

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ  
Федеральное государственное автономное учреждение  
высшего профессионального образования  
"Казанский (Приволжский) федеральный университет"  
Отделение педагогики



УТВЕРЖДАЮ

Проректор по образовательной деятельности КФУ

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**Программа дисциплины**  
Интерпретация текста Б1.В.ДВ.19

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Программу дисциплины разработал(а)(и) старший преподаватель, к.н. Ибрагимова А.Н. Кафедра иностранных языков для социально-гуманитарного направления отделение Высшая школа иностранных языков и перевода , AnNIbragimova@kpfu.ru ; доцент, к.н. Николаева О.А. Кафедра иностранных языков для социально-гуманитарного направления отделение Высшая школа иностранных языков и перевода , OlgANikolaeva@kpfu.ru

### 1. Цели освоения дисциплины

Целью курса является ознакомление студентов с основными элементами художественного текста и способами его интерпретации.

В задачи курса входит:

- 1) изучение структуры художественного текста;
- 2) определение функциональной значимости элементов структуры текста в их взаимосвязи для передачи авторского замысла;
- 3) развитие навыков интерпретации художественных текстов.

### 2. Место дисциплины в структуре основной образовательной программы высшего профессионального образования

Данная учебная дисциплина включена в раздел " Б1.В.ДВ.19 Дисциплины (модули)" основной образовательной программы 44.03.05 Педагогическое образование (с двумя профилями подготовки) и относится к дисциплинам по выбору. Осваивается на 5 курсе, 9 семестр.

Данная учебная дисциплина включена в раздел 'Б1.В.ДВ.8 Дисциплины (модули)' основной профессиональной образовательной программы 44.03.05 'Педагогическое образование (с двумя профилями подготовки) (Дополнительное образование и английский язык) и относится к дисциплинам по выбору. Осваивается на 5 курсе, в 9 семестре.

### 3. Компетенции обучающегося, формируемые в результате освоения дисциплины /модуля

В результате освоения дисциплины формируются следующие компетенции:

Шифр компетенции	Расшифровка приобретаемой компетенции
ОК-4 (общекультурные компетенции)	способность к коммуникации в устной и письменной формах на русском и иностранном языках для решения задач межличностного и межкультурного взаимодействия
ОК-5 (общекультурные компетенции)	способность работать в команде, толерантно воспринимать социальные, культурные и личностные различия
ОК-6 (общекультурные компетенции)	способность к самоорганизации и самообразованию
ПК-10 (профессиональные компетенции)	способностью проектировать траектории своего профессионального роста и личностного развития
ПК-9 (профессиональные компетенции)	способность проектировать индивидуальные образовательные маршруты обучающихся

В результате освоения дисциплины студент:

4. должен демонстрировать способность и готовность:
  - знакомиться и работать с иноязычной художественной литературой;

- читать и анализировать иноязычные художественные тексты;
- находить и уметь объяснять основную тему, конфликт и идею произведения, раскрывать замысел автора;
- анализировать структуру и стилистику произведения;
- находить и уметь объяснять стилистические особенности и приемы произведения или отрывка.

#### 4. Структура и содержание дисциплины/ модуля

Общая трудоемкость дисциплины составляет 4 зачетных(ые) единиц(ы) 144 часа(ов).

Форма промежуточного контроля дисциплины зачет в 9 семестре.

Суммарно по дисциплине можно получить 100 баллов, из них текущая работа оценивается в 50 баллов, итоговая форма контроля - в 50 баллов. Минимальное количество для допуска к зачету 28 баллов.

86 баллов и более - "отлично" (отл.);

71-85 баллов - "хорошо" (хор.);

55-70 баллов - "удовлетворительно" (удов.);

54 балла и менее - "неудовлетворительно" (неуд.).

#### 4.1 Структура и содержание аудиторной работы по дисциплине/ модулю

##### Тематический план дисциплины/модуля

N	Раздел Дисциплины/ Модуля	Семестр	Неделя семестра	Виды и часы аудиторной работы, их трудоемкость (в часах)			Текущие формы контроля
				Лекции	Практические занятия	Лабораторные работы	
1.	Тема 1. Уровни выдвижения языковых единиц в художественном тексте.	9		2	7	0	
2.	Тема 2. Текст как коммуникативная единица. Основные категории художественного текста	9		2	7	0	
3.	Тема 3. Жанрово-стилевые парадигмы текста.	9		2	7	0	
4.	Тема 4. Актуализация на уровне текста.	9		4	7	0	
5.	Тема 5. Типы, формы, способы изложения в худ. тексте.	9		4	7	0	
6.	Тема 6. Несобственно-прямая речь.	9		2	7	0	

N	Раздел Дисциплины/ Модуля	Семестр	Неделя семестра	Виды и часы аудиторной работы, их трудоемкость (в часах)			Текущие формы контроля
				Лекции	Практические занятия	Лабораторные работы	
7.	Тема 7. Коннотативные функции стилистических средств.	9		4	8	0	
	Тема . Итоговая форма контроля	9		0	0	0	Зачет
	Итого			20	50	0	

## 4.2 Содержание дисциплины

### Тема 1. Уровни выдвижения языковых единиц в художественном тексте.

#### **лекционное занятие (2 часа(ов)):**

Понятие интерпретации текста. Фоно-графический уровень. Морфемный уровень. Лексический уровень. Синтаксический уровень. Интонация

#### **практическое занятие (7 часа(ов)):**

1. Демонстративный анализ рассказа "Sleepy time Gal" Gary Gildner 2. Анализ рассказа "Cat in the Rain" by Ernest Hemingway.

### Тема 2. Текст как коммуникативная единица. Основные категории художественного текста

#### **лекционное занятие (2 часа(ов)):**

Текст как коммуникативная единица. Категория членимости и категория связности. Когезия и когерентность. Проспекция и ретроспекция. Содержательная, концептуальная информация. Информативность. Целостность. Модальность текста.

#### **практическое занятие (7 часа(ов)):**

1. Анализ отрывка из "The Fall of the House of Usher" by A.E. Poe 2. Анализ рассказа "Daughter" by Erskine Caldwell

### Тема 3. Жанрово-стилевые парадигмы текста.

#### **лекционное занятие (2 часа(ов)):**

Жанровая, функционально-стилевая , индивидуально-авторская парадигма. Авторский словарь.

#### **практическое занятие (7 часа(ов)):**

1. Анализ рассказа "Carcassonne" by William Faulkner. 2. Анализ рассказа "The Stranger" by Katherine Mansfield.

### Тема 4. Актуализация на уровне текста.

#### **лекционное занятие (4 часа(ов)):**

Заголовок. Имя собственное. Художественная деталь( изобразительная, уточняющая, характерологическая). Символ. Flashback и foreshadowing.

#### **практическое занятие (7 часа(ов)):**

1. Анализ рассказа " The Man Who Saw the Flood" Richard Wright.

### Тема 5. Типы, формы, способы изложения в худ.тексте.

#### **лекционное занятие (4 часа(ов)):**

Авторская речь. Персонажная речь. Внутренняя речь. Композиционно-речевые формы (описание, повествование, рассуждение). Несобственно-прямая речь. Поток сознания. Пирамида Г.Фрейтага. Конфликт.

#### **практическое занятие (7 часа(ов)):**

1. Анализ отрывка из "Out of Africa" by Isak Dinesen 2. Анализ отрывка из "The Shooting of an Elephant" by George Orwell 2. Анализ " The one who waits" by Ray Bradbury

**Тема 6. Несобственно-прямая речь.**

**лекционное занятие (2 часа(ов)):**

Несобственно-прямая речь. Образ персонажа. Образ автора. Импликация.

**практическое занятие (7 часа(ов)):**

1. Анализ отрывка из Ulysses (Chapter 19) Joyce J. 2. Анализ рассказа by Graham Greene I SPY 3. Анализ отрывка "To the Lighthouse" by V. Woolf

**Тема 7. Коннотативные функции стилистических средств.**

**лекционное занятие (4 часа(ов)):**

Абзац. Структура абзаца. Способы связи предложений внутри абзаца. Способы связи между абзацами. Структура предложения. Inversion, polysyndeton, asyndeton. Metaphor, Epithet.

**практическое занятие (8 часа(ов)):**

1. Анализ отрывка из "Chocolate" by Harris Joahne. 2. Анализ произведения "A Perfect Day for Banana Fish" by Jerome David Salinger

**4.3 Структура и содержание самостоятельной работы дисциплины (модуля)**

N	Раздел Дисциплины	Семестр	Неделя семестра	Виды самостоятельной работы студентов	Трудоемкость (в часах)	Формы контроля самостоятельной работы
1.	Тема 1. Уровни выдвижения языковых единиц в художественном тексте.	9		Выполнение упражнений	3	Устное обсуждение в группах.
				Изучение литературы по теме	2	Опрос
				Работа с предложенным произведением, анализ и интерпретация текста.	5	Устное обсуждение в группе.
2.	Тема 2. Текст как коммуникативная единица. Основные категории художественного текста	9		Выполнение упражнений	3	Устное обсуждение в группах.
				Изучение литературы по теме	2	Опрос
				Работа с предложенным произведением, анализ и интерпретация текста.	5	Устное обсуждение в группах.

N	Раздел Дисциплины	Семестр	Неделя семестра	Виды самостоятельной работы студентов	Трудоемкость (в часах)	Формы контроля самостоятельной работы
3.	Тема 3. Жанрово-стилевые парадигмы текста.	9		Выполнение упражнений	3	Устное обсуждение в группах.
				Изучение литературы по теме	2	Опрос
				Работа с редленным произведением, анализ и интерпретация текста.	5	Устное обсуждение в группах.
4.	Тема 4. Актуализация на уровне текста.	9		Выполнение упражнений	3	Устное обсуждение в группах.
				Изучение литературы по теме	2	Опрос
				Работа с редленным произведением, анализ и интерпретация текста.	5	Устное обсуждение в группах.
5.	Тема 5. Типы, формы, способы изложения в худ.тексте.	9		Выполнение упражнений	4	Устное обсуждение в группах.
				Изучение литературы по теме	2	Устное обсуждение в группах.
				Работа с предложенным произведением, анализ и интерпретация текста.	6	Устное обсуждение в группах.
6.	Тема 6. Несобственно-прямая речь.	9		Выполнение упражнений	3	Устное обсуждение в группах.
				Изучение литературы по теме	2	Опрос
				Работа с предложенным произведением, анализ и интерпретация текста.	5	Устное обсуждение в группах.



N	Раздел Дисциплины	Семестр	Неделя семестра	Виды самостоятельной работы студентов	Трудоемкость (в часах)	Формы контроля самостоятельной работы
7.	Тема 7. Коннотативные функции стилистических средств.	9		Выполнение упражнений	5	Устное обсуждение в группах.
				Изучение литературы по теме	2	Опрос
				Работа с предложенным произведением, анализ и интерпретация текста.	5	Устное обсуждение в группах.
	Итого				74	

### 5. Образовательные технологии, включая интерактивные формы обучения

При организации лекционных занятий используется методика обсуждения и дискуссий. При организации самостоятельной работы занятий используются следующие образовательные технологии: использование информационных технологий, поиск информации в глобальной сети Интернет, поиск лингвострановедческой и страноведческой информации в аутентичных источниках и справочниках при подготовке докладов и сообщений.

### 6. Оценочные средства для текущего контроля успеваемости, промежуточной аттестации по итогам освоения дисциплины и учебно-методическое обеспечение самостоятельной работы студентов

#### Тема 1. Уровни выдвижения языковых единиц в художественном тексте.

Опрос , примерные вопросы:

Theoretic questions: What is an interpretation? What is morphemic level, graphic level of the text? What are the lexical and syntactical levels? How is intonation reflected in the text? Примерные задания: A. Can you describe the author's style? (e.g., Simple? Involved? Poetic? Colloquial?) Does it have individuality? Could you recognize another story of this writer by style alone? B. Is there any humor? C. What is the point of view? Is there a reason for the choice of point of view? What is the effect of this choice? D. What kind of action does the author choose to expand? What kind to dramatize? What kind to narrate? E. What effects does the author's style produce in mood (the effect on the reader)? In tone (the author's attitude)? In irony or understatement or sentimentality? How do I support a thesis statement? ?Examples from the text: ?Direct quotations ?Summaries of scenes ?Paraphrase ?Other critics? opinions ?Historical and social context ?Always remember to read carefully and highlight useful passages and quotes!

Устное обсуждение в группах. , примерные вопросы:



Read the text and describe Setting, Personages, Theme, Idea. Narration type. Примерные задания: 1. The following will help answer the fundamental questions for literature: What is the author trying to do? How has he done it? Was it worth doing? If all of the following questions are answered in detail, the reader will certainly understand a work thoroughly. Not all of these questions are applicable to every work, and in some cases complete answers will overlap with other questions. A good reader may even devise new kinds of questions for special kinds of fiction such as science fiction. At the least, however, these questions will serve to help the reader formulate his thoughts on a work of fiction. WARNING: Writing out the answers to these questions will not produce a literary essay. The questions are a guide to reading and thinking, not an outline for an essay. PLOT A. Give a brief synopsis of the story. B. Is the plot logical and believable? Does it grow out of the characters, or does it depend on coincidental events? C. Is there a well-defined beginning, middle, and end? D. Is there one central episode, or is the plot more episodic with no one outstanding event? If there is more than one action, is there a main plot with sub-plots? E. Is anything seemingly irrelevant to the main plot? If so, does it serve any purpose? F. What is the nature of the conflict? Is there a climax or turning point? G. Is curiosity aroused? Does the author make use of dilemmas, irony, foreshadowing, flashbacks? H. Is the conclusion satisfactory? Why? I. Is the title a good one? Does it help to define the plot? Exercise 1 Underline the words that identify the diction as informal. Then rewrite the text using standard diction. Manny was supposed to be crazy. That was his story. To say you were bad put some people off. But to say you were crazy, well, you were officially not to be messed with. So that was his story. On the other hand, after I called him what I called him and said a few choice things about his mother, his face did go through some piercing changes. And I did kind of wonder if maybe he sure was nuts. I didn't wait to find out. I got in the wind. And then he waited for me on my stoop all day and all night, not hardly speaking to the people going in and out. And he was there all day Saturday, with his sister bringing him peanut-butter sandwiches and cream sodas. He mustn't gone to the bathroom right there cause every time I looked out the kitchen window, there he was. And Sunday, too. I got to thinking the boy was mad.

Устное обсуждение в группе. , примерные вопросы:

Read the text and describe Setting, Personages, Theme, Idea. Narration type. Exercise Underline the words that identify the diction as formal. Then rewrite the text using standard diction. Use a dictionary if necessary. In looking at many small points of difference between species, which, as far as our ignorance permits us to judge, seem quite unimportant, we must not forget that climate, food, etc., have no doubt produced some direct effect. It is also necessary to bear in mind that owing to the law of correlation, when one part varies and the variation are accumulated through natural selection, other modification, often of the most unexpected nature, will ensue. (Ch. Darwin, The Origin of Species) Exercise 3 Rewrite the following passage, eliminating Jargon, neologisms, pretentious diction, and clichés. Feel free to add words and to reorganize sentences to make their meaning or status of a word, consult a dictionary. At a given in time, there coexisted a hare and tortoise. The aforementioned rabbit was overheard by the tortoise to be blowing his horn about the degree of speed he could attain. The latter quadruped thereupon put forth a challenge to the former by advancing the suggestion that they interact in a running competition. The hare acquiesced, laughing to himself. The animals concurred in the decision to acquire the services of a certain fox to act in the capacity of judicial referee. This particular fox was in agreement, and, consequently, implementation of the plan was facilitated. In a relatively small amount of time, the hare had considerably outdistanced the tortoise and, after ascertaining that he himself was in a more optimized position distancewise than the tortoise, he arrived at the unilateral decision to avail himself of a respite. He made the implicit assumption in so doing that he would anticipate no difficulty in overtaking the tortoise when his suspension of activity ceased. An unfortunate development racewise occurred when the hare's somnolent state endured for a longer-than- anticipated time frame, facilitated the tortoise's victory in the contest and affirming the concept of unhurriedness and firmness triumphing in competitive situations. Thus, the hare was unable to snatch victory out of the jaws of defeat.

## **Тема 2. Текст как коммуникативная единица. Основные категории художественного текста**

Опрос , примерные вопросы:

Theoretic questions: What is the difference between coherence and cohesion? What's the difference between prospecting and retrospection? How are they presented by the author? Tell about informativity, entity, anthropocentricity and modality of the text? Примерные задания: A. What are the historic time, place, and social background of the story? B. Does the setting influence the plot or characters? C. Are any scenes especially appropriate for the action that takes place there? Would it make any difference if the story or certain scenes were set elsewhere? D. Is there any use of symbolism in the setting? E. What are the most striking scenes? F. How is the setting presented? With photographic detail? Through a few suggestive details? Indirectly through thoughts and actions? G. How much time does the action cover? (a few minutes? a lifetime? how long?) How does the author treat gaps in time? 2. A. What is the historic time, place, and social background of the story? B. Does the setting influence the plot or characters? C. Are any scenes especially appropriate for the action that takes place there? Would it make any difference if the story or certain scenes were set elsewhere? D. Is there any use of symbolism in the setting? E. What are the most striking scenes? F. How is the setting presented? With photographic detail? Through a few suggestive details? Indirectly through thoughts and actions? G. How much time does the action cover? (a few minutes? a lifetime? how long?) How does the author treat gaps in time?

Устное обсуждение в группах. , примерные вопросы:

Примерные задания: Read the example and answer the questions: What is this genre? How did you know? Who is the intended audience? How is this genre typically structured? What style is typically used? What language is typically used? What would your students need to know in order to become expert members? of this genre? the text: When the princesses reached the bottom of the staircase, they passed along a corridor which led to a low door. They bobbed their heads and stepped out into a small wood. Here, even though there was no moon, it was perfectly light, because the leaves of all the trees were made of silver and shone in the dark. Next they came to a wood where the leaves of all the trees were gold, and glowed softly. Finally, they came to a third wood where the leaves were diamonds, which sparkled and spangled the air like a thousand stars.

Устное обсуждение в группах. , примерные вопросы:

Analysing a story. The process of analysis. Примерные задания: Making a brainstorming list: Plot Flashback ? narrator remembers story father told. Story: Phil loved rich banker's daughter, wrote song for her, girl married someone else. Phil sold song for 25\$ married another woman. Ordinary, predictable story of "star ? crossed lovers" from different backgrounds (" Probably by now many of you have guessed?"), but what actually happened isn't important. Character Phil - Italian, never went to high school, ordinary job in restaurant, extraordinary piano player. Girl - o name, pretty, rich, educated. Narrator -? Mother - romantic Father - mechanic; gentle, practical Setting "Small town in northern Michigan" Past ? when narrator's father was a young man In woods ? near lake Roadhouse ? dancing, drinking, beat ?up piano Point of view Narrator tells story to reader, but there is a story inside the story. Father tells his story, mother qualifies his version (she?s not "the part of the story" but has heard it), narrator tells how they told it.

### **Тема 3. Жанрово-стилевые парадигмы текста.**

Опрос , примерные вопросы:

Theoretic questions: What genres do you know? What is the difference between sci-fi & fantasy? Give examples of the texts of different genres. Примерные задания: A. On what levels can the story profitably be read--is it mainly a character study? Or story of action? Setting? Or is the primary interest an idea or thesis? B. What is the theme or total meaning? Do all the elements support this meaning? Does the author raise questions or try to solve them? C. Formulate the main idea and the theme of the story. D. Does the author make use of allegory? Parable? Symbolism? Myth? HISTORICAL AND LITERARY BACKGROUND (Research materials may be needed here. This section will usually be omitted in the reading of short stories.) A. When was the work written? What significance does this date have for contemporary events? Does the story relate to significant political, social, or economic events? B. What place does this story hold in the author's total work? Does the author make any useful comments on this story in his letters, essays, journals, or autobiography? C. In what literary tradition (realism, romanticism, etc.) was the stor

Устное обсуждение в группах. , примерные вопросы:

Read the text and describe Setting, Personages, Theme, Idea. Narration type. Примерные задания:  
□What kind of narration is used (First -person, third-person, dialogue, inner speech, portrait, etc.)? Give all the characteristics of the narration (complex sentences, parallel constructions, enumeration, etc.) □Are the sentences long or short in the most? Describe them (Nominative, Complex, with a lot of clauses, etc) □Is the dialogue appropriate to the speakers? Give all the characteristics of the dialogue (punctuation, elliptical constructions, contractions, exclamations, question ? form, interrupted sentences, etc.) □Give all the characteristics of the inner speech (inner monologue, inner dialogue, inclinations of the inner speech, stream of consciousness, italics, punctuation, etc.) □Find all possible synonyms in the story and explain the object they refer to. Why does the author use them? What effect is achieved? □Count the number of the most repeated words. What do they describe? What effect is achieved? □Find all possible borrowed words (French, Latin, other). Explain their usage by the author. □Find all possible violated words or violated grammatical structures. Explain their usage by the author. □Find all possible slang words, jargonisms, professional terms, clichés, pretentious diction, neologisms, etc. Explain their usage by the author.

Устное обсуждение в группах. , примерные вопросы:

Read the text and describe Setting, Personages, Theme, Idea. Narration type. Примерные вопросы:  
1. From "Out of Africa" by Isak Dinesen "In the Reserve I have sometimes come upon the Iguana, the big lizards, as they were sunning themselves upon a flat stone in a river bed. They are not pretty in shape, but nothing can be imagined more beautiful than their colouring. They shine like a heap of precious stones or like a pane cut out of an old church window. When, as you approach, they swish away, there is a flash of azure, green and purple over the stones, the colour seems to be standing behind them in the air, like a comet's luminous tail. Once I shot an Iguana. I thought that I should be able to make some pretty things from his skin. A strange thing happened then, that I have never afterwards forgotten. As I went up to him, where he was lying dead upon his stone, and actually while I was walking the few steps, he faded and grew pale, all colour died out of him as in one long sigh, and by the time that I touched him he was grey and dull like a lump of concrete. It was the live impetuous blood pulsating within the animal, which had radiated out all that glow and splendour. Now that the flame was put out, and the soul had flown, the Iguana was as dead as a sandbag..."  
CONTROLLING IDEA OR THEME Can you recognise that Dinesen's intention, by choosing and focusing her description very carefully indeed, is not to show merely what the iguana looked like, but something far deeper connected with spirituality and life?

#### **Тема 4. Актуализация на уровне текста.**

Опрос , примерные вопросы:

Theoretic questions: What role does the title play in the story? What is the relation between the story and its title? What role does a proper name play in a story? What's speaking name? Give an example of a speaking name. What is the role of the detail@ in the story? Примерные задания: read the text and answer the questions: From "The Shooting of an Elephant" by George Orwell "When I pulled the trigger I did not hear the bang or feel the kick - one never does when a shot goes home - but I heard the devilish roar of glee that went up from the crowd. In that instant, in too short a time, one would have thought, even for the bullet to get there, a mysterious, terrible change had come over the elephant. He neither stirred nor fell, but every line of his body had altered. He looked suddenly stricken, shrunken, immensely old, as though the frightful impact of the bullet had paralysed him without knocking him down. At last, after what seemed a long time - it might have been five seconds, I dare say - he sagged flabbily to his knees. His mouth slobbered. An enormous senility seemed to have settled upon him. One could have imagined him thousands of years old. I fired again into the same spot. At the second shot he did not collapse but climbed with desperate slowness to his feet and stood weakly upright, with legs sagging and head drooping. I fired a third time. That was the shot that did for him. You could see the agony of it jolt his whole body and knock the last remnant of strength from his legs. But in falling he seemed for a moment to rise, for as his hind legs collapsed beneath him he seemed to tower upward like a huge rock toppling, his trunk reaching skyward like a tree. He trumpeted, for the first and only time. And then down he came, his belly towards me, with a crash that seemed to shake the ground even where I lay..."  
CONTROLLING IDEA OR THEME Can you recognise that Orwell's intention, by choosing and focusing what he describes and how he describes it, is not only to show the process of shooting and dying but in so doing, to highlight with deep poignancy, the dignity of life?

Устное обсуждение в группах. , примерные вопросы:

Read the text and describe Setting, Personages, Theme, Idea. Narration type. Примерные задания: Read the text and answer the questions: THE LAST TEA Dorothy Parker "The Last Tea" was first published in 1932 and was, since, repeatedly included into numerous collections of short stories and anthologies. The young man in the chocolate-brown suit sat down at the table, where the girl with the artificial camellia had been sitting for forty minutes. "Guess I must be late," he said. "Sorry you been waiting." "Oh, goodness!" she said. "I just got here myself, just about a second ago. I simply went ahead and ordered because I was dying for a cup of tea. I was late, myself. I haven't been here more than a minute." "That's good," he said. "Hey, hey, easy on the sugar ? one lump is fair enough. And take away those cakes. Terrible! Do I feel terrible!" "Ah," she said, "you do? Ah. Whadda matter?" "Oh, I'm ruined," he said. "I'm in terrible shape." "Ah,, the poor boy," she said. "Was it feelin' mizzable? Ah, and it came way up here to meet me! You shouldn't have done that ? I'd have understood. Ah, just think of it coming all the way up here when it's so sick!" "Oh, that's all right," he said. "I might as well be here as any place else. Any place is like any other place, the way I feel today. Oh, I'm all shot." "Why, that's just awful," she said. "Why, you poor sick thing. Goodness, I hope it isn't influenza. They say there's a lot of it around." "Influenza!" he said. "I wish that was all I had. Oh, I'm poisoned. I'm through. I'm off the stuff for life. Know what time I got to bed? Twenty minutes past five, A. M., this morning. What a night! What an evening!"

Устное обсуждение в группах. , примерные вопросы:

Read the text and describe Setting, Personages, Theme, Idea. Narration type. Примерные задания: Read the text and answer the questions: THE ONE WHO WAITS. Ray Bradbury. I live in a well. I live like smoke in the well. Like vapor in a stone throat. I don't move. I don't do anything but wait. Overhead I see the cold stars of night and morning, and I see the sun and sometimes I sing old song of this world when it was young. How can I tell you what I am when I don't know? I cannot. I am simply waiting. I am mist and moonlight and memory. I am sad and I am old. Sometimes I fall like rain into the well. Spider webs are startled into forming where my falls fast, on the water surface. I wait in cool silence and there will be a day when I no longer wait. Now it is morning. I hear a great thunder. I smell fire from a distance. I hear a metal crashing. I wait. I listen. Voices. Far away. " All right!" One voice. An alien voice. An alien tongue I cannot know. No words is familiar. I listen. "Send the men out!" A crunching in crystal sands. "Mars! So this is it !" "Where's the flag?" "Here, sir." "Good, good." The sun is high in the blue sky and its golden rays fill the well and I hang like the flower pollen, invisible and misting in the warm light. Voices. "In the name of the Government of Earth, I proclaim this to be the Martian Territory, to be equally divided among the member nations." What are they saying? I turn in the sun, like a wheel, invisible and lazy, golden and tireless. "What's over here?" "A well!" "No!" "Come on. Yes!" The approach of warmth. Three objects bend over the well mouth, and my coolness rises to the objects. "Great!" "Think it's good water?" "We'l see." "Someone get a lab test bottle and a dropline." "I will!" A sound of running. The return. " Here we are." I wait. "Let it down. Easy." Glass shines, above, coming down on a slow line. The water ripples softly as the glass touches and fills. I rise in the warm air toward the well. Look at that construction. How old you think it is? "God knows. When we landed in that other town yesterday Smith said there hasn't been life on Mars in ten thousand years." "Imagine." ' How is it, Regent? The water." " Pure as silver. Have a glass.' The sound of water in the hot sunlight. Now I hover like a dust, a cinnamon, upon the soft wind. (continued) The story is framed by absolutely identical beginning and end. Why? The present indefinite is rather unusual for creative prose. Why is it employed here? Why does the author use evasive description of the fantastic entity that is both the narrator and protagonist, but mentions his age, memory, gives a suggestive name to his place of habitation? What and who is alarming? Pay attention to the strange states and actions. What ill change if the catastrophe with the astronauts is narrated by third person omniscient author: composition? wording? the general atmosphere of unidentified danger? the conceptual information? the implied information? Note the vagueness of the title and the role of the pronoun in it. Can you suggest a contextual synonym for the title?

**Тема 5. Типы, формы, способы изложения в худ.тексте.**

Устное обсуждение в группах. , примерные вопросы:



Theoretic questions: Author's speech. Personages speech. Inner speech. Composition. Stream of consciousness . Conflict and climax. Примерные задания: 1. Read the text and answer the questions THE MAN WHO SAW THE FLOOD Richard Wright At last the floodwaters had receded. A black father, a black mother, and a black child tramped through muddy fields, lading a tired cow by a thin bit of rope. They stopped on a hilltop and shifted the bundles on their shoulders. As far as they could see the ground was covered with flood silt. The little girl lifted a skinny finger and pointed to a mud- caked cabin. "Look, Pa! Ain tha our home?" The man, round- shouldered, clad in blue, ragged overalls looked with bewildered eyes. Without moving a muscle, scarcely moving his lips, he said: "Yeah." For five minutes they did not speak or move. The flood waters had been more than eight feet high here. Every tree, blade of grass, and stray stick had its flood mark; caky, yellow mud. It clung to the ground cracking thinly here and there in spider web fashion. Over the stark fields came a gusty spring wind. The sky was high, blue, full of white clouds and sunshine. Over all hung a first ? day strangeness. " The henhouse is gone," sighed the woman. "N the pigpen," sighed the man. They spoke without bitterness. "Ah reckon them chickens is all done drowned." "Yeah." " Miz Flora's house is gone, too," said the little girl. They looked at a clump of trees where their neighbor's house had stood. "Lawd!" "Yuh reckon anybody knows where they is?" "Hart t tell." The man walked down the slope and stood uncertainly. " There waz a road erlong here somewheres," he said. But there was no road now. Just a wide sweep of yellow, scalloped silt. "Look, Tom!" called the woman. "Here's a piece of our gate!" The gatepost was half buried in the ground. A rusty hinge stood stiff, like a lonely finger. Tom pried it loose and caught it firmly in his hand. There was nothing particular he wanted to do with it' he just stood holding it firmly. Finally he dropped it, looked up and said: "C mon. Les go down n see whut we kin do." Because it sat in a slight depression, the ground about the cabin was soft and slimy. "Gimme the bag o lime, May," he said. With his shoes sucking in mud, he went slowly around the cabin, spreading the white lime with thick fingers. When he reached the front again he had a little left; he shook the bag out on the porch. The fine grains of floating lime flickered in the sunlight. " Tha oughta hep some," he said. "Now, yuh be careful, Sal!" said May. "Don yuh go n fall down in all this mud, yuh hear?" "Yessum." The steps were gone. Tom lifted May and Sally to the porch. They stood a moment looking at the half ?opened door. He had shut it when he left, but somehow it seemed natural that he should find it open. The planks in the porch floor were swollen and warped. The cabin had two colors; near the bottom it was a solid yellow; at the top it was the familiar gray. It looked weird, as though its ghost were standing beside it. (cont.) In this story we understand that the author's affections and concerns lie with the beflooded family. How is this tone of compassion is created? What is the function of all the graphons and grammar violations? The manner of narration is objectively neutral, still it is possible to say that Wright condemns the situation. What gives us the right to come to such a conclusion? Are there any indications in the vocabulary? Syntax? Composition?

Устное обсуждение в группах. , примерные вопросы:

Read the text and describe Setting, Personages, Theme, Idea. Narration type. Примерные задания: Read the text and answer the questions: THE LAST TEA Dorothy Parker "The Last Tea" was first published in 1932 and was, since, repeatedly included into numerous collections of short stories and anthologies. The young man in the chocolate-brown suit sat down at the table, where the girl with the artificial camellia had been sitting for forty minutes. "Guess I must be late," he said. "Sorry you been waiting." "Oh, goodness!" she said. "I just got here myself, just about a second ago. I simply went ahead and ordered because I was dying for a cup of tea. I was late, myself. I haven't been here more than a minute." "That's good," he said. "Hey, hey, easy on the sugar ? one lump is fair enough. And take away those cakes. Terrible! Do I feel terrible!" "Ah," she said, "you do? Ah. Whadda matter?" "Oh, I'm ruined," he said. "I'm in terrible shape." "Ah,, the poor boy," she said. "Was it feelin' mizzable? Ah, and it came way up here to meet me! You shouldn't have done that ? I'd have understood. Ah, just think of it coming all the way up here when it's so sick!" "Oh, that's all right," he said. "I might as well be here as any place else. Any place is like any other place, the way I feel today. Oh, I'm all shot." "Why, that's just awful," she said. "Why, you poor sick thing. Goodness, I hope it isn't influenza. They say there's a lot of it around." "Influenza!" he said. "I wish that was all I had. Oh, I'm poisoned. I'm through. I'm off the stuff for life. Know what time I got to bed? Twenty minutes past five, A. M., this morning. What a night! What an evening!"

Устное обсуждение в группах. , примерные вопросы:

Read the text and describe Setting, Personages, Theme, Idea. Narration type. Примерные задания: Read the text and answer the questions: THE LAST TEA Dorothy Parker "The Last Tea" was first published in 1932 and was, since, repeatedly included into numerous collections of short stories and anthologies. The young man in the chocolate-brown suit sat down at the table, where the girl with the artificial camellia had been sitting for forty minutes. "Guess I must be late," he said. "Sorry you been waiting." "Oh, goodness!" she said. "I just got here myself, just about a second ago. I simply went ahead and ordered because I was dying for a cup of tea. I was late, myself. I haven't been here more than a minute." "That's good," he said. "Hey, hey, easy on the sugar ? one lump is fair enough. And take away those cakes. Terrible! Do I feel terrible!" "Ah," she said, "you do? Ah. Whadda matter?" "Oh, I'm ruined," he said. "I'm in terrible shape." "Ah,, the poor boy," she said. "Was it feelin' mizzable? Ah, and it came way up here to meet me! You shouldn't have done that ? I'd have understood. Ah, just think of it coming all the way up here when it's so sick!" "Oh, that's all right," he said. "I might as well be here as any place else. Any place is like any other place, the way I feel today. Oh, I'm all shot." "Why, that's just awful," she said. "Why, you poor sick thing. Goodness, I hope it isn't influenza. They say there's a lot of it around." "Influenza!" he said. "I wish that was all I had. Oh, I'm poisoned. I'm through. I'm off the stuff for life. Know what time I got to bed? Twenty minutes past five, A. M., this morning. What a night! What an evening!"

### **Тема 6. Несобственно-прямая речь.**

Опрос , примерные вопросы:

Theoretic questions: Indirect speeches. The personage. The author. Implication Примерные задания: Read the text and answer the questions Carcassone by W/ Folkner questions: Pay attention to the inner-represented speech, developing according to o the mechanisms of associating. It does not account to be accepted as usually pronounced speech. Is it a stream of consciousness? What are the wrong punctuation marks, their absence, change of print used for? What is the contrast between flesh and soul? What way is it marked? Why is the image of steed used? Can you find any important but unnoticed details? What is the conflict in the story? What is the idea?

Устное обсуждение в группах. , примерные вопросы:

Read the text and describe Setting, Personages, Theme, Idea. Narration type. Примерные задания: "[Coketown] was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, arid vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow and every year the counterpart of the last and the next..." CONTROLLING IDEA OR THEME Can you work out Dickens' controlling idea behind this unusually effective piece of descriptive writing? The writer's intention, by choosing and focusing his description so very carefully, is to show not only what Coketown was like, but to highlight what the quality of life was like in this industrial town and in so doing to create a deep sympathy for the people caught up in such a dire situation and perhaps to instill a dislike of the people who create such towns.

Устное обсуждение в группах. , примерные вопросы:

Read the text and describe Setting, Personages, Theme, Idea. Narration type. Примерные задания: Read the text and answer the questions: VIRGINIA MORELL Minds of Their Own 1 In 1977 Irene Pepperberg, a recent graduate of Harvard University, did something very bold. At a time when animals still were considered automatons, she set out to find what was on another creature's mind by talking to it. She brought a one-year-old African gray parrot she named Alex into her lab to teach him to reproduce the sounds of the English language. ?I thought if he learned to communicate, I could ask him questions about how he sees the world.? 2 When Pepperberg began her dialogue with Alex, who died last September at the age of 31, many scientists believed animals were incapable of any thought.(cont.) Choose the best answer. 1. The main idea of the selection is that a. scientists do not accept the concept that animals can think abstractly and use language intelligently; the animals in these studies have just been well trained. b. only humans are able to use true language; animals merely imitate sounds without understanding their meaning. c. current research on animals suggests that the roots of knowledge are deep and that limited forms of intelligence exist throughout the animal kingdom. d. current animal research has chipped away at the idea that human beings are the only creatures who are intelligent and who can use language. \_\_\_\_\_ 2. The writer's purpose is to a. offer reasons to support the proposal that more definitive research on animal intelligence needs to be conducted. b. summarize research on animal intelligence using illustrations from several species. c. convince the reader that animals are just as intelligent as human beings, if not more so. d. describe the controversy over experiments using animals.

### **Тема 7. Коннотативные функции стилистических средств.**

Опрос , примерные вопросы:

Theory: A paragraph and its structure. The ways of sentences connection. The structure of th sentences. Inversion, polysyndeton, asyndeton. Metaphor, Epithet. Read the text and analyse it: Joahne Harris from Chocolate ♦Sunday February 16 ♦♦♦♦MY MOTHER WAS A WITCH: AT LEAST, THAT'S WHAT SHE called herself, falling so many times into the game of believing herself that at the end there was no telling fake from fact. Armande Voizin reminds me of her in some ways; the bright, wicked eyes, the long hair which must have been glossy black in her youth, the- blend of wistfulness and cynicism. From her I learned what shaped me. The art of turning bad luck into good. The forking of the fingers to divert the path of malchance. The sewing of a sachet, brewing of a draught, the conviction that a spider brings good luck before midnight and bad luck after. Most of all she gave me her love of new places, the gypsy wanderlust which took us all over Europe and further; a year in Budapest, another in Prague, six months in Rome, four in Athens, then across the Alps to Monaco, along the coast, Cannes, Marseille, Barcelona? By my eighteenth year I had lost count of the cities in which we had lived, the languages we had spoken. Jobs were as varied; waitressing, interpreting, car repair. Sometimes we escaped from the windows of cheap overnight hotels without paying the bill. We rode trains without tickets, forged work permits, crossed borders illicitly. We were deported countless times. Twice my mother was arrested, but released without charge. Our names changed as we moved, drifting from one regional variant to another; Yanne, Jeanne, Johanne, Giovanna, Anne, Anouchka. Like thieves we were perpetually on the run, converting the unwieldy ballast of life into francs, pounds, kroner, dollars, as we fled where the wind took us. Don't think I suffered; life was a fine adventure for those years. We had each other, my mother and I. I never felt the need for a father. My friends were countless. And yet it must have preyed upon her sometimes, the lack of permanence, the need always to contrive. Still we raced faster as the years wore on, staying a month, two at the most, then moving on like fugitives racing the sunset. It took me some years to understand that it was death we fled. ♦♦♦She was forty. It was cancer. She'd known for some time, she told me, but recently? No, there was to be no hospital. No hospital, did I understand? There were months, years left in her and she wanted to see America: New York, the Florida Everglades. We were moving almost every day now, Mother reading the cards at night when she thought I was asleep. We boarded a cruiser from Lisbon, both of us working in the kitchens. Finishing at two or three every morning, we rose at dawn. Every night the cards, slippery to the touch with age and respectful handling, were laid out on the bunk beside her. She whispered their names to herself, sinking deeper every day into the mazy confusion which would eventually claim her altogether. (cont)

Устное обсуждение в группах. , примерные вопросы:



Read the text and describe Setting, Personages, Theme, Idea. Narration type. Примерные задания: Read the text and answer the questions: I SPY. Graham Green Charlie Stowe waited until he heard his mother snore before he got out of bed. Even then he moved with caution and tiptoed to the window. The front of the house was irregular, so that it was possible to see a light burning in his mother's room. But now all the windows were dark. A searchlight passed across the sky, lighting the banks of clouds and probing the dark deep spaces between, seeking enemy airships. The wind blew from the sea, and Charlie Stowe could hear behind his mother's snores the beating of the waves. A draught through the cracks in the window- frame stirred his nightshirt. Charlie Stowe was frightened. questions: What historical event is the background of the story? Find indications in the text. Why do you think the narration was entrusted to a naïve narrator, the child of twelve? Comment on the opportunities such a choice gives to the author. Try to answer Charlie Stowe's final question-" why his father had left the house again so late and who the strangers were." Do not offer random guess. Recollect the way the men were dressed, how they talked, what they said. What was Charlie's father? Collect al information about him, scattered in the text. Why will the neighbours be so violent that hi wife will have to sell the business out?

Устное обсуждение в группах. , примерные вопросы:

Read the text and describe Setting, Personages, Theme, Idea. Narration type. Примерные задания: Read the text and answer the questions: SHERMAN ALEXIE Superman and Me I learned to read with a Superman comic book. Simple enough, I suppose. I cannot recall which particular Superman comic book I read, nor can I remember which villain he fought in that issue. I cannot remember the plot, nor the means by which I obtained the comic book. What I can remember is this: I was 3 years old, a Spokane Indian boy living with his family on the Spokane Indian Reservation in eastern Washington state. We were poor by most standards, but one of my parents usually managed to find some minimum-wage job or another, which made us middle-class by reservation standards. I had a brother and three sisters. We lived on a combination of irregular paychecks, hope, fear and government surplus food.(cont.) Read paragraph 7 again, paying careful attention to the way Alexie expresses the ideas expressed in the first four sentences and then in the sentences that follow. What interesting stylistic device does he use throughout the paragraph? What is the effect of this device? \_

## **Тема . Итоговая форма контроля**

Примерные вопросы к зачету:

Вопросы к зачету

1. The reality - the Image - the Author Relationship. The Author - the Literary Work - the Reader Relationship.
2. The layers of the literary text.
3. Poetic detail.
4. Literary Image. The hierarchy of images.
5. Theme and idea of a literary work.
6. Plot and its structure, story, climax, denouement.
7. Literary Time.
8. Composition and its structural elements: narration, description, interior monologue, dramatic monologue dialogue.
9. Genre of literary work and its types.
10. Meanings of linguistic units. Denotative and connotative meaning of the word.
11. The structure of the sentence.
12. Word order. Inversion and its connotative function.
13. Connotation of grammatical layer.
14. Types of correlation in the sentence. Asyndeton. Polysyndeton.
15. Paragraph. Its structure.
16. Tasks of Interpretation of a Literary text

### **7.1. Основная литература:**

1. Интерпретация художественного текста [Электронный ресурс] / Флоря А.В. - М. : ФЛИНТА, 2014. - <http://www.studentlibrary.ru/book/ISBN9785976519480.html>
2. Чтение и интерпретация художественного текста [Электронный ресурс] / Кузнецова Т.Я. - Архангельск : ИД САФУ, 2014. - <http://www.studentlibrary.ru/book/ISBN9785261008521.html>

## **7.2. Дополнительная литература:**

1. Реферирование [Электронный ресурс] / сост. И.И. Санникова - М. : ФЛИНТА, 2015. - <http://www.studentlibrary.ru/book/ISBN9785976524903.html>

## **7.3. Интернет-ресурсы:**

How to write an analysis of literary essay -

[https://www.bucks.edu/media/bcccmedialibrary/pdf/HOWTOWRITEALITERARYANALYSISSESSAY\\_10.15.0](https://www.bucks.edu/media/bcccmedialibrary/pdf/HOWTOWRITEALITERARYANALYSISSESSAY_10.15.0)

Introduction to Literature -

<https://courses.lumenlearning.com/introliterature/chapter/how-to-analyze-a-short-story/>

ndla - <https://ndla.no/en/node/9075?fag=42>

словарь литературоведческих терминов - <http://slovar.lib.ru/dict.htm>

текстология - <http://www.textologia.ru/literature/analiz-hudozhestvennogo-texta/?q=660>

## **8. Материально-техническое обеспечение дисциплины(модуля)**

Освоение дисциплины "Интерпретация текста" предполагает использование следующего материально-технического обеспечения:

Мультимедийная аудитория, вместимостью более 60 человек. Мультимедийная аудитория состоит из интегрированных инженерных систем с единой системой управления, оснащенная современными средствами воспроизведения и визуализации любой видео и аудио информации, получения и передачи электронных документов. Типовая комплектация мультимедийной аудитории состоит из: мультимедийного проектора, автоматизированного проекционного экрана, акустической системы, а также интерактивной трибуны преподавателя, включающей тач-скрин монитор с диагональю не менее 22 дюймов, персональный компьютер (с техническими характеристиками не ниже Intel Core i3-2100, DDR3 4096Mb, 500Gb), конференц-микрофон, беспроводной микрофон, блок управления оборудованием, интерфейсы подключения: USB, audio, HDMI. Интерактивная трибуна преподавателя является ключевым элементом управления, объединяющим все устройства в единую систему, и служит полноценным рабочим местом преподавателя. Преподаватель имеет возможность легко управлять всей системой, не отходя от трибуны, что позволяет проводить лекции, практические занятия, презентации, вебинары, конференции и другие виды аудиторной нагрузки обучающихся в удобной и доступной для них форме с применением современных интерактивных средств обучения, в том числе с использованием в процессе обучения всех корпоративных ресурсов. Мультимедийная аудитория также оснащена широкополосным доступом в сеть интернет. Компьютерное оборудование имеет соответствующее лицензионное программное обеспечение.

Компьютерный класс, представляющий собой рабочее место преподавателя и не менее 15 рабочих мест студентов, включающих компьютерный стол, стул, персональный компьютер, лицензионное программное обеспечение. Каждый компьютер имеет широкополосный доступ в сеть Интернет. Все компьютеры подключены к корпоративной компьютерной сети КФУ и находятся в едином домене.

Лингафонный кабинет, представляющий собой универсальный лингафонно-программный комплекс на базе компьютерного класса, состоящий из рабочего места преподавателя (стол, стул, монитор, персональный компьютер с программным обеспечением SANAKO Study Tutor, головная гарнитура), и не менее 12 рабочих мест студентов (специальный стол, стул, монитор, персональный компьютер с программным обеспечением SANAKO Study Student, головная гарнитура), сетевого коммутатора для структурированной кабельной системы кабинета.

Лингафонный кабинет представляет собой комплекс мультимедийного оборудования и программного обеспечения для обучения иностранным языкам, включающий программное обеспечение управления классом и SANAKO Study 1200, которые дают возможность использования в учебном процессе интерактивные технологии обучения с использованием современных мультимедийных средств, ресурсов Интернета.

Программный комплекс SANAKO Study 1200 дает возможность инновационного ведения учебного процесса, он предлагает широкий спектр видов деятельности (заданий), поддерживающих как практики слушания, так и тренинги речевой активности: практика чтения, прослушивание, следование образцу, обсуждение, круглый стол, использование Интернета, самообучение, тестирование. Преподаватель является центральной фигурой процесса обучения. Ему предоставляются инструменты управления классом. Он также может использовать многочисленные методы оценки достижений учащихся и следить за их динамикой. SANAKO Study 1200 предоставляет учащимся наилучшие возможности для выполнения речевых упражнений и заданий, основанных на текстах, аудио- и видеоматериалах. Вся аудитория может быть разделена на подгруппы. Это позволяет организовать отдельную траекторию обучения для каждой подгруппы. Учащиеся могут работать самостоятельно, в автономном режиме, при этом преподаватель может контролировать их действия. В состав программного комплекса SANAKO Study 1200 также входит модуль Examination Module - модуль создания и управления тестами для проверки конкретных навыков и способностей учащегося. Гибкость данного модуля позволяет преподавателям легко варьировать типы вопросов в тесте и редактировать существующие тесты.

Также в состав программного комплекса SANAKO Study 1200 также входит модуль обратной связи, с помощью которых можно в процессе занятия провести экспресс-опрос аудитории без подготовки большого теста, а также узнать мнение аудитории по какой-либо теме.

Каждый компьютер лингафонного класса имеет широкополосный доступ к сети Интернет, лицензионное программное обеспечение. Все универсальные лингафонно-программные комплексы подключены к корпоративной компьютерной сети КФУ и находятся в едином домене.

Учебно-методическая литература для данной дисциплины имеется в наличии в электронно-библиотечной системе "БиблиоРоссика", доступ к которой предоставлен студентам. В ЭБС "БиблиоРоссика" представлены коллекции актуальной научной и учебной литературы по гуманитарным наукам, включающие в себя публикации ведущих российских издательств гуманитарной литературы, издания на английском языке ведущих американских и европейских издательств, а также редкие и малотиражные издания российских региональных вузов. ЭБС "БиблиоРоссика" обеспечивает широкий законный доступ к необходимым для образовательного процесса изданиям с использованием инновационных технологий и соответствует всем требованиям федеральных государственных образовательных стандартов высшего профессионального образования (ФГОС ВПО) нового поколения.

Учебно-методическая литература для данной дисциплины имеется в наличии в электронно-библиотечной системе "ZNANIUM.COM", доступ к которой предоставлен студентам. ЭБС "ZNANIUM.COM" содержит произведения крупнейших российских учёных, руководителей государственных органов, преподавателей ведущих вузов страны, высококвалифицированных специалистов в различных сферах бизнеса. Фонд библиотеки сформирован с учетом всех изменений образовательных стандартов и включает учебники, учебные пособия, УМК, монографии, авторефераты, диссертации, энциклопедии, словари и справочники, законодательно-нормативные документы, специальные периодические издания и издания, выпускаемые издательствами вузов. В настоящее время ЭБС ZNANIUM.COM соответствует всем требованиям федеральных государственных образовательных стандартов высшего профессионального образования (ФГОС ВПО) нового поколения.

Учебно-методическая литература для данной дисциплины имеется в наличии в электронно-библиотечной системе Издательства "Лань" , доступ к которой предоставлен студентам. ЭБС Издательства "Лань" включает в себя электронные версии книг издательства "Лань" и других ведущих издательств учебной литературы, а также электронные версии периодических изданий по естественным, техническим и гуманитарным наукам. ЭБС Издательства "Лань" обеспечивает доступ к научной, учебной литературе и научным периодическим изданиям по максимальному количеству профильных направлений с соблюдением всех авторских и смежных прав.

Учебно-методическая литература для данной дисциплины имеется в наличии в электронно-библиотечной системе "Консультант студента" , доступ к которой предоставлен студентам. Электронная библиотечная система "Консультант студента" предоставляет полнотекстовый доступ к современной учебной литературе по основным дисциплинам, изучаемым в медицинских вузах (представлены издания как чисто медицинского профиля, так и по естественным, точным и общественным наукам). ЭБС предоставляет вузу наиболее полные комплекты необходимой литературы в соответствии с требованиями государственных образовательных стандартов с соблюдением авторских и смежных прав.

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Программа составлена в соответствии с требованиями ФГОС ВПО и учебным планом по направлению 44.03.05 "Педагогическое образование (с двумя профилями подготовки)" и профилю подготовки Начальное образование и иностранный (английский) язык .

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