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Кафедра теории и практики перевода

ВВЕДЕНИЕ В ЗАРУБЕЖНУЮ ФИЛОЛОГИЮ

Рабочая программа дисциплины

45.03.01 - Филология
Прикладная филология (иностранные языки)

Уровень высшего образования: бакалавриат
Форма обучения очная

РПД адаптирована для лиц
с ограниченными возможностями
здоровья и инвалидов

Москва 2024

ВВЕДЕНИЕ В ЗАРУБЕЖНУЮ ФИЛОЛОГИЮ
Рабочая программа дисциплины

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УТВЕРЖДЕНО
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Оглавление

1. Пояснительная записка

1.1. Цель и задачи дисциплины

Предмет дисциплины – введение в специальность «зарубежная филология».

Цель дисциплины - ознакомление студентов со структурой специальности на всех этапах обучения по программе «прикладная филология, иностранные языки»; освоение базовых разделов дисциплины на основном языке (английском) как инструменте познания, межкультурной коммуникации и всех видов речевой деятельности.

Задачи:
- ознакомление с понятием «филология» в историческом аспекте и современном его значении;
- ознакомление с концептом языка как основы культурной идентичности народа;
- понятием языковой картины мира, научно корректное комментирование текстов различных жанров, в которых выражена культурная идентичность и видна специфика языковой картины мира, характерной для носителей основного языка; понятием языкового изоморфизма и алломорфизма и современным представлением о диалектах основного языка и подходах к их изучению;
- представление об основном языке как инструменте письменного и устного общения.

1.2. Перечень планируемых результатов обучения по дисциплине, соотнесенных с индикаторами достижения компетенций

Коды и содержание компетенций	Индикаторы компетенций	Перечень планируемых результатов обучения по дисциплине
УК-9 Способен использовать базовые дефектологические знания в социальной и профессиональной сферах	УК-9.1. Знает понятие инклюзивной компетентности, ее компоненты и структуру; особенности применения базовых дефектологических знаний в социальной и профессиональной сферах	*Знать:* - основополагающие международные документы, относящиеся к правам инвалидов; - основы гражданского и семейного законодательства; - основы трудового законодательства, особенности регулирования труда инвалидов; - основные правовые гарантии инвалидам в области социальной защиты и образования; - современное состояние рынка труда. - функции органов труда и занятости населения. *Уметь:* - использовать свои права адекватно законодательству; - обращаться в надлежащие органы за квалифицированной помощью; - анализировать и осознанно применять нормы закона с точки зрения конкретных условий их реализации; - составлять необходимые заявительные документы; - составлять резюме, осуществлять самопрезентацию при трудоустройстве; *Владеть*: - способами поиска необходимой информации для эффективной организации учебной и будущей профессиональной деятельности.

	УК-9.2. Умеет планировать и осуществлять профессиональную деятельность с лицами с ограниченными возможностями здоровья и инвалидами	**Знать:** - классификации профессий, трудности и типичные ошибки при выборе профессии; - классификацию профессий и предъявляемых профессией требований к психологическим особенностям человека, его здоровью; **Уметь:** - использовать приобретенные знания и умения в различных жизненных и профессиональных ситуациях; - использовать полученные знания при консультировании и психологическом просвещении субъектов образовательного процесса. **Владеть:** - простейшими способами и приемами управления собственными психическими состояниями;
ПК-1 Способен применять полученные знания в области теории и истории основного изучаемого языка (языков) и литературы (литератур), теории коммуникации, филологического анализа и интерпретации текста в собственной научно-исследовательской деятельности	ПК-1.1. Способен применять знание профессиональных терминов, концепций, научных парадигм в собственной научно-исследовательской деятельности	**Знать:** основы научно-исследовательской деятельности в области филологии, а также в смежных областях знания. **Уметь:** применять полученные знания в области теории и истории основного изучаемого языка (языков) и литературы (литератур), теории коммуникации, филологического анализа и интерпретации текста в собственной научно-исследовательской деятельности. **Владеть**: научным стилем речи; практическим опытом научно-исследовательской деятельности в разных областях филологии.
	ПК-1.2 Умеет выбирать наиболее продуктивную исследовательскую стратегию, методологическую базу, терминологический аппарат для достижения поставленной цели	**Знать:** основные методологические приемы филологического исследования. **Уметь:** применять выбранную методологию и стратегию исследования на конкретном языковом и литературном материале. **Владеть:** методологической базой, терминологическим аппаратом, принятым в области филологии, а также в смежных областях знания.
	ПК-1.3 Способен представлять результаты собственной научно-исследовательской деятельности с применением навыков ораторского искусства	**Знать**: основные виды и типы представления научной информации в устной и письменной формах, алгоритм создания доклада и сообщения по результатам собственных исследований в области языкознания и литературоведения. **Уметь**: выбирать источники и искать научную литературу для изучения, анализировать и синтезировать информацию, получаемую из различных информационных источников, создавать и оформлять в письменной форме результаты собственных исследований, в том

		числе с целью их последующего устного представления. **Владеть**: навыками участия в научных дискуссиях и стратегиями поведения при демонстрации результатов проведённого исследования.

1.3. Место дисциплины в структуре образовательной программы

Дисциплина «Введение в зарубежную филологию» относится к части, реализуемой участниками образовательных отношений, учебного плана по направлению подготовки 45.03.01 «Филология» с профилем «Прикладная филология (иностранные языки)». Дисциплина реализуется кафедрой теории и практики перевода в 1 семестре.

Для успешного освоения материала студент должен опираться на знания, умения и навыки, получаемые в рамках курсов «Практический курс основного иностранного языка», «Введение в теорию и историю литературы», «Введение в языкознание».

Поскольку курс читается на английском языке, он предполагает большой объем самостоятельной работы с учебной литературой по зарубежной филологии и большой объем эвристической работы с толковыми и двуязычными словарями на английском и русском языках.

2. Структура дисциплины
Общая трудоёмкость дисциплины составляет 2 з.е., 72 академических часа (ов).

Структура дисциплины для очной формы обучения
Объем дисциплины в форме <u>контактной работы</u> обучающихся с педагогическими работниками и (или) лицами, привлекаемыми к реализации образовательной программы на иных условиях, при проведении учебных занятий:

Семестр	Тип учебных занятий	Количество часов
3	Лекции	**14**
3	Семинары	**14**
	Всего:	**28**

Объем дисциплины (модуля) в форме <u>самостоятельной работы обучающихся</u> составляет 44 академических часа(ов).

The course structure
The total academic volume of the course is 2 credits, or 72 academic hrs.

The full-time course structure
The course volume in the form of classroom communication between the trainees and the academics:

Semester	Type of class	Number of hours
3	Lectures	**14**
3	Seminars	**14**
	In all:	**28**

Module volume in the form of autonomous learning 48 academic hours, intermediate certification of 44 academic hours.

3. Содержание дисциплины

№	Наименование раздела дисциплины	Содержание
1	Тема 1. Introduction to Philology in English. The general outline	*The notion of fluency at the micro-level*: A rich stock of words (cf. lexicology; English Studies); being articulate, both orally and in writing (cf. courses of English and Communication in English); correct pronunciation plus authentic intonation plus the awareness of the diversity of accents in English and American English (cf. phonetics); adequate grammar structure and a sharp eye to the syntax structures (cf. Grammar theory); the knowledge of the etymology of English words and their stylistic colouring and socio-historical connotations (cf. history of language and Practice in Stylistics)
2.	Тема 1. Introduction to Philology in English. The general outline	*Fluency at the macro-level* is fluency in culture, literature, and behavior awareness and communication: awareness of the English cultural identity in its specific and Continental characteristics (cf. British Cultural Studies); awareness of the facts of English/British culture and its history (cf. British Cultural Studies and English Studies); understanding the patterns of English/British behavior, e.g. cultural norms, expectations, speech and other etiquette, etc. (cf. British Cultural Studies and Communication in English); the historical background of English Studies, i.e. literature (cf. English Studies); the factual knowledge of English literary works from c. 8th century A.D. till today (as above); appreciation of poetic, drama and epic literary forms (as above); articulation in the form of text commenting and literary text analysis (as above); ability to produce stylistically adequate pieces of writing of one's own in the form of essays (cf. English; Communication in English; English Studies)
3	Тема 2. Awareness of English identity. Identity as the country you belong to, the place of your birth, a community and a language	*The concept of identity.* Certain *stereotypes* about the identity of a given people. *English identity* as a sense of belonging to a particular country or place of birth shared by the people found in a number of texts.
4	Тема 2. Awareness of English identity. Identity as the country you belong to, the place of your birth, a community and a language. The	*Descriptive definitions* of the English language. English vs American; English vs Scots.

	notions of "accent", "dialect" and "language variant"	
5	Тема 3. Understanding the patterns of English/British behavior, e.g. cultural norms, expectations, speech and other etiquette, etc.	Culture stereotypes. The limitations of a culture stereotype. Examples of speech etiquette. The differences in the formal and informal styles, etc.
6	Тема 3. Understanding the patterns of English/British behavior, e.g. cultural norms, expectations, speech and other etiquette, etc.	Literary texts
7	Тема 4. English Humour as Part of English Identity	The *sense of humour*. The *etymology* of the English word 'humour'. Humour-related *collocations*. Famous English *humorists*. Irony: English masters and mistresses of *irony*. *Sarcasm* in English writing
8	Тема 4. English Humour as Part of English Identity	The notions of "humourous", "comic", "comical"; the works of Edward Leer, Oscar Wilde et al.
9	Тема 5. English Literature Today	*Literary landscape* **1970-2000s. Generation outline, "university wits", postmoderns. The definition of some common features of** *postmodernism:***the erosion of the borderline between high culture and mass culture; parodying of the past, doubting any authority; narrative vagueness;the use of recycled images, endless quoting; links with literary theory, consumer society, tv, mass media, post-communist post-history.**
10	Тема 5. English Literature Today	*Literary landscape* **1970-2000s. Generation outline, "university wits", postmoderns. The definition of some common features of** *postmodernism:***the erosion of the borderline between high culture and mass culture; parodying of the past, doubting any authority; narrative vagueness;the use of recycled images, endless quoting; links with literary theory, consumer society, tv, mass media, post-communist post-history.**

4. Образовательные технологии

Для проведения учебных занятий по дисциплине используются различные образовательные технологии. Для организации учебного процесса может быть использовано электронное обучение и (или) дистанционные образовательные технологии.

5. Оценка планируемых результатов обучения

5.1 Система оценивания

Форма контроля	Макс. количество баллов	
	За одну работу	Всего
Текущий контроль: - *участие в обсуждении вопросов семинара* - *задания* - *эссе*	*5 баллов* *5 баллов* *10 баллов*	*30 баллов* *20 баллов* *10 баллов*
Промежуточная аттестация *(зачет с оценкой)*		*40 баллов*

Полученный совокупный результат конвертируется в традиционную шкалу оценок и в шкалу оценок Европейской системы переноса и накопления кредитов (European Credit Transfer System; далее – ECTS) в соответствии с таблицей:

100-балльная шкала	Традиционная шкала		Шкала ECTS
95 – 100	отлично	зачтено	A
83 – 94			B
68 – 82	хорошо		C
56 – 67	удовлетворительно		D
50 – 55			E
20 – 49	неудовлетворительно	не зачтено	FX
0 – 19			F

Forms of assessment	Maximum score	
	One item	**Total**
Formative assessment:		
- *participation in seminar discussions*	*5 points*	*30 points*
- *tasks*	*5 points*	*20 points*
- *essay*	*10 points*	*10 points*
Interim assessment – *pass with a grade*		40 points
Total for the semester		100 points

The total score is converted to the conventional scale of assessment and the European Credit Transfer System (ECTS) in accordance with the table below:

100-points scale	Conventional scale		ECTS Scale
95 – 100	Excellent	Pass	A
83 – 94			B
68 – 82	Good		C
56 – 67	Satisfactory		D
50 – 55			E
20 – 49	Failing grade	Non-pass	FX
0 – 19			F

5.2 Критерии выставления оценки по дисциплине

Баллы/ Шкала ECTS	Оценка по дисциплине	Критерии оценки результатов обучения по дисциплине
100-83/ А,В	отлично/ зачтено	Выставляется обучающемуся, если он глубоко и прочно усвоил теоретический и практический материал, может продемонстрировать это на занятиях и в ходе промежуточной аттестации. Обучающийся исчерпывающе и логически стройно излагает учебный материал, умеет увязывать теорию с практикой, справляется с решением задач профессиональной направленности высокого уровня сложности, правильно обосновывает принятые решения. Свободно ориентируется в учебной и профессиональной литературе. Оценка по дисциплине выставляются обучающемуся с учётом результатов текущей и промежуточной аттестации. Компетенции, закреплённые за дисциплиной, сформированы на уровне – «высокий».
82-68/ С	хорошо/ зачтено	Выставляется обучающемуся, если он знает теоретический и практический материал, грамотно и по существу излагает его на занятиях и в ходе промежуточной аттестации, не допуская существенных неточностей. Обучающийся правильно применяет теоретические положения при решении практических задач профессиональной направленности разного уровня сложности, владеет необходимыми для этого навыками и приёмами. Достаточно хорошо ориентируется в учебной и профессиональной литературе. Оценка по дисциплине выставляются обучающемуся с учётом результатов текущей и промежуточной аттестации. Компетенции, закреплённые за дисциплиной, сформированы на уровне – «хороший».
67-50/ D,E	удовлетво-рительно/ зачтено	Выставляется обучающемуся, если он знает на базовом уровне теоретический и практический материал, допускает отдельные ошибки при его изложении на занятиях и в ходе промежуточной аттестации. Обучающийся испытывает определённые затруднения в применении теоретических положений при решении практических задач профессиональной направленности стандартного уровня сложности, владеет необходимыми для этого базовыми навыками и приёмами. Демонстрирует достаточный уровень знания учебной литературы по дисциплине. Оценка по дисциплине выставляются обучающемуся с учётом результатов текущей и промежуточной аттестации. Компетенции, закреплённые за дисциплиной, сформированы на уровне – «достаточный».
49-0/ F,FX	неудовлет-ворительно/ не зачтено	Выставляется обучающемуся, если он не знает на базовом уровне теоретический и практический материал, допускает грубые ошибки при его изложении на занятиях и в ходе промежуточной аттестации. Обучающийся испытывает серьёзные затруднения в применении теоретических положений при решении практических задач профессиональной направленности стандартного уровня сложности, не владеет необходимыми для этого навыками и приёмами. Демонстрирует фрагментарные знания учебной литературы по дисциплине. Оценка по дисциплине выставляются обучающемуся с учётом результатов текущей и промежуточной аттестации. Компетенции на уровне «достаточный», закреплённые за дисциплиной, не сформированы.

5.3 Оценочные средства (материалы) для текущего контроля успеваемости, промежуточной аттестации обучающихся по дисциплине

Контрольные вопросы / Test points

1. **Please transcribe and translate the below stanza:**
   Just compare heart, beard, and heard,
   Dies and diet, lord and word,

Sword and sward, retain and Britain.
(Mind the latter, how it's written.)
Now I surely will not plague you
With such words as plaque and ague.
But be careful how you speak:
Say break and steak, but bleak and streak;
Cloven, oven, how and low,
Script, receipt, show, poem, and toe.

2. **Please focus on the below text and answer the questions:**

Cicero and Antony then became the two leading men in Rome; Cicero as spokesman for the Senate and Antony as consul, leader of the Caesarian faction, and unofficial executor of Caesar's public will. The two men had never been on friendly terms and their relationship worsened after Cicero made it clear that he felt Antony to be taking unfair liberties in interpreting Caesar's wishes and intentions. When Octavian, Caesar's heir and adopted son, arrived in Italy in April, Cicero formed a plan to play him against Antony. In September he began attacking Antony in a series of speeches he called the Philippics, after Demosthenes's denunciations of Philip the Second of Macedon. Praising Octavian, he said that the young man only desired honor and would not make the same mistake as his adoptive father. During this time, Cicero's popularity as a public figure was unrivalled.

3. **QUESTIONS:**
4. What is "a philippic"?
5. What is the origin of this word?
6. **Please, read the below texts and answer the question**
7. **What is a dialect?**
8. A **dialect** is a specific variety of English that differs from other varieties in three specific ways: **lexis** (vocabulary), **grammar** (structure) and **phonology** (pronunciation or accent). English dialects may be different from each other, but all speakers within the English-speaking world can still generally understand them. A speaker from Newcastle-upon-Tyne, for instance, might pepper his speech with localised vocabulary, such as *gan* for "to go" or *clarts* for "mud". He may often use regional grammatical constructions, such as the past tense constructions *I've **went*** and *I've **drank*** or the reflexive pronouns *mysel*, *yoursel*, *hissel* etc. In addition he probably uses a range of local pronunciations. For all these reasons he could be described as a Geordie dialect speaker.

    9. *What is an accent?*

10. **Accent**, on the other hand, refers only to differences in the sound patterns of a specific dialect. A speaker from Newcastle-upon-Tyne who generally uses mainstream vocabulary and grammar, but whose pronunciation has an unmistakeable hint of Tyneside, should properly be described as having a Geordie accent. In other words, dialect is the umbrella term for a variety of linguistic features, one of which is accent. True dialect speakers are relatively rare, but despite popular belief we all speak with an accent.

11. **EXAMPLE:**

    A faint smile like a sneer came on the man's face. 'Nay, yo mun ax 'er,' he replied callously, in broad vernacular.
    'Why do you speak Yorkshire?' she said softly.
    'That! That's non Yorkshire, that's Derby.'
    QUESTION:
    Is the above example a piece of dialect or a piece of accent (please underline the irregular phrases)? Prove your point.

12. **Please give the Russian/English equivalents of the below words:**

Acquire -
Authentic -
Appreciation -

Embark on –
Assassin -
Этимология -
свобода (беглость речи) -
сосредоточиться -
уговорить -
словарный запас -
ясная речь -
лексикология -
подразумевать -

Темы эссе / Essay themes

Write a dialogue between Cicero as a young orator and Philologus as an enthusiast of learning about a poem in English: Spring – Too long – Gongyle. The idea is not to let Philologus kill Cicero.

A Russian landlubber reads the British (based on commenting on "I wandered lonely as a cloud" by Wordsworth, or the extract from "Richard II" by Shakespeare, or the sermon by John Donne.

Listen to two songs ROCKY RACOON (the recording is for you to find) and AULD LANG SYNE (search for the recording), and write a COMMENTARY on either, specifying the accents and the meanings of the words, the music and the background story.

'The most perfect humour and irony is generally quite unconscious' (Samuel Butler, 1835-1902, *Life and Habit*, chapter 2). Speculate on the above saying in a piece of writing of your own.

Explore modern English/British literary landscape. Shape a reader's response to it in the form of a comment, review, or make a discovery of your own, e.g. a poem, a story, a drama etc. Deliver a 10-minute presentation of your comment or review or a piece of writing of your own.

6. Учебно-методическое и информационное обеспечение дисциплины

6.1 Список источников и литературы

Основная литература

Евсюкова Т. В. Лингвокультурология : Учебник; ВО - Бакалавриат. – М.: Издательство "Флинта", 2016. - 480 с.

Кабакчи В.В. Введение в интерлингвокультурологию : Учебное пособие / В. В. Кабакчи [и др.]. - 2-е изд. - Электрон. дан. – М.: Издательство Юрайт, 2018. – 250 с.

Маслова В. А. Лингвокультурология. Введение : Учебное пособие / В. А. Маслова [и др.]. - 2-е изд. - Электрон. дан. – М.: Издательство Юрайт, 2018. – 208 с.

6.2 Перечень ресурсов информационно-телекоммуникационной сети «Интернет».

1. www.financialenglish.org
2. www.economist.com
3. www.guardian.co.uk
4. www.mirror.co.uk
5. www.news.com.au/dailytelegraph
6. www.washingftonpost.com
7. http//www/.canberra.edu. au/ studyskills /writing/ literature

Национальная электронная библиотека (НЭБ) www.rusneb.ru

ELibrary.ru Научная электронная библиотека www.elibrary.ru
Электронная библиотека Grebennikon.ru www.grebennikon.ru
Cambridge University Press
ProQuest Dissertation & Theses Global
SAGE Journals
Taylor and Francis
JSTOR

6.3 Профессиональные базы данных и информационно-справочные системы

Доступ к профессиональным базам данных: https://liber.rsuh.ru/ru/bases

Информационные справочные системы:
1. Консультант Плюс
2. Гарант

7. Материально-техническое обеспечение дисциплины

Для обеспечения дисциплины используется материально-техническая база образовательного учреждения: учебные аудитории, оснащённые компьютером и проектором для демонстрации учебных материалов.

Состав программного обеспечения:
1. Windows
2. Microsoft Office
3. Kaspersky Endpoint Security

Профессиональные полнотекстовые базы данных:
1. Национальная электронная библиотека (НЭБ) www.rusneb.ru
2. ELibrary.ru Научная электронная библиотека www.elibrary.ru
3. Электронная библиотека Grebennikon.ru www.grebennikon.ru
4. Cambridge University Press
5. ProQuest Dissertation & Theses Global
6. SAGE Journals
7. Taylor and Francis
8. JSTOR

Информационные справочные системы:
3. Консультант Плюс
4. Гарант

8. Обеспечение образовательного процесса для лиц с ограниченными возможностями здоровья и инвалидов

В ходе реализации дисциплины используются следующие дополнительные методы обучения, текущего контроля успеваемости и промежуточной аттестации обучающихся в зависимости от их индивидуальных особенностей:
• для слепых и слабовидящих: лекции оформляются в виде электронного документа, доступного с помощью компьютера со специализированным программным обеспечением; письменные задания выполняются на компьютере со специализированным программным обеспечением или могут быть заменены устным ответом; обеспечивается индивидуальное

равномерное освещение не менее 300 люкс; для выполнения задания при необходимости предоставляется увеличивающее устройство; возможно также использование собственных увеличивающих устройств; письменные задания оформляются увеличенным шрифтом; экзамен и зачёт проводятся в устной форме или выполняются в письменной форме на компьютере.

• для глухих и слабослышащих: лекции оформляются в виде электронного документа, либо предоставляется звукоусиливающая аппаратура индивидуального пользования; письменные задания выполняются на компьютере в письменной форме; экзамен и зачёт проводятся в письменной форме на компьютере; возможно проведение в форме тестирования.

• для лиц с нарушениями опорно-двигательного аппарата: лекции оформляются в виде электронного документа, доступного с помощью компьютера со специализированным программным обеспечением; письменные задания выполняются на компьютере со специализированным программным обеспечением; экзамен и зачёт проводятся в устной форме или выполняются в письменной форме на компьютере.

При необходимости предусматривается увеличение времени для подготовки ответа.

Процедура проведения промежуточной аттестации для обучающихся устанавливается с учётом их индивидуальных психофизических особенностей. Промежуточная аттестация может проводиться в несколько этапов.

При проведении процедуры оценивания результатов обучения предусматривается использование технических средств, необходимых в связи с индивидуальными особенностями обучающихся. Эти средства могут быть предоставлены университетом, или могут использоваться собственные технические средства.

Проведение процедуры оценивания результатов обучения допускается с использованием дистанционных образовательных технологий.

Обеспечивается доступ к информационным и библиографическим ресурсам в сети Интернет для каждого обучающегося в формах, адаптированных к ограничениям их здоровья и восприятия информации:

• для слепых и слабовидящих: в печатной форме увеличенным шрифтом, в форме электронного документа, в форме аудиофайла.

• для глухих и слабослышащих: в печатной форме, в форме электронного документа.

• для обучающихся с нарушениями опорно-двигательного аппарата: в печатной форме, в форме электронного документа, в форме аудиофайла.

Учебные аудитории для всех видов контактной и самостоятельной работы, научная библиотека и иные помещения для обучения оснащены специальным оборудованием и учебными местами с техническими средствами обучения:

• для слепых и слабовидящих: устройством для сканирования и чтения с камерой SARA CE; дисплеем Брайля PAC Mate 20; принтером Брайля EmBraille ViewPlus;

• для глухих и слабослышащих: автоматизированным рабочим местом для людей с нарушением слуха и слабослышащих; акустический усилитель и колонки;

• для обучающихся с нарушениями опорно-двигательного аппарата: передвижными, регулируемыми эргономическими партами СИ-1; компьютерной техникой со специальным программным обеспечением.

9. Методические материалы

9.1 Планы семинарских занятий

СЕМИНАР 1.

Theme 2. Awareness of English identity

seminar worksheet

CITIZEN

Citizen (general) = Someone who is a citizen of a particular country is legally accepted as belonging to that country. The citizens of a town or city are the people who live there. Origin: C14: from Anglo-French citesein, from Old French citeien, from cité, city

E.g. The life of ordinary citizens began to change. ...the citizens of Buenos Aires.

Citizen (in British) = a native registered or naturalized member of a state, nation, or other political community

Citizen (in American) – 3) a member of a state or nation, esp. one with a republican form of government, who owes allegiance to it by birth or naturalization and is entitled to full civil rights; 4) a civilian, as distinguished from a person in military service, a policeman, etc.

EXAMPLES

The country regularly lashes citizens for minor crimes. Times, Sunday Times (2016)

British citizens are bottom of the pile. The Sun (2016)

British citizens could not be deported. Times, Sunday Times (2016)

At present only those who become British citizens do so. Times, Sunday Times (2016)

It treats people as second-class citizens. Times, Sunday Times (2017)

As American citizens they are eligible to vote but they have been overlooked by campaigns because they have tended not to turn out. Times, Sunday Times (2016)

Under the law then in force he became a citizen of Jamaica but not a British citizen. Times, Sunday Times (2016)

The idea that we would compromise our own position and limit the movement of EU citizens within the country is not grounded in any reality. Times, Sunday Times (2016)

DERIVATIVES: CITIZENSHIP, CITIZENRY, SENIOR CITIZEN

NATIONALITY

See a landing card for "a country of birth" and "nationality"

landing card = миграционная карта

https://www.google.com/imgres?imgurl=http://www.gofortravel.ru/images/uk-visa/landing-card/uk-landing-card-large.png&imgrefurl=http://www.gofortravel.ru/uk/visa/application/difficulties/landing-card&h=661&w=900&tbnid=M0sZe-stOWP5fM:&q=landing+card&tbnh=156&tbnw=213&usg=AI4_-kRRHMsBCiQSeIOWR7hcuaW_IyRsRA&vet=12ahUKEwiKx9-OoorfAhWEiywKHZVyC7AQ9QEwAHoECAcQBg..i&docid=-u_nWb_7xV9mEM&sa=X&ved=2ahUKEwiKx9-OoorfAhWEiywKHZVyC7AQ9QEwAHoECAcQBg

DISCUSSION: "Exclusive: Trump targeting birthright citizenship with executive order"

СЕМИНАР 2

Theme 3. Understanding the patterns of English/British behavior, e.g. cultural norms, expectations, speech and other etiquette, etc.

Query: *Is American an accent, a dialect, a variant of the English language, or a language In its own right?*

DIALECT

A dialect is a form of a language spoken in a particular geographical area or by members of a particular social class or occupational group, distinguished by its vocabulary, grammar, and pronunciation. The origin: C16: from Latin *dialectus,* from Greek *dialektos* speech, dialect, discourse, from *dialegesthai* to converse, from *legein* to talk, speak

e.g. In the fifties, many Italians spoke only local dialect.

They began to speak rapidly in dialect.

He often makes use of dialect and terms local to his native Northamptonshire. *Times, Sunday Times* (2016)

The empire embraced a variety of ethnic groups who spoke a variety of languages and dialects. *Christianity Today* (2000)

The telephone map showed some overlap with a map of modern regional dialects. *Times, Sunday Times* (2010)

She addressed him in the local dialect. Iain Gale Man of Honour (2007)

Lessons in local dialects are also available. *Times, Sunday Times* (2009)

But at the same time regional accents and dialects were disappearing, along with regional identities. *Times, Sunday Times* (2012)

Thick dialect, foul language and miserable shenanigans[1] are all present and correct. *Times, Sunday Times* (2010)

I notice that he had a dialect coach. *Times, Sunday Times* (2014)

Such is the concern about local dialects disappearing in Britain that a campaign has been launched to save them. *The Sun* (2009)

TEXT:

A **dialect** is a specific variety of English that differs from other varieties in three specific ways: **lexis** (vocabulary), **grammar** (structure) and **phonology** (pronunciation or accent). English dialects may be different from each other, but all speakers within the English-speaking world can still generally understand them. A speaker from Newcastle-upon-Tyne, for instance, might pepper his speech with localised vocabulary, such as *gan* for "to go" or *clarts* for "mud". He may often use regional grammatical constructions, such as the past tense constructions *I've **went*** and *I've **drank*** or the reflexive pronouns *mysel*, *yoursel*, *hissel* etc. In addition he probably uses a range of local pronunciations. For all these reasons he could be described as a Geordie dialect speaker.

9.2 ACCENT

1) (countable noun) **Accent is the characteristic mode of pronunciation of a person or group, esp one that betrays social or geographical origin.** C14: via Old French from Latin accentus, from ad- to + cantus chant, song.

2) (countable noun) **An accent is a short line or other mark** which is written above certain letters in some languages and which indicates the way those letters are pronounced.

3) (uncountable noun) If you **put the accent on** a particular feature of something, you emphasize it or give it special importance.

Accent refers only to differences in the sound patterns of a specific dialect. A speaker from Newcastle-upon-Tyne who generally uses mainstream vocabulary and grammar, but whose pronunciation has an unmistakeable hint of Tyneside, should properly be described as having a Geordie accent. In other words, dialect is the umbrella term for a variety of linguistic features, one of which is accent. True dialect speakers are relatively rare, but despite popular belief we all speak with an accent.

e.g. He had developed a slight American accent.

He is putting the accent on military readiness.

There is often a strong accent on material success.

One had blue eyes and blond hair and spoke with a northern accent. *Times, Sunday Times* (2016)

Liverpool was right, but too distinctive an accent and place. *Times, Sunday Times* (2017)

He asked me with a strong French accent where my ring was. *The Sun* (2017)

And all because they couldn't find a woman of colour with a regional accent in time. *Times, Sunday Times* (2016)

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[1] shenanigans (plural noun): You can use shenanigans to refer to rather dishonest or immoral behaviour, especially when you think it is amusing or interesting. Syn: *roguishness; mischief; trickery*

That is the language, the accent, people who <u>live</u> on the <u>internet</u> have <u>forged</u>. *Times, Sunday Times* (2016)
He speaks with a strong South <u>African</u> accent. *The Sun* (2016)
Born in <u>Kent</u> and <u>talks</u> with an American accent! *Times, Sunday Times* (2016)
I do a great <u>Paisley</u> <u>Scottish</u> accent. *The Sun* (2016)
But it was <u>unusual</u> to <u>hear</u> the <u>script</u> <u>delivered</u> in a northern accent for once. *The Sun* (2011)
This patronising voice with a <u>whine</u> and an <u>awful</u> regional accent was talking. *Times, Sunday Times* (2015)

EXAMPLE:

A faint smile like a sneer came on the man's face. 'Nay, yo mun ax 'er,' he replied callously, in broad vernacular.
'Why do you speak Yorkshire?' she said softly.
'That! That's non Yorkshire, that's Derby.'

QUESTION:
Is the above example a piece of dialect or a piece of accent (please underline the irregular phrases)? Prove your point.

DIALECT VS LANGUAGE

practice, however, the terms *dialect* and *language* can be used with reasonable agreement. One speaks of different dialects of <u>English</u> (Southern British English, Northern British English, Scottish English, Midwest American English, <u>New England</u> American English, Australian English, and so on, with, of course, many more delicately distinguished subdialects within these very general categories), but no one would speak of Welsh and English or of Irish and English as dialects of a single language, although they are spoken within the same areas and often by people living in the same villages as each other.

**So, *Is American an accent, a dialect,
a variant of the English language, or a language In its own right?***

СЕМИНАР 3

Theme 3. Understanding the patterns of English/British behavior, e.g. cultural norms, expectations, speech and other etiquette, etc.

HOW AMERICANISMS ARE KILLING THE ENGLISH LANGUAGE

By Hephzibah Anderson

BLOOMBERG, 6 September 2017

A book released this year claims that Americanisms will have completely absorbed the English language by 2120. Hephzibah Anderson takes a look.
So it turns out I can no longer speak English. This was the alarming realisation foisted upon me by Matthew Engel's witty, cantankerous yet nonetheless persuasive polemic "That's the Way it Crumbles: The American Conquest of English". Because by English, I mean British English.
Despite having been born, raised and educated on British shores, it seems my mother tongue has been irreparably corrupted by the linguistic equivalent of the grey squirrel. And I'm not alone. Whether you're a lover or a loather of phrases like "Can I get a decaf soy latte to go?", chances are your vocabulary has been similarly colonised.
The infiltration of US coffee chains has made ubiquitous phrases such as 'Can I get a decaf soy latte to go?'

Speaking on the wireless in 1935, Alistair Cooke declared that "Every Englishman listening to me now unconsciously uses 30 or 40 Americanisms a day". In 2017, that number is likely closer to three or four hundred, Engel hazards – more for a teenager, "if they use that many words in a day".

As a nation we've been both invaded and invader, and our language is all the richer for it

But how did this happen and why should we care? After all, as a nation we've been both invaded and invader, and our language is all the richer for it. Words like bungalow, bazaar, even Blighty, have their roots elsewhere. Heck, go far enough back and isn't it pretty much all just distorted Latin, French or German?

The first American words to make it across the pond were largely utilitarian – signifiers for flora and fauna that didn't exist back in Merrie England. Moose, maize and tobacco were among them. But there were others, too, that in retrospect might seem laden with significance – words like plentifulness, monstrosity and conflagration.

ATM is a boring but brief alternative to the British cash point, cash machine and hole in the wall.

With no means of swift communication or easeful passage between the two countries, American English merely trickled back into its source to begin with. But as the balance of power between Britain and her former colonies shifted, as America ascended to military, economic, cultural and technological dominance, that trickle swelled to a torrent, washing away any kind of quality control.

Cookies and closets

Throughout the 19th Century, Engel contends, "the Americanisms that permeated the British language did so largely on merit, because they were more expressive, more euphonious, sharper and cleverer than their British counterparts". What word-lover could resist the likes of 'ornery', 'boondoggle' or 'scuttlebutt'? That long ago ceased to be the case, leaving us with words and phrases that reek of euphemism – 'passing' instead of dying – or that mock their user with meaninglessness, like the non-existent Rose Garden that political reporters decided No 10 had to have, just because the White House has one (it doesn't exactly have one either, not in the strictest sense, but that's a whole other story).

What word-lover could resist the likes of 'ornery', 'boondoggle' or 'scuttlebutt'?

Call me a snob, but there's also the fact that some American neologisms are just plain ungainly. I recently picked up a promising new American thriller to find 'elevator' used as a verb in the opening chapter. As in, Ahmed was 'elevatoring' towards the top of his profession in Manhattan.

Nowadays, no sphere of expression remains untouched. Students talk of campus and semesters. Magistrates, brainwashed by endless CSI reruns, ask barristers "Will counsel please approach the bench?" We uncheck boxes in a vain effort to avoid being inundated with junk mail that, when it arrives regardless, we move to trash.

The Spoken British National Corpus found in 2014 that the word 'awesome' is now used in conversation 72 times per million words

It's understandable, of course. Sometimes, American words just seem more glamorous. Who wants to live in a flat, a word redolent of damp problems and unidentifiable carpet stains, a word that just sounds – well, flat – when they could make their home in an apartment instead? Sometimes that glamour is overlain with bracing egalitarianism – it's a glamour untainted by our perennial national hang-up, class.

Take 'movie'. The word has all the glitz of Hollywood and none of the intellectual pretensions (or so it might be argued) of the word 'film', which increasingly suggests subtitles ('foreign-language film' is one of the few instances in which the f-word doesn't seem interchangeable with its American counterpart – 'foreign-language movie' just sounds odd). Other times they fill a gap, naming something that British English speakers have been unable to decide on, as is increasingly the case with ATM, a boring but brief alternative to cash point, cash machine, hole in the wall. Also to be factored in is what Engel dubs "Britain's cultural cringe", which predisposes us to embrace the foreign.

Some American words just seem more glamorous. Who wants to live in a flat, when they could make their home in an apartment instead?

It's often pointed out that plenty of these Americanisms were British English to begin with – we exported them, then imported them back. A commonly made case in point is 'I guess', which crops up in Chaucer. When Dr Johnson compiled his seminal 1755 dictionary, 'gotten' was still in use as a past participle of 'get'. But as Engel points out, good old English is not *good* new English. Moreover, his beef isn't really to do with authenticity; it's more to do with our unthinking complicity. Because it's not just the cookies and the closets, or even the garbage, it's the insidiousness of it all. We've already reached the point where most of us can no longer tell whether a word is an Americanism or not. By 2120, he suggests, American English will have absorbed the British version entirely. As he puts it, "The child will have eaten its mother, but only because the mother insisted".

By 2120, Engel suggests, American English will have absorbed the British version entirely

The new Esperanto?

For more than half-a-dozen years (I almost wrote 'more than a half-dozen'), I was a UK book columnist for Bloomberg News. Despite the nature of my beat, my identity as a Brit, and the organisation's proudly global nature, I was required to write in American English. A cinch, thought I, but even at the end of my tenure, I was still bumping into words my editors deemed Briticisms. ('Charabanc', sure, but 'fortnight'? That one was a minor revelation, suddenly explaining the many blank looks I'd received over the years from American friends.) Which is fair enough –

Bloomberg is, after all, an American company. And yet I can't help feeling a little retrospective resentment towards my British editors for all the Americanisms that I've got past them unquestioned. Likewise, when I published a book in America, I was excited to find out how it would read after it had been 'Americanized', but I've noticed it's fast becoming the norm for American works to make it into print over here without so much as having a 'z' switched for an 's' or a 'u' tacked on to an 'o'. And if we can't rely on our publishers to defend British English…

Like some hoity-toity club, language seems to operate on a one-in, one-out basis

None of this would matter if these imported words were augmenting our existing vocabulary. It's impossible to have too many words, right? But like some hoity-toity club, language seems to operate on a one-in, one-out basis. Engel quotes researchers behind 2014's Spoken British National Corpus, who found that the word 'awesome' is now used in conversation 72 times per million words. Marvellous, meanwhile, is used just twice per million – down from 155 times a mere 20 years earlier. 'Cheerio' and, yes, 'fortnight', are apparently staring at the same fate.

Even so, you might ask, is this really such a bad thing? When my grandfather returned home from the front in World War Two, he became a firm believer in the unifying powers of Esperanto. Along with Volapuk, Ekselsioro and Mondlingvo, that idealistic tongue came to nothing. American English is succeeding where it failed. But it's hard not to feel that diminishing linguistic variance isn't shrinking the world. Engel rues the way in which our national character is going the way of London's 'Manhattanized' skyline, reticence yielding to self-promotion.

Engel's problem is less to do with individual words, like 'cookies' as with the insidiousness of it all.

And then there's the very valid theory that you can't feel or think things for which you've no language. A borrowed vocabulary, one that's evolved to meet the needs of people whose lives are subtly but profoundly different (ask anyone who's lived Stateside for a while – those superficial similarities and familiarities soon fall away to reveal a decidedly foreign country), deprives us of fully experiencing our own. It's nothing short of a "crisis of self-imposed serfdom", Engel says. "A nation that outsources the development of its own language – that language it developed over hundreds of years – is a nation that has lost the will to live".

It might seem tactless to bemoan the state of any branch of all-conquering English when so many other languages are being wiped out entirely. But ultimately, the battle isn't really one of British versus American English, but of individual experience versus the homogenising effects of global digital culture. For a provocative glimpse of where this might all lead, it's worth noting that Globish, a "sort-of language" (Engel's phrase) created for business types by former IBM exec Jean-Paul Nerriere, consists of just 1,500 words. Jokes, metaphors and acronyms are verboten, being too fraught with potential for misunderstanding. Personally, I think I'd rather communicate in emojis. But here's hoping it won't come to that. Engel's book is certainly a wake-up call. Sorry*, cri de coeur*. Wait, better make that a call to arms.

Home assignment: please read the article, making use of the below glossary; define the theme of the given article; specify how it is related to the theme of speech conventions; make a summary of the text; be ready to discuss it in detail at the seminar

The glossary:

Ubiquitous – from C14 L ubīque everywhere; if you describe something or someone as ubiquitous, you mean that they seem to be everywhere; syn.: ever-present, pervasive, omnipresent; повсеместный

Blighty – origin: first used by soldiers in the Indian army; Anglo-Indian alteration of Urdu bilāyatī, wilāyatī 'foreign, European', from Arabic wilāyat, wilāya 'dominion, district'. Definition: An informal and typically affectionate term for Britain or England, chiefly as used by soldiers of World War I and World War II; легкое ранение (обеспечивающее отправку в метрополию); родина (Англия)

ATM (Am) - ATM is an abbreviation for "automated teller machine". An ATM is a machine built into the wall of a bank or other building, which allows people to take out money from their bank account by using a special card.

Euphonious (Am) - having a pleasant sound; harmonious (cf. to English "euphonic")

ornery (Am) - stubborn or vile-tempered

boondoggle (Am) - People sometimes refer to an official organization or activity as a boondoggle when they think it wastes a lot of time and money and does not achieve much

scuttlebutt (Am., informal) - rumors or gossip

ungainly (En) - If you describe a person, animal, or vehicle as ungainly, you mean that they look awkward or clumsy, often because they are big.

CSI – abbreviation of "Crime Scene Investigation", the original *CSI* television series

Inundate (v) - If you say that you are inundated with things such as letters, demands, or requests, you are emphasizing that you receive so many of them that you cannot deal with them all.

Insidiousness (n) - Something that is insidious is <u>unpleasant</u> or <u>dangerous</u> and develops gradually without being <u>noticed</u>. E.g. The changes are insidious, and will not produce a noticeable effect for 15 to 20 years.

Cinch (n) (En) - If you <u>say</u> that something is a cinch, you mean that you <u>think</u> it is very easy to do. Cf. to informal US and Canadian "a <u>band</u> around a horse's <u>belly</u> to keep the <u>saddle</u> in position"
hoity-toity (adj) - informal arrogant or <u>haughty</u>; e.g. we have had enough of her hoity-toity manner; from C17 rhyming compound based on C16 hoit to romp, of obscure origin
homogenising - If something is homogenized, it is changed so that all its parts are similar or the same, <u>especially</u> in a way that is <u>undesirable</u>.
a wake-up call - if you <u>say</u> that something is a wake-up call to a person or group of people, you <u>mean</u> that it <u>will</u> make them <u>notice</u> something and <u>start</u> to take <u>action</u>.
cri de Coeur – a cry from the heart; <u>heartfelt</u> or <u>sincere</u> appeal; origin: C20, altered from French cri du coeur
a call to arms (Am) - a summons to engage in active hostilities; from 1702 in the meaning "a summons to engage in active hostilities"

9.2. Методические рекомендации по подготовке письменных работ

<u>Essay writing</u>

A few guidelines
Note: an essay (from L exagium = weigh, try smth difficult, attempt) is a personal (not informal, though) piece of writing implying a writer tackling some issue of either philosophical or vital or literary importance

Introduction
The title of the text is given
The author of the text is given
The issue/subject is clearly stated
The opening statement includes all main points of the essay

First main point
The opening sentence clearly states the main point
At least one relevant quotation supports the opening statement
Quotations are cited in the correct form
At least one example supports the opening statement
The argumentation is thoroughly structured

Second main point
The topic sentence clearly states the main point
At least one relevant quotation supports the topic statement
Quotations are cited in the correct form
At least one example supports the topic statement
The argumentation is thoroughly structured

Third main point
The topic sentence clearly states the main point
At least one relevant quotation supports the topic statement
Quotations are cited in the correct form
At least one example supports the topic statement

The argumentation is thoroughly structured

Conclusion
Essay is summed up in some interesting way

A few tips
I assert
I claim
I assume
Basing myself on the assumption
To tighten up my argument
To sum up in passing (en passage)
To sum up

The overall length should not exceed two A4 pages.

9.3. Иные материалы

Контрольные вопросы по теоретическому материалу

Give the definition and the etymology of "philology"
Define "a philippic".
Define and describe the subject of British Cultural Studies
Define and describe the subject of Phonetics Theory
Define and describe the subject of English Studies
Define and describe the subject of lexicology
Define and describe the subject of stylistics
Define and describe the notion of identity
Define the notion of dialect
Define the notion of accent
What is a connotation?
What is homophone?
What is homograph?
What is transcription?
What is transliteration?

Домашние задания

Задания для работы на семинаре № 1

Please, define the literary form of the below given text. Say how the form affects the message:
The critic as artist: with some remarks upon the importance of doing nothing
A dialogue. Part I. Persons: Gilbert and Ernest. Scene: the library of a house in Piccadilly, overlooking the Green Park.
Gilbert (at the Piano). My dear Ernest, what are you laughing at?
Ernest (looking up). At a capital story that I have just come across in this volume of Reminiscences that I have found on your table.
Gilbert. What is the book? Ah! I see. I have not read it yet. Is it good?
Ernest. Well, while you have been playing, I have been turning over the pages with some amusement, though, as a rule, I dislike modern memoirs. They are generally written by people who have either entirely lost their memories, or have never done anything worth remembering; which, however, is, no doubt, the true explanation of their popularity, as the English public always feels perfectly at its ease when a mediocrity is talking to it.
Gilbert. Yes: the public is wonderfully tolerant. It forgives everything except genius. But I must confess that I like all memoirs. I like-them for their form, just as much as for their matter. In literature mere egotism is delightful. It is what fascinates us in the letters of personalities so different as Cicero

and Balzac, Flaubert and Berlioz, Byron and Madame de Sévigné. Whenever we come across it, and, strangely enough, it is rather rare, we cannot but welcome it, and do not easily forget it. <…>

Источники

Wilde, Oscar. The critic as Artist (1891). http://www.ucc.ie/celt/online/E800003-007/

Литература

Платон. Пир. http://lib.ru/POEEAST/PLATO/pir.txt

Задания к семинару № 2

Please listen to Tom Leonard reading his poem "The six o'clock news", transcribe it into regular English and define its message

http://www.youtube.com/watch?v=gMo5cxzLdR4

this is thi
six a clock
news thi
man said n
thi reason
a talk wia
BBC accent
iz coz yi
widny wahnt
mi ti talk
aboot thi
trooth wia
voice lik
wanna yoo
scruff. if
a toktaboot
thi trooth
lik wanna yoo
scruff yi
widny thingk
it wuz troo.
jist wanna yoo
scruff tokn.
thirza right
way ti spell
ana right way
to tok it. this
is me tokn yir
right way a
spellin. this
is ma trooth.
yooz doant no
thi trooth
yirsellz cawz
yi canny talk
right. this is

the six a clock
nyooz. belt up.

Задания к семинарам № 3

English vs Amercian The History of English teaches us a good lesson in choosing a proper name for the country: Saxons, Jutes and Angles - all came from the Continent to settle in a new place. And only Angles gave their tribal name to the whole territory, and later to the language of all people representing the British as a nation.

Americans are very sensitive to the language they speak, they publish many articles and books for general reader and newcomers to explain to them the very spirit of the heart of a local American.

Cf. the English and American usage of the words 'directly' and 'quite'.

Case 1. DIRECTLY (adv)

In English usage the word ***directly*** is always used to signify *immediately;* in American it may mean no more than ***soon***.

Case 2. QUITE (adv)

According to the Concise Oxford Dictionary, ***quite*** means "completely, wholly, entirely, altogether, to the utmost extent, nothing short of, in the fullest sense, positively, absolutely." In America it is conditional, and means only nearly, approximately, substantially, as in "he sings quite well".

Now let us compare this information with what we find in the New Edition of "Oxford Advanced Learner's Dictionary".

Quite 1) is used to refer to a gradable quality; to some extent, not very, fairly: quite big/ quite small, "They had to wait quite a long time", "I quite like opera";

2) is used to refer a gradable quality; perfectly, completely, very: " You'll be quite comfortable here;"

3) is used for emphasis in "quite delicious", "That was quite the nicest meal I've ever had;"

4) is used to refer to an absolute quality; completely, entirely: quite empty, quite perfect/enough:" She performed quite brilliantly".

There is a special note: In American English *quite* can be used to mean "very, absolutely" as in "The service in that restaurant was quite bad". The expression "quite nice" is positive in American English while in British English it is equal to "fairly nice" and would not be very polite. This word does not only vary in its connotations but is also grammatically specific: it takes the position before the article as in: "It's quite a small house". Thus we could see how "conditional" component of meaning from American English enters the semantics of the word in British English, whereas "quite" as "absolutely", "very" finds its way to American usage in the 20th century.

English vs Scots / Scottish

If you go to Scotland you will find many examples of Scottish idiom or **the vernacular.**

In "Scottish words and phrases" compiled by Hamish Rae Stuart (1978) one can find useful information about the words' equivalents, for example:

aabody - everybody;
abbacee - the alphabet;
advent - bank interest;
alang - along;
aneath - below, under;
atween - between;
bannet - bonnet;
bauld – brave;
wee - tiny
Cf. several phrases in Scottish English:
Ae ae oo = all the same;
Atween the wind and the waa = extremely poor;
In a blink = at once, quickly;

A fiddler's biddin = a last minute invitation;
Their by their best = they are past their best days;
To drown the miller = to put too much water in whisky.
A hungry welcome implies a poor reception with not much do drink or to eat.

Please using the above materials make up a glossary of American and Scots words

Задания к семинаре № 4

Famous English humorists

One of the best known English poets with a genius for humour was Edward Lear (1812-1888). Here comes his Limerick (nonsense verse) 'Self-portrait':

How pleasant to know Mr. Lear!
Who has written such volumes of stuff!
Some think him ill-tempered and queer,
But a few think him pleasant enough.

Here is another limerick from Lear's book "Nonsense, Songs, Stories Botany and Alphabets" (1847)

The table and the chair
Said the Table to the Chair,
"You can hardly be aware,
How I suffer from the heat,
And the Chilblains on my feet!
If we took a little walk,
We might have a little talk!
Pray let us take the air!"
Said the Table to the Chair.

Humour is the source of the art of creating vivid or comical characters. The greatest English masters of comical characters are

Geoffrey Chaucer (1432?-1400) See his *Canterbury Tales*, e.g. the wife of Bath
Her kerchiefs were of finest weave and ground;
I dare swear that they weighed a full ten pound
Which, of a Sunday, she wore on her head.
Her hose were of the choicest scarlet red,
Close gartered, and her shoes were soft and new.
Bold was her face, and fair, and red of hue.
(From 'The General Prologue' to *Canterbury Tales*)

William Shakespeare (1564-1616)
See *Romeo and Juliet* for JULIET'S NURSE
Lady Capulet. …The valiant Paris seeks you for his love.
Nurse. A man, young lady! Lady, such a
Man
As all the world – why, he's a man of
Wax. (Shakespeare, *Romeo and Juliet*, Act 1, scene 3)
Charles Dickens (1812-1870)
Barkis - An aloof carter from *David Copperfield* who declares his intention to marry Peggotty. He says to David: "Tell her, **'Barkis is willin'**! ' Just so." He is a bit of a miser, and hides his surprisingly vast wealth in a plain box labelled "Old Clothes". He bequeaths to his wife and her family (including David) the then astronomical sum of £3,000 when he dies about ten years later.

Irony: English masters and mistresses of irony

Irony appears when words are used by the speaker in the opposite meaning as to be amusing or to show someone being annoyed.

The true master of English irony is Jane Austen (1775-1817).

E.g. See the title of her early piece "Love and friendship". A novel in a series of letters. (Subtitle) Deceived in Freindship and Betrayed in Love.

Understatement is a specific English way of expressing irony. **Oscar** Wilde (1854-1900) is a master of understatement.

E.g. Women have become so highly educated… that nothing should surprise us nowadays, except a happy marriage (*A Woman of No Importance*, Act 2)

Sarcasm in English writing

Sarcasm is defined in a similar way, but the aim of the speaker is obviously to insult an addressee or to show that s/he is annoyed. So, humour can be light and kind, on the one hand, or black, on the other, if you are dealing with the unpleasant side of human life (panic, despair, etc.)

Jonathan Swift (1667-1745) can be disarmingly sarcastic.

'There only remain an hundred and twenty thousand children of poor parents annually born. The question therefore is, How this number shall be reared, and provided for? … I shall now therefore humbly propose my own thoughts, which I hope will not be liable to the least objection.

I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed, is, at a year old, a most delicious nourishing and wholesome food, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in a fricasie, or a ragoust. <…>

(from 'A Modest Proposal For preventing the children of poor people in Ireland, from being a burden on their parents or country, and for making them beneficial to the public' by Dr. Jonathan Swift, 1729)

Please give the definitions and the etymology of the notions of "humour", "irony", "understatement", and "sarcasm". Comment on the above texts.

Задания к семинару № 5

The 'postmodern place' According to Martin Amis, "how or whatever you think of postmodernism it had a great predictive power, and the world became a very postmodern place within a couple of decades."

Thus the period between late 1960s and late 1990s is often described as the 'postmodern place'.

Among the diversity of views on Postmodernism, we can identify a few common points as to what Postmodernism is. Let me name them:

* The erosion of the borderline between high culture and mass culture;
* Parodying of the past, doubting any authority;
* Narrative vagueness;
* The use of recycled images, endless quoting;
* Links with literary theory, consumer society, TV, mass media, post-communist post-history.

Today there exist many works by Western theorists who have given up the task of finding one baghole definition for Postmodernism. Most of them are engaged in understanding how Postmodernism was generated, what its status among other social and cultural trends is. How diverse are the voices of contemporary poets and writers.

Seamus Heaney (1939-2013)

SERENADES

The Irish nightin**gale**

Is a sedge-**warbler**,

A little bird with a big **voice**
Kicking up a racket all **night**.

Not what you'd ex**pect**
From a musical **nation.**
I haven't even heard **one** –
Nor an owl, for that **matter**.

My serenades have **been**
The broken voice of a **crow**
In a draught or a **dream**,
The wheeze of **bats**

Or the ack-**ack**
Of the tramp corn**crake**
Lost in a no man's **land**
Between combines and **chemicals**.

So fill the bottles, **love**,
Leave them inside their **cots**.
And if they do wake us, **well**,
So would the sedge-**warbler**.

WORDS
Sedge-warbler = камышовка
Owl=Сова
Nightingale=соловей
Crow=ворона
Corncrake=коростель
Combines=смеси; ср. combine-harvester=с.-х.комбайн
Chemicals=химикаты

NOTE:
- **No end-rhymes**=the rhyme at the end of the line in verse (see words highlighted red)
- **Enjambment**= a technical term in verse, signifying the carrying on the sense of a line into the next (e.g. The Irish nightingale / Is a sedge-warbler)
- **Alliteration**=repetitive use of consonants in the initial position (e.g. And if they do **w**ake us, **w**ell, / So **w**ould the sedge-**w**arbler)
- **Intertextual allusions**=references, e.g. quotations, to other texts by other writers
  E.g. The Owl and the Nightingale (c.1210), 'To the Nightingale' (1645) by John Milton, 'Ode to the Nightingale' (1820) by John Keats

The Owl and the Nightingale
ca. 1210
Owl and nightingale
(Illustrations from "De arte
venandi cum avibus"
Codex Ms. Pal. Lat. 1071,
ca. 1260)

Jeanette Winterson (1959-)
GOLDRUSH GIRL

When you meet someone for the first time, you forget it fast, or you remember it forever.

We went to lunch.

It was an expensive restaurant with small tables angled to give the illusion of space. At small tables shamming space it is necessary to judge distances carefully – between wine glass and plate, food and fork, especially when you do not know your host/your guest, and especially when you have ordered food, not out of politeness, but because you are hungry.

I felt that the distance between us was immense and tiny. We didn't know each other, and your life was quite separate to mine. We were polite, formal, we had our feet tucked back under our own chairs, and we made sure that each of us had enough room.

But seeing the way you cut into your sausages, I understood that you were someone who got hungry too.

We talked – what did we talk about? I forget. Whatever we said was lost under the pressure of everything not said. You cannot say to someone you have just met *I want to kiss you.*

Sometimes it is as simple as that. Not for long. But sometimes.

I wanted to kiss you in the way that I want to eat cherries from the greengrocer's stall. I don't want them in plastic boxes half dead from cold, I want them warm, slightly sweating, stalky, random. I want to eat them while I walk round finger-and-thumbing the limes and throwing handfuls of rocket into brown paper bags. I want the smell, the taste, the surprise, the disagreeable stone.

I smiled at you. I remember that, and that you blushed.

We drank pink wine; I remember that.

<…>

NOTE:

- The first-singular narrative (e.g. I felt. I forget. I understood)
- Vagueness as far as time, place and gender are concerned
- Personal experience as the major focus (We went to lunch)
- Distinct voice (e.g. I want the smell, the taste, the surprise, the disagreeable stone)
- Laconic and terse style (e.g. When you meet someone for the first time, you forget it fast, or you remember it forever)
- Striking metaphor-based images (e.g. Goldrush girl)

Please read the notes and analyse the given texts.

Приложение 1

АННОТАЦИЯ

Дисциплина читается на английском языке.

Цель дисциплины - ознакомление студентов со структурой специальности на всех этапах обучения по программе «прикладная филология, иностранные языки»; освоение базовых разделов дисциплины на основном языке (английском) как инструменте познания, межкультурной коммуникации и всех видов речевой деятельности.

Задачи:

ознакомление с понятием «филология» в историческом аспекте и современном его значении;

ознакомление с концептом языка как основы культурной идентичности народа; понятием языковой картины мира, научно корректное комментирование текстов

различных жанров, в которых выражена культурная идентичность и видна специфика языковой картины мира, характерной для носителей основного языка; понятием языкового изоморфизма и алломорфизма и современным представлением о диалектах основного языка и подходах к их изучению;

представление об основном языке как инструменте письменного и устного общения.

В результате освоения дисциплины обучающийся должен

- *знать:*

историческую и современную семантику понятия «филология»

- *уметь:*

анализировать текстов различных жанров, в которых выражена культурная идентичность и видна специфика языковой картины мира, характерной для носителей основного языка;

- *владеть*:

представлением о вариантах основного языка и современных подходах к изучению диалектов.

The abstract of the course programme

English is the working language of the course.

The course in question is aimed at shaping a trainee's clear-cut view of the structure of the BA programme of Applied Philology (Foreign Languages) and its stages. Also, it is focused on the trainees' acquisition of the major aspects of the course in language B, that is, English as the instrument of learning, cross-cultural communication and all aspects of speech activities.

The course pursues as its objectives the trainees' accumulation of knowledge about the notion of philology in its etymological, historical and present-day aspects.

The given course is set to make the trainees familiar with the concept of language *per se* as the basis of cultural identity of native speakers, and the notion of the language representation of the world. Also, the course is focused on making the trainees familiar with the scholarly adequate commenting on the texts, which express the cultural identity of native speakers, and the specific way of representing the world via the given language. It is also aimed at the trainees acquiring the notion of language isomorphs and allomorphs, alongside the current approaches to the dialect studies. The course is also set to make the trainees familiar with the notion of language as the audial and written communication tool.

The trainees are expected, on the basis of the above course, to acquire the knowledge of the historical and contemporary meanings of the notion of "philology".

Also, the trainees are expected to be able to analyse the texts of different types, which express the cultural identity of native speakers, and are characterized by the specific way of representing the world via the given language.

Also, the trainees are expected to possess the skill of distinguishing the dialects and the language variables from the language invariant.