

Министерство науки и высшего образования Российской Федерации
Муромский институт (филиал)
федерального государственного бюджетного образовательного учреждения высшего образования
**«Владимирский государственный университет
имени Александра Григорьевича и Николая Григорьевича Столетовых»
(МИ ВлГУ)**

Кафедра *ИЯ*

«УТВЕРЖДАЮ»
Заместитель директора по УР
_____ Д.Е. Андрианов
_____ 20.05.2025

РАБОЧАЯ ПРОГРАММА ДИСЦИПЛИНЫ

Лексикология английского языка

Направление подготовки

*44.03.05 Педагогическое образование (с двумя
профилями подготовки)*

Профиль подготовки

Английский язык. Немецкий язык

Семестр	Трудоем- кость, час./зач. ед.	Лек- ции, час.	Практи- ческие занятия, час.	Лабора- торные работы, час.	Консультация, час.	Конт- роль, час.	Всего (контакт- ная работа), час.	СРС, час.	Форма промежу- точного контроля (экз., зач., зач. с оц.)
8	72 / 2	12	12		1,2	0,25	25,45	46,55	Зач. с оц.
Итого	72 / 2	12	12		1,2	0,25	25,45	46,55	

Муром, 2025 г.

1. Цель освоения дисциплины

Цель дисциплины: формирование представлений об основных положениях лексикологии английского языка, овладение современными методами лексикологического анализа для достижения метапредметных и предметных результатов обучения и обеспечения качества учебно-воспитательного процесса средствами преподаваемого учебного предмета.

Задачи дисциплины: ознакомление с общими характеристиками современного состояния словарного состава английского языка и его специфическими особенностями, развитие умений в области анализа отдельных лексических единиц и закономерностей их функционирования в речи в контексте будущей профессиональной деятельности.

2. Место дисциплины в структуре ОПОП ВО

Изучение дисциплины "Лексикология английского языка" базируется на изучении вузовских курсов "Практика устной и письменной речи английского языка", "Языкознание" и "История английского языка". Углубление и расширение вопросов, изложенных в данном курсе, будет осуществляться в ходе написания ВКР.

3. Планируемые результаты обучения по дисциплине

Планируемые результаты обучения по дисциплине, соотнесенные с планируемыми результатами освоения ОПОП (компетенциями и индикаторами достижения компетенций)

Формируемые компетенции (код, содержание компетенции)	Планируемые результаты обучения по дисциплине, в соответствии с индикатором достижения компетенции		Наименование оценочного средства
	Индикатор достижения компетенции	Результаты обучения по дисциплине	
ПК-4 Способен осуществлять развивающую деятельность в организациях, осуществляющих образовательную деятельность	ПК-4.1 Реализует развивающий потенциал учебного предмета «Иностранный язык» в организациях, осуществляющих образовательную деятельность	Знать методы лексикологического анализа (ПК-4.1) Уметь анализировать лексические явления в англоязычном дискурсе (ПК-4.1)	Тест, задания для лексикологического анализа
ПК-1 Способен осваивать и использовать базовые научно-теоретические знания и практические навыки и умения по предмету обучения	ПК-1.1 Использует теорию английского языка для анализа лингвистических явлений в контексте различных отраслей филологической науки	Знать теоретические основы лексикологии английского языка и закономерности развития словарного состава английского языка (ПК-1.1) Уметь опознавать и понимать лексические явления английского языка (ПК-1.1)	Тест, задания для лексикологического анализа

4. Структура и содержание дисциплины

Общая трудоемкость дисциплины составляет 2 зачетных единицы, 72 часа.

4.1. Форма обучения: очная

Уровень базового образования: среднее общее.

Срок обучения 5л.

4.1.1. Структура дисциплины

№ п\п	Раздел (тема) дисциплины	Семестр	Контактная работа обучающихся с педагогическим работником							Самостоятельная работа	Форма текущего контроля успеваемости (по неделям семестра), форма промежуточной аттестации(по семестрам)
			Лекции	Практические занятия	Лабораторные работы	Контрольные работы	КП / КР	Консультация	Контроль		
1	Этимология	8	2	2						9	Тестирование, устный опрос
2	Структура слова	8	2	2						9	Тестирование, устный опрос
3	Словообразование	8	2	2						9	Тестирование, устный опрос
4	Семасиология	8	4	4						9	Тестирование, устный опрос
5	Фразеология	8	2	2						10,55	Тестирование, устный опрос
Всего за семестр		72	12	12				1,2	0,25	46,55	Зач. с оц.
Итого		72	12	12				1,2	0,25	46,55	

4.1.2. Содержание дисциплины

4.1.2.1. Перечень лекций

Семестр 8

Раздел 1. Этимология

Лекция 1.

Исконно английская лексика. Заимствованная лексика. Ассимиляция заимствований (2 часа).

Раздел 2. Структура слова

Лекция 2.

Классификация морфем (2 часа).

Раздел 3. Словообразование

Лекция 3.

Словопроизводство. Словосложение (2 часа).

Раздел 4. Семасиология

Лекция 4.

Лексическое значение слова. Семантические изменения в слове (2 часа).

Лекция 5.

Полисемия. Омонимия. Синонимия. Антонимия (2 часа).

Раздел 5. Фразеология

Лекция 6.

Классификация фразеологических единиц (2 часа).

4.1.2.2. Перечень практических занятий

Семестр 8

Раздел 1. Этимология

Практическое занятие 1

Исконно английская лексика. Заимствованная лексика. Ассимиляция заимствований (2 часа).

Раздел 2. Структура слова

Практическое занятие 2

Классификация морфем (2 часа).

Раздел 3. Словообразование

Практическое занятие 3

Словопроизводство. Словосложение (2 часа).

Раздел 4. Семасиология

Практическое занятие 4

Лексическое значение слова. Семантические изменения в слове (2 часа).

Практическое занятие 5

Полисемия. Омонимия. Синонимия. Антонимия (2 часа).

Раздел 5. Фразеология

Практическое занятие 6

Классификация фразеологических единиц (2 часа).

4.1.2.3. Перечень лабораторных работ

Не планируется.

4.1.2.4. Перечень тем и учебно-методическое обеспечение самостоятельной работы

Перечень тем, вынесенных на самостоятельное изучение:

1. Интернациональные слова. Этимологические дублеты.
2. Морфологическая структура слова.
3. Второстепенные способы словообразования.
4. Мотивированность слова.
5. Пословицы и поговорки.

Для самостоятельной работы используются методические указания по освоению дисциплины и издания из списка приведенной ниже основной и дополнительной литературы.

4.1.2.5. Перечень тем контрольных работ, рефератов, ТР, РГР, РПР

Не планируется.

4.1.2.6. Примерный перечень тем курсовых работ (проектов)

Не планируется.

5. Образовательные технологии

В процессе изучения дисциплины "Лексикология английского языка" применяются интерактивные технологии.

6. Оценочные средства для текущего контроля успеваемости, промежуточной аттестации по итогам освоения дисциплины.

Фонды оценочных материалов (средств) приведены в приложении.

7. Учебно-методическое и информационное обеспечение дисциплины.

7.1. Основная учебно-методическая литература по дисциплине

1. Лексикология английского языка: Конспект лекций для студентов образовательной программы 44.03.05 Педагогическое образование (с двумя профилями подготовки) / сост. Лебедев А.Р. [Электронный ресурс]. – Электрон. текстовые дан. (0,55 Мб). - Муром: МИ ВлГУ, 2017. - регистрационный номер 0321702934. - https://evrika.mivlgu.ru/index.php?mod=book_inf&com=view_inf&book_id=3008
2. Лексикология английского языка: Практикум для студентов образовательной программы 44.03.05 Педагогическое образование (с двумя профилями подготовки) / сост. Лебедев А.Р. [Электронный ресурс]. – Электрон. текстовые дан. (0,59 Мб). - Муром: МИ ВлГУ, 2017. - регистрационный номер 0321702935. - https://evrika.mivlgu.ru/index.php?mod=book_inf&com=view_inf&book_id=3007
3. Антрушина, Г. Б. Лексикология английского языка: учебн. пособ. для студентов пед. вузов / Г. Б. Антрушина, О. В. Афанасьева, Н. Н. Морозова. – 7-е изд., стереотип. – М.: Дрофа, 2007. – 287 с. - 29 экз.
4. Зыкова И. В. Практический курс английской лексикологии = A Practical Course in English Lexicology: учеб. пособие для студ. лингв. вузов и фак. ин. языков / И. В. Зыкова. – 2-е изд., испр. – М.: Издательский центр «Академия», 2007. – 288 с. - 10 экз.
5. Lexicology = Лексикология : учеб.-практ. пособие / О. А. Селиверстова ; Владим. гос. ун-т им. А. Г. и Н. Г. Столетовых. – Владимир : Изд-во ВлГУ, 2021. – 108 с. - <http://dspace.www1.vlsu.ru/bitstream/123456789/9265/1/02256.pdf>

7.2. Дополнительная учебно-методическая литература по дисциплине

1. Кругликова Е.А. Лексикология английского языка : учебное пособие / Кругликова Е.А.. — Красноярск : Сибирский федеральный университет, 2016. — 162 с. — ISBN 978-5-7638-3479-6. — Текст : электронный // IPR SMART : [сайт]. - <https://www.iprbookshop.ru/84368.html>
2. Вопросы языкознания. - М.: Российская академия наук: Наука - 2013-2022 гг. - П

7.3. Перечень информационных технологий, используемых при осуществлении образовательного процесса по дисциплине, включая перечень программного обеспечения и информационных справочных систем

В образовательном процессе используются информационные технологии, реализованные на основе информационно-образовательного портала института (www.mivlgu.ru/iop), и инфокоммуникационной сети института:

- предоставление учебно-методических материалов в электронном виде;
- взаимодействие участников образовательного процесса через локальную сеть института и Интернет;
- предоставление сведений о результатах учебной деятельности в электронном личном кабинете обучающегося.

Информационные справочные системы:

1. Онлайн словари и энциклопедии на «Академике», режим доступа <http://translate.academic.ru/>
2. Онлайн словарь Эбби Лингво, режим доступа <https://www.lingvolive.com/ru-ru>
3. Онлайн словари английского языка Оксфордского университета, режим доступа <https://en.oxforddictionaries.com/>

4. Онлайн словарь английского языка Кембриджского университета, режим доступа <http://dictionary.cambridge.org/ru/>
 5. Онлайн Мериам-Уэбстерский словарь английского языка, режим доступа <http://www.merriam-webster.com/>
 6. Онлайн этимологический словарь, режим доступа <http://www.etymonline.com>
- Программное обеспечение:
- 7-Zip (GNU LGPL)
 - Microsoft Office Standard 2010 Open License Pack No Level Academic Edition (Государственный контракт №1 от 10.01.2012 года)
 - Adobe Reader XI (Общие условия использования продуктов Adobe)
 - Dr.Web LiveDisk (Лицензионное соглашение Dr.Web)
 - Double Commander (GNU GPL 2+)

7.4. Перечень ресурсов информационно-телекоммуникационной сети

«Интернет», необходимых для освоения дисциплины

evrika.mivlgu.ru
dspace.www1.vlsu.ru
iprbookshop.ru
translate.academic.ru
lingvolive.com
dictionary.cambridge.org
merriam-webster.com
etymonline.com
mivlgu.ru/iop

8. Материально-техническое обеспечение дисциплины

Компьютерный класс

Комплект учебно-методических пособий, комплект проекционного оборудования (проектор NEC V302XG, проекционный экран), 11 компьютеров: монитор LCD 20" Philips, сист. блок Intel Core i5/3,1ГГц/10Гб, клавиатура, мышь. Доступ к сети Интернет.

Лекционная аудитория

Комплект учебно-методических пособий, комплект проекционного оборудования (проектор NEC V302XG, проекционный экран), 11 компьютеров: монитор LCD 20" Philips, сист. блок Intel Core i5/3,1ГГц/10Гб, клавиатура, мышь. Доступ к сети Интернет.

9. Методические указания по освоению дисциплины

Для успешного освоения теоретического материала обучающийся: знакомится со списком рекомендуемой основной и дополнительной литературы; уточняет у преподавателя, каким дополнительным пособиям следует отдать предпочтение; ведет конспект лекций и прорабатывает лекционный материал, пользуясь как конспектом, так и учебными пособиями.

Практические занятия проводятся на изучаемом языке. Рассмотрение каждой темы начинается с обращения к информации, полученной на соответствующих лекциях. При изучении того или иного лексического явления внимание студентов обращается на определения, особенности, закономерности, классификации. Студентам предлагается ответить на вопросы по основным теоретическим проблемам, после чего выполняются практические задания, связанные с лексикологическим анализом текстового иноязычного материала. В случае затруднения студентов преподаватель дает дополнительные комментарии по конкретному лексическому явлению. Занятие завершается подведением итогов и определением внеаудиторной самостоятельной работы, нацеленной на дальнейшую тренировку и закрепление изучаемых лексических явлений.

Самостоятельная работа оказывает важное влияние на формирование личности будущего специалиста, она планируется обучающимся самостоятельно. Каждый обучающийся самостоятельно определяет режим своей работы и меру труда, затрачиваемого на овладение

учебным содержанием дисциплины. Он выполняет внеаудиторную работу и изучение разделов, выносимых на самостоятельную работу, по личному индивидуальному плану, в зависимости от его подготовки, времени и других условий.

Форма заключительного контроля при промежуточной аттестации – зачет с оценкой. Для проведения промежуточной аттестации по дисциплине разработаны фонд оценочных средств и балльно-рейтинговая система оценки учебной деятельности студентов. Оценка по дисциплине выставляется в информационной системе и носит интегрированный характер, учитывающий результаты оценивания участия студентов в аудиторных занятиях, качества и своевременности выполнения заданий в ходе изучения дисциплины и промежуточной аттестации.

Программа составлена в соответствии с требованиями ФГОС ВО по направлению *44.03.05 Педагогическое образование (с двумя профилями подготовки)* и профилю подготовки *Английский язык. Немецкий язык*
Рабочую программу составил *ст. преподаватель Лебедев А.Р.*_____

Программа рассмотрена и одобрена на заседании кафедры *ИЯ*
протокол № 5 от 12.05.2025 года.
Заведующий кафедрой *ИЯ* _____ *Егорова О.М.*
(Подпись)

Рабочая программа рассмотрена и одобрена на заседании учебно-методической комиссии факультета
протокол № 5 от 15.05.2025 года.
Председатель комиссии ГФ _____ *Макаров М.В.*
(Подпись) (Ф.И.О.)

Фонд оценочных материалов (средств) по дисциплине
Лексикология английского языка

1. Оценочные материалы для проведения текущего контроля успеваемости по дисциплине

Оценочные средства для текущего контроля включают следующее.

ТЕСТИРОВАНИЕ

Выполните тест в соответствующем электронном курсе в ИОП МиВлГУ. Тестовые задания охватывают содержание изученных тем. Индивидуальный тест включает вопросы и формируется в автоматическом режиме на основе типовых заданий. Оценивание результатов осуществляется пропорционально процентам выполнения тестовой работы.

Тест для текущего контроля размещен в ИОП МИВлГУ по ссылке:
<https://www.mivlgu.ru/iop/course/view.php?id=3023>.

ЛЕКСИКОЛОГИЧЕСКИЙ АНАЛИЗ

Проанализируйте лексическое явление, опираясь на предлагаемую модель. Запишите результаты лексикологического анализа и выступите с кратким сообщением.

Методические указания и учебно-методические материалы по дисциплине для выполнения заданий приведены на ИОП МИ ВлГУ в соответствующем электронном курсе по ссылке: <https://www.mivlgu.ru/iop/course/view.php?id=3023>.

Критерии оценки лексикологического анализа (степень полноты, корректность)

Детальный анализ, корректный анализ – отлично.

Неполный анализ, имеется несущественный недочет – хорошо.

Частичный анализ, имеется существенный недочет – удовлетворительно.

Фрагментарный анализ, имеются существенные недочеты – неудовлетворительно.

Общее распределение баллов текущего контроля по видам учебных работ для студентов

Рейтинг-контроль 1	Тестирование, устный опрос	до 10
Рейтинг-контроль 2	Тестирование, устный опрос	до 10
Рейтинг-контроль 3	Тестирование, устный опрос	до 20
Посещение занятий студентом		до 5
Дополнительные баллы (бонусы)		до 5
Выполнение семестрового плана самостоятельной работы		до 10

2. Промежуточная аттестация по дисциплине

Перечень вопросов к экзамену / зачету / зачету с оценкой.

Перечень практических задач / заданий к экзамену / зачету / зачету с оценкой (при наличии)

Промежуточная аттестация (зачет с оценкой)

Задание 1. Выполните тест, который охватывает содержание изученных тем.

Тест размещен в ИОП МИ ВлГУ по ссылке:
<https://www.mivlgu.ru/iop/mod/quiz/view.php?id=55795>

Задание 2. Выполните лексикологический анализ текста по следующему плану.

1. Find several native words. Determine their types, characterise their peculiarities.

2. Give several examples of borrowings. Characterise them according to their origin (source) and degree of assimilation.
3. Analyse several words according to their morphemic types.
4. Characterise several examples of different ways of word-formation.
5. Characterise some cases of metaphor and metonymy.
6. Characterise several examples of different results of semantic change.
7. Find homonyms to several words from the text, determine their types.
8. Find synonyms to several words from the text, determine their types.
9. Find antonyms to several words from the text, determine their types.
10. Find a phraseological unit and determine its type.

Texts for analysis

Text 1

When she opened the door and saw him standing there she was more pleased than ever before, and he, too, as he followed her into the studio, seemed very very happy to have come.

"Not busy?"

"No. Just going to have tea."

"And you are not expecting anybody?"

"Nobody at all."

"Ah! That's good."

He laid aside his coat and hat gently, lingeringly, as though he had time and to spare for everything, or as though he were taking leave of them for ever, and came over to the fire and held out his hands to the quick, leaping flame.

Just for a moment both of them stood silent in that leaping light. Still, as it were, they tasted on their smiling lips the sweet shock of their greeting. Their secret selves whispered:

"Why should we speak? Isn't this enough?"

"More than enough. I never realized until this moment . . . "

"How good it is just to be with you. . . . "

"Like this. . . . "

"It's more than enough."

But suddenly he turned and looked at her and she moved quickly away.

"Have a cigarette? I'll put the kettle on. Are you longing for tea?"

"No. Not longing."

"Well, I am."

"Oh, you." He thumped the Armenian cushion and flung on to the sommier. "You're a perfect little Chinee."

"Yes, I am," she laughed. "I long for tea as strong men long for wine."

She lighted the lamp under its broad orange shade, pulled the curtains, and drew up the tea table. Two birds sang in the kettle; the fire fluttered. He sat up clasping his knees. It was delightful—this business of having tea—and she always had delicious things to eat—little sharp sandwiches, short sweet almond fingers, and a dark, rich cake tasting of rum—but it was an interruption. He wanted it over, the table pushed away, their two chairs drawn up to the light, and the moment came when he took out his pipe, filled it, and said, pressing the tobacco tight into the bowl: "I have been thinking over what you said last time and it seems to me. . . . "

("Psychology" by Katherine Mansfield)

Text 2

Yes, that was what he waited for and so did she. Yes, while she shook the teapot hot and dry over the spirit flame she saw those other two, him, leaning back, taking his ease among the cushions, and her, curled up en escargot in the blue shell arm-chair. The picture was so clear and so minute it might have been painted on the blue teapot lid. And yet she couldn't hurry. She could almost have cried: "Give me time." She must have time in which to grow calm. She wanted time in which to free herself from all these familiar things with which she lived so vividly. For all these gay things round her were part of her—her offspring—and they knew it and made the largest, most vehement claims. But

now they must go. They must be swept away, shooed away—like children, sent up the shadowy stairs, packed into bed, and commanded to go to sleep—at once—without a murmur!

For the special thrilling quality of their friendship was in their complete surrender. Like two open cities in the midst of some vast plain their two minds lay open to each other. And it wasn't as if he rode into hers like a conqueror, armed to the eyebrows and seeing nothing but a gay silken flutter—nor did she enter his like a queen walking soft on petals. No, they were eager, serious travellers, absorbed in understanding what was to be seen and discovering what was hidden—making the most of this extraordinary absolute chance which made it possible for him to be utterly truthful to her and for her to be utterly sincere with him.

And the best of it was they were both of them old enough to enjoy their adventure to the full without any stupid emotional complication. Passion would have ruined everything; they quite saw that. Besides, all that sort of thing was over and done with for both of them—he was thirty-one, she was thirty—they had had their experiences, and very rich and varied they had been, but now was the time for harvest—harvest. Weren't his novels to be very big novels indeed? And her plays. Who else had her exquisite sense of real English Comedy? . . .

("Psychology" by Katherine Mansfield)

Text 3

Carefully she cut the cake into thick little wads and he reached across for a piece.

"Do you realize how good it is," she implored. "Eat it imaginatively. Roll your eyes if you can and taste it on the breath. It's not a sandwich from the hatter's bag—it's the kind of cake that might have been mentioned in the Book of Genesis. . . . And God said: 'Let there be cake. And there was cake. And God saw that it was good.'"

"You needn't entreat me," said he. "Really you needn't. It's a queer thing but I always do notice what I eat here and never anywhere else. I suppose it comes of living alone so long and always reading while I feed . . . my habit of looking upon food as just food . . . something that's there, at certain times . . . to be devoured . . . to be . . . not there." He laughed. "That shocks you. Doesn't it?"

"To the bone," said she.

"But—look here—" He pushed away his cup and began to speak very fast. "I simply haven't got any external life at all. I don't know the names of things a bit—trees and so on—and I never notice places or furniture or what people look like. One room is just like another to me—a place to sit and read or talk in—except," and here he paused, smiled in a strange naive way, and said, "except this studio." He looked round him and then at her; he laughed in his astonishment and pleasure. He was like a man who wakes up in a train to find that he has arrived, already, at the journey's end.

"Here's another queer thing. If I shut my eyes I can see this place down to every detail—every detail. . . . Now I come to think of it—I've never realized this consciously before. Often when I am away from here I revisit it in spirit—wander about among your red chairs, stare at the bowl of fruit on the black table—and just touch, very lightly, that marvel of a sleeping boy's head."

("Psychology" by Katherine Mansfield)

Text 4

He looked at it as he spoke. It stood on the corner of the mantelpiece; the head to one side down-drooping, the lips parted, as though in his sleep the little boy listened to some sweet sound. . . .

"I love that little boy," he murmured. And then they both were silent.

A new silence came between them. Nothing in the least like the satisfactory pause that had followed their greetings—the "Well, here we are together again, and there's no reason why we shouldn't go on from just where we left off last time." That silence could be contained in the circle of warm, delightful fire and lamplight. How many times hadn't they flung something into it just for the fun of watching the ripples break on the easy shores. But into this unfamiliar pool the head of the little boy sleeping his timeless sleep dropped—and the ripples flowed away, away—boundlessly far—into deep glittering darkness.

And then both of them broke it. She said: "I must make up the fire," and he said: "I have been trying a new . . ." Both of them escaped. She made up the fire and put the table back, the blue chair

was wheeled forward, she curled up and he lay back among the cushions. Quickly! Quickly! They must stop it from happening again.

"Well, I read the book you left last time."

"Oh, what do you think of it?"

They were off and all was as usual. But was it? Weren't they just a little too quick, too prompt with their replies, too ready to take each other up? Was this really anything more than a wonderfully good imitation of other occasions? His heart beat; her cheek burned and the stupid thing was she could not discover where exactly they were or what exactly was happening. She hadn't time to glance back. And just as she had got so far it happened again. They faltered, wavered, broke down, were silent. Again they were conscious of the boundless, questioning dark. Again, there they were—two hunters, bending over their fire, but hearing suddenly from the jungle beyond a shake of wind and a loud, questioning cry . . .

("Psychology" by Katherine Mansfield)

Text 5

She lifted her head. "It's raining," she murmured. And her voice was like his when he had said: "I love that little boy."

Well. Why didn't they just give way to it—yield—and see what will happen then? But no. Vague and troubled though they were, they knew enough to realize their precious friendship was in danger. She was the one who would be destroyed—not they—and they'd be no party to that.

He got up, knocked out his pipe, ran his hand through his hair, and said: "I have been wondering very much lately whether the novel of the future will be a psychological novel or not. How sure are you that psychology qua psychology has got anything to do with literature at all?"

"Do you mean you feel there's quite a chance that the mysterious non-existent creatures—the young writers of to-day—are trying simply to jump the psycho-analyst's claim?"

"Yes, I do. And I think it's because this generation is just wise enough to know that it is sick and to realize that its only chance of recovery is by going into its symptoms—making an exhaustive study of them—tracking them down—trying to get at the root of the trouble."

"But oh," she wailed. "What a dreadfully dismal outlook."

"Not at all," said he. "Look here . . ." On the talk went. And now it seemed they really had succeeded. She turned in her chair to look at him while she answered. Her smile said: "We have won." And he smiled back, confident: "Absolutely."

But the smile undid them. It lasted too long; it became a grin. They saw themselves as two little grinning puppets jiggling away in nothingness.

"What have we been talking about?" thought he. He was so utterly bored he almost groaned.

"What a spectacle we have made of ourselves," thought she. And she saw him laboriously—oh, laboriously—laying out the grounds and herself running after, puffing here a tree and there a flowery shrub and here a handful of glittering fish in a pool. They were silent this time from sheer dismay.

("Psychology" by Katherine Mansfield)

Text 6

The clock struck six merry little pings and the fire made a soft flutter. What fools they were—heavy, stodgy, elderly—with positively upholstered minds.

And now the silence put a spell upon them like solemn music. It was anguish—anguish for her to bear it and he would die—he'd die if it were broken. . . . And yet he longed to break it. Not by speech. At any rate not by their ordinary maddening chatter. There was another way for them to speak to each other, and in the new way he wanted to murmur: "Do you feel this too? Do you understand it at all?" . . .

Instead, to his horror, he heard himself say: "I must be off; I'm meeting Brand at six."

What devil made him say that instead of the other? She jumped—simply jumped out of her chair, and he heard her crying: "You must rush, then. He's so punctual. Why didn't you say so before?"

"You've hurt me; you've hurt me! We've failed!" said her secret self while she handed him his hat and stick, smiling gaily. She wouldn't give him a moment for another word, but ran along the passage and opened the big outer door.

Could they leave each other like this? How could they? He stood on the step and she just inside holding the door. It was not raining now.

"You've hurt me—hurt me," said her heart. "Why don't you go? No, don't go. Stay. No—go!" And she looked out upon the night.

She saw the beautiful fall of the steps, the dark garden ringed with glittering ivy, on the other side of the road the huge bare willows and above them the sky big and bright with stars. But of course he would see nothing of all this. He was superior to it all. He—with his wonderful "spiritual" vision!

She was right. He did see nothing at all. Misery! He'd missed it. It was too late to do anything now. Was it too late? Yes, it was. A cold snatch of hateful wind blew into the garden. Curse life! He heard her cry "au revoir" and the door slammed.

("Psychology" by Katherine Mansfield)

Text 7

On the doorstep there stood an elderly virgin, a pathetic creature who simply idolized her (heaven knows why) and had this habit of turning up and ringing the bell and then saying, when she opened the door: "My dear, send me away!" She never did. As a rule she asked her in and let her admire everything and accepted the bunch of slightly soiled looking flowers—more than graciously. But to-day . . .

"Oh, I am so sorry," she cried. "But I've got someone with me. We are working on some wood-cuts. I'm hopelessly busy all evening."

"It doesn't matter. It doesn't matter at all, darling," said the good friend. "I was just passing and I thought I'd leave you some violets." She fumbled down among the ribs of a large old umbrella. "I put them down here. Such a good place to keep flowers out of the wind. Here they are," she said, shaking out a little dead bunch.

For a moment she did not take the violets. But while she stood just inside, holding the door, a strange thing happened. Again she saw the beautiful fall of the steps, the dark garden ringed with glittering ivy, the willows, the big bright sky. Again she felt the silence that was like a question. But this time she did not hesitate. She moved forward. Very softly and gently, as though fearful of making a ripple in that boundless pool of quiet she put her arms round her friend.

"My dear," murmured her happy friend, quite overcome by this gratitude. "They are really nothing. Just the simplest little thrippenny bunch."

But as she spoke she was enfolded—more tenderly, more beautifully embraced, held by such a sweet pressure and for so long that the poor dear's mind positively reeled and she just had the strength to quaver: "Then you really don't mind me too much?"

"Good night, my friend," whispered the other. "Come again soon."

"Oh, I will. I will."

This time she walked back to the studio slowly, and standing in the middle of the room with half-shut eyes she felt so light, so rested, as if she had woken up out of a childish sleep. Even the act of breathing was a joy. . . .

("Psychology" by Katherine Mansfield)

Text 8

But pray don't imagine that those brackets are a confession of my humility before the mystery of the human soul. Not at all; I don't believe in the human soul. I never have. I believe that people are like portmanteaux—packed with certain things, started going, thrown about, tossed away, dumped down, lost and found, half emptied suddenly, or squeezed fatter than ever, until finally the Ultimate Porter swings them on to the Ultimate Train and away they rattle. . . .

Not but what these portmanteaux can be very fascinating. Oh, but very! I see myself standing in front of them, don't you know, like a Customs official.

"Have you anything to declare? Any wines, spirits, cigars, perfumes, silks?"

And the moment of hesitation as to whether I am going to be fooled just before I chalk that squiggle, and then the other moment of hesitation just after, as to whether I have been, are perhaps the most thrilling instants in life. Yes, they are, to me.

But before I started that long and rather far-fetched and not frightfully original digression, what I meant to say quite simply was that there are no portmanteaux to be examined here because the clientele of this café, ladies and gentlemen, does not sit down. No, it stands at the counter, and it consists of a handful of workmen who come up from the river, all powdered over with white flour, lime or something, and a few soldiers, bringing with them thin, dark girls with silver rings in their ears and market baskets on their arms.

Madame is thin and dark, too, with white cheeks and white hands. In certain lights she looks quite transparent, shining out of her black shawl with an extraordinary effect. When she is not serving she sits on a stool with her face turned, always, to the window. Her dark-ringed eyes search among and follow after the people passing, but not as if she was looking for somebody. Perhaps, fifteen years ago, she was; but now the pose has become a habit. You can tell from her air of fatigue and hopelessness that she must have given them up for the last ten years, at least...

("Je Ne Parle Pas Francais." by Katherine Mansfield)

Text 9

And then there is the waiter. Not pathetic—decidedly not comic. Never making one of those perfectly insignificant remarks which amaze you so coming from a waiter (as though the poor wretch were a sort of coffee-pot and a wine bottle and not expected to hold so much as a drop of anything else). He is grey, flat-footed, and withered, with long, brittle nails that set your nerves on edge while he scrapes up your two sous. When he is not smearing over the table or flicking at a dead fly or two, he stands with one hand on the back of a chair, in his far too long apron, and over his other arm the three-cornered dip of dirty napkin, waiting to be photographed in connexion with some wretched murder. "Interior of Café where Body was Found." You've seen him hundreds of times.

Do you believe that every place has its hour of the day when it really does come alive? That's not exactly what I mean. It's more like this. There does seem to be a moment when you realize that, quite by accident, you happen to have come on to the stage at exactly the moment you were expected. Everything is arranged for you—waiting for you. Ah, master of the situation ! You fill with important breath. And at the same time you smile, secretly, slyly, because Life seems to be opposed to granting you these entrances, seems indeed to be engaged in snatching them from you and making them impossible, keeping you in the wings until it is too late, in fact. . . . Just for once you've beaten the old hag.

I enjoyed one of these moments the first time I ever came in here. That's why I keep coming back, I suppose. Revisiting the scene of my triumph, or the scene of the crime where I had the old bitch by the throat for once and did what I pleased with her.

("Je Ne Parle Pas Francais." by Katherine Mansfield)

Text 10

Query: Why am I so bitter against Life? And why do I see her as a rag-picker on the American cinema, shuffling along wrapped in a filthy shawl with her old claws crooked over a stick?

Answer: The direct result of the American cinema acting upon a weak mind.

Anyhow, the "short winter afternoon was drawing to a close," as they say, and I was drifting along, either going home or not going home, when I found myself in here, walking over to this seat in the corner.

I hung up my English overcoat and grey felt hat on that same peg behind me, and after I had allowed the waiter time for at least twenty photographers to snap their fill of him, I ordered a coffee.

He poured me out a glass of the familiar, purplish stuff with a green wandering light playing over it, and shuffled off, and I sat pressing my hands against the glass because it was bitterly cold outside.

Suddenly I realized that quite apart from myself, I was smiling. Slowly I raised my head and saw myself in the mirror opposite. Yes, there I sat, leaning on the table, smiling my deep, sly smile,

the glass of coffee with its vague plume of steam before me and beside it the ring of white saucer with two pieces of sugar.

I opened my eyes very wide. There I had been for all eternity, as it were, and now at last I was coming to life. . . .

It was very quiet in the café. Outside, one could just see through the dusk that it had begun to snow. One could just see the shapes of horses and carts and people, soft and white, moving through the feathery air. The waiter disappeared and reappeared with an armful of straw. He strewn it over the floor from the door to the counter and round about the stove with humble, almost adoring gestures. One would not have been surprised if the door had opened and the Virgin Mary had come in, riding upon an ass, her meek hands folded over her big belly. . . .

("Je Ne Parle Pas Francais." by Katherine Mansfield)

Text 11

That's rather nice, don't you think, that bit about the Virgin? It comes from the pen so gently; it has such a "dying fall." I thought so at the time and decided to make a note of it. One never knows when a little tag like that may come in useful to round off a paragraph. So, taking care to move as little as possible because the "spell" was still unbroken (you know that?), I reached over to the next table for a writing pad.

No paper or envelopes, of course. Only a morsel of pink blotting-paper, incredibly soft and limp and almost moist, like the tongue of a little dead kitten, which I've never felt.

I sat—but always underneath, in this state of expectation, rolling the little dead kitten's tongue round my finger and rolling the soft phrase round my mind while my eyes took in the girls' names and dirty jokes and drawings of bottles and cups that would not sit in the saucers, scattered over the writing pad.

They are always the same, you know. The girls always have the same names, the cups never sit in the saucers; all the hearts are stuck and tied up with ribbons.

But then, quite suddenly, at the bottom of the page, written in green ink, I fell on to that stupid, stale little phrase: *Je ne parle pas francais*.

There ! it had come—the moment—the geste! and although I was so ready, it caught me, it tumbled me over; I was simply overwhelmed. And the physical feeling was so curious, so particular. It was as if all of me, except my head and arms, all of me that was under the table, had simply dissolved, melted, turned into water. Just my head remained and two sticks of arms pressing on to the table. But, ah! the agony of that moment! How can I describe it? I didn't think of anything. I didn't even cry out to myself. Just for one moment I was not. I was Agony, Agony, Agony.

("Je Ne Parle Pas Francais." by Katherine Mansfield)

Text 12

Then it passed, and the very second after I was thinking: "Good God! Am I capable of feeling as strongly as that? But I was absolutely unconscious! I hadn't a phrase to meet it with! I was overcome! I was swept off my feet! I didn't even try, in the dimmest way, to put it down!"

And up I puffed and puffed, blowing off finally with: "After all I must be first-rate. No second-rate mind could have experienced such an intensity of feeling so . . . purely."

The waiter has touched a spill at the red stove and lighted a bubble of gas under a spreading shade. It is no use looking out of the window, Madame; it is quite dark now. Your white hands hover over your dark shawl. They are like two birds that have come home to roost. They are restless, restless. . . . You tuck them, finally, under your warm little armpits.

Now the waiter has taken a long pole and dashed the curtains together. "All gone," as children say.

And besides, I've no patience with people who can't let go of things, who will follow after and cry out. When a thing's gone, it's gone. It's over and done with. Let it go then ! Ignore it, and comfort yourself, if you do want comforting, with the thought that you never do recover the same thing that you lose. It's always a new thing. The moment it leaves you it's changed. Why, that's even true of a hat you chase after; and I don't mean superficially—I mean profoundly speaking . . . I have made it a rule of my life never to regret and never to look back. Regret is an appalling waste of energy, and no

one who intends to be a writer can afford to indulge in it. You can't get it into shape; you can't build on it; it's only good for wallowing in. Looking back, of course, is equally fatal to Art. It's keeping yourself poor. Art can't and won't stand poverty.

("Je Ne Parle Pas Francais." by Katherine Mansfield)

Text 13

Je ne parle pas francais. Je ne parle pas francais. All the while I wrote that last page my other self has been chasing up and down out in the dark there. It left me just when I began to analyse my grand moment, dashed off distracted, like a lost dog who thinks at last, at last, he hears the familiar step again.

"Mouse! Mouse! Where are you? Are you near? Is that you leaning from the high window and stretching out your arms for the wings of the shutters? Are you this soft bundle moving towards me through the feathery snow? Are you this little girl pressing through the swing-doors of the restaurant? Is that your dark shadow bending forward in the cab? Where are you? Where are you? Which way must I turn? Which way shall I run? And every moment I stand here hesitating you are farther away again. Mouse! Mouse!"

Now the poor dog has come back into the café, his tail between his legs, quite exhausted.

"It was a . . . false . . . alarm. She's nowhere . . . to . . . be seen."

"Lie down then! Lie down! Lie down!"

My name is Raoul Duquette. I am twenty-six years old and a Parisian, a true Parisian. About my family—it really doesn't matter. I have no family; I don't want any. I never think about my childhood. I've forgotten it. In fact, there's only one memory that stands out at all. That is rather interesting because it seems to me now so very significant as regards myself from the literary point of view. It is this.

When I was about ten our laundress was an African woman, very big, very dark, with a check handkerchief over her frizzy hair. When she came to our house she always took particular notice of me, and after the clothes had been taken out of the basket she would lift me up into it and give me a rock while I held tight to the handles and screamed for joy and fright. I was tiny for my age, and pale, with a lovely little half-open mouth—I feel sure of that.

("Je Ne Parle Pas Francais." by Katherine Mansfield)

Text 14

One day when I was standing at the door, watching her go, she turned round and beckoned to me, nodding and smiling in a strange secret way. I never thought of not following. She took me into a little outhouse at the end of the passage, caught me up in her arms and began kissing me. Ah, those kisses! Especially those kisses inside my ears that nearly deafened me.

When she set me down she took from her pocket a little round fried cake covered with sugar, and I reeled along the passage back to our door.

As this performance was repeated once a week it is no wonder that I remember it so vividly. Besides, from that very first afternoon, my childhood was, to put it prettily, "kissed away." I became very languid, very caressing, and greedy beyond measure. And so quickened, so sharpened, I seemed to understand everybody and be able to do what I liked with everybody.

I suppose I was in a state of more or less physical excitement, and that was what appealed to them. For all Parisians are more than half—oh, well, enough of that. And enough of my childhood, too. Bury it under a laundry basket instead of a shower of roses and passons oultre.

I date myself from the moment that I became the tenant of a small bachelor flat on the fifth floor of a tall, not too shabby house, in a street that might or might not be discreet. Very useful, that. . . . There I emerged, came out into the light, and put out my two horns with a study and a bedroom and a kitchen on my back. And real furniture planted in the rooms. In the bedroom a wardrobe with a long glass, a big bed covered with a yellow puffed-up quilt, a bed table with a marbled top, and a toilet set sprinkled with tiny apples. In my study—English writing table with drawers, writing chair with leather cushions, books, arm-chair, side table with paper-knife and lamp on it, and some nude studies on the walls. I didn't use the kitchen except to throw old papers into.

("Je Ne Parle Pas Francais." by Katherine Mansfield)

Text 15

All the same I had no more money than I have now. It's extraordinary how one can live without money. . . . I have quantities of good clothes, silk underwear, two evening suits, four pairs of patent leather boots with light uppers, all sorts of little things, like gloves and powder boxes and a manicure set, perfumes, very good soap, and nothing is paid for. If I find myself in need of right-down cash—well, there's always an African laundress and an outhouse, and I am very frank and bon enfant about plenty of sugar on the little fried cake afterwards. . . .

And here I should like to put something on record. Not from any strutting conceit, but rather with a mild sense of wonder. I've never yet made the first advances to any woman. It isn't as though I've known only one class of woman—not by any means. But from little prostitutes and kept women and elderly widows and shop girls and wives of respectable men, and even advanced modern literary ladies at the most select dinners and soirées (I've been there), I've met invariably with not only the same readiness, but with the same positive invitation. It surprised me at first. I used to look across the table and think "Is that very distinguished young lady, discussing le Kipling with the gentleman with the brown beard, really pressing my foot?" And I was never really certain until I had pressed hers.

Curious, isn't it? I don't look at all like a maiden's dream. . . .

I am little and light with an olive skin, black eyes with long lashes, black silky hair cut short, tiny square teeth that show when I smile. My hands are supple and small. A woman in a bread shop once said to me: "You have the hands for making fine little pastries." I confess, without my clothes I am rather charming. Plump, almost like a girl, with smooth shoulders, and I wear a thin gold bracelet above my left elbow.

("Je Ne Parle Pas Francais." by Katherine Mansfield)

Методические материалы, характеризующие процедуры оценивания

Промежуточная аттестация (зачет с оценкой)

Зачет с оценкой проводится в двух формах в соответствии с контролируруемыми результатами образования:

- 1) электронная форма – тестирование в ИОП MOODLE (ПК-1, ПК-4. Блок 1 – знать);
- 2) электронная форма – тестирование в ИОП MOODLE (ПК-1, ПК-4. Блок 2 – уметь);

Индивидуальный тест формируется в автоматическом режиме на основе типовых заданий.

- 3) устная форма – лексикологический анализ текста (ПК-4. Блок 2 – уметь).

Темы, выносимые на зачет с оценкой

Тема 1. Исконно английская лексика. Заимствованная лексика. Ассимиляция заимствований.

Тема 2. Интернациональные слова. Этимологические дублиеты.

Тема 3. Классификация морфем.

Тема 4. Морфологическая структура слова.

Тема 5. Словопроизводство. Словосложение.

Тема 6. Второстепенные способы словообразования.

Тема 7. Лексическое значение слова. Семантические изменения в слове.

Тема 8. Мотивированность слова.

Тема 9. Полисемия. Омонимия. Синонимия. Антонимия.

Тема 10. Классификация фразеологических единиц. Пословицы и поговорки.

ОЦЕНИВАНИЕ РЕЗУЛЬТАТОВ

Блок 1 – Знания – 10 баллов

Блок 2 – Умения – 30 баллов

Критерии оценки лексикологического анализа текста

1. Степень полноты анализа

Детальный анализ. В целом все явления проанализированы. – 10-11 баллов
 Неполный анализ. Имеется ряд недочетов, не искажающих понимание лингвистического построения текста. – 7-9 баллов
 Частичный анализ. Ошибки затрудняют понимание лингвистического построения текста. – 2-6 баллов
 Фрагментарный анализ. Ошибки искажают понимание лингвистического построения текста. – 1 балл
 2. Корректность анализа
 Корректный анализ (допускается 1-2 негрубые ошибки) – 10-11 баллов
 Недостаточно корректный анализ (допускается не более 4 ошибок) – 7-9 баллов
 Частично корректный анализ (допускается 6-7 ошибок в 3 разделах) – 2-6 баллов
 Некорректный анализ (допускается более 7 ошибок во всех разделах) – 1 балл

Максимальная сумма баллов, набираемая студентом по дисциплине равна 100.

Оценка в баллах	Оценка по шкале	Обоснование	Уровень сформированности компетенций
Более 80	«Отлично»	Содержание курса освоено полностью, без пробелов, необходимые практические навыки работы с освоенным материалом сформированы, все предусмотренные программой обучения учебные задания выполнены, качество их выполнения оценено числом баллов, близким к максимальному	Высокий уровень
66-80	«Хорошо»	Содержание курса освоено полностью, без пробелов, некоторые практические навыки работы с освоенным материалом сформированы недостаточно, все предусмотренные программой обучения учебные задания выполнены, качество выполнения ни одного из них не оценено минимальным числом баллов, некоторые виды заданий выполнены с ошибками	Продвинутый уровень

50-65	«Удовлетворительно»	Содержание курса освоено частично, но пробелы не носят существенного характера, необходимые практические навыки работы с освоенным материалом в основном сформированы, большинство предусмотренных программой обучения учебных заданий выполнено, некоторые из выполненных заданий, возможно, содержат ошибки	<i>Пороговый уровень</i>
Менее 50	«Неудовлетворительно»	Содержание курса не освоено, необходимые практические навыки работы не сформированы, выполненные учебные задания содержат грубые ошибки	<i>Компетенции не сформированы</i>

3. Задания в тестовой форме по дисциплине

Примеры заданий:

Пример задания закрытого типа.

to be sent to Coventry is ...

a phraseological fusion

a phraseological combination

a phraseological unity

Пример задания открытого типа.

What is lexicology? How many answers are correct?

It is the study of the form, meaning and behaviour of words.

It is the study of the overall structure and history of the vocabulary of a language.

It is the study of the origin and history of words and their meanings.

It is the theory and practice of writing dictionaries.

Полный перечень тестовых заданий с указанием правильных ответов, размещен в банке вопросов на информационно-образовательном портале института по ссылке <https://www.mivlgu.ru/iop/question/edit.php?courseid=3023&cat=33484%2C103007&qpage=0&category=33480%2C103007&qbshowtext=0&recurse=0&recurse=1&showhidden=0>

Оценка рассчитывается как процент правильно выполненных тестовых заданий из их общего числа.