

ГОСУДАРСТВЕННОЕ ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ  
«Приднестровский государственный университет им. Т.Г. Шевченко»  
Рыбницкий филиал

*Кафедра германских языков и методики их преподавания*

**ФОНД  
ОЦЕНОЧНЫХ СРЕДСТВ**

**ПО УЧЕБНОЙ ДИСЦИПЛИНЕ**

**«АНАЛИТИЧЕСКОЕ ЧТЕНИЕ» (англ.яз. III курс)**

для направления подготовки:

**44.03.05 «Педагогическое образование»**

Профиль подготовки

«Иностранный язык с дополнительным профилем «Иностранный язык»

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Квалификация (степень) выпускника

Бакалавр

Форма обучения

*Очная*

Обсужден на заседании кафедры  
ГЯиМП

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Заведующий кафедрой, доцент

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Разработчик: ст. преподаватель,

И.В. Басюк

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Рыбница, 2020 г.

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**Паспорт фонда оценочных средств по учебной дисциплине  
«Аналитическое чтение» (III курс)**

**1. Модели контролируемых компетенций:**

*1.1. Компетенции, формируемые в процессе изучения дисциплины (V-VI семестр):*

Шифр компетенции	Формулировка компетенции
<i>Профессиональные компетенции</i>	
ОК-4	Способность к коммуникации в устной и письменной формах на русском и иностранном языках для решения задач межличностного и межкультурного взаимодействия
ПК-7	Способность организовывать сотрудничество обучающихся, поддерживать их активность, инициативность и самостоятельность, развивать творческие способности

*1.2. Этапы формирования компетенций в процессе изучения дисциплины.*

Конечными результатами освоения программы дисциплины являются сформированные когнитивные дескрипторы «знать», «уметь», «владеть», расписанные по отдельным компетенциям. Формирование этих дескрипторов происходит в течение V-VI семестров в рамках практических занятий и самостоятельной работы.

**Формирование компетенций в учебном процессе**

Контролируемые компетенции (шифр компетенции)	Планируемые результаты обучения (знает, умеет, владеет)
ОК-4, ПК-7	<b>Знать:</b> основные структурные характеристики художественного текста; основные экспрессивные и стилистические приемы, характерные для художественного текста.
	<b>Уметь:</b> суммировать главные события анализируемого текста, характеризовать героев, определять и характеризовать время и место действия, определять форму повествования; определять функцию экспрессивных средств и стилистических приёмов, основную тему и идею текста, замысел автора; выражать своё отношение к идее, замыслу текста, мастерству автора-писателя.
	<b>Владеть:</b> навыками стилистики декодирования; навыками комплексного анализа содержательной и экспрессивной стороны художественного текста в соответствии со схемой.

*1.3. Общая процедура и сроки проведения оценочных мероприятий.*

Оценивание результатов обучения студентов по дисциплине осуществляется по регламенту текущего контроля и промежуточной аттестации. Текущий контроль в семестре проводится с целью обеспечения своевременной обратной связи, для коррекции обучения, активизации самостоятельной работы студентов. Результаты текущего контроля подводятся по шкале балльной системы.

**2. Программа оценивания контролируемой компетенции:**

№	Контролируемые модули, разделы (темы) дисциплины	Код контролируемой компетенции (или ее части)	Наименование оценочного средства
<b>Текущая аттестация</b>			
V семестр			
1	“Three Men in a Boat” by Jerome K. Jerome	ОК-4, ПК-7	задания для самоподготовки
2	“To Sir, With Love” by E.R. Braithwaite	ОК-4, ПК-7	задания для самоподготовки
3	“The Fun They Had” by I. Asimov	ОК-4, ПК-7	задания для самоподготовки
<b>Промежуточная аттестация</b>			
1-3		ОК-4, ПК-7	Вопросы к зачёту (схема анализа), тексты для анализа

VI семестр			
4	Text from: “Art for Heart’s Sake” by R. Goldberg	ОК-4, ПК-7	задания для самоподготовки
5	Text from: “The Happy Man” by S. Maugham	ОК-4, ПК-7	задания для самоподготовки
6	Text from: “The Apple-Tree” by J. Galsworthy	ОК-4, ПК-7	задания для самоподготовки
<b>Итоговая аттестация</b>			
1 –6		ОК-4, ПК-7	Вопросы к зачёту (схема анализа), тексты для анализа

Процедура проведения оценочных мероприятий имеет следующий вид:

А. Текущий контроль:

В конце каждого практического занятия студенты получают задания для внеаудиторного выполнения по соответствующему тексту. К заключительному занятию по разделу студенты готовят письменное эссе и устную его презентацию. Подведение итогов контроля проводится по графику проведения текущего контроля. Оценка дескрипторов компетенций производится путем проверки содержания и качества выполнения каждого практического задания студентами в соответствии с графиком проведения занятий. Результаты оценки успеваемости заносятся в журнал и доводятся до сведения студентов. Студентам, не выполнившим учебный план по дисциплине в полном объеме, выдаются дополнительные задания на зачетном занятии в промежуточную аттестацию.

Б. Промежуточная аттестация (V семестр – зачёт; VI семестр - зачёт):

Промежуточная аттестация предназначена для объективного подтверждения и оценивания достигнутых результатов обучения после завершения изучения дисциплины.

Итоговая аттестация по дисциплине проводится в форме зачётов в V и VI семестрах по графику учебного процесса. Итоговая оценка определяется как сумма оценок, полученных в текущей аттестации и по результатам ответа на зачёте. Проверка ответов и объявление результатов производится в день зачёта. Результаты аттестации заносятся в зачетную ведомость и зачетную книжку студента (при сдаче зачёта). Студенты, не прошедшие промежуточную аттестацию по графику сессии, должны ликвидировать задолженность в установленном порядке.

### 2.1. Шкала оценивания успеваемости.

Для оценки дескрипторов компетенций используется балльная шкала оценок. Для определения фактических оценок каждого показателя выставляются следующие баллы:

- результат, содержащий полный правильный ответ, полностью соответствующий требованиям критерия, – максимальное количество баллов (85-100);
- результат, содержащий неполный правильный ответ (степень полноты ответа – более 60%) или ответ, содержащий незначительные неточности, т.е. ответ, имеющий незначительные отступления от требований критерия, – 75% от максимального количества баллов (70-84);
- результат, содержащий неполный правильный ответ (степень полноты ответа – от 30 до 60%) или ответ, содержащий значительные неточности, т.е. ответ, имеющий значительные отступления от требований критерия – 40 % от максимального количества баллов (60-69);
- результат, содержащий неполный правильный ответ (степень полноты ответа – менее 30%), неправильный ответ (ответ не по существу задания) или отсутствие ответа, т.е. ответ, не соответствующий полностью требованиям критерия, – 0 % от максимального количества баллов (0).

Студентам, пропустившим занятия, не выполнившим дополнительные задания и не отчитавшимся по темам занятий, общий балл по текущему контролю снижается на 10% за каждое пропущенное занятие без уважительной причины. Студентам, проявившим активность во время занятий, общий балл по текущему контролю может быть увеличен на 20%.

**Задания для проведения текущего контроля  
по дисциплине «Аналитическое чтение»  
для студентов III курса  
направления «Педагогическое образование»  
профиля «Иностранный язык» с дополнительным профилем «Иностранный язык»,  
V-VI семестр**

*Примерные задания для самоподготовки:*

1. Read the extract from “Three Men in a Boat” by Jerome K. Jerome. Work over the new vocabulary of the text.
2. Find in the Internet sources some interesting information about the author and the novel under discussion. Be ready to speak on the author’s biography and his creative work. Write the summary of the extract.
3. Discuss the plot: composition, setting, mode of presentation, types of discourse, the tone of narration.
4. Study the stylistic peculiarities of the text: epithet, simile, metaphor, hyperbole, antithesis, irony.
5. Read the first two paragraphs of the extract and say how Jerome K. Jerome describes the picture of Sonning. What stylistic devices are used to draw the scenery? Comment upon the tone of the passages.
6. Discuss the tone of the major part of the text. What stylistic devices produce the atmosphere?
7. Describe the characters of the story. Are they depicted directly or indirectly? Prove your idea by the examples from the text.
8. Comment on the humour in the story: is it the humour of words or the humour of the situation?
9. Define the theme and the general idea of the extract.
10. Prepare the complex analysis of the text according to the scheme. Be ready to present your essay orally in the class.

**Критерии оценки:**

- оценка «отлично» выставляется студенту, если выполнено 85-100%.
- оценка «хорошо» если выполнено 75-80%.
- оценка «удовлетворительно» если выполнено 60-75%.
- оценка «неудовлетворительно» меньше 60%.

**Схема анализа художественного отрывка на зачёте  
по дисциплине «Аналитическое чтение»  
для студентов III курса  
направления «Педагогическое образование»  
профиля «Иностранный язык» с дополнительным профилем «Иностранный язык»,  
V-VI семестр**

1. Speak about the author, his educational and social background, individual style of writing.
2. Connect the facts from the author’s biography with the text you analyze.
3. What is the text under analysis about? Summarize in 1-2 sentences its contents.
4. In whose voice is the story presented? Define the focus of narration.
5. State the theme of the story, its general idea. Comment upon the title of the text.

6. Is the plot of great importance or it is just the means of expressing the main idea? Define, if it is possible, the setting, complication, climax and denouement of the extract.
7. Define the type/types of discourse (narration, description, characters' dialogue, author's digression, Interior monologue) in the text.
8. Determine and comment upon special compositional means, expressive and stylistic devices used by the author to draw the main images, to convey the general idea and to reveal the theme.
9. Define the concrete problems touched upon in the text and speak of the author's messages.
10. Express your opinion concerning the text, the main characters, the author's individual style of writing.
11. Arrange all the above mentioned points in logical order.

***Примерные тексты для анализа на зачёте:***

**The Happy Prince**

*by O. Wilde*

“Why are you weeping then?” asked the Swallow. “You have made me thoroughly wet.”

“When I was alive and had a human heart,” answered the statue, “I did not know what tears were, for I lived in the Palace of San-Souci, where sorrow is not allowed to enter. In the daytime I played with my companions in the garden, and in the evening I led the dance in the Great Hall. Round the garden ran a very high wall, but I never cared to ask what lay beyond it. Everything about me was so beautiful. My courtiers called me the Happy Prince, and happy, indeed, I was, if pleasure be happiness. So I lived, and so I died. And now that I am dead, they have put me here so high that I can see all the ugliness and all the misery of my city. Though my heart is made of lead yet I cannot choose but weep.”

“What! Is he not solid gold?” said the Swallow to himself. He was too polite to make personal remarks out loud.

“Far away,” continued the statue in a low musical voice, “far away in a little street there is a poor house. One of the windows is open, and through it I can see a woman seated at a table. Her face is thin and worn. She has hoarse, red hands, all pricked by the needle, for she is a seamstress. She is embroidering passionflowers on a satin gown for the loveliest of the Queen's maids-of-honour to wear at the next Court-ball. In a bed in the corner of the room her little boy is lying ill. He has a fever, and is asking for oranges. His mother has nothing to give him but river water, so he is crying. Swallow, Swallow, little Swallow, will you bring her the ruby out of my sword-hilt? My feet are fixed to this pedestal and I cannot move.”

“I am waited for in Egypt,” said the Swallow. “My friends are flying up and down the Nile, and talking to the large lotus-flowers. Soon they will go to sleep in the tomb of the great King. The King is there himself in his painted coffin.”

“Swallow, Swallow, little Swallow,” said the Prince, “can't you stay with me for one night, and be my messenger? The boy is so thirsty, and the mother is so sad.”

“I don't think I like boys,” answered the Swallow. “Last summer, when I was staying on the river, there were two rude boys, the miller's sons, who were always throwing stones at me. They never hit me, of course; we, swallows, fly too well for that, but still it was a mark of disrespect.”

But the Happy Prince looked so sad that the little Swallow was sorry. “It is very cold here,” he said, “but I will stay with you for one night, and be your messenger.”

“Thank you, little Swallow,” said the Prince. So the Swallow picked out the great ruby from the Prince's sword, and flew away with it over the roofs of the town.

He passed by the cathedral tower, where the white marble angels were sculptured. He passed by the palace and heard the sound of dancing. A beautiful girl came out on the balcony with her lover. "How wonderful the stars are," he said to her, "and how wonderful is the power of love!"

"I hope my dress will be ready in time for the Court-ball," she answered. "I have ordered passionflowers to be embroidered on it; but the seamstresses are so lazy."

The Swallow passed over the river, and saw the lanterns hanging on the masts of the ships. He passed over the Ghetto, and saw the old Jews bargaining with each other, and weighing out money in copper scales. At last he reached the poor house and looked in. The boy was lying ill in bed. The mother was sleeping, she was so tired. The Swallow laid the great ruby on the table. Then he flew gently round the bed, fanning the boy's forehead with his wings. "How cold I feel!" said the boy. "I must be getting better," and he fell asleep.

## **The Nightingale and the Rose**

*by O. Wilde*

And when the Moon shone in the heavens the Nightingale flew to the Rose-tree, and set her breast against the thorn, and the cold crystal Moon leaned down and listened. All night she sang, and the thorn went deeper into her breast, and her life-blood ebbed away from her.

She sang first of the birth of love in the heart of a boy and a girl. And on the topmost spray of the Rose-tree there blossomed a marvelous rose, petal following petal, as song followed song. Pale was it, at first, as the mist that hangs over the river – pale as the feet of the morning, and silver as the wings of the dawn. As the shadow of a rose in a mirror of silver, as the shadow of a rose in a water-pool, so was the rose that blossomed on the topmost spray of the Tree.

But the Tree cried to the Nightingale to press closer against the thorn. "Press closer, little Nightingale," cried the Tree, "or the Day will come before the rose is finished."

So the Nightingale pressed closer against the thorn, and louder and louder grew her song, for she sang of the birth of passion in the soul of a man and a maid.

And a delicate flush of pink came into the leaves of the rose, like the flush in the face of bridegroom when he kisses the lips of the bride. But the thorn had not yet reached her heart, so the rose's heart remained white, for only a Nightingale's heart's-blood can crimson the heart of the rose.

And the Tree cried to the Nightingale to press closer against the thorn. "Press closer, little Nightingale," cried the Tree, "or the Day will come before the rose is finished."

So the Nightingale pressed closer against the thorn, and the thorn touched her heart, and a pang of pain shot through her. Bitter, bitter was the pain, and wilder and wilder grew her song, for she sang of the Love that is perfected by Death, of the Love that dies not in the tomb.

And the marvelous rose became crimson, like the rose of the eastern sky. Crimson was the girdle of petals, and crimson as ruby was the heart.

But the Nightingale's voice grew fainter, and her little wings began to beat, and a film came over her eyes. Fainter and fainter grew her song, and she felt something choking her in her throat.

"Look, look!" cried the Tree, "the rose is finished now," but the Nightingale made no answer, for she was lying dead in the long grass, with the thorn in her heart.

And at noon the Student opened his window and looked out and he leaned down and plucked it. Then he put on his hat, and ran up to the Professor's house with the rose in his hand.

"You said that you would dance with me if I brought you a red rose," cried the Student. "Here is the reddest rose in all the world. You will wear it to-night next your heart, and as we dance together it will tell you how I love you."

But the girl frowned. "I am afraid it will not go with my dress," she answered; "and, besides, the Chamberlain's nephew has sent me real jewels, and everybody knows that jewels cost far more than flowers."

"Well, upon my word, you are very ungrateful," said the Student angrily; and he threw the rose into the street, where it fell into the gutter, and a cart-wheel went over it.

"Ungrateful!" said the girl. "I tell you what, you are very rude; and, after all, who are you? Only a Student. Why, I don't believe you have ever got silver buckles to your shoes as the Chamberlain's nephew has"; and she got up from her chair and into the house.

"What a silly thing Love is," said the Student as he walked away. "It is not half as useful as Logic, for it does not prove anything, and it is always telling one of things that are not going to happen, and making one believe things that are not true."

## **Alice's Adventures in Wonderland**

*by L. Carroll*

### **Chapter VII: A Mad Tea-Party**

There was a table set under a tree in front of the house, and the March Hare and the Hatter were having tea at it: a Dormouse was sitting between them, fast asleep, and the other two were using it as a cushion, resting their elbows on it, and talking over its head. "Very uncomfortable for the Dormouse," thought Alice; "only as it's asleep, I suppose it doesn't mind."

The table was a large one, but the three were all crowded together at one corner of it. "No room! No room!" they cried out when they saw Alice coming. "There's *plenty* of room!" said Alice indignantly, and she sat down in a large arm-chair at the end of the table.

"Have some wine," the March Hare said in the encouraging tone.

Alice looked all round the table, but there was nothing on it but tea. "I don't see any wine," she remarked.

"There isn't any," said the March Hare.

"Then it wasn't very civil of you to offer it," said Alice angrily.

"It wasn't civil of you to sit down without being invited," said the March Hare.

"I didn't know it was *your* table," said Alice: "it's laid for a great many more than three."

"Your hair wants cutting," said the Hatter. He had been looking at Alice for some time with great curiosity, and this was his first speech.

"You should learn not to make personal remarks," Alice said with some severity: "it's very rude."

The Hatter opened his eyes very wide on hearing this; but all he *said* was "Why is a raven like a writing desk?"

"Come, we shall have some fun now!" thought Alice. "I'm glad they've begun asking riddles – I believe I can guess that," she added aloud.

"Do you mean that you think you can find out the answer to it?" said the March Hare.

"Exactly so," said Alice.

"Then you should say what you mean," the March Hare went on.

"I do," Alice hastily replied; "at least – at least I mean what I say – that's the same thing you know."

"Not the same thing a bit!" said the Hatter. "Why, you might just as well say that 'I see what I eat' is the same thing as 'I eat what I see'!"

"You might just as well say," added the March Hare, "that 'I like what I get' is the same thing as 'I get what I like'!"

"You might as well say," added the Dormouse, which seemed to be talking in its sleep, "that 'I breathe when I sleep' is the same thing as 'I sleep when I breathe'!"

"It *is* the same thing with you," said the Hatter, and here the conversation dropped, and the party sat silent for a minute, while Alice thought over all she could remember about ravens and writing desks, which wasn't much.