МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное бюджетное образовательное учреждение высшего образования
«ИВАНОВСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ»
Шуйский филиал ИвГУ

Кафедра романо-германских языков и методики обучения

ОДОБРЕНО:
Руководитель ОП

_____ М.В. Бурлакова
(подпись)

«25» февраля 2025 г.

Рабочая программа дисциплины

АНАЛИТИЧЕСКОЕ ЧТЕНИЕ (АНГЛИЙСКИЙ ЯЗЫК)

Уровень высшего образования:	бакалавриат
Квалификация выпускника:	бакалавр
Направление подготовки:	44.03.05 Педагогическое образование (с двумя профилями подготовки)
Направленность (профиль) образовательной программы:	Английский язык; Русский язык как иностранный

Шуя

1. Цели освоения дисциплины

Целью освоения дисциплины «Аналитическое чтение (английский язык)» является формирование у студентов лингвистической компетенции и навыков критического мышления.

2. Место дисциплины в структуре ОП

Дисциплина «Аналитическое чтение (английский язык)» является дисциплиной по выбору, относится к части блока дисциплин Б1, формируемой участниками образовательных отношений, входит в предметно-методический модуль.

Успешное освоение данной дисциплины будет способствовать готовности обучающихся к освоению дисциплин: «Практика устной и письменной речи (английский язык)», «Лексикология английского языка», «Стилистика английского языка», подготовке к сдаче и сдаче государственного экзамена, выполнению и защите выпускной квалификационной работы.

Студент, приступающий к изучению данной дисциплины, должен:

Знать:

- основные нормы русского и иностранного (-ых) языков в области устной и письменной речи;
- принципы междисциплинарного подхода для достижения метапредметных и предметных результатов обучения;
- различные элементы и уровни языковой системы, их взаимодействие в речевых процессах;
- основы формирования и функционирования системы иностранного литературного языка.

Уметь:

– получать, обрабатывать и анализировать информацию из различных источников;

– устанавливать взаимосвязь между семантикой текста и системой репрезентирующих ее лингвистических единиц текста;

– выделять и систематизировать разные виды лингвистических знаков в тексте и разные виды текстовой информации;

- вести диалог на русском и иностранном (-ых) языках;
- осуществлять эффективную межличностную коммуникацию в устной и письменной формах на русском и иностранном (-ых) языках;
- адекватно воспринимать актуальные социальные и культурные различия, уважительно и бережно относиться к историческому наследию и культурным традициям;
- находить и использовать необходимую для саморазвития и взаимодействия с другими людьми информацию о культурных особенностях и традициях различных социальных групп;
- формировать предметную образовательную среду с учётом планируемых личностных, предметных и метапредметных результатов обучения;
- выражать свою позицию по обсуждаемым дискуссионным проблемам;
- воспринимать иные точки зрения по обсуждаемым дискуссионным проблемам.

Владеть:

- грамотной, логически верно и аргументированно построенной устной и письменной речью на русском и английском языках;
- навыками коммуникации в иноязычной среде;

- техниками и приемами коммуникации в условиях межкультурного разнообразия;
- принципами междисциплинарного подхода для достижения метапредметных и предметных результатов обучения;
- официальным и неофициальным регистром общения;
- самоконтролем, самооценкой и рефлексией.

3. Перечень планируемых результатов обучения по дисциплине, соотнесенных с планируемыми результатами освоения образовательной программы

3.1. Компетенции, формированию которых способствует данная дисциплина

При реализации дисциплины формируются следующие компетенции в соответствии с ФГОС ВО по данному направлению подготовки:

а) универсальные компетенции (УК) и индикаторы их достижения:

Наименование категории (группы) универсальных компетенций	Код и наименование универсальной компетенции выпускника	Код и наименование индикатора достижения универсальной компетенции
Коммуникация	УК-4. Способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном (ых) языке (ах).	УК-4.1. Использует различные формы, виды устной и письменной коммуникации на русском и иностранном (ых) языке (ах). УК-4.2. Свободно воспринимает, анализирует и критически оценивает устную и письменную деловую информацию на русском и иностранном (ых) языке (ах). УК-4.3. Владеет системой норм русского литературного языка и нормами иностранного (ых) языка (ов). УК-4.4. Использует языковые средства для достижения профессиональных целей на русском и иностранном (ых) языке (ах). УК-4.5. Выстраивает стратегию устного и письменного общения на русском и иностранном (ых) языке (ах) в рамках межличностного и межкультурного общения.

б) профессиональные компетенции (ПК) и индикаторы их достижения:

Наименование категории (группы) общепрофессиональных компетенций	Код и наименование общепрофессиональной компетенции выпускника	Код и наименование индикатора достижения общепрофессиональной компетенции
Проектный	ПК-7. Способен проектировать	ПК-7.1. Разрабатывает индивидуально

	индивидуальные образовательные маршруты обучающихся по преподаваемым учебным предметам	ориентированные учебные материалы по Английскому языку и Русскому языку как иностранному с учетом индивидуальных особенностей обучающихся, их особых образовательных потребностей. ПК-7.2. Проектирует и проводит индивидуальные и групповые занятия по Английскому языку и Русскому языку как иностранному для обучающихся с особыми образовательными потребностями и возможностями. ПК-7.3. Проектирует индивидуальные образовательные модели урочной (Английский язык и Русский язык как иностранный) и внеурочной деятельности с ориентацией на достижение личностных результатов. ПК-7.4. Использует различные средства оценивания индивидуальных достижений обучающихся при изучении Английского языка и Русского языка как иностранного.

3.2. Планируемые результаты обучения по дисциплине, соотнесенные с индикаторами достижения формируемых компетенций

В результате освоения дисциплины обучающийся должен:

Знать:

– основные нормы русского и иностранного (-ых) языков в области устной и письменной речи; основные различия лингвистических систем русского и иностранного (-ых) языков; основные особенности слушания, чтения, говорения и письма как видов речевой деятельности; основные модели речевого поведения; основы речевых жанров, актуальных для учебно-научного общения; сущность речевого воздействия, его виды, формы и средства; основные средства создания вербальных и невербальных текстов в различных ситуациях личного и профессионально значимого общения (УК-4 (индикаторы – 1, 2, 3, 4, 5);

– актуальные содержательные направления индивидуально ориентированных учебных материалов с учётом индивидуальных особенностей обучающихся, их особых образовательных потребностей; особенности проектирования и проведения индивидуальных и групповых занятия для учащихся с особыми образовательными потребностями и возможностями; средства оценивания индивидуальных достижений обучающихся (ПК-7 (индикаторы – 1, 2, 3, 4).

Уметь:

– реализовывать различные виды речевой деятельности в учебно-научном общении на русском и иностранном (-ых) языках; вести диалог на русском и иностранном (-ых) языках; осуществлять эффективную межличностную коммуникацию в устной и письменной формах

на русском и иностранном (-ых) языках; создавать и редактировать тексты основных жанров деловой речи (УК-4 (индикаторы – 1, 2, 3, 4, 5);

– разрабатывать индивидуально ориентированные учебные материалы; проектировать и проводить индивидуальные и групповые занятия для учащихся с особыми образовательными потребностями и возможностями; проектировать индивидуальные образовательные модели урочной и внеурочной деятельности с ориентацией на достижение личностных результатов (ПК-7 (индикаторы – 1, 2, 3, 4).

Владеть:

– различными видами и приемами слушания, чтения, говорения и письма; навыками коммуникации в иноязычной среде; приемами создания устных и письменных текстов различных жанров в процессе учебно-научного общения; мастерством публичных выступлений в учебно-научных ситуациях общения; способами решения коммуникативных и речевых задач в конкретной ситуации общения; техниками и приемами коммуникации в условиях межкультурного разнообразия языковыми средствами для достижения профессиональных целей на русском и иностранном (-ых) языках (УК-4 (индикаторы – 1, 2, 3, 4, 5);

– технологиями проектирования и проведения индивидуальных и групповых занятий для учащихся с особыми образовательными потребностями и возможностями; средствами оценивания индивидуальных достижений обучающихся (ПК-7 (индикаторы – 1, 2, 3, 4).

4. Объем и содержание дисциплины

Очная форма обучения
Объём дисциплины составляет 5 зачётных единиц (135 час.)
Контактная работа 56,08 час.
Самостоятельная работа 78,92 час.

Виды учебных занятий и формы промежуточной аттестации	6 сем.		7 сем.	
	Контактная работа с преподавателем	Самостоятельная работа обучающегося	Контактная работа с преподавателем	Самостоятельная работа обучающегося
Практические занятия	33	20,75	21	33
Зачёт	0,25			
Групповые консультации перед экзаменом			1,5	-
Экзамен			0,33	25,17
Всего	33,25	20,75	22,83	58,17

4.1. Содержание дисциплины по разделам, соотнесенное с видами и объемом учебных занятий

Очная форма обучения

№ п/п	Раздел дисциплины	Семестр	Виды учебной работы, включая самостоятельную работу обучающихся и объем (в часах)			Формы текущего контроля успеваемости Форма промежуточной аттестации
			Занятия лекционного типа	Занятия семинарского типа	Самостоятельная работа обучающегося	
1	The social and historical context of Oscar Wilde's "The Picture of Dorian Gray".	6		1,5	1,5	
2	"The Picture of Dorian Gray". Chapters 1-2			3	1,5	
3	"The Picture of Dorian Gray". Chapters 3-4	6		3	1,5	
4	"The Picture of Dorian Gray". Chapters 5-6	6		3	1,5	
5	"The Picture of Dorian Gray". Chapters 7-8	6		3	1,5	Текущий контроль 1 (контрольная работа)
6	"The Picture of Dorian Gray". Chapters 9-10	6		3	1,5	
7	"The Picture of Dorian Gray". Chapters 11-12	6		3	1,5	
8	"The Picture of Dorian Gray". Chapters 13-14	6		3	1,5	
9	"The Picture of Dorian Gray". Chapters 15-16	6		3	1,5	
10	"The Picture of Dorian Gray". Chapters 17-18	6		3	1,5	
11	"The Picture of Dorian Gray". Chapters 19-20	6		3	1,5	
12	"The Picture of Dorian Gray". General Analysis and Creative Tasks	6		1,5	4,5	Текущий контроль 2 (контрольная работа)
	Итого за семестр			33	21	**Зачет**
13	R. Dahl "William and Mary"	7		1,5	3	
14	R. Dahl "Mrs. Bixby and the Colonel's Coat"	7		1,5	1,5	
15	R. Dahl "Taste"	7		1,5	3	Текущий контроль 1 (контрольная работа)
16	R. Dahl "Lamb to the Slaughter"	7		1,5	3	
17	R. Dahl "Nunc Dimittis"	7		1,5	3	
18	R. Dahl "Galloping Foxley"	7		1,5	1,5	
19	R. Dahl "Genesis and	7		1,5	3	Текущий контроль 2 (контрольная работа)

	Catastrophe"					
20	R. Dahl "The Way Up to Heaven"	7		1,5	3	
21	R. Dahl "My Lady Love, My Dove"	7		1,5	1,5	
22	R. Dahl "Neck"	7		1,5	1,5	
23	R. Dahl "Parson's Pleasure"	7		1,5	1,5	
24	R. Dahl "Man from the South"	7		1,5	1,5	
25	R. Dahl "The Great Automatic Grammatizator"	7		1,5	1,5	
26	R. Dahl "Dip in the Pool"	7		1,5	3	
	Итого за семестр			21	33	**Экзамен**

4.2. Развернутое описание содержания учебного материала по разделам (темам)

1. The social and historical context of Oscar Wilde's "The Picture of Dorian Gray". The Victorian Era (morals, forms of entertainment, gender roles and expectations, the aesthetic movement, key literary figures, Gothic literature). Oscar Wilde (his childhood, his education, his professors, his lectures, his imprisonment, his other works)
2. Reading and analyzing Chapters 1-2
3. Reading and analyzing Chapters 3-4
4. Reading and analyzing Chapters 5-6
5. Reading and analyzing Chapters 7-8
6. Reading and analyzing Chapters 9-10
7. Reading and analyzing Chapters 11-12
8. Reading and analyzing Chapters 13-14
9. Reading and analyzing Chapters 15-16
10. Reading and analyzing Chapters 17-18
11. Reading and analyzing Chapters 19-20
12. General Analysis and Creative Tasks. "The Picture of Dorian Gray" themes, plot analysis, character analysis
13. Reading and analyzing "William and Mary" by R. Dahl
14. Reading and analyzing "Mrs. Bixby and the Colonel's Coat" by R. Dahl
15. Reading and analyzing "Taste" by R. Dahl
16. Reading and analyzing "Lamb to the Slaughter" by R. Dahl
17. Reading and analyzing "Nunc Dimittis" by R. Dahl
18. Reading and analyzing "Galloping Foxley" by R. Dahl
19. Reading and analyzing "Genesis and Catastrophe" by R. Dahl
20. Reading and analyzing "The Way Up to Heaven" by R. Dahl
21. Reading and analyzing "My Lady Love, My Dove" by R. Dahl
22. Reading and analyzing "Neck" by R. Dahl
23. Reading and analyzing "Parson's Pleasure" by R. Dahl
24. Reading and analyzing "Man from the South" by R. Dahl
25. Reading and analyzing "The Great Automatic Grammatizator" by R. Dahl
26. Reading and analyzing Dip in the Pool" by R. Dahl

5. Образовательные технологии, в том числе перечень информационных технологий, используемых при осуществлении образовательного процесса по дисциплине

Реализация дисциплины «Аналитическое чтение (английский язык)» в учебном процессе предусматривает использование следующих образовательных технологий, методов и форм:

- рейтинговая технология;
- проектная технология;
- технология развития критического мышления;
- проблемное обучение;
- технология учебной дискуссии;
- групповая работа;
- дискуссия.

Перечень информационных технологий, используемых при осуществлении образовательного процесса по дисциплине: мультимедиа технологии (интерактивная доска, мультимедийный проектор); технологии смешанного обучения; мобильные технологии; интерактивные информационные технологии.

Для подготовки к занятиям студенты используют электронный каталог библиотеки ШФ ИвГУ, а также электронные ресурсы:

- http://www.biblioclub.ru/ Университетская библиотека online;
- http:// http://www.rucont.ru/ Электронная библиотека Шуйского филиала ИвГУ.

6. Учебно-методическое обеспечение самостоятельной работы обучающихся

Самостоятельная работа обучающихся по дисциплине «Аналитическое чтение (английский язык)» осуществляется в следующих формах: Выполнение практических заданий по каждому модулю, выполнение домашних практических заданий. Организация самостоятельной работы по дисциплине направлена на формирование профессионально значимых компонентов формируемых компетенций. Учебный материал для самостоятельной работы предлагается студентам в виде заданий для анализа и описания языковых явлений с различных точек зрения. Содержание заданий разрабатывается на основе применяемых технологий обучения. Основу каждого задания составляет предметная область, в рамках содержания которой студентам предлагается решить основные задачи профессиональной деятельности.

Полностью весь методический материал по обеспечению самостоятельной работы студентов осуществляется через сайт Шуйского филиала ИвГУ (http://www.sspu.ru/), в том числе через Электронные библиотечные системы:

http://www.biblioclub.ru/ Университетская библиотека online;

http:// http://www.rucont.ru/ Электронная библиотека Шуйского филиала ИвГУ.

Конкретные задания входят в состав фонда оценочных средств по дисциплине, а также представлены в приложении 1 к рабочей программе.

7. Характеристика оценочных средств для текущего контроля успеваемости и промежуточной аттестации по дисциплине

Оценочные средства для текущего контроля успеваемости студентов на 3 курсе в 6 семестре и на 4 курсе в 7 семестре: комплект заданий для контрольных работ.

Пороговый уровень сформированности контролируемых компетенций проверяется практическими заданиями для текущего контроля, позволяющими формировать базовые компоненты проверяемых компетенций.

Критерии оценки:

Каждое правильно выполненное задание оценивается баллами от 1 до 5.

Максимальный балл за выполнение заданий порогового уровня должен быть не менее 8.

Базовый уровень сформированности контролируемых компетенций проверяется практическими заданиями для текущего контроля, позволяющими формировать отдельные части или компетенций в целом.

Критерии оценки:

Каждое правильно выполненное задание оценивается баллами от 1 до 5.

Максимальный балл за выполнение заданий базового уровня должен быть от 11 до 13.

Повышенный уровень сформированности контролируемых компетенций проверяется практическими заданиями для текущего контроля, позволяющими формировать компетенции в целом.

Критерии оценки:

Каждое правильно выполненное задание оценивается баллами от 1 до 5.

Максимальный балл за выполнение заданий повышенного уровня должен быть от 14 до 15.

На зачете по дисциплине «Аналитическое чтение (английский язык)» на 3 курсе в 6 семестре знания, умения и владения, характеризующие этапы формирования компетенций УК-4; ПК-7, проверяются следующими оценочными средствами:

- устный вопрос;
- комплект заданий реконструктивного и творческого уровней.

Пороговый уровень сформированности контролируемых компетенций проверяется в процессе устного собеседования, которое проводится на зачете в течение 10 минут. Вопросы собеседования позволяют формировать базовые компоненты проверяемых компетенций.

Критерии оценки:

Если в процессе устного собеседования студент обнаруживает неспособность к построению самостоятельных заключений, имеет слабые знания текста, однако обсуждение и помощь преподавателя приводят к правильным заключениям – до 2 баллов.

Если в процессе собеседования обоснование сделанного заключения было дано при активной помощи преподавателя, студент имеет ограниченные знания текста, допускает существенные ошибки при установлении логических взаимосвязей, допускает ошибки при использовании литературоведческой терминологии – 3-4 балла.

Если в процессе собеседования студент демонстрирует методологические и теоретические знания, аналитические способности, однако допускает некоторые неточности при оперировании литературоведческой терминологией – 5-7 баллов.

Если в процессе собеседования дано развернутое пояснение и обоснование сделанного заключения, студент демонстрирует методологические и теоретические знания, свободно владеет текстом произведения, проявляет творческие способности, способен при обосновании своего мнения свободно проводить аналогии между данным произведением и другими произведениями автора – 8-10 баллов.

Максимальный балл за ответ на задание порогового уровня – 10 баллов.

Базовый уровень сформированности контролируемых компетенций проверяется в процессе устного собеседования и заданиями репродуктивного уровня.

Критерии оценки:

Если в процессе устного собеседования студент обнаруживает неспособность к построению самостоятельных заключений, имеет слабые знания текста, однако обсуждение и помощь преподавателя приводят к правильным заключениям – до 2 баллов.

Если в процессе собеседования обоснование сделанного заключения было дано при активной помощи преподавателя, студент имеет ограниченные знания текста, допускает существенные ошибки при установлении логических взаимосвязей, допускает ошибки при использовании литературоведческой терминологии – 3-4 балла.

Если в процессе собеседования студент демонстрирует методологические и теоретические знания, аналитические способности, однако допускает некоторые неточности при оперировании литературоведческой терминологией – 5-7 баллов.

Если в процессе собеседования дано развернутое пояснение и обоснование сделанного заключения, студент демонстрирует методологические и теоретические знания, свободно владеет текстом произведения, проявляет творческие способности, способен при обосновании своего мнения свободно проводить аналогии между данным произведением и другими произведениями автора – 8-10 баллов.

Максимальный балл за ответ на задание порогового уровня – 10 баллов.

Задания репродуктивного уровня разделены в соответствии с изучаемыми темами. Задание решено неправильно, но обсуждение и помощь преподавателя привели к правильному заключению. Студент обнаруживает неспособность к построению самостоятельных заключений – до 2 баллов.

Задания репродуктивного уровня решены правильно, пояснение и обоснование сделанного заключения было дано при активной помощи преподавателя. Имеет ограниченные литературоведческие знания, допускает существенные ошибки при установлении логических взаимосвязей, допускает ошибки при использовании лексики – 3-4 балла.

Задания репродуктивного уровня выполнены правильно, дано пояснение и обоснование сделанного заключения. Студент демонстрирует методологические и теоретические знания, свободно владеет литературоведческой терминологией. Демонстрирует хорошие аналитические способности, однако допускает некоторые неточности при оперировании лексикой – 5-7 баллов.

Задания репродуктивного уровня выполнены правильно, дано развернутое пояснение и обоснование сделанного заключения. Студент демонстрирует методологические и теоретические знания, свободно владеет научной терминологией. При разборе предложенной ситуации проявляет творческие способности, знание дополнительной литературы. Демонстрирует хорошие аналитические способности, способен при обосновании своего мнения свободно проводить аналогии между данным произведением и другими произведениями автора – 8-10 баллов.

Максимальный балл за выполнение заданий базового уровня должен быть – 20 баллов.

Повышенный уровень сформированности контролируемых компетенций проверяется в процессе собеседования, заданиями реконструктивного уровня и заданиями творческого уровня.

Критерии оценки:

Если в процессе устного собеседования студент обнаруживает неспособность к построению самостоятельных заключений, имеет слабые знания текста, однако обсуждение и помощь преподавателя приводят к правильным заключениям – до 2 баллов.

Если в процессе собеседования обоснование сделанного заключения было дано при активной помощи преподавателя, студент имеет ограниченные знания текста, допускает

существенные ошибки при установлении логических взаимосвязей, допускает ошибки при использовании литературоведческой терминологии – 3-4 балла.

Если в процессе собеседования студент демонстрирует методологические и теоретические знания, аналитические способности, однако допускает некоторые неточности при оперировании литературоведческой терминологией – 5-7 баллов.

Если в процессе собеседования дано развернутое пояснение и обоснование сделанного заключения, студент демонстрирует методологические и теоретические знания, свободно владеет текстом произведения, проявляет творческие способности, способен при обосновании своего мнения свободно проводить аналогии между данным произведением и другими произведениями автора – 8-10 баллов.

Максимальный балл за ответ на задание порогового уровня – 10 баллов.

Задания репродуктивного уровня разделены в соответствии с изучаемыми темами. Задание решено неправильно, но обсуждение и помощь преподавателя привели к правильному заключению. Студент обнаруживает неспособность к построению самостоятельных заключений – до 2 баллов.

Задания репродуктивного уровня решены правильно, пояснение и обоснование сделанного заключения было дано при активной помощи преподавателя. Имеет ограниченные литературоведческие знания, допускает существенные ошибки при установлении логических взаимосвязей, допускает ошибки при использовании лексики – 3-4 балла.

Задания репродуктивного уровня выполнены правильно, дано пояснение и обоснование сделанного заключения. Студент демонстрирует методологические и теоретические знания, свободно владеет литературоведческой терминологией. Демонстрирует хорошие аналитические способности, однако допускает некоторые неточности при оперировании лексикой – 5-7 баллов.

Задания репродуктивного уровня выполнены правильно, дано развернутое пояснение и обоснование сделанного заключения. Студент демонстрирует методологические и теоретические знания, свободно владеет научной терминологией. При разборе предложенной ситуации проявляет творческие способности, знание дополнительной литературы. Демонстрирует хорошие аналитические способности, способен при обосновании своего мнения свободно проводить аналогии между данным произведением и другими произведениями автора – 8-10 баллов.

Максимальный балл за выполнение заданий базового уровня должен быть – 20 баллов.

Если студент набирает количество баллов ниже зачётного, то проверяемые компетенции считаются не сформированными.

Выполнение задания творческого уровня оценивается по следующим критериям.

Точное выполнение задания с рядом фактических ошибок, неточностей и лексико-грамматических ошибок – 3-4 балла.

Точное выполнение задания без фактических ошибок, но с некоторыми лексико-грамматическими ошибками – 5-7 баллов.

Точное выполнение задания без фактических или лексико-грамматических ошибок – 8-10 баллов.

Максимальный балл за выполнение заданий повышенного уровня должен быть – 30 баллов.

Форма проведения зачета:

– устно-письменная,

– использование рейтинговой оценки, с учётом семестрового плана самостоятельной работы.

Оценка результатов освоения дисциплины при рейтинговой системе оценивания формируется по 100-балльной шкале из результатов текущего контроля успеваемости и результатов, полученных на зачете.

Оценка на зачете выставляется по следующей шкале:

Шкала оценки результатов освоения дисциплины «Аналитическое чтение (английский язык)» при рейтинговой системе оценивания

Повышенный уровень	Базовый уровень	Пороговый уровень	Ниже порогового уровня
зачтено	зачтено	зачтено	не зачтено
85-100 баллов	71-84 балла	61-70 баллов	60 и менее баллов

На экзамене по дисциплине «Аналитическое чтение (английский язык)» на 4 курсе в 7 семестре знания, умения и владения, характеризующие этапы формирования компетенций УК-4; ПК-7, проверяются следующими оценочными средствами:

– устный вопрос;
– комплект заданий реконструктивного и творческого уровней.

Пороговый уровень сформированности контролируемых компетенций проверяется в процессе устного собеседования, которое проводится на зачете в течение 10 минут. Вопросы собеседования позволяют формировать базовые компоненты проверяемых компетенций.

Критерии оценки:

Если в процессе устного собеседования студент обнаруживает неспособность к построению самостоятельных заключений, имеет слабые знания текста, однако обсуждение и помощь преподавателя приводят к правильным заключениям – до 2 баллов.

Если в процессе собеседования обоснование сделанного заключения было дано при активной помощи преподавателя, студент имеет ограниченные знания текста, допускает существенные ошибки при установлении логических взаимосвязей, допускает ошибки при использовании литературоведческой терминологии – 3-4 балла.

Если в процессе собеседования студент демонстрирует методологические и теоретические знания, аналитические способности, однако допускает некоторые неточности при оперировании литературоведческой терминологией – 5-7 баллов.

Если в процессе собеседования дано развернутое пояснение и обоснование сделанного заключения, студент демонстрирует методологические и теоретические знания, свободно владеет текстом произведения, проявляет творческие способности, способен при обосновании своего мнения свободно проводить аналогии между данным произведением и другими произведениями автора – 8-10 баллов.

Максимальный балл за ответ на задание порогового уровня – 10 баллов.

Базовый уровень сформированности контролируемых компетенций проверяется в процессе устного собеседования и заданиями репродуктивного уровня.

Критерии оценки:

Если в процессе устного собеседования студент обнаруживает неспособность к построению самостоятельных заключений, имеет слабые знания текста, однако обсуждение и помощь преподавателя приводят к правильным заключениям – до 2 баллов.

Если в процессе собеседования обоснование сделанного заключения было дано при активной помощи преподавателя, студент имеет ограниченные знания текста, допускает

существенные ошибки при установлении логических взаимосвязей, допускает ошибки при использовании литературоведческой терминологии – 3-4 балла.

Если в процессе собеседования студент демонстрирует методологические и теоретические знания, аналитические способности, однако допускает некоторые неточности при оперировании литературоведческой терминологией – 5-7 баллов.

Если в процессе собеседования дано развернутое пояснение и обоснование сделанного заключения, студент демонстрирует методологические и теоретические знания, свободно владеет текстом произведения, проявляет творческие способности, способен при обосновании своего мнения свободно проводить аналогии между данным произведением и другими произведениями автора – 8-10 баллов.

Максимальный балл за ответ на задание порогового уровня – 10 баллов.

Задания репродуктивного уровня разделены в соответствии с изучаемыми темами. Задание решено неправильно, но обсуждение и помощь преподавателя привели к правильному заключению. Студент обнаруживает неспособность к построению самостоятельных заключений – до 2 баллов.

Задания репродуктивного уровня решены правильно, пояснение и обоснование сделанного заключения было дано при активной помощи преподавателя. Имеет ограниченные литературоведческие знания, допускает существенные ошибки при установлении логических взаимосвязей, допускает ошибки при использовании лексики – 3-4 балла.

Задания репродуктивного уровня выполнены правильно, дано пояснение и обоснование сделанного заключения. Студент демонстрирует методологические и теоретические знания, свободно владеет литературоведческой терминологией. Демонстрирует хорошие аналитические способности, однако допускает некоторые неточности при оперировании лексикой – 5-7 баллов.

Задания репродуктивного уровня выполнены правильно, дано развернутое пояснение и обоснование сделанного заключения. Студент демонстрирует методологические и теоретические знания, свободно владеет научной терминологией. При разборе предложенной ситуации проявляет творческие способности, знание дополнительной литературы. Демонстрирует хорошие аналитические способности, способен при обосновании своего мнения свободно проводить аналогии между данным произведением и другими произведениями автора – 8-10 баллов.

Максимальный балл за выполнение заданий базового уровня должен быть – 20 баллов.

Повышенный уровень сформированности контролируемых компетенций проверяется в процессе собеседования, заданиями реконструктивного уровня и заданиями творческого уровня.

Критерии оценки:

Если в процессе устного собеседования студент обнаруживает неспособность к построению самостоятельных заключений, имеет слабые знания текста, однако обсуждение и помощь преподавателя приводят к правильным заключениям – до 2 баллов.

Если в процессе собеседования обоснование сделанного заключения было дано при активной помощи преподавателя, студент имеет ограниченные знания текста, допускает существенные ошибки при установлении логических взаимосвязей, допускает ошибки при использовании литературоведческой терминологии – 3-4 балла.

Если в процессе собеседования студент демонстрирует методологические и теоретические знания, аналитические способности, однако допускает некоторые неточности при оперировании литературоведческой терминологией – 5-7 баллов.

Если в процессе собеседования дано развернутое пояснение и обоснование сделанного заключения, студент демонстрирует методологические и теоретические знания, свободно владеет текстом произведения, проявляет творческие способности, способен при обосновании своего мнения свободно проводить аналогии между данным произведением и другими произведениями автора – 8-10 баллов.

Максимальный балл за ответ на задание порогового уровня – 10 баллов.

Задания репродуктивного уровня разделены в соответствии с изучаемыми темами. Задание решено неправильно, но обсуждение и помощь преподавателя привели к правильному заключению. Студент обнаруживает неспособность к построению самостоятельных заключений – до 2 баллов.

Задания репродуктивного уровня решены правильно, пояснение и обоснование сделанного заключения было дано при активной помощи преподавателя. Имеет ограниченные литературоведческие знания, допускает существенные ошибки при установлении логических взаимосвязей, допускает ошибки при использовании лексики – 3-4 балла.

Задания репродуктивного уровня выполнены правильно, дано пояснение и обоснование сделанного заключения. Студент демонстрирует методологические и теоретические знания, свободно владеет литературоведческой терминологией. Демонстрирует хорошие аналитические способности, однако допускает некоторые неточности при оперировании лексикой – 5-7 баллов.

Задания репродуктивного уровня выполнены правильно, дано развернутое пояснение и обоснование сделанного заключения. Студент демонстрирует методологические и теоретические знания, свободно владеет научной терминологией. При разборе предложенной ситуации проявляет творческие способности, знание дополнительной литературы. Демонстрирует хорошие аналитические способности, способен при обосновании своего мнения свободно проводить аналогии между данным произведением и другими произведениями автора – 8-10 баллов.

Максимальный балл за выполнение заданий базового уровня должен быть – 20 баллов.

Если студент набирает количество баллов ниже зачётного, то проверяемые компетенции считаются не сформированными.

Выполнение задания творческого уровня оценивается по следующим критериям.

Точное выполнение задания с рядом фактических ошибок, неточностей и лексико-грамматических ошибок – 3-4 балла.

Точное выполнение задания без фактических ошибок, но с некоторыми лексико-грамматическими ошибками – 5-7 баллов.

Точное выполнение задания без фактических или лексико-грамматических ошибок – 8-10 баллов.

Максимальный балл за выполнение заданий повышенного уровня должен быть – 30 баллов.

Форма проведения экзамена:

– устно-письменная,

– использование рейтинговой оценки, с учётом семестрового плана самостоятельной работы.

Оценка результатов освоения дисциплины при рейтинговой системе оценивания формируется по 100-балльной шкале из результатов текущего контроля успеваемости и результатов, полученных на экзамене.

Оценка на экзамене выставляется по следующей шкале:

Шкала оценки результатов освоения дисциплины «Аналитическое чтение (английский язык)» при рейтинговой системе оценивания

Повышенный уровень	Базовый уровень	Пороговый уровень	Ниже порогового уровня
отлично	хорошо	удовлетворительно	неудовлетворительно
85-100 баллов	71-84 балла	61-70 баллов	60 и менее баллов

Фонд оценочных средств по дисциплине «Аналитическое (английский язык)» в полном объёме представлен в Приложении 2 к рабочей программе.

8. Учебно-методическое и информационное обеспечение дисциплины

Учебная и учебно-методическая литература:
- основная литература:

1. Дал, Р. Моя любовь, моя голубка = My Lady Love, My Dove / Р. Дал. - Москва : Цитадель, 2001. - 208 с. - (Литературный клуб. Совершенствуем английский). - На английском языке.

2. Домашнее чтение. Английский язык. По произведению Francis Scott Fitzgerald "The Great Gatsby" : учебно-методическое пособие для направления подготовки 44.03.05 Педагогическое образование ("Иностранный язык") / Министерство образования и науки РФ; ФГБОУ ВО "ИвГУ"; Шуйский филиал ; авт.-сост. Л. Ю. Смолина-Степович. - Шуя : Изд-во Шуйского филиала ФГБОУ ВПО "ИвГУ", 2016. - 64 с.

3. Уайльд, О. Портрет Дориана Грея. На англ. яз. / Комментарий М.В. Дьячкова. – М.: Издательство «Менеджер», 2001. – 304 с.

4. Учебно-методические материалы по домашнему чтению (Roald Dahl. My lady love, my dove other stories) / Министерство образования РФ; Шуйский филиал ИвГУ ; сост. Н. Н. Прохоров. - Шуя : Изд-во Шуйского филиала ФГБОУ ВПО "ИвГУ", 2013. - 36 с.

- дополнительная литература:

1. Абраменко, Е. В. Культура речевого общения первого иностранного языка (английский язык) : учебное пособие для студентов направления 45.03.02 «Лингвистика», профиль 45.03.02.02 «Перевод и переводоведение» : [16+] / Е. В. Абраменко, Ю. В. Тарасова ; Ростовский государственный экономический университет (РИНХ). – Ростов-на-Дону : Издательско-полиграфический комплекс РГЭУ (РИНХ), 2023. – 98 с. – Режим доступа: по подписке. – URL: https://biblioclub.ru/index.php?page=book&id=711204. – ISBN 978-5-7972-3125-7. – Текст : электронный.

2. Белова, А. В. Short Stories With A Lot To Say = Читаем короткие рассказы на английском языке : учебное пособие по дисциплине «Практический курс первого иностранного языка» для студентов бакалавриата, обучающихся по направлению подготовки 45.03.02 «Лингвистика», в том числе по программам ускоренного обучения : [16+] / А. В. Белова ; Московский государственный лингвистический университет (МГЛУ). – Москва : Московский государственный лингвистический университет (МГЛУ), 2021. – Часть 1. – 145 с. : ил. – Режим доступа: по подписке. – URL: https://biblioclub.ru/index.php?page=book&id=710456. – ISBN 978-5-00120-301-8 (ч. I). – ISBN

978-5-00120-313-1. – Текст : электронный.

3. Белова, А. В. Short Stories With A Lot To Say = Читаем короткие рассказы на английском языке : учебное пособие по дисциплине «Практический курс первого иностранного языка» для студентов бакалавриата, обучающихся по направлению подготовки 45.03.02 «Лингвистика», в том числе по программам ускоренного обучения : [16+] / А. В. Белова ; Московский государственный лингвистический университет (МГЛУ). – Москва : Московский государственный лингвистический университет (МГЛУ), 2023. – Часть 2. – 144 с. : ил. – Режим доступа: по подписке. – URL: https://biblioclub.ru/index.php?page=book&id=710457. – ISBN 978-5-00120-381-0 (ч. 2). – ISBN 978-5-00120-313-1. – Текст : электронный.

4. Березина, О. А. Английский язык для студентов университетов = English for University Students. Grammar Exercises : упражнения по грамматике : учебное пособие для студентов высших учебных заведений / О. А. Березина, Е. М. Шпилюк. - Москва : Академия, 2008. - 208 с.

5. Войтенок, В. Разговорный английский = Conversational English : пособие по развитию устной речи / В. Войтенок, А. Войтенко. - Москва : Айрис-Пресс, 2009. - 480 с. - (Английский клуб).

6. Ивицкая, Н. Д. Learning to read and discuss fiction : учебное пособие / Н. Д. Ивицкая. – Москва : Прометей, 2011. – 188 с. – Режим доступа: по подписке. – URL: https://biblioclub.ru/index.php?page=book&id=105793. – ISBN 978-5-7042-2271-2. – Текст : электронный.

7. Книга для чтения на английском языке : сборник рассказов английских писателей : учебное пособие. – 2-е изд. – Москва : Современный гуманитарный университет, 2013. – 285 с. : ил. – Режим доступа: по подписке. – URL: https://biblioclub.ru/index.php?page=book&id=275178. – ISBN 978-5-8323-0855-5. – Текст : электронный.

8. Остин, Дж. Pride and prejudice = Гордость и предубеждение: книга для чтения на английском языке : хрестоматия : [16+] / Дж. Остин ; коммент. и слов. К. Ю. Михно. – Санкт-Петербург : КАРО, 2022. – 480 с. – (Classical Literature). – Режим доступа: по подписке. – URL: https://biblioclub.ru/index.php?page=book&id=698494. – ISBN 978-5-9925-0304-3. – Текст : электронный.

9. Сиполс, О. В. Develop Your Reading Skills. Comprehention and Translation Practice = Обучение чтению и переводу (английский язык) : учебное пособие / О. В. Сиполс. – 5-е изд., перераб. и доп. – Москва : ФЛИНТА, 2023. – 333 с. – Режим доступа: по подписке. – URL: https://biblioclub.ru/index.php?page=book&id=84903. – ISBN 978-5-89349-953-7. – Текст : электронный.

10. Fitzgerald, F. S. The Great Gatsby = Великий Гэтсби : книга для чтения на английском языке : [16+] / F. S. Fitzgerald ; адапт., сокр. и слов. И. Б. Загородняя. – Санкт-Петербург : Антология, 2015. – 128 с. – (Abridged Classics). – Режим доступа: по подписке. – URL: https://biblioclub.ru/index.php?page=book&id=363058. – ISBN 978-5-94962-285-8. – Текст : электронный.

Интернет-ресурсы:

1. http://www.bl.uk/romantics-and-victorians/articles/the-picture-of-dorian-gray-art-ethics-and-the-artist (Greg Buzwell, The Picture of Dorian Gray: art, ethics and the artist)
2. http://www.bl.uk/romantics-and-victorians/articles/perversion-and-degeneracy-in-the-picture-of-dorian-gray (Roger Luckhurst, ‘Perversion and degeneracy in The Picture of Dorian Gray’)

3. http://www.bl.uk/collection-items/the-yellow-book (More about the “Yellow Book”, a book thought to influence Dorian Gray in the novel)
4. http://pitjournal.unc.edu/article/quite-useless-truth-art-and-life-oscar-wilde’s-picture-dorian-gray (Sarah Huener, ‘Quite Useless, Truth, Art and Life in Oscar Wilde’s The Picture of Dorian Gray’)
5. http://www.bl.uk/romantics-and-victorians/articles/aestheticism-and-decadence (Carolyn Burdett, Aestheticism and decadence)
6. http://www.bbc.co.uk/history/british/victorians/overview_victorians_01.shtml (Professor Eric Evans, Overview: Victorian Britain, 1837 – 1901)
7. http://www.bbc.co.uk/history/british/timeline/victorianbritain_timeline_noflash.shtml (Victorian Britain)
8. http://www.bl.uk/romantics-and-victorians/videos/the-gothic
9. https://www.britannica.com/biography/Roald-Dahl (More about Roald Dahl)
10. https://www.roalddahlfans.com/dahls-work/short-stories/ (More about Roald Dahl’s short stories)
11. https://digilib.k.utb.cz/bitstream/handle/10563/11456/vl%C4%8Dkov%C3%A1_2010_bp.pdf (More about the tropes in Roald Dahl´s short stories)

Современные профессиональные базы данных и информационно-справочные системы:
ЭБС «Университетская библиотека онлайн»;
Коллекция Шуйского филиала ИвГУ на национальном цифровом ресурсе «Руконт»;
http://school-russia.prosv.ru/ (Образовательная система «Школа России»);
http://school2100.com/ (Образовательная система 2100).

Программное обеспечение:
В процессе изучения дисциплины используются офисные пакеты Microsoft Office, программа для просмотра и чтения файлов PDF Adobe Acrobat Reader DC, программа для воспроизведения флэш-анимации в браузерах Adobe Flash Player, вэб-обозреватели Google Chrome, Opera, Антивирус Касперского, 1С университет.

9. Материально-техническое обеспечение дисциплины

1. Учебная аудитория для проведения занятий семинарского типа, укомплектованная специализированной мебелью и техническими средствами обучения.
2. Учебная аудитория для проведения групповых и индивидуальных консультаций, укомплектованная специализированной мебелью и техническими средствами обучения.
3. Учебная аудитория для проведения текущего контроля и промежуточной аттестации, укомплектованная специализированной мебелью и техническими средствами обучения.
4. Помещение для самостоятельной работы, оснащенное специализированной мебелью, компьютерной техникой с возможностью подключения к сети «Интернет» и обеспечением доступа в электронную информационно-образовательную среду организации.
5. Учебно-наглядные пособия для занятий лекционного типа, обеспечивающие тематические иллюстрации, соответствующие учебной программе дисциплины: презентации.

Автор(ы) рабочей программы дисциплины: М.В. Бурлакова, заведующий кафедрой романо-германских языков и методики обучения, кандидат филологических наук, доцент.

Программа рассмотрена на заседании кафедры романо-германских языков и методики обучения «23» января 2025 г., протокол № 5.

Программа обновлена
протокол заседания кафедры № __ от «__» _____ 20__ г.
Согласовано:
Руководитель ОП _____ М.В. Бурлакова
(подпись)

Программа обновлена
протокол заседания кафедры № __ от «__» _____ 20__ г.
Согласовано:
Руководитель ОП _____ М.В. Бурлакова
(подпись)

Программа обновлена
протокол заседания кафедры № __ от «__» _____ 20__ г.
Согласовано:
Руководитель ОП _____ М.В. Бурлакова
(подпись)

Приложение 1

Методические указания для обучающихся по освоению дисциплины

Важным условием освоения дисциплины «Аналитическое чтение (английский язык)» является обеспечение необходимого уровня профессионально-методической рефлексии по изучаемым вопросам, а также формирование у студентов высокого уровня лингвистической компетенции на английском языке и подготовки студентов к самостоятельной творческой работе учителя английского языка.

Важное место занимает организация самостоятельной работы студентов, самостоятельное чтение текста и анализ литературоведческих трудов, использование рефлексии.

Виды самостоятельной работы

1. Выполнение домашних практических заданий
2. Разработка мультимедийных и устных презентаций.
3. Подготовка сообщений и докладов в рамках изучаемой тематики.

Семестр 6.

Задания к практическим занятиям

Home Assignment 1.

1. Answer the following questions. Motivate your answers. Make the most of the active vocabulary.

1. What ideas are conveyed in the preface to the novel?
2. How do they characterize the author?
3. What is decadence?
4. Why did this literary trend come into being in England at the 2nd half of the 19th century?
5. What theory did the decadent writers proclaim? What was their motto?
6. Why did the decadent writers turn away from social life? What made them glorify beauty?
7. Speak about O. Wilde as the leader of the "aesthetic movement" in England.

2. Vocabulary to be used while discussing the points.

1. literary trend
2. decadence; decadent
3. to expound the theory of... ; exponent
4. ”pure art”
5. "art for art’s sake"

6. the degradation of bourgeois society
7. to turn away from social life
8. to be hostile to realism
9. to find refuge in
10. to glorify beauty
11. "aesthetic movement"
12. immorality; immoral
13. a typical piece of decadent writing

Home Assignment 2. Chapters 1-2.

1. Vocabulary to be learnt.

1. to give rise to
2. conjecture
3. vain
4. hideous
5. to fascinate
6. to shrug one's shoulders
7. good looks
8. deception
9. to make a row
10. virtue
11. incredible
12. tedious
13. to be on the verge of something
14. to be in store for
15. exquisite

2. Give your views on the following. Motivate your answers.

1. "... Beauty, real beauty ends where an intellectual expression begins. Intellect ... destroys the harmony of any face".
2. "... None of us can stand people having the same faults as ourselves."
3. "An artist should create beautiful things but should put nothing of his own life into them."

3. Answer the following questions. Motivate your answers. Make the most of the active vocabulary when discussing the points.

1. What was Basil Hallward's reason for refusing to exhibit the portrait of Dorian Gray at the Grosvenor?
2. How did Basil Hallward happen to get acquainted with Dorian Gray? How did he account for his unwillingness to be introduced to Dorian?
3. What did Dorian Gray mean to Basil Hallward to his art? Substantiate your an-swer by giving the actual words from the text.
4. What did you learn of Basil's views on art from Chapter 1?

4. What representative of high society did O. Wild describe in the chapter? What sort of woman was she? How did Lord Henry characterize Lady Brandon? Account for his definition. Comment on Lord Henry's words: "She tried to found a salon and only succeeded in opening a restaurant"

5. Pick out the paradoxes in Lord Henry's speech which characterize him as a cynical person.

Chapter 2.

1. Vocabulary to be learnt.

1. willful
2. candor
3. penitence
4. purity; pure
5. to worship
6. whim
7. to take a fancy to somebody
8. charitable; charity
9. to pay somebody compliments
10. masterpiece
11. to alter
12. wrinkled
13. superficial
14. to squander something
15. sallow

2. Answer the following questions. Motivate your answers. Make the most of the active vocabulary when discussing the points.

1. What did Dorian Gray look like?
2. Why did Lord Henry take a great interest in Dorian Gray?
3. What accounted for his desire to influence Dorian Gray?
4. How did Lord Henry manage to disturb Dorian's peace of mind?
5. What was Dorian's reaction to Lord Henry's words? Account for his sudden out-break. What fatal desire did he utter when he saw the portrait?
6. What did you learn of Lord Henry's views on life, morals, beauty? What theory did he expound?
7. What traits of Lord's Henry's character were revealed in this chapter?
8. What did Basil mean by saying that he wanted to stay with the real Dorian?

Home Assignment 3. Chapters 3-4.

Chapter 3.

1. Vocabulary to be learnt.

1. bachelor
2. ambassador
3. to derive benefit from somebody/something
4. to retire from
5. indolence
6. to be out of date
7. dandy
8. humbug
9. to insult somebody in public; insult
10. mean
11. to be not of age; to come of age
12. to induce somebody to do something
13. parentage
14. enthralling; to enthrall
15. refined
16. somber
17. dowdy
18. to propose to somebody
19. to chuckle
20. to be prejudiced against somebody/something
21. to be vexed with somebody
22. to go bankrupt
23. to lead somebody astray
24. to commit an error
25. folly
26. to put something into practice
27. like one under a spell

2. Reproduce the situations with the underlined words and word combinations from Exercise 1.

3. Answer the following questions. Motivate your answers. Make the most of the active vocabulary when discussing the items.

1. What brought Lord Henry to Lord Fermor's?
2. What did you learn about Lord Fermor from this chapter? Why did Lord Henry hope to get the information he needed from his uncle?
3. What was the story of Dorian Gray's parentage? Give it in full detail. What did Lord Henry think of it?
4. Why did Lord Henry take so great an interest in Dorian Gray? Account for his de-sire to influence Dorian.

5.Describe the guests at Lady Agatha's. What topic did the conversation center round?

6. How did Lord Henry manage "to charm his listeners out of themselves"? What made Dorian "sit like one under a spell"?

4. Pick out paradoxes from the chapter and comment on them.

Chapter 4.

1. Answer the following questions. Motivate your answers. Make the most of the active vocabulary when discussing the items.

1. What kind of woman was Lady Henry?
2. How did Lord Henry look upon women and their role in society? What did he think of fidelity?
3. How did Dorian Gray happen to meet Sibyl Vane? Dwell on his impression of the theatre, the actors, the scenery, the Jew.
4. Why was Dorian fascinated by Sibyl Vane?
5. Why did he want Lord Henry and Basil Hallward to come with him to the theatre to see Sibyl act?
6. How did Lord Henry react to Dorian's story?
7. Comment on Lord Henry's meditation after Dorian left him. What did he think of Dorian's sudden mad love for Sibyl Vane? How did he account for it?

2. Comment on the paradoxes given in Chapter 4.

Home Assignment 4. Chapters 5-6.

1. Vocabulary to be learnt.

Chapter 5.

1. to owe somebody something (money, one's position, success, etc.)
2. to owe something to somebody
3. to pay off one's debts
4. to be thickset of figure
5. to hug somebody
6. be in a position of affluence
7. to make a fortune
8. to feel ill at ease ant. to feel at ease
9. intolerable
10. to be annoyed at something (with somebody)

Chapter 6.

1. to be engaged
2. to be married to somebody
3. infatuation (for); to get infatuated with somebody
4. to (dis)approve of something
5. to have contempt for
6. to bring misery upon somebody
7. incorrigible
8. poisonous (theories)
9. remorse
10. to inspire somebody to do something

2. Answer the following questions. Motivate your answers. Make the most of the active vocabulary when discussing the points.

1. How was Mrs. Vane's nature brought out in the chapter?
2. In what did James Vane differ from his sister? What made him concerned about Sibyl? Account for his worry. Why was he leaving for Australia?
3. Speak about the relations between Sibyl and James.
4. What made Mrs. Vane feel ill at ease when she was alone with that rough stern son of hers?
5. What did James swear?
6. Account for the sayings "Children begin by loving their parents, as they grow older they judge them sometimes they forgive them".

Answer the following questions. Motivate your answers. Make the most of the active vocabulary when discussing the points.

1. How did Basil take the news of Dorian's engagement?
2. What made Lord Henry sure of Sibyl's good looks?
3. What did Lord Henry think of Dorian's love for Sibyl Vane?
4. What made him believe that Dorian would always be fond of him?
5. How did Basil feel on his way to the theatre?

Substantiate your answer by quoting from the text.

5. Write out the paradoxes from the chapter and be ready to account for them.

Home Assignment 5. Chapters 7-8.

1. Vocabulary to be learnt.

Chapter 7.

1. to loathe; loathsome; loathing

2. divine
3. to scan
4. listless
5. artificial
6. incompetent
7. self-contained
8. callous; callousness
9. interminable
10. ridiculous; to make oneself ridiculous

Chapter 8.

1. to implore
2. to accuse somebody of something
3. inquest
4. brutal
5. to console; consolation
6. to atone for something
7. eternal youth
8. glamour, glamorous

Chapter 7. Answer the following questions. Motivate your answers. Make the most of the active vocabulary when discussing the points.

1. Speak about Sibyl's acting that night. How did the audience react onto her acting? What was Lord Henry's impression of Sibyl Vane? How was Dorian feeling throughout the play?
2. Describe the scene which took place between Dorian and Sibyl after the performance? How did Sibyl account to Dorian for her bad acting? What do you think of Dorian's behavior towards Sibyl?
3. Why did Dorian fall out of love with Sibyl Vane?
4. What change did Dorian notice in the face of the portrait Basil had painted of him? What effect did the change have on Dorian?

Chapter 8. Answer the following questions. Motivate your answers. Make the most of the active vocabulary when discussing the points.

1. What were Dorian's thoughts and feelings the next day? What made him put aside Lord Henry's letter without reading it?
2. Why did the change on the painted canvas distress him so much? Account for his decision to atone for (to make reparation for) his callousness towards Sibyl, for the suffering he had caused her.
3. How did Dorian take the news of Sibyl's death? Did it take him long to overcome the shock? How did Lord Henry manage to console Dorian, to restore his peace of mind? What was his attitude to the misfortune? What attitude did he (Dorian) adopt to the portrait?

6. Comment on the paradoxes from these chapters.

Home Assignment 6. Chapters 9-10.

1. Vocabulary to be learnt.

Chapter 9.

1. affectionate
2. to be vain
3. to be moved
4. to reproach somebody with something; reproach
5. to gape
6. to be content
7. incarnation
8. dainty
9. to conceal
10. to make a confession to somebody; to confess something to somebody

Chapter 10.

1. to defile; defilement
2. to regret something
3. censure
4. sly (there was something sly about him)
5. to scribble a note to somebody
6. genial
7. corruption; to corrupt; corrupt (adj.)
8. to blackmail
9 verdict
10. misadventure

Chapter 9. Answer the following questions. Motivate your answers. Make the most of the active vocabulary when discussing the points.

1. What was Basil Hallward's purpose in coming to Dorian's place? What state did he find Dorian in?
2. How did Dorian account to Basil for his peace of mind? Substantiate your answer by citing from the text.
3. What did Dorian mean by saying to Basil: "I owe a great deal to Henry, more than I owe to you. You only taught me to be vain". Do you think Dorian was right in saying it?

4. What made Basil decide to exhibit the portrait in Paris? Sum up the paragraphs in which his views on art are brought out.
5. What induced Basil Hallward to make a confession to Dorian Gray? What did he confess to Dorian? What was Dorian's reaction to it?
6. How did Basil interpret Dorian's resolution not to show him the portrait?
7. How is Dorian's attitude to Basil Hallward and Lord Henry revealed in this chapter?

Chapter 10. Answer the following questions. Motivate your answers. Make the most of the active vocabulary when discussing the points.

1. Why was Dorian so impatient to hide the picture away? What did the portrait symbolize for him? What made him cling to the hope of making reparation?
2. What suspicions troubled Dorian?
3. What sort of book did Lord Henry send round to Dorian? How did it strike Dorian? Comment on the words: "I didn't say I liked it. I said it fascinated me" What did the word "fascinated" imply?

1. Comment on the following paradoxes. Do you agree with them?

1. "It is only shallow people who require years to get rid of an emotion. A man who is master of himself can end a sorrow as easily as he can invent a pleasure."
2."Don't talk about horrid subjects. If one doesn't talk about a thing, it has never happened."

Home Assignment 7. Chapters 11-12.

1. Chapter 11. Vocabulary to be learnt.

1. it was rumoured of him that
2. mode of life
3. innocence, to be innocent of
4. tarnish
5. to be (grow) enamoured of something
6. ill-famed
7. disguise
8. to frequent (a place)
9. to copy somebody in something
10. foppery; fop
11. to aim at doing something
12. search for something
13. to be alien to somebody (somebody's nature)
14. to abandon oneself to something
15. connoisseur

2. Answer the following questions. Motivate your answers. Make the most of the active vocabulary when discussing the points.

1. What do you learn of Dorian's mode of life from this chapter? What life did he lead? What was rumoured of him in London? What was he notorious for? '
2. Why did Dorian take delight in watching the vile aging face on the canvas?
3. Sum up the paragraphs which bring out Dorian's refined artistic taste.
Why did he fascinate the young dandies of the Mayfair balls and Pall Mall?
4. Sum up the paragraphs which reveal Dorian's ideal of life.
5. What things was Dorian keen on? Speak about his interests. Account for them.

Chapter 12. Vocabulary to be learnt.

1. to have heaps of time
2. hospitable
3. to be devoted to somebody
4. chaste
5. fatal; fatality
6. tarnished (name); untarnished
7. to slink
8. to slander somebody; slander; slanderous
9. to be incapable of something
10. insolent

Home Assignment 8. Chapters 13-14.

1. Chapter 13. Vocabulary to be learnt.

1. odour
2. to grin at somebody
3. disgust
4. monstrous
5. repentance; to repent of something
6. to falter
7. to leer at somebody
8. to glimmer
9. to choke with ...
10. to be studded with ...

2. Express your opinion on the following. Motivate your answers when discussing the points.
1. "Sin is a thing that writes itself across a man's face. It cannot be concealed."
2. "One has a right to judge of a man by the effect he has over his friends".

5. Discuss why Dorian Gray became a murderer.

2. Chapter 14. Vocabulary to be learnt.

1. to wince
2. annoyance
3. dim
4. to have passion for something
5. to be agitated
6. suspense
7. cowardice, coward; cowardly
8. to destroy something
9. evidence, a piece of evidence against somebody
10. insane

Give detailed answers to these questions. Make the most of the active vocabulary when discussing the points.

1.What were Dorian's thoughts and feelings the next morning after the murder? What made him turn to Alan Campbell for help?

2. What did you learn about Alan Campbell from the chapter? What had made Dorian and Alan inseparable? What do you think put an end to their friendship?

3. What was Alan's reaction to Dorian's request? How did he feel towards Dorian?

4. How did Dorian manage to force Alan to submit to him? What do you think of Dorian's demeanour to Alan?

6. Pick out paradoxes from chapters 13-14 and discuss them in class.

Home Assignment 9. Chapters 15-16.

1. Chapter 15. Vocabulary to be learnt.

1. demeanour
2. to be out of sorts
3. audacity
4. wicked
5. inquisitive

2. Chapter 15. Give detailed answers to these questions. Make the most of the active vocabulary when discussing the points.

1. What kind of woman was Lady Narborough? What was her attitude to Dorian?
2. Comment on her party. What can you say about the guests?

3. How did Dorian feel at Lady Narborough's party? How did Dorian's demeanour strike Lord Henry? How can you account for it?

3. Express your opinion on the following. Motivate your answers.

1. Nobody ever commits a crime without doing something stupid.
2. Moderation is a fatal thing. Enough is as bad as a meal. More than enough is as good as a feast.
3. What a nuisance people's people are!

4. Pick out paradoxes from chapters 15-16 and discuss them in class.

5. Chapter 16. Vocabulary to be learnt.

1. oblivion
2. to endure
3. to yell at somebody
4. peculiar
5. to give a peculiar knock
6. squat
7. tattered
8. haggard
9. ragged
10. to sneer (at)

6. Chapter 16. Give detailed answers to the following questions. Motivate your answers. Make the most of the active vocabulary.

1. What sort of places used Dorian to frequent? What brought him there? Why did he long for oblivion?
2. How did James Vane happen to find Dorian? What prevented him from taking vengeance upon Dorian? How did James Vane learn that he had been led astray?

Home Assignment 10. Chapters 17-18

1. Chapter 17. Vocabulary to be learnt.

1. to be compelled to do something; to compel somebody to do something
2. mediocrity
3. to flirt with somebody; flirtation
4. swoon
5. to faint

2. Comment on the following:

1. "From a label there is no escape".
2. "Every effect that one produces gives one an enemy. To be popular one must be a mediocrity."

3. Chapter 17. Give detailed answers to the following questions. Motivate your answers. Make the most of the active vocabulary.

1. What kind of woman was the Duchess of Monmouth? Prove that she was Lord Henry's intellectual equal.
2. Explain Lord Henry's words: "I never quarrel with actions. My one quarrel is with words."
3. How did he describe women as a sex? Account for his definition. Dwell on some other statements of Lord Henry which reveal his views on life.

4. Chapter 18. Vocabulary to be learnt.

1. conscience
2. environment
3. victim
4. omen; to be of bad (good) omen
5. presentiment; to have a bad presentiment
6. to commit a murder
7. to loiter

5. Chapter 18. Talk on the following points. Motivate your answers. Make the most of the active vocabulary.

1. What was weighing upon Dorian's mind?
2. Describe the accident that took place during the shooting.
3. How did Dorian feel after the accident?
4. What was Lord Henry’s viewpoint on the misadventure? How is his nature brought out in his attitude to it?
5. Comment on Dorian’s demeanour when talking with Lord Henry.
6. What did Dorian learn from the gamekeeper?

Home Assignment 11. Chapters 19-20.

Chapter 19. Vocabulary to be learnt.

1. (un)cultured
2. renunciation
3. to persuade somebody to do something
4. superstition; superstitious
5. to contradict somebody
6. to be amazed at something
7. lawless; flaw

Chapter 20. Vocabulary to be learnt.

1. to experience (a feeling)
2. hypocrite, hypocrisy
3. cunning
4. goodness

Account for the statements and give your views on them. Motivate your answers. Make the most of the active vocabulary.

1. "…there is no such thing as an omen. Destiny does not send us here"
2. "Knowledge would be fatal. It is uncertainty that charms one. A mist makes things wonderful."
3. "The tragedy of old age is not that one is old but that one is young".

Chapter 19. Talk on the following points. Motivate your answers. Make the most of the active vocabulary.

1. Account for Dorian' s decision to begin afresh. How was he going to put his decision into practice? What had he started with?
2. What did Lord Henry think of Dorian's renunciation?
3. Why wouldn't Lord Henry believe that Basil had been murdered? Why did he reject a possibility of Dorian committing a murder?
4. What did you learn about Lord Henry's views on art and morals in this chapter?

Chapter 20. Talk on the following points. Motivate your answers. Make the most of the active vocabulary.

1. Account for the change on the canvas.
2. Give your own interpretation of the end of the book. (Does it confirm or contradict the decadent theory that art is more powerful than life?)

Home Assignment 12. General Analysis and Creative Tasks

Questions to answer

1.Why did Dorian mean so much to Basil Hollward?
2.Why didn't Basil want to exhibit the picture of Dorian Gray?
3.What was Lord Henry's attitude to Dorian Gray? Why did he take such a great interest in the young man?
4.What made Dorian Gray admire Sybil Vane?
5.Why was Dorian disappointed in Sybil Vane? How did he take her failure?
6.What impression did Lord Henry's theories produce on Dorian Gray? How did they influence his nature?
7.Why did Dorian's life give rise to rumours?

8.Why was Basil Hollward anxious to meet Dorian Gray before leaving for Paris? Did he believe the rumours about Dorian Gray?
9.What made Dorian Gray destroy his picture?
10.Why did life become a burden to Dorian Gray?
11.What role did the picture play in Dorian's life?

Topics for a general discussion

1. The symbolic meaning of the portrait in the novel.
2. The reasons why Basil Hallward would not exhibit the portrait of Dorian Gray.
3. Basil Hallward and Lord Henry in their struggle for Dorian's soul.
4. Lord Henry Wotton as a philosopher and psychologist.
5. Lord Henry's views on women and their role in society.
6. Why did Dorian fall out of love with Sybil Vane?
7. Dorian Gray's degradation and defilement under Lord Henry's poisonous influence. Account for his desire to make reparation.
8. Basil Hallward's and Lord Henry's conceptions of art, morals and beauty.
9. London society as it is depictured in the novel.
10. The "art for art's sake" doctrine as it is reflected in the novel.
11. Sibyl Vane's love for Dorian Gray. The tragedy of her love in facing reality.
12. Oscar Wilde's manner of writing. His humour, style, the language of his characters, his paradoxes.

Analyzing the main themes in "The Picture of Dorian Gray"

Outline the main themes in the novel. Make a list of the suggestions, then read the material and compare your list with the themes given (reading and discussing)

Youth and Innocence

"There is absolutely nothing in the world but youth!" Harry says this to Dorian after Dorian finishes modeling for Basil's painting. Youth is inextricably linked to the appearance of innocence and beauty, and in Victorian society, which sported strict sets of social codes, the appearance of innocence and beauty are assets.

There is hope in youth—hope for the future. We see this hope in Sibyl Vane, a young actress who plays Juliet in Romeo and Juliet. Like Juliet, Sibyl is optimistic about love. She is an idealist. We see her idealism when we learn that she only knows Dorian as "Prince Charming." It is only when Dorian breaks Sibyl's heart that she loses her childlike idealism and poisons herself. Dorian has an obsession with youth. The moment Basil finishes his portrait, Dorian grows jealous of his likeness in the portrait. He says: "How sad it is. I shall grow old, and horrid, and dreadful. But this picture

will remain always young. It will never be older than this particular day of June... If only it were the other way. If it were I who was to be always young, and the picture that was to grow old. For that... for that I would give everything. I would give my soul for that." And in many ways, he does. As Dorian begins to do harm to others, his portrait begins to age, but he does not. He maintains his youth and his beauty at the cost of his innocence.

Morality and corruption

Morality—or at least the appearance of morality— was of the utmost importance in the Victorian Era. Throughout the novel and the play, Dorian's selfishness leads to the peril of others. While he is able to maintain the appearance of morality through the maintenance of his youth and beauty, his likeness in Basil's painting begins to physically change to display the decay of Dorian'smoral compass. Dorian attempts to hide the decay of his morality by covering the painting and stashing it in his attic. However, the figure of Dorian in the painting continues to age at a rapid rate. Despite his efforts to hide the deterioration of his morality, Dorian's façade eventually crumbles when he slashes his portrait with a knife—his inner corruption leads to his downfall.

Appearance and Identity

Throughout the novel and the play, characters place each other on pedestals: Basil confesses that he worships Dorian, Dorian states that he would like to put Sibyl "on a pedestal of gold and to see the world worship the woman who is [his]," Sibyl only refers to Dorian as "Prince Charming," and Harry claims that "the world will always worship [Dorian.]" These displays of devotion are in large part based upon appearances—Basil and Harry worship Dorian for his beauty just as Dorian worships Sibyl for hers. However, worshipping another based on their appearance leads to an idealistic and unrealistic understanding of that person's core identity.

When Dorian invites Harry to attend Romeo and Juliet and to meet the woman with whom he is in love, he describes Sibyl:

DORIAN: Tonight she is Rosalind, and tomorrow night she will be Juliet.

HARRY: When is she Sibyl Vane?

DORIAN: Never.

Dorian holds a romanticized and unrealistic view of Sibyl that she cannot and does not live up to just as Basil, Harry, and Sibyl hold idealized views of Dorian that he cannot and does not live up to. This tension between how characters appear to each other and their true core identities proves deadly.

Love and Sexuality

Throughout the novel and the play, many of the male characters seem to struggle with love and sexuality. Although he is married, Harry has a somewhat bleak, unromantic view on the institution of marriage. He says, "the one charm of marriage is that it makes a life of deception absolutely necessary." This suggests that Harry has not found happiness in his marriage to Lady Henry. He even goes on to say that women "spoil every romance by making it last forever." Even further, Harry expresses a degree of interest in Dorian as he frequently praises Dorian's beauty.

It is also suggested that Basil is interested in Dorian romantically. When Basil first describes Dorian to Harry, he says, “Don’t take away from me the one person that makes life absolutely lovely to me.” In fact, when Wilde edited The Picture of Dorian Gray in response to reviews that said the romance depicted in it was too “vulgar” for the public, he trimmed Basil’s displays of affection toward Dorian, making his infatuation less overt. However, Basil’s interest in Dorian is still present in the work even if it is slightly more ambiguous.

Dorian seems to have a tumultuous relationship with his sexuality. He expresses outright interest in women, and even considers marrying Sibyl. However, after committing murder, Dorian calls up an old friend, Alan Campbell, for assistance. The past Alan and Dorian share is ambiguous, and when Dorian tries to bring it up, Alan responds by saying, “Don’t speak about those days, Dorian, they are dead.” Alan’s recoil from a discussion of the past suggests that there is great pain in their shared past— perhaps the pain of heartbreak.

It is important to understand Oscar Wilde’s sexuality when considering the role sexuality plays in the story. Wilde himself was married with two children, yet he identified as gay. However, due to the strict laws and social codes of the 19th century, he was eventually imprisoned for his sexuality. When discussing his connection to the characters in The Picture of Dorian Gray, Wilde says this: “Basil Hallward is what I think I am: Lord Henry is what the world thinks of me: Dorian is what I would like to be – in other ages, perhaps.”

Life and Art

“I am so glad that you have never done anything, never carved a statue, or painted a picture, or produced anything outside of yourself. Life has been your art.” Harry says this to Dorian near the end of the story. Throughout the novel and the play, we see, quite obviously, that for Dorian, life and art are interconnected—a portrait of Dorian changes and ages as Dorian begins to commit increasingly heinous acts. Dorian even states his opinion about the connection between life and art. When speaking to Sibyl, Dorian says, “without your art, you are nothing.” This mirrors Dorian’s own relationship to art: without his portrait, he is nothing. Dorian’s portrait provides him with a picture of the state of his soul. Without his soul, he is nothing—“A face without a heart.”

The Idea of a Double Life

Dorian Gray lives a double life as he outwardly plays a respectable gentleman while inwardly pursuing a wicked existence, crossing the boundaries of acceptable behaviour. Once Dorian realises that his portrait will bear the scars of his corrupt behaviour – leaving his actual appearance perfect – he feels free to ignore the pious principles that were a big part of the Victorian era. Wilde highlights a hypocritical element of Victorian society in Dorian Gray’s double life - that because he looks respectable that means he is shielded34 from any accusations about his bad behaviour. He is able to have the best of both worlds – a continued acceptance from his friends and the chance to fulfil his basest desires. Lord Henry makes the link between a negative appearance and the criminal when he says; “Crime belongs exclusively to the lower orders. I don’t blame them in the smallest degree. I should fancy that crime is to them what art is to us, simply a method of procuring extraordinary sensations.”

Essay Questions

1 Select one of the following quotes from The Picture of Dorian Gray as well as Wilde's preface to the novella and write an essay in which you either defend or oppose the view presented. Be sure to use examples from the novella to defend your stance.

Š " The aim of life is self-development. To realize one's nature perfectly - that is what each of us is here for. People are afraid of themselves, nowadays. Courage has gone out of our race. The terror of society, which is the basis of morals, the terror of God, which is the secret of religion - these are the two things that govern us." —Lord Henry Wotton

Š "Youth is the one thing worth having."—Lord Henry Wotton

Š "Each of us has Heaven and Hell in him, Basil."—Dorian Gray

Š "People are very fond of giving away what they need most themselves."—Lord Henry Wotton

Š "All art is quite useless."—Oscar Wilde

Š "It is the spectator, and not life, that art really mirrors."—Oscar Wilde

2 Is "The Picture of Dorian Gray" relevant today? In a thesis-driven essay develop a position either for or against Dorian Gray's relevance and support your position with examples from the text as well as examples of current social issues.

3 In a thesis-driven essay, analyze how Wilde explores the relationship between inner beauty and outer beauty in "The Picture of Dorian Gray".

4 In Aesthetic philosophy, philosopher R.G. Collingwood describes a distinction between Amusement Art and Magic Art. Amusement Art is art that helps an audience briefly escape from reality. Magic Art is art that helps the audience learn how to interact with the world's reality. In a well-developed essay, analyse the complex relationship between Amusement Art and Magic Art as presented in "The Picture of Dorian Gray". Support your analysis with evidence from the text.

Final Test.

1. Make a character map. Give brief descriptions of the main characters.

Dorian Gray, Basil Hallward, Lord HenryWotton (Harry), Lady Henry, Sibyl Vane, Alan Campbell, Mrs. Vane, James Vane, Lord George Fermor, Lady Narborough, Lady Brandon, Sir Geoffrey Clauston, Gladys, Duchess of Monmouth

2. Give English equivalents of the following words and word combinations.

1. having a short broad body
2. having plenty of money
3. sulky
4. to despise somebody
5. to have bad intentions to somebody
6. the feeling of lost respect
7. strong unreasonable feeling of love

8. unable to be changed for the better
9. to flash across one's mind
10. the official decision made by a jury in a court
11. hard to understand, not clear
12. a person unable to face danger, pain ,etc.
13. trying to find out too many details about things and people
14. state of uncertain expectation
15. a person of moderate talents or abilities
16. a brief trifling, armorous adventure, love game
17. to lose consciousness
18. a sign that something is going to happen
19. a case or an act of giving up
20. a person who says one thing and does another, usually something worse

3. Guess the notion by its definition:

1. - is a brief reference to some literary or historically event commonly known. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader. As a rule no indication of the source is given. An allusion is only a mention of a word or phrase which may be regarded as a key-word of the utterance. e.g.: " …Cry out against Heaven because the daughter of Brabantio died…"

Here the writer alludes to Desdemona --- the character of Shakespeare ' play "Othello".

Answer: Allusion

2. - is a confrontation of two notions which underlines the radical difference between them. e.g. : a)" If it were I who was to be always young, and the picture that was to grow old!" , b) The ugly and the stupid have the best of it in this world."

Answer: Antithesis

3. - is based on the interplay of emotive and logical meaning in an attributive word? Phrase or a sentence. The epithet is markedly subjective and evaluative. e.g.: a) "… There was a rustle of chirruping sparrows in the green lacquer leaves of the ivy…" b) "…His cool, white, flower-like hands…"

Answer: Epithet

4. - is the use of a word, a word-group or a sentence which exaggerates the real degree of a quantity of the thing spoken about. e.g.: "The moment one sits down to think, one becomes all nose, or all forehead, or something horrid."

Answer: Hyperbole

5. - expresses feelings and thoughts of the character which are not materialized in spoken or written language by the character. Inverted commas are not used to introduce Inner Represented Speech. E.g.: "He scanned it curiously, wondering if ever before it had concealed the secret of a man's life. Should he move it aside, after all? Why not let it stay there? What was the use of knowing? If the thing was true, it was terrible. If it was not true, why trouble about it? But what if, by some fate or

deadlier chance, eyes other than his spied behind, and saw the horrible change? What should he do if Basil Hallward came and asked to look at his own picture? Basil would be sure to do that. No; the thing had to be examined, and at once. Anything would be better than this dreadful state of doubt. He got up and locked the doors."
Answer: Inner Represented Speech (IRS)

6. - is a transfer based upon the opposition of the two notions: the notion named and the notion meant. Irony is used with the aim of critical evaluation of the thing spoken about. e.g.: " The son, who had been his father's secretary,….., had set himself to the serious study of the great aristocratic art of doing absolutely nothing."
Answer: Irony

7. A painting of a person.
Answer: portrait

8. An artist works there.
Answer: studio

9. A large flat thing. You put things behind it so you can't see them.
Answer: screen

10. A person that works on a ship
Answer: sailor

11. - is a transfer of the name of an object to another object on the basis of similarity, likeness, affinity of the two objects. At the same time there is no real connection between them. E.g.; " He had merely shot an arrow into the air."
Answer: Metaphor

12. - consists in ascribing a property to an object incompatible with that property. It is a logical collision of words syntactically connected but incongruent in their meaning. E.g.; Yet it was watching him, with its beautiful marred face…",
Answer: Oxymoron

13. - is a statement that seems to say something opposite to common sense or the truth, but which may contain a grain of truth. e.g.: " What you have told me is quite a romance, a romance of art one might call it, and the worst of having a romance of any kind is that it leaves one so unromantic."
Answer: Paradox

14. - means a more or less complete identity of syntactical structures of two or more sentences or parts of a sentence in close succession. E.g.: " Yes, there would be a day when his face would be wrinkled and wizen, his eyes dim and colourless, the grace of his figure broken and deformed."
Answer: Parallel constructions (Parallelism)

15. - is an expressive means which is based on a repeated occurrence of one and the same word or a word-group. The use of repetition shows the state of mind of the speaker. E.g.: " …I will never see you again. I will never think of you. I will never mention your name…"
Answer: Repetition

16. - is an explicit statement concerning the similarity of two different notions. The purpose of this confrontation of the names of two different objects is to characterize vividly one of the two. Simile requires a pair of objects belonging to two different classes of things and a linking word. E.g.: " Facts fled before her like frightened forest things.''
Answer: Simile

17. - attributes life and mind to inanimate things . Besides the actual objects of nature, abstractions of the mind, such as life, death, truth, wisdom, love, etc. are frequently personified . e.g.: " Then Death himself had touched her , and taken her with him."
Answer: Personification

18. To use a gun because you want to hurt or to kill a person or an animal.
Answer: shoot

19.Rich people sit in it in the theatre.
Answer: box

20. Big ships come and go there.
Answer: docks

Семестр 7.

Задания к практическим занятиям

Home assignment 1. "William and Mary"

1. Before you start reading the stories by R. Dahl find out the highlights of R. Dahl's biography. Give a capsule review of his literary works.

2. Give the main idea of the story.

3. Define the stylistic devices in the following sentences.

1. It was monstrous, obscene, unholy.

2. No legs to run on. No voice to scream with. Nothing. I'd just have to grin and bear it for the next two centuries.

3. Certainly I won't say good-bye, because there's a chance, just a tiny chance, that if Landy succeeds in his work I may actually see you again later, that if you bring yourself to come and visit me.

4. Do not drink cocktails. Do not waste money. Do not smoke cigarettes. Do not eat pastry. Do not use lipstick. Do not buy a television apparatus…
5. " Which newspaper?" Mrs Pearl asked sharply.
"The Daily Mirror. The headlines are larger."
"He hates the Mirror. Give him The Times".
6. The plastic capsule was transparent all the way round so that the whole of the eyeball was visible. The optic nerve connecting the underside of it to the brain looked a short length of grey spaghetti.
7. No arguments and criticisms, she thought, no constant admonitions, no rules to obey, no ban on smoking cigarettes, no pair of cold disapproving eyes watching me over the top of a book in the evenings, no shirts to wash and iron, no meals to cook nothing but the throb of the heart machine, which was rather a soothing sound anyway and certainly not loud enough to interfere with television.

4. Answer the questions. Make a full use of the words and phrases from the active vocabulary.

1. What was Mrs. Pearl's expectation of her husband's farewell letter?
2. How can you characterize their relations. Is the assumption 'there was no love lost between them' applicable to this family?
3. Dwell on the description of William's chair. What idea does author try to get across the reader?
4. Focus on William's letter. Do you think he had a genuine feeling of affection to his wife?
5. Describe William's reaction to Landy's offer. Did he agree on Landy's offer at once? What made him give a positive answer after all?
6. Give account of the would-be operation on William's brain. When he gets along his letter, he employs a number of medical terms. Make a list of them. Are they used on purpose?
7. Reproduce the dialogue between William and John.
8. What was the reaction of Mrs. Pearl like? Wash she shocked?
9. Give a character sketch of the main characters in the novel:
a. William Pearl
b. Mary Pearl
c. John Landy.

5. What is the main idea of the story?
6. Do you think the title of the story matches the main idea?
7. What is your overall impression of the story?

Home Assignment 2. "Mrs. Bixby and the Colonel's Coat"

1. Comment on the following extracts.

1. America is the land of opportunities for women. Already they own about eighty five per cent of the wealth of the nation. Soon they will have it all. Divorce has become a lucrative process, simple to arrange and easy to forget; and ambitious females can repeat it as often as they please and their winnings to astronomical figures.
2. Succeeding generations of youthful American males are not deterred in the slightest by this terrifying pattern of divorce and death. The higher the divorce rate climbs, the more eager they become. Young men marry like mice…
3. They met so seldom--twelve times a year is not much when you come to think of it--that there was little or no chance of their growing bored with one another. On the contrary, the long wait between meetings only made the heart grow fonder, and each separate occasion became an exciting reunion.
4. and what a very different thing that was from the dentist husband at home who never succeeded in making her feel that she was anything but a son of eternal patient, someone who dwelt in the waiting-room, silent among the magazines, seldom if ever nowadays to be called in to suffer the finicky precise ministrations of those clean pink hands.
5. And the sense of power that it gave her! In this coat she could walk into any place she wanted and people would come scurrying around her like rabbits.
6. Just tell them that nice generous aunt of yours gave it to you for Christmas
7. But the thought of parting with it now was more than Mrs Bixby could bear. "I've got to have this coat!" she said aloud. "I've got to have this coat! I've got to have this coat!"
8. You're a clever girl, aren't you? You've fooled him before. The man never has been able to see much further than the end of his own probe, you know that.
9. Staring at the watches, the shoe buckles, the enamel brooches, the old binoculars, the broken spectacles, the false teeth. Why did they always pawn their teeth, she wondered.
10. It was funny how small he always looked after the Colonel. The Colonel was huge and bristly, and when you were near to him he smelled faintly of horseradish. This one was small and neat and bony and he didn't really smell of anything at all, except peppermint drops, which he sucked to keep his breath nice for the patients.
11. It sounds a bit like Lewis Carroll, she thought--water fleas and dandelions and dentists.
12. "But Cyril, I found it. It's mine. Whatever it is, it's mine, isn't that right?"
"Of course it's yours, my dear. There's no need to get so worked up about it."

2. Answer the questions.

1. What's R. Dahl's idea of men-women relationships in America. Do you side with his way of thinking?
2. Do you think the story narrated by the author is true to life or it was just a figment of his imagination?
3. What can you conclude from the passages of the story about Mrs. Bixby and her husband? Do you think they got on well?
4. Dwell on Mrs. Bixby's little adventure and bring up the information on the Colonel. What was his social background like? Try to imagine their first meeting. Where could they meet for the first time?
5. Why do you think Mrs. Bixby fell for the Colonel? Was he her ideal image of a perfect man?
6. Comment on the episode when Mrs. Bixby gets her parting present. What did she feel? Comment on the feeling that came over her.
7. What a solution did she hit upon to bring the Colonel's present home?

8. Reproduce the dialogue between Mrs. Bixby and her husband when she tells him an amazing story about the found ticket.
9. Do you think Mr. Bixby had a hunch about the real origin of the ticket?
10. What was the end of the story like? Did Mrs. Bixby get her coat back after all?
11. Comment on Mrs. Bixby. Do you think he was just a good-for-nothing dentist? Could he be far more sagacious to wit his spouse out? Recall the episode with his 'present'.
12. Give a character sketch of Mrs. Bixby. Why did she go on two-timing her other half? What was she up to?
13. Try to come up with a continuation of the story. Do you think this couple would live happily ever after?
14. What's R. Dahl's idea of love in a family?
15. What's your favourite character in the story?

3. Analysis. With "Mrs Bixby and the Colonel's Coat" Dahl tells a story within a story. Analyse the language and stylistic devices used by the author paying attention to:

Setting
Characters
Dialogue
Rising Action
Climax
Falling Action
Narrator
Figurative Language
Atmosphere

4. Comment / Discussion

Mrs Bixby says that she feels "a sort of eternal patient, someone who dwelt in the waiting room". What does this tell us about their married life?

After Mrs Bixby reads the Colonel's note, she experiences a variety of feelings that the author captures in single words and short sentences. Is this style of writing effective? Make a list of her changing emotions.

Write a character sketch of both husband and wife emphasising their differences.

Does it depend on whether you are male or female when it comes to taking sides with either Mr or Mrs Bixby?

Home Assignment 3. "Taste"

1. Comment on the following abstracts.

1. And when discussing a wine, he had a curious, rather droll habit of referring to it as though it were a living being. 'A prudent wine,' he would say, 'rather diffident and evasive, but quite prudent.

2. And like a number of his kind, he seemed to be somewhat embarrassed, almost ashamed to find that he had made so much money with so slight a talent.

3. "As far as I'm concerned, old man, I don't give a damn," Mike said. "I'll bet you anything you like."

4. Pratt nodded, and again the little smile moved the corners of his lips, and then, quite slowly, looking at Mike all the time, he said, "I want you to bet me the hand of your daughter in marriage."

5. And if he loses, he will have to hand over a considerable amount of property. Now, wait a minute, my dear, don't interrupt. The point is this. He cannot possibly win."

6. The man was about fifty years old and he did not have a pleasant face. Somehow, it was all mouth--mouth and lips--the full, wet lips of the professional gourmet…

7. It was a solemn, impressive performance, and I must say he did it well.

8. He leaned back in his chair, held his hands up level with his chest, and placed the fingertips carefully together. He was becoming ridiculously Pompous, but I thought that some of it was deliberate, simply to mock his host.

9. He sipped the wine again, and out of the side of my eye I noticed Mike Schofield and how he was leaning farther and farther forward over the table, his mouth slightly open, his small eyes fixed upon Richard Pratt.

10. He knew he was a winner now; he had the bearing, the quiet arrogance of a winner, and I could see that he was prepared to become thoroughly nasty if there was any trouble.

2. Answer the questions.

1. How many people were there at the dining table? Introduce the main characters.

2. Give a character sketch of Richard Pratt. Do you find anything repulsive about this person? Comment on his appearance and the way he is described throughout the novel.

3. Why wasn’t R. Pratt engrossed into a small talk with Mike? Who was the center of his attention? Why?

4. What was the main reason of organizing such a sumptuous feat? What was Michael’s intention?

5. Describe the beginning of the bet. Why did R. Pratt have the grits to partake in it? Why was his appearance crying out he was bored to death by the bet?

6. What was the stake of the bet? Was it easy for both parties concerned to agree on the conditions?

7. Who won the bet in the end?

8. What role does the old maid play? What is the showdown of the story?

9. Comment on the problems displayed in the story.

3. Find a word or phrase in the story that means the same as:

expert on food
to destroy the taste of red wine
to become happy again
in reality
to hide displeasure
to not care

to renege
employed by the family for many years

List all the facts on how to ‘taste’ wine.

4. Comprehension: Who is the narrator? Name the wines that were drunk at the gathering. What food was served at the gathering? What was bet on both sides?

5 . Application: Draw a layout of the table setting in the dining room. Demonstrate how one should taste wine. Refer to your wine tasting fact list.

6. Analysis: Chart the story on a line indicating the changes in tone and tension in the story.

7. Synthesis: Write the next paragraph (in Dahl’s style) to conclude the story.

8. Evaluation: What is your reaction to how Mike Schofield treats his wife and daughter? How would you react in this situation if you were the daughter? What criteria do you use to assess your enjoyment of drinks? Do you believe in making bets? If so, what do you bet on and what is your stake?

Home assignment 4. “Lamb to the Slaughter”

1. Comment on the following sentences. Have you say.

1. She loved to luxuriate in the presence of this man, and to feel--almost as a sunbather feels the sun that warm male glow that came out of him to her when they were alone together.
2. She loved him for the way he sat loosely in a chair, for the way he came in a door, or moved slowly across the room with long strides. She loved the intent, far look in his eyes when they rested on her, the funny shape of the mouth, and especially the way he remained silent about his tiredness, sitting still with himself until the whisky had taken some of it away.
3. And as he spoke, he did an unusual thing. He lifted his glass and drained it in one swallow although there was still half of it, at least half of it, left.
4. "I'll get it!" she cried, jumping up.

it down," he said. When he came back, she noticed that the new drink was dark amber with the quantity of whisky in it.

5. "But you must have supper. I can easily do it here. I'd like to do it. We can have lamb chops. Or pork. Anything you want. Everything's in the freezer."

"Forget it," he said.

"But, darling, you must eat! I'll fix it anyway, and then you can have it or not, as you like."

6. And he told her. It didn't take long, four or five minutes at most, and she sat very still through it all, watching him with a kind of dazed horror as he went further and further away from her with each word.
7. "I'll get the supper," she managed to whisper, and this time he didn't stop her.

8. Everything was automatic now--down the stairs to the cellar, the light switch, the deep freeze, the hand inside the cabinet taking hold of the first object it met.

9. "For God's sake," he said, hearing her, but not turning round. "Don't make supper for me. I'm going out."

10. It was extraordinary, now, how clear her mind became all of a sudden. She began thinking very fast. As the wife of a detective, she knew quite well what the penalty would be.

11. She sat down before the mirror, tidied her face, touched up her lips and face. She tried a smile. It came out rather peculiar. She tried again.

12. And now, she told herself as she hurried back, all she was doing now, she was returning home to her husband and he was waiting for his supper; and she must cook it good, and make it as tasty as possible because the poor man was tired; and if, when she entered the house, she happened to find anything unusual, or tragic, or terrible, then naturally it would be a shock and she'd become frantic with grief and horror.

13. she heard a few of the whispered phrases "... acted quite normal very cheerful... wanted to give him a good supper... peas... cheesecake... impossible that she..

14. They stood around rather awkwardly with the drinks in their hands, uncomfortable in her presence, trying to say consoling things to her.

15. "Personally, I think it's right here on the premises."

"Probably right under our very noses."

2. Answer the questions, use the new vocabulary entries.

1. What is your first impression of Marry Maloney? Is she an ideal wife? Dwell on the atmosphere in the house and her behaviour.

2. Comment on Patrick Maloney's manner of speaking. What is suggestive of?

3. What was Patrick Maloney's job? Why do you think he was not in the mood for talking to his wife?

4. What was 'a blissful time' for Mary?

5. Comment on Mrs. Maloney's love to her husband. Was she obsessed, infatuated or over her heels in love with her husband?

6. Describe their 'conversation'. What does the author try to bring home to the reader?

7. Dwell on the episode when Patrick Maloney drops the bombshell. Why did the author leave out the reason of Patrick's idea of getting a divorce from his wife? Brainstorm the feasible reasons.

8. How did Mary Maloney murder her husband? Was it a reckless homicide, a cold-blooded killing or she was 'deranged by grief' and acted insane?

9. Describe Mary's sudden change after she committed the crime. How did she conjure up a trick to cover up the tracks? What argument did she bring forward to whitewash herself?

10. Describe the investigation. Who was the likely suspect at first and after some time?

11. What stylistic device is profusely used in the novel? What is its chief role? Find the examples.

12. What was the end of the story? Do you think this case could be cracked?

13. What were the relations in the family? Who was to blame for the tragedy unfolded in the novel?

14. Ponder over the title of the novel. There is a clear-cut biblical allusion. Who was 'the Lamb'?

3. Think about "the perfect murder". What would be the ingredients of the "perfect murder"? Put the following ideas into order of importance. (Add ideas of your own if you want to.)

a) It should be easy to arrange.
b) It should leave no clues.
c) There should be no noise.
d) It should look like suicide.
e) It should take place in a lonely, isolated place.
f) It should be cheap.
g) No violence should be necessary.
h) It should look like an accident.
i) It should be quick.
j) The murderer should have a good alibi.

4. For Writing and Discussion:

1. In what ways do the texts reinforce stereotypical gender roles? In what ways do they defy them?
2. Do the artists appear to be supporting or criticizing these stereotypes? Do you believe one gender is portrayed more sympathetically? Explain.
3. With whom do you identify most in both the painting? The story? Are we meant to sympathize with Mrs. Maloney or be horrified by her, or somewhere in between? What about Mr. Maloney? Does the way Hopper depicts the figures in "Room in New York" make them more or less appealing to you? Discuss how each artist uses point of view to add meaning to his text.
4. Why do you suppose Dahl doesn't provide a definitive cause for the breakdown in the Maloney's relationship? And why would Hopper obscure the facial expressions of the figures in his paintings? Do these omissions make the texts more or less satisfying to you as a reader? Why?
5. Both texts depict intimate relationships at varying stages of disintegration. In what ways might these unhappy couples suggest broader sociological commentary about divisions in the world beyond our homes?
6. Does the Times review help you to understand Hopper and what he is trying to convey? What lines from the review apply especially well to "Room in New York"? How? Do any of them also apply to "Lamb to the Slaughter"?

Home Assignment 5. "Nunc Dimittis"

1. Define the stylistic devises. Comment on the purpose of their usage in the abstracts.

1. All evening I have been sitting here trying to force myself to begin, but the more I have thought about it, the more appalled and ashamed and distressed I have become by the whole thing.
2. I suppose I am, after all, a type; a rare one, mark you, but nevertheless a quite definite type--the wealthy, leisurely, middle-aged man of culture, adored (I choose the word carefully) by his many friends for his charm, his money, his air of scholarship, his generosity, and I sincerely hope for himself also.
3. There is a frustration, a discontent, a regret somewhere inside him. Even a slight aberration.
4. The individual features, the eyes, the nose, the mouth, the chin, are buried in the folds of fat around the puckered little face and one does not notice them. Except perhaps the mouth, which reminds me I cannot help it--of a salmon.
5. She kept them perpetually twisting and twisting around each other, and they were like a bunch of small white snakes wriggling in her lap.
6. There was the look of serpents in those eyes and a queer curl around the mouth; and in the air--although maybe I only imagined it--the faint smell of danger.
7. His Lordship kept shaking his head slowly from side to side like an old and dispirited metronome.

2. Comment on the following passages.

1. There was beginning to be something about this lady I did not much like, a mischievous brooding air that made me want to get up quickly and go away.
2. Oh, what a bore this woman is, I thought, and how can I get away?
3. there's nothing immoral about this. Art is only immoral when practised by amateurs. It's the same with medicine. You wouldn't refuse to undress before your doctor, would you?'
4. The man knew only too well that there was a whole set of wealthy indolent women in the city who got up at noon and spent the rest of the day trying to relieve their boredom with bridge and canasta and shopping until the cocktail hour came along. All they craved was a little excitement, something out of the ordinary, and the more expensive the better.
5. I might well have become a murderer myself. But mere killing, I decided, was too good for this woman, and far too crude for my own taste. So I began looking for a superior alternative.
6. I felt as though I had no right to be in the room, certainly no right to stare. So after a while I went out and shut the door behind me. It seemed like the only decent thing to do.

3. Answer the questions.

1. The author uses profusely a lot of bookish words. What is the reason of their prolific use? How could they characterize the narration?
2. Describe the eye-to-eye conversation between Gladys Ponsonby and Lionel. Account for Gladys's manner of speaking. What was she doing while she got along the gossip?
3. Give grounds for John Royden's incredible fame. Focus on his way of painting.
4. Why do you think Gladys takes Lionel into the secret? How did he take it?
5. What was the second their talk about? How did Lionel respond to it?
6. What was his idea of vengeance like?

7. Describe the party thrown by Lionel. What was its outcome?

Home assignment 6. "Galloping Foxley"

1. Comment on the following passages.

1. And when occasionally a new face appears on the platform it causes a certain disclamatory, protestant ripple, like a new bird in a cage of canaries.

2. Their lives like my own, are regulated nicely by the minute hand of an accurate watch, and very often our paths cross at the same times and places on the street each day.

3. Personally, I mistrust all handsome men. The superficial pleasures of this life come too easily to them, and they seem to walk the world as though they themselves were personally responsible for their own good looks. I don't mind a woman being pretty.

4. My day was ruined; and more than one of my clerks at the office felt the sharper edge of my tongue, particularly after luncheon when my digestion started acting up on me as well.

5. It was a curious sensation, sitting only a yard away from this man who fifty years before had made me so miserable that I had once contemplated suicide.

6. My father, who was a small, courteous, dignified person, turned around with surprising speed and seized the culprit by the wrist.

"Don't they teach you better manners than that at this school, young man?" he said.

The boy, at least a head taller than my father, looked down at him with a cold, arrogant, laughing glare, and said nothing.

7. But being in his study, I automatically became his own particular, personal slave. I was his valet and cook and maid and errand-boy, and it was my duty to see that he never lifted a finger for himself unless absolutely necessary. In no society that I know of in the world is a servant imposed upon to the extent that we wretched little fags were imposed upon by the boazers at school. In frosty or snowy weather I even had to sit on the seat of the lavatory (which was in an unheated outhouse) every morning after breakfast to warm it before Foxley came along.

8. "Rather far apart, aren't they? Not quite up to Foxley's usual standard."

"Two of them are close. Actually touching. Look these two are beauties!"

"That low one was a rotten shot."

9. I never took my eyes off that finger. For me it was an instrument of doom.

10. Oh, the agony of those days. To burn Foxley's toast was a 'beatable offence'. So was forgetting to take the mud off Foxley's football boots. So was failing to hang up Foxley's football clothes. So was rolling up Foxley's brolly the wrong way round. So was banging the study door when Foxley was working.

2. Do the tasks and answer the questions.

1. Make up a list of words that describe a. the daily grind b. professions of his fellow passengers.

2. Give a character sketch of the main and supportive characters: William Perkins, Foxley, Perkin's father, Jocelyn Fortescue, junior students in Repton

3. Recall the very first encounter of Perkins and Foxley.

4. Enlist all the cumbersome duties Perkins had to perform.
5. Account for Foxley's brutal behaviour. What was it suggestive of?
6. Why did neither Perkins nor his friends rebel against this atrocious cruelty?
7. Do you think that the problem of school bullying is a hot issue nowadays?

3. Analysis:

1. How does the narrator emphasise that he is a creature of habit? Why does he like the "unchanged and unchangeable" fellow travellers?
2. What seem to be the main characteristics of the people he passes during his daily walk from Cannon Street to the office? In what way are their lives "regulated nicely by the minute hand of the accurate watch"?
3. In what ways are we told that the stranger "was not one of us"?
4. Why do different newspapers feature in the story? Do we associate certain things with particular newspapers, and if so what?
5. What seems to you to have been the worst thing that Perkins had to suffer at school? Why didn't he write home to his parents telling them the truth?
6. Does Perkins want to expose the stranger in front of other commuters because he envies the stranger's good looks or because he wants a sort of revenge?
7. Do you think the stranger really is who he says he is, or is it in fact Galloping Foxley trying to avoid being discovered?
8. Do you agree with Perkins that "there's nothing routine and regularity for preserving one's peace of mind"? What are the advantages and disadvantages of organising your life around routine?
9. Using the very detailed descriptions we are given of both Perkins and the stranger, either write a character sketch of each, or draw each of them.

4. Further Writing:

Train Journeys
Pain
First Day at School
Loneliness

Home Assignment 7. "Genesis and Catastrophe"

1. Comment on the abstracts from the novel.

1. "I have prayed and prayed that he will live, Doctor."
"Of course he will live. What are you talking about?"
"The others didn't."
"What?"
"None of my other ones lived, Doctor."

2. Also there was a rumour that this was the husband's third marriage, that one wife had died and that the other had divorced him for unsavoury reasons. But that was only a rumour.

3. "I don't think you know what it means, Doctor, to lose them all, all three of them, slowly, separately, one by one. I keep seeing them.

4. The doctor turned away from the bed and walked over to the window and stood there looking out. It was a wet grey April afternoon, and across the street he could see the red roofs of the houses and the huge raindrops splashing on the tiles.

5. I shouted after the funeral. "I won't have it! I have buried enough children!' And my husband...he was strolling among the guests with a big glass of beer in his hand...he turned around quickly and said, "I have news for you, Klara, I have good news.' Can you imagine that, Doctor? We have just buried our third child and he stands there with a glass of beer in his hand and tells me that he has good news. "Today I have been posted to Braunau,'

6. "He put his head right into Otto's cradle as though he were examining a tiny insect and he said, "All I am saying is why can't they be better specimens? That's all I am saying.'

7. The mother didn't move. She didn't even turn her head to look.

"Go on!" cried the innkeeper's wife. "He won't bite you!"

8. The man had a pair of enormous whiskers meticulously groomed after the manner of the Emperor Franz Josef, and he smelled strongly of beer. "A son?"

2. Answer the questions.

1. Describe the atmosphere in the room. Why was it so tense?

2. Give a character sketch of Klara Hitler? Was it strange for woman to be scared of her wits about her children?

3. Find out the background information about the Hitlers. Were they a happy couple? Give your opinion.

4. Make a character sketch of Alois Hitler. Does his view on his stillborn children fit his appearance?

5. Try to figure out the family background of the real Hitlers. What are the similarities?

6. Why did Alois Hitler call his child a specimen. What idea was he obsessed with?

7. Ponder over the title of the story. Why do you think R. Dahl chose it for his story? What message did he try to bring home to the reader?

Home Assignment 8. “The Way Up to Heaven”

1. Comment on the following abstracts.

1. All her life, Mrs Foster had had an almost pathological fear of missing a train, a plane, a boat, or even a theatre curtain. In other respects, she was not a particularly nervous woman, but the mere thought of being late on occasions like these would throw her into such a state of nerves that she would begin to twitch.

2. It was really extraordinary how in certain people a simple apprehension about a thing like catching a train can grow into a serious obsession.

3. Mr Foster may possibly have had a right to be irritated by this foolishness of his wife's, but he could have had no excuse for increasing her misery by keeping her waiting unnecessarily.

4. his timing was so accurate--just a minute or two late, you understand and his manner so bland that it was hard to believe he wasn't purposely inflicting a nasty private little torture of his own on the unhappy lady.

5. "Dear God," she said aloud, "I'm going to miss t. I know, I know, I know I'm going to miss it." The little muscle beside the left eye was twitching madly now.

6. She knew also that although he was no longer active in his many enterprises, he would never consent to leave New York and live in Paris.

7. She hated to leave the airport. She didn't wish to see her husband. She was terrified that in one way or another he would eventually manage to prevent her from getting to France.

8. She looked at him, and at that moment he seemed to be standing a long way off from her, beyond some borderline.

9. In spite of the cold, the atmosphere was peculiarly oppressive, and there was a faint and curious odour in the air that she had never smelled before.

2. Answer the following questions and do the tasks.

1. Do you think Mrs. and Mr. Foster live like cat and dog or there was chemistry between them?

2. What was Mrs. Foster’s striking feature. Was it a mania or that feeling was subconsciously nourished by her other half?

3. Account for Mrs. Foster’s preparation. Where was she going to? Why did her husband try to talk her out of going to America?

4. Give a character sketch of each character. What were they like? Were they hostile to each other? Was it ‘a lean-compromise -is better –than- a –fat- lawsuit’ type of relations?

5. Describe the morning departure of Mrs. Foster. Why didn’t she unlock the door to let her husband know she had found the present?

6. What did Mrs. Foster like in Paris? Why was she anxious for going to Paris?

7. Describe Mrs. Foster’s arrival. What was the origin of ‘curious odour’ in the house?

8. Comment on the title of the story. What is it suggestive of?

9. Ponder over the unfolding tragedy. Could Mrs. Foster deliberately murder her husband? What was their chief problem and how could they sort it out?

3. List 10 words from the story which describe Mrs. Foster as being either nervous or afraid.

4. Find one word in the story which means the same as:

a. unhappy, disappointed

b. very tired

c. find out about something

d. an odd habit or tendency
e. for a short time

5. Comprehension.

1. Why is Mrs. Foster upset with her husband at the beginning of the story?
2. How did her husband make her anxious the following morning?
3. What crucial decision did she finally make?
4. What were Mrs. Foster's feelings at the end of the story?

6. Discussion Points.

1. Was Mrs. Foster right to want to live in Paris? Should husbands and wives always go away together?

2. Do you sympathise or not with Mrs. Foster? Do you think she should go to prison? Do you understand why she let her husband die?

7. Writing:

Write a short letter (100 words) from Mrs Foster to her daughter in Paris. Describe what happened when she returned home and describe her plans for the future.

8. **Review:** Is the ending to the story predictable or unpredictable? Give reasons.

Home Assignment 9. "My Lady Love, My Dove"

1. Comment on the following extracts.

1. Then why did you ask them?" The question slipped out before I could stop myself and I regretted it at once, for it is a rule with me never to provoke my wife if I can help it.

2. "I keep telling you--so that for once we can get a decent game. I'm sick and tired of playing with rabbits. But I really can't see why I should have these awful people in the house."

3. "Why for God's sake do you always argue with me. You know you disliked them as much as I did."

"I really don't think you need worry, Pamela. After all, they seemed quite a nice well-mannered young couple."

4. How beautiful it all was! How peaceful! Now, if only Pamela would try to be a little less solicitous of my welfare, less prone to coax me into doing things for my own good rather than for my own pleasure, then everything would be heaven.

5. that I am a man who is built rather small, and a gesture like this, when used to excess by a person like my wife, is apt to intimidate.

6. Let's have some fun--some real fun for once--tonight."

7. I've known you do lots of worse things than this before now."

"Never!"

"Oh yes I have. What makes you suddenly think you're a so much nicer person than I am?"

"I've never done things like that."

8. But listen, Arthur. I'm a nasty person. And so are you in a secret sort of way. That's why we get along together."

9. This, I knew from experience, was a danger signal. She was like one of those bomb things with the pin pulled out, and it was only a matter of time before--bang! and she would explode. In the silence that followed, I could almost hear her ticking.

10. Somehow, now, it looked different--no longer a silly box for making noises but an evil little creature that crouched on the table top with a part of its own body reaching out secretly into a forbidden place far away.

11. I had a frightful, fantastic vision of my wife telling them, amidst roars of laughter, precisely what I had been doing upstairs. She couldn't--she couldn't have done that!

12. Eton," he said, and my wife gave a quick little nod of approval.

13. She had a reputation, when she went hunting--I never go myself--of always being right up with the hounds whatever the cost to herself or her horse for fear that she might miss a kill. I could see she had no intention of missing this one.

14. "Why, this is a marvellous idea. D'you think we could learn to do it?"

2. Answer the questions. Use the phrases from the Active Vocabulary.

1. Give a character sketch of Author Beachaump. What was his training? Was he of the same social background with his wife?

2. Give a character sketch of Pamela Beachamp and her family background. Were they on the equal footing with each other?

3. Do you think their family relationship was souring or thriving?

4. The author hints at several practical jokes that were orchestrated by the Beauchamp. What's your idea of their harmless tricks?

5. What idea struck Mrs. Beauchamp when she discussed the arrival of their guests? Do you think it was an immoral act or a bad joke?

6. What was Arthur's reaction to his wife's wacky idea? Why did he finally give in? Account for it and describe him when he was installing the mic.

7. What was your first impression of the Snapes? Did you share Pamela's aversion to their guests?

8. Reproduce the episode of the card game. Did the players really enjoy it?

9. What did Arthur and his wife learn about their guests. What was their final decision like?

10. Come up with the continuation of the story. Do you think that the main characters manage to get even after all ?

11. Try to assess the characters according to the moral values. Are they immoral?

3. Knowledge.

List ten words from the story which are connected with cards and playing cards.

4. Comprehension.

Why was Pamela not looking forward to the weekend?
How does Arthur feel when Pamela points her finger at him?
What does Arthur notice about Sally Snape?
What did Arthur and Pamela hear the Snapes talking about?
What is a 'bidding code', and why did the Snapes use it?

3. Application.
Draw:
An ace of hearts
A jack of diamonds
A queen of spades
A nine of clubs

4. Analysis.
Summarise the story 'My Lady Love, My Dove'.

In order to get her husband to do something, Pamela uses bullying language. Find examples of this language, and infer what this tells us about her personality and relationship with her husband.

5. Synthesis.
Write a short scene with dialogue describing breakfast on the next morning, Saturday, when Arthur and Pamela and the Snapes are together.

6. Evaluation.
What is your reaction to the statement from the story – "Listen Arthur. I'm a nasty person. And so are you – in a secret sort of way. That's why we get along together." Do you agree that Pamela and Arthur are equally 'nasty people'?

Do you think the reader is meant to feel sorry for Sally Snape? Justify your answer with examples from the text.

Have you ever spent time with people you do not particularly like? How did you decide to liven things up? Justify why you did this.

Home assignment 10. "Neck"

1. Comment on the following abstracts.

1. Naturally, the vultures started gathering at once, and I believe that not only Fleet Street but very nearly the whole of the city was looking on eagerly as they scrambled for the body. It was slow motion, of course, deliberate and deadly slow motion, and therefore not so much like vultures as a bunch of agile crabs clawing for a piece of horsemeat under water.

2. Then, round about the beginning of August, apparently at some secret female signal, the girls declared a sort of truce among themselves while they went abroad, and rested, and regrouped, and made fresh plans for the winter kill.

3. "Lady Turton," she said.

Nobody stopped talking; we were too well mannered for that. No heads were turned. Only our eyes swung round to the door, waiting for the entrance.

4. "Lady Turton," she said.

Nobody stopped talking; we were too well mannered for that. No heads were turned. Only our eyes swung round to the door, waiting for the entrance.

5. "How about this next week-end? Would that be all right?"

The slow narrow eyes rested a moment on mine, then travelled away. "I suppose so, if you wish. I don't care."

6. There was the faint, desiccated whiff of something troublesome in the air; I was conscious of it even as I lay steaming luxuriously in my great marble bath; and I couldn't help hoping that no unpleasant things were going to happen before Monday came.

7. There was the faint, desiccated whiff of something troublesome in the air; I was conscious of it even as I lay steaming luxuriously in my great marble bath; and I couldn't help hoping that no unpleasant things were going to happen before Monday came.

8. I had used his name a few times in my column, but I had never liked him, and this I think was mainly because I have a deep suspicion of all people who carry their military titles back with them into private life-especially majors and colonels.

9. Every now and then Lady Turton would call her husband to fetch her something--another Martini, a cigarette, an ashtray, a handkerchief--and he, half rising from his chair, would be forestalled by the watchful Jelks who fetched it for him.

10. All this foolishness appeared to delight the hostess. But it did not delight her husband. I could see that he was conscious of the little scene all the time we were talking

11. "Shall we go back to the house?" I asked.

"Back to the house?"

"Yes, shall we go back and have a drink before lunch?"

"A drink? Yes, we'll have a drink." But he didn't move.

2. Answer the questions and do the following tasks.

1. What word does the author use to describe the husband hunt in London? Why was Natalia—the would-be Mrs. Turtan called a poacher?

2. How did Mrs. Turton appear at a dinner party? What did people say about her?

3. Why did the narrator force the invitation?

4. What was Mrs. Turton’s house like? What famous architects contributed to its construction? What feelings does the lavish style arouse?

5. Reproduce the conversation between the narrator and the butler. What epithets and other stylistic devices prevail in the butler’s description?

6. Describe the atmosphere in the house. What people were present?

7. Why was the narrator prejudiced against the Major? What was repulsive about him?

8. Why didn't Sir Basil have the heart to sort out relations with his wife? Why didn't he file for divorce?

9. Reproduce the conversation between the narrator and Sir Basil. What was going on in the distance? How does the author make this scene utterly ridiculous?

10. What was the showdown of the tragedy?

11. Do you think Sir Basil could murder his wife?

12. What problem is brought to the fore in the novel? What solution would you provide to reconcile all the parties concerned?

Home Assignment 11. "Parson's Pleasure"

1. Define the stylistic devices in the following.

1. And the hawthorn. The hawthorn was exploding white and pink and red along the hedges and the primroses were growing underneath in little clumps, and it was beautiful.

2. How then was he to gain admittance? Perhaps it would be best if he didn't let them know he was a dealer at all. He could be the telephone man, the plumber, the gas inspector. He could even be a clergyman. . . .

3. they stopped talking and seemed suddenly to stiffen and freeze, becoming absolutely still, motionless, three faces turned towards him, watching him suspiciously as he approached.

2. Comment on the following passages.

1. Whenever they asked him where he got the stuff, he would smile knowingly and wink and murmur something about a little secret.

2. Country folk are a suspicious lot. So are the impoverished rich. You can't go about ringing their bells and expecting them to show you around their houses just for the asking, because they won't do it. That way you would never get beyond the front door. How then was he to gain admittance? Perhaps it would be best if he didn't let them know he was a dealer at all.

3. and he noticed that each of them had the same peculiar expression on his face, something between a jeer and a challenge, with a contemptuous curl to the mouth and a sneer around the nose.

4. You couldn't really be expected to judge this any more than I could be expected to judge the quality of your barley. Everything in life, my dear sir, is experience."

5. It was not difficult, as he put his hands over the old screw and drew it out, for Mr Boggis to substitute the new one hidden in his palm. This was another little trick of his, and through the years it had proved a most rewarding one.

6. He had it now. It was his. No question about that. But the habit of buying cheap, as cheap as it was humanly possible to buy, acquired by years of necessity and practice, was too strong in him now to permit him to give in so easily.

7. He was finding it difficult to stop himself from breaking into a run. But clergymen never run; they walk slowly. Walk slowly, Boggis. Keep calm, Boggis.

3. Answer the questions and do the following tasks.

1. What did Mr. Boggis do for his living? What ruse did he resort to to buy a piece of furniture on the cheap?

2. Give a character sketch of Mr. Boggis. Do you think he was a cunning dealer?

3. Describe the farmhouse Mr. Boggis dropped in on.

4. Describe the farmers. What image do they project? Did the Rummins get on well with Claud?

5. What did Mr. Boggis find in the house?

6. How did he bargain for that?

7. What finally sold the old Rummins to sell the commode?

8. What was the end of the story like?

9. Try to come up with your continuation of the story.

4. List 10 words from the story which are connected with furniture.

5. Comprehension.

1. Why did Mr Boggis disguise himself in the uniform of a clergyman?
2. What methods did Mr Boggis use to get into people's homes?
3. How did Rummins, Claud and Bert behave when they saw Mr Boggis? Why?
4. Why did Mr Boggis say that he was only interested in the legs?
5. Why did Rummins, Claud and Bert saw off the legs of the chest of drawers?

6. Discussion Points.

1. Do you think that most antique dealers are honest? Do they make too much money?
2. You could say that Mr Boggis got what he deserved. Or are you sorry for him?
3. What is this story about? Greed? Stupid people? Is it about something else? What?

7. Writing

1. Write a dialogue between Boggis and Rummins when he returns to find that the legs have been sawn off.

2. Write a detailed description of a piece of furniture in your home.

8. Review.

1. Do you think this story is funny or tragic? Why?

2. Should the story have given us Mr Boggis' reaction when he returned to collect the chest of drawers?

Home Assignment 12. "Man from the South"

1. Comment on the passages from the story.

1. "Sure it'll work. It always works." The little man removed his unlighted cigar from his mouth, cocked his head on one side and looked at the boy.

"All-ways?" he said slowly.

"Sure, it never fails. Not with me anyway."

2. "Shall we not perhaps make a little bet on dat?" He smiled at the boy. "Shall we not make a little bet on whether your lighter lights?"

"Sure, I'll bet," the boy said. "Why not?"

"You like to bet?"

"Sure, I'll always bet."

3. "Some small ting you can afford to give away, and if you did happen to lose it you would not feel too bad. Right?"

"Such as what?"

"Such as, perhaps, de little finger on your left hand."

4. There was a silence then, and I could see that the little man had succeeded in disturbing the boy with his absurd proposal. He was sitting there very still, and it was obvious that a small tension was beginning to build up inside him. Then he started shifting about in his seat, and rubbing his chest, and stroking the back of his neck, and finally he placed both hands on his knees and began tap-tapping with his fingers against the kneecaps. Soon he was tapping with one of his feet as well.

5. The man seemed serious about the bet and he seemed serious about the business of cutting off the finger. But hell, what if the boy lost? Then we'd have to rush him to the hospital in the Cadillac that he hadn't won.

6. Anyone would think the son of a bitch had done this before, I told myself. He never hesitates. Table, nails, hammer, kitchen chopper. He knows exactly what he needs and how to arrange it.

7. I can see it now, that hand of hers; it had only one finger on it.

2. Answer the following questions.

1. Where is the action set? Describe the main participants of the unfolding drama.
2. Give a character sketch of Carlos. Does the author feel anything strange about him? What image does he project?
3. Do you find anything special about the bet. Comment on the 'terms and conditions' of the bet.
4. Reproduce the way the bet is described. Comment on the behaviour of each character.
5. Why did Carlos pour a substantial amount of Martini?
6. How does the tension grow in the novel? How does Carlos go about chopping the boy's finger?
7. What happened when the bet was underway? Who won the bet?
8. Do you think Carlos is a disturbed maniac or his proclivity for such cruelty arouses out of sheer boredom?
9. Do you think you could bet something really valuable just for the thrill of it?

3. Creative writing.

a) Write a descriptive essay on bets people make to gain profit.

b) Imagine that you're a columnist. You have collected a sound track of records about Carlos's bets. Write a column describing Carlos's horrendous betting experience.

Home assignment 13. "The Great Automatic Grammatizator"

1. Comment on the following extracts from the novel. Make a full use of the vocabulary from the text.

1. And he watched the two small white hands of his chief, the nervous fingers playing with a paperclip, unbending it, straightening out the hairpin curves. He didn't like the man's hands. He didn't like his face either, with the tiny mouth and the narrow purple-coloured lips. It was unpleasant the way only the lower lip moved when he talked.

2. Of course he was right. Except that he didn't know the half of it. He probably thought it was a woman. Whenever a young man gets depressed, everybody thinks it's a woman.

3. English grammar is governed by rules that are almost mathematical in their strictness! Given the words, and given the sense of what is to be said, then there is only one correct order in which those words can be arranged.

4. At that point, Adolph Knipe noticed a slight change in the man's expression, an extra brightness in the eyes, the nostrils distending, the whole face becoming still, almost rigid. Quickly, he continued. "Nowadays, Mr Bohien, the handmade article hasn't a hope. It can't possibly compete with mass-production, especially in this country you know that. Carpets... chairs… shoes... bricks... crockery... anything you like to mention they're all made by machinery now. The quality may be inferior, but that doesn't matter. It's the cost of production that counts. And stories--well--they're just another product, like carpets and chairs, and no one cares how you produce them so long as you deliver the goods. We'll sell them wholesale, Mr Bohlen! We'll undercut every writer in the country! We'll corner the market!"

5. "And another thing, Mr Bohlen. There's all manner of valuable by-products once you've got started. Take advertising, for example. Beer manufacturers and people like that are willing to pay good money these days if famous writers will lend their names to their products. Why, my heavens, Mr Bohlen! This isn't any children's plaything we're talking about. It's big business."

6. What I'm going to do is a serious novel, something that'll make 'em sit up and take notice. I've been getting rather tired of the sort of stories you've been putting my name to lately. As a matter of fact, I'm none too sure you haven't been trying to make a monkey out of me."

7. Mr Bohlen, who now sported a bottle-green velvet jacket and allowed his hair to cover two thirds of his ears, was quite content with things the way they were. "Don't know what you mean, my boy. You can't just absorb writers."

2. Do the tasks and answer the questions.

1. Give a character sketch of the main characters in the novel: Adolph Knipe. b. Mr John Bohlen.

2. Who was the creator of the great machine. What was the principle it was built on?

3. Reproduce the conversation between Knipe and Bohlen with Knipe coaxing his boss to invest into his plan. How did Knipe win Mr. Bohlen over?

4. Account for the adage once put by a witty poet. You can not sell inspiration, but you can sell the manuscript. Ponder over the problem of genuine inspiration versus run-of-the-mill writing.

5. Think of the areas of human life where machines can compete with humans and the ones where man is inimitable.

6. Describe the thriving business of Knipe and Bohlen. How did they make their money?

7. What is the end of the story? Give your ideas on where Knipe and Bohlen could end up.

3. Creative writing

1. Make buzz groups and represent two conflicting parties justifying the supremacy of machines over man or back up the idea that no machine can outshine a human being.

2. Use Knipe's input to create your own novels:

a) the place the action is set;

b) time;

c) genre;

d) subject;

e) characters;

f) feelings.

Home Assignment 14. “Dip in the Pool”

1. Comment on the following passages.

1. The purser looked at the anxious frowning face of Mr. Botibol and he smiled, knowing quite well what the man was driving at. "Well, you see, the captain has a little conference with the navigating officer, and they study the weather and a lot of other things, and then they make their estimate."

2. Mr. Botibol took a chair close to the auctioneer's table. He crossed his legs, folded his arms, and settled himself in his seat with the rather desperate air of a man who has made a tremendous decision and refuses to be frightened.

3. The room became quiet. The people sat still in their chairs, all eyes watching the auctioneer. There was a certain tension in the air, and as the bids got higher, the tension grew. This wasn't a game or a joke; you could be sure of that by the way one man would look across at another who had raised his bid--smiling perhaps, but only the lips smiling, the eyes bright and absolutely cold. Number five hundred and twelve was knocked down for one hundred and ten pounds. The next three or four numbers fetched roughly the same amount.

4. Mr. Botibol turned away and sat slowly down on the edge of his bunk. A fine electricity of fear was beginning to prickle under the skin of his stomach. He hadn't a hope now. One of the higher numbers was certain to win it after this.

5. The thought of leaping off a ship into the ocean a thousand miles from the nearest land had made Mr. Botibol--a cautious man at the best of times--unusually advertent. He was by no means

satisfied yet that this woman he saw before him was absolutely certain to give the alarm when he made his jump. In his opinion there were two possible reasons why she might fail him.

6. "Such a nice man," she said. "He waved to me."

2. Answer the questions and do the tasks.

1. Describe the opening scene in the novel. What is this introduction suggestive of? Share your ideas.

2. Reproduce the conversation between the purser and Mr. Botibol. What was Mr. Botibol driving at?

3. What were the terms for the auction pool? Was it a serious event? Account for Mr. Botibol's behaviour during the auction.

4. What did Mr. Botibol picture in his mind in case of good luck favoured him?

5. Account for Mr. Botibol's plan he contrived to win the money.

6. Describe his apprehension when he was about to jump. Who was the guarantee of his rescue?

7. What is the finale of the novel? Comment on the title of the story.

8. What proverb could illustrate the story?

9. What is the moral message in the story?

3. List ten words from the story which describe Mr Botibol's range of feelings during the course of the cruise.

e.g 'fear assailed him'

4. Comprehension.

How did the passengers know that the weather had suddenly changed?

When Mr Botibol woke up the sea was no longer rough. Why did he want to know if the captain had made an estimate of the distance travelled by the ship?

What had happened when Mr Botibol awoke the next day?

What was the plan he worked out to overcome his problem?

How many people saw Mr Botibol jump into the sea?

5. Application.

Draw a picture of the sea for each morning and afternoon of each day of the trip.

4. Analysis.

Identify two main themes in 'Dip in the Pool' and explain your answer.

5. Synthesis.

Imagine you are Mr Botibol and that you write a daily diary entry just before going to sleep each night. Write a diary entry for the day on which he bought his ticket in the auction.

6. Evaluation.

What is your reaction to Mr Botibol jumping into the sea?

How convincing is the ending of the story – did the ending surprise you?

In your opinion, what are the advantages and disadvantages of a cruise holiday?

Test

Make an analysis of one of the stories by R. Dahl following the plan.

1. Preliminary information about the text under interpretation:

a) say if it is a complete text or an excerpt;

b) specify the style of the text;

c) state what constituent parts ("communicative blocks") the text falls into. If possible, establish the exposition, build-up, climax, denouement; say if any parts are missing;

d) outline the plot of the text (1–3 sentences).

2. Peculiarities of the author's style:

a) discuss the mode of the narration, the share of descriptions, dialogues, monologues represented speech, author's digressions in it. Find out how the author's attitude to the events and characters is expressed;

b) discuss the syntactical, lexical, semantic, incidentally morphological and phonetical peculiarities of the text under analysis, the purpose of their employment by author.

3. Describe the main characters in detail: appearance, psychological portrait, attitudes to the events, to each other, conceptual roles in the text. Ascertain how the characters are portrayed (directly or indirectly — through speech and actions).

4. Proceed analyzing the text part after part. For each part you may follow the order "factual information → expressive means → sense" or "factual information → sense → expressive means". Speak about the implicit side of the text: the reader's presupposition, possible implications (subtext).

5. Ascertain the key ideas of the text and how they are conveyed.