 40.Figures of inequality: zeugma and pun.
- 41.Sentence model reduction: ellipsis and aposiopesis.
- 42.Sentence model reduction: nominative sentences and asyndeton.
- 43.Sentence model extension: repetition and enumeration.
- 44.Sentence model extension: tautology and polysyndeton.

45. Sentence model extension: "*it is /was/he, who...*", sentence structures with the emphatic verb "*to do*", parenthetical sentences.
46. Stylistic inversion.
47. Detachment of sentence parts.
48. Parallel constructions.
49. Rhetoric questions and other variants of syntactic transposition.
50. Disruption of syntactic models: parceling.

2.2. Оценочные средства для промежуточной аттестации

Вопросы к экзамену

1. The clock had struck, time was **bleeding away** (A.Huxley)
a. metonymy b. periphrasis c. metaphor d. antonomasia
2. "They heard! - they suspected! - they knew!" (Poe)
A) inversion
B) epiphora
C) parallelism
D) polysyndeton
E) periphrasis
3. All at once there is a goal, a path through a **shapeless** day (A.Miller)
A) metonymy
B) epithet
C) simile
D) irony
E) repetition
4. The next speaker was a tall gloomy man, Mr. Something Somebody (J.B.Priestly)
A) metonymy
B) oxymoron
C) synecdoche
D) irony
E) antonomasia
5. The moan of doves in immemorial elms,
And murmuring of innumerable bees (Tennyson)
A) polysyndeton
B) periphrasis
C) onomatopoeia
D) parallelism
E) repetition
6. Friendship, peculiar boon of heavens (S. Johnson)
A) metonymy

- B) periphrasis
- C) synecdoche
- D) antonomasia
- E) oxymoron

7. "...but the noise arose over all and continually increased. It grew louder - louder - louder." (Poe)

- A) periphrasis
- B) metonymy
- C) simile
- D) parallelism
- E) repetition

8. "He gave her a warm welcome." / "My foolish friend"

- A) alliteration
- B) assonance
- C) parallelism
- D) onomatopoeia

9. An implied comparison, e.g. "bed of roses", "fountain of youth"

- A) periphrasis
- B) metonymy
- C) simile
- D) parallelism
- E) metaphor

10. Carol behaved like a bull in a china shop

- A) metonymy
- B) epithet
- C) simile
- D) irony
- E) antonomasia

11. She was a **damned nice** woman too (A. Huxley)

- A) metonymy
- B) epithet
- C) metaphor
- D) irony
- E) oxymoron

12. Gentleness in passion! What could have been more seductive to the scared, starved heart of that girl?

- a) inversion;
- b) rhetorical questions;
- c) climax;
- d) repetition.

13. *A good generous prayer* it was

- a) parallelism;
- b) inversion;
- c) climax;
- d) repetition.

14. The heaviest rain, *and* snow, *and* hail, *and* sleet, could boast of the advantage over him in only one respect

- a) polysyndeton;
- b) asyndeton;
- c) parallelism.

15. She has always been as live as a bird.

- a) hyperbole;
- b) simile;
- c) epithet;
- d) personification.

16. The sky was dark and gloomy, the air damp and raw, the streets wet and sloppy.

- a) parallelism;
- b) chiasmus;
- c) polysyndeton;
- d) asyndeton.

17. And the coach, and the coachman, and the horses, rattled, and jangled, and whipped, and cursed, and swore till they came to Golden Square.

- a) polysyndeton;
- b) asyndeton;
- c) parallelism;
- d) inversion.

18. He stood immovable like a rock in a torrent.

- a) simile;
- b) comparison;
- c) irony;
- d) hyperbole.

19. England has two eyes, Oxford and Cambridge. They are the two eyes of England, and two intellectual eyes (Ch. Taylor)

- A) metonymy
- B) epithet
- C) antonomasia**
- D) synecdoche
- E) periphrasis

20. The young girl who had a yellow smock and a cold in the head that did not go too well together was helping an old lady (J.B. Priestly)

- A) epithet
- B) zeugma**
- C) simile
- D) irony
- E) metaphor

21. 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

22. 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

23. 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

24. The biggest division of vocabulary is made up of:

- A) Literary words
- B) Colloquial words
- C) Neutral words
- D) Historical words
- E) Poetic words

25. 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

26. 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.

27. 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

28. 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

29. 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

30. 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

31. "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

32. 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".

33. "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

34. 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

35. 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".

36. 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

37. "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.

38. 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

39. 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

40. 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

41. 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

42. *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

43. *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

44. 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

45. 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

46. Poetic and Highly literary words belong to _____ layer

A) Neutral

B) Colloquial

C) Literary

D) Both Colloquial and Literary

E) Both Neutral and Colloquial

47. 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

48. 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

49. 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

50. 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

51. 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

52. 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.

53. 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.

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

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

55. 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

56. 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

57. 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

58. 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.

59. 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

60. 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

61. 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

62. 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.

63. 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

64. 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

65. 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

66. 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

67. 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

68. 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

69. 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

70. 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

71. 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