

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. IV 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

«24» 09 2020г.

протокол № 2

Заведующий кафедрой, доцент  
Егорова В.Г. 

Разработчик: ст. преподаватель

И.В. Басюк



Рыбница, 2020 г.

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

**1. Модели контролируемых компетенций:**

**1.1. Компетенции, формируемые в процессе изучения дисциплины (VII-VIII семестр):**

<b>Шифр компетенции</b>	<b>Формулировка компетенции</b>
<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-4	Способность использовать возможности образовательной среды для достижения личностных, метапредметных и предметных результатов обучения и обеспечения качества учебно-воспитательного процесса средствами преподаваемых учебных предметов
ПК-6	Готовность к взаимодействию с участниками образовательного процесса
ПК-7	Способность организовывать сотрудничество обучающихся, поддерживать их активность, инициативность и самостоятельность, развивать творческие способности
ПК-14	Способность разрабатывать и реализовывать культурно-просветительские программы

**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 VII-VIII семестров в рамках практических занятий и самостоятельной работы.

**Формирование компетенций в учебном процессе**

<b>Контролируемые компетенции (шифр компетенции)</b>	<b>Планируемые результаты обучения (знает, умеет, владеет)</b>
ОК-4, ПК-4, ПК-6, ПК-7, ПК-14	<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:**

<b>№</b>	<b>Контролируемые модули, разделы (темы) дисциплины</b>	<b>Код контролируемой компетенции (или ее части)</b>	<b>Наименование оценочного средства</b>
<b>Текущая аттестация</b>			
VII семестр			
1	Text from: "Doctor in the House" by R.Gordon.	ОК-4, ПК-4, ПК-6, ПК-7, ПК-14	задания для самоподготовки

2	Text from: „To Kill a Mockingbird“ by H.Lee.	ОК-4, ПК-4, ПК-6, ПК-7, ПК-14	задания для самоподготовки
3	Text from: “W.S.” by L.P.Hartley.	ОК-4, ПК-4, ПК-6, ПК-7, ПК-14	задания для самоподготовки
<b>Промежуточная аттестация</b>			
1-3		ОК-4, ПК-4, ПК-6, ПК-7, ПК-14	Зачёт (по результатам текущего контроля)
<b>VIII семестр</b>			
4	Text from: „Ragtime“ by E.L.Doctorow.	ОК-4, ПК-4, ПК-6, ПК-7, ПК-14	задания для самоподготовки
5	Text from: “The Lumber-Room” by H.Munro.	ОК-4, ПК-4, ПК-6, ПК-7, ПК-14	задания для самоподготовки
6	Text from: “Sredni Vashtar” by H.Munro.	ОК-4, ПК-4, ПК-6, ПК-7, ПК-14	задания для самоподготовки
<b>Итоговая аттестация</b>			
1 –6		ОК-4, ПК-4, ПК-6, ПК-7, ПК-14	Вопросы к зачёту, 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 (VII семестр – зачёт; VIII семестр – зачёт с оценкой).**

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

Итоговая аттестация по дисциплине проводится в форме зачёта с оценкой VIII семестре 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 зачета. Результаты аттестации заносятся в зачетную ведомость и зачетную книжку студента. 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 IV курса  
направления «Педагогическое образование»  
профиля «Иностранный язык» с дополнительным профилем «Иностранный язык»,  
VII-VIII семестр**

*Примерные задания для самоподготовки:*

1. Read the first two paragraphs of the extract and say how R. Gordon defines the final examinations and an examination in general. What stylistic devices are used by the author to express the idea? Comment upon the tone of the passages.
2. Read the 3-d and the 4-th paragraphs describing the way medical students prepare for examinations. What is meant in the phrase *“the technical details of the contest”*? What stylistic device is it? What other devices can be met in the passages? What ideas do they imply?
3. Describe the procedure of the written examination as presented by the author. Comment upon the stylistic vividness of the 5-th paragraph. What is this vividness achieved by? Define the tone of the 6-th paragraph. What is such tone created by? Prove your idea by the examples from the text.
4. Define the role of the 7-th and 8-th paragraphs in the text.
5. The 9-th paragraph describes Gordon’s idea of the oral examination. Why does he consider it to be *“unpopular”*? what stylistic device is it? Explain and discuss the effectiveness of the allusion *“judgement day”*. What other devices in the passage convey the idea of student’s fear on the examinations?
6. Read the 10-th and the 11-th paragraphs describing the psychological types of students commonly seen in viva waiting-rooms. What stylistic means make the description convincing? Comment upon some of the author’s traits of character which may be concluded from the given passages.
7. Pay special attention to the description of a woman student in the 11-th paragraph. How do you understand the phrase *“inescapable anatomic arrangements”*? what device is it? What other stylistic devices serve to depict the image? Define the tone of the passage and through it the author’s attitude to women students and to women in general.
8. Read about the procedure of taking oral examination by R. Gordon (paragraphs 12-14). What is the emotional atmosphere of the event and what is it expressed by?
9. Show how the writer conveys a sense of futility and despair in the description of the aftereffect of the examination on the students (paragraph 15). Bring out the effectiveness of the sustained metaphor in depicting Richard’s emotions.
10. Comment upon Grimsdyke’s theory about failing exams (paragraph 16). Observe colloquial vocabulary.
11. Read the passage from the 17-th up to 24-th paragraphs and say in what way the atmosphere of growing suspense is created. Pay special attention to the syntax of the 19-th and the 23-d paragraphs: what syntactical means are employed by the author? What other stylistic devices are used to express the feeling of expectation, anticipation, tension and excitement?
12. Comment upon the mood of the last paragraph. How is it conveyed stylistically?
13. By referring to four examples from the text, comment on the writer’s sense of humour. What other impressions of Gordon’s character do you derive from the text? What do you think of the author’s style of writing? How are the facts of Gordon’s biography reflected in the text under the study?

**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 экзамене  
по дисциплине «Аналитическое чтение»  
для студентов IV курса  
направления «Педагогическое образование»  
профиля «Иностранный язык» с дополнительным профилем «Иностранный язык»,  
VIII 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 экзамене:***

**In Chancery**  
*by John Galsworthy*  
Chapter 14: *His*

Madame Lamotte was beginning her breakfast when he (Soames) went down. She looked at his clothes, said, "Don't tell me!" and pressed his hand. "Annette is prettee well. But the doctor say she can never have no more children. You knew that?" Soames nodded. "It is a pity. *Mais la petite est adorable. Du café?*"

Soames got away from her as soon as he could. She offended him – solid, matter-of-fact, quick, clear – *French*. He could not bear her vowels, her 'r's; he resented the way she had looked at him, as if it were his fault that Annette could never bear him a son! His fault!

He even resented her cheap adoration of the daughter he had not yet seen. Curious how he jibbed away from sight of his wife and child!

One would have thought he must have rushed up at the first moment. On the contrary, he had a sort of physical shrinking from it – fastidious possessor that he was. He was afraid of what Annette was thinking of him, author of her agonies, afraid of the look of the baby, afraid of showing his disappointment with the present and – the future.

He spent an hour walking up and down the drawing-room before he could screw his courage up to mount the stairs and knock on the door of their room.

Madame Lamotte opened it.

"Ah! At last you come! *Elle vous attend!*" She passed him, and Soames went in with his noiseless step, his jaw firmly set, his eyes furtive.

Annette was very pale and very pretty lying there. The baby was hidden away somewhere; he could not see it. He went up to the bed, and with sudden emotion bent and kissed her forehead.

"Here you are then, Soames," she said. "I am not so bad now. But I suffered terribly, terribly. I am glad I cannot have any more. Oh! How I suffered!"

Soames stood silent, stroking her hand; words of endearment, of sympathy, absolutely would not come; the thought passed through him: "An English girl wouldn't have said that!" At this moment he knew with certainty that he would never be near to her in spirit and in truth, nor she to him. He had collected her – that was all! And Jolyon's words came rushing into his mind: "I should imagine you will be glad to have your neck out of chancery." Well, he had got it out! Had he got it in again?

"We must feed you up," he said "you'll soon be strong."

"Don't you want to see the baby, Soames? She is asleep."

"Of course," said Soames, "very much."

He passed round the foot of the bed to the other side and stood staring. For the first moment what he saw was much what he had expected to see – a baby. But as stared at the baby breathed and made little sleeping movements with its seemed features, it seemed to assume an individual shape, grew to be like a picture, a thing he could know again; not repulsive, strangely bud-like and touching. It had dark hair. He touched it with his finger, he wanted to see its eyes. They opened, they were dark – whether blue or brown he could not tell. The eyes winked, stared, they had a sort of sleepy depth in them. And suddenly his heart felt queer, warm, as if elated.

"*Ma petite fleur!*" Annette said softly.

"Fleur," repeated Soames: "Fleur! we'll call her that."

The sense of triumph and renewed possession swelled within him.

By Gog! this – this thing was *his!*

## **The Gift of the Magi**

*by O. Henry*

One dollar and eighty-seven cents. That was all. She had put it aside, one cent and then another and then another, in her careful buying of meat and other food. Delia counted it three times. One dollar and eighty seven cents. And the next day would be Christmas.

There was nothing to do but fall on the bed and cry. So Delia did it.

While the lady of the home is slowly growing quieter, we can look at the home. Furnished rooms at a cost of \$8 a week. There is little more to say about it.

In the hall below was a letter-box too small to hold a letter. There was an electric bell, but it couldn't make a sound. Also there was a name beside the door: "Mr. James Dillingham Young."

When the name was placed there, Mr. James Dillingham Young was being paid \$30 a week. Now, when he was being paid only \$20 a week, the name seemed too long and important. It should perhaps have been "Mr. James D. Young." But when Mr. James Dillingham Young entered the furnished rooms, his name became very short indeed. Mrs. James Dillingham Young put her arms about him and called him "Jim", you have already met her. She is Delia.

Delia finished her crying and cleaned the marks of it from her face. She stood by the window and looked out with no interest. Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a gift. She had put aside as much as she could for months, with this result. Twenty dollars a week is not much. Everything had cost more than she had expected. It always happened like that.

Only \$1.87 to buy a gift for Jim. Her Jim. She had had many happy hours planning something nice for him. Something nearly good enough. Something almost worth the honor of belonging to Jim.

There was a looking-glass between the windows of the room. Perhaps you have seen the kind of looking-glass that is placed in \$8 furnished rooms. It was very narrow. A person could see only a

little of himself at a time. However, if he was very thin and moved very quickly, he might be able to get a good view of himself. Delia, being quite thin, had mastered this art.

Suddenly she turned from the window and stood before the glass. Her eyes were shining brightly, but her face had lost its color. Quickly she pulled down her hair and let it fall to its complete length.

The James Dillingham Youngs were very proud of two things, which they owed. One thing was Jim's gold watch. It had once belonged to his father. And, long ago, it had belonged to his father's father. The other thing was Delia's hair.

If a queen had lived in the rooms near theirs, Delia would have washed and dried her hair where the queen could see it. Delia knew her hair was more beautiful than any queen's jewels and gifts. If a king had lived in the same house, with all his riches, Jim would have looked at his watch every time they met. Jim knew that no king had anything so valuable.

So now Delia's beautiful hair fell about her, shining like a falling stream of brown water. It reached below her knee. It almost made itself into a dress for her.

And then she put it up on her head again, nervously and quickly. Once she stopped for a moment and stood still while a tear or two ran down her face.

She put on her old brown coat. She put on her old brown hat. With a bright light still in her eyes, she moved quickly out the door and down to the street. Where she stopped, the sign said: "Mrs. Sofronie. Hair Articles of all Kinds."

Up to the second floor Delia ran, and stopped to get her breath. Mrs. Sofronie, large, too white, cold-eyed, looked at her.

"Will you buy my hair?" asked Delia.

"I buy hair," said Mrs. Sofronie. "Take your hat off and let me look at it." Down fell her brown waterfall.

"Twenty dollars," said Mrs. Sofronie, lifting her hair to feel its weight. "Give it to me quick," said Delia.

Oh, and the next two hours seemed to fly. She was going from one shop to another, to find a gift for Jim. She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the shops, and she had looked in every shop in the city.

It was a gold watch chain, very simply made. Its value was in its rich and pure material. Because it was so plain and simple, you knew that it was very valuable. All good things are like this.

It was good enough for The Watch.

As soon as she saw it, she knew that Jim must have it. It was like him. Quietness and value – Jim and the chain both had quietness and value. She paid twenty one dollars for it. And she hurried home with the chain and eighty-seven cents.

## **Martin Eden**

*by J. London*

He had many invitations to dinner, some of which he accepted. Persons got themselves introduced to him in order to invite him to dinner. And he went on puzzling over the little thing that was becoming a great thing. Bernard Higginbotham invited him to dinner. He puzzled the harder. He remembered the days of his desperate starvation when no one invited him to dinner. That was the time he needed dinners, and went weak and faint for lack of them and lost weight from sheer famine. That was the paradox of it. When he wanted dinners, no one gave them to him, and now that he could buy a hundred thousand dinners and was losing his appetite, dinners were thrust upon him right and left. But why? There was no justice in it, no merit on his part. He was no different. All the work he had done was even at that time work performed. Mr. and Mrs. Morse had condemned him for an idler and a shirk and through Ruth had urged that he take a clerk's position in an office. Furthermore, they had been aware of his work performed. Manuscript after manuscript



of his had been turned over to them by Ruth. They had read them. It was the very same work that had put his name in all the papers, and it was his name being in all the papers that led them to invite him.

One thing was certain: the Morses had not cared to have him for himself or for his work. Therefore they could not want him now for himself or for his work, but for the fame that was his, because he was somebody amongst men, and – why not? – because he had a hundred thousand dollars or so. That was the way bourgeois society valued a man, and who was he to expect it otherwise? But he was proud. He disdained such valuation. He desired to be valued for himself, or for his work, which, after all, was an expression of himself. That was the way Lizzie valued him. The work, with her, did not even count. She valued him, himself. That was the way Jimmy, the plumber, and all the old gang valued him. That had been proved often enough in the days when he ran with them; it had been proved that Sunday at Shell Mound Park. His work could go hang. What they liked, and were willing to scrap for, was just Mart Eden, one of the bunch and a pretty good guy!

Then there was Ruth. She had liked him for himself, that was indisputable. And yet, much as she had liked him, she had liked the bourgeois standard of valuation more. She had opposed his writing, and principally, it seemed to him, because it did not earn money. That had been her criticism of his “Love-Cycle.” She, too, had urged him to get a job. It was true, she refined it to “position”, but it meant the same thing, and in his own mind the old nomenclature stuck. He had read her all that he wrote – poems, stories, essays – “Wiki-Wiki”, “The Shame of the Sun”, everything. And she had always and consistently urged him to get a job, to go to work – good God! as if he hadn’t been working, robbing sleep, exhausting life, in order to be worthy of her.

So the little thing grew bigger. He was healthy and normal, ate regularly, slept long hours, and yet growing little thing was becoming an obsession. Work performed. The phrase haunted his brain. He sat opposite Bernard Higginbotham at a heavy Sunday dinner over Higginbotham’s Cash Store, and it was all he could do to restrain himself from shouting out: –

“It was work performed! And now you feed me, when then you let me starve, forbade me your house, and damned me because I wouldn’t get a job. And the work was already done, all done. And now, when I speak, you check the thought unuttered on your lips and hang on my lips and pay respectful attention to whatever I choose to say. I tell you your party is rotten and filled with grafters, and instead of flying into a range you hum and haw and admit there is a great deal in what I say. And why? Because I’m famous; because I’ve a lot of money. Not because I’m Martin Eden, a pretty good fellow and not particularly a fool. I could tell you the moon is made of green cheese and you would subscribe to the notion, at least you would not repudiate it, because I’ve got dollars, mountains of them. And it was all done long ago; it was work performed, I tell you, when you spat upon me as the dirt under your feet.”