**Контрольное задание**

**вариант 1**

**TEXT 1**

**Задание 1. Письменный перевод текста**

**literary critisism**

Literary criticism is the reasoned consideration of literary works and issues. It applies, as a term, to any argumentation about literature, whether or not specific works are analyzed. Plato’s cautions against the risky consequences of poetic inspiration in general in his Republic are thus often taken as the earliest important example of literary criticism.

More strictly construed, the term covers only what has been called “practical criticism,” the interpretation of meaning and the judgment of quality. Criticism in this narrow sense can be distinguished not only from aesthetics (the philosophy of artistic value) but also from other matters that may concern the student of literature: biographical questions, bibliography, historical knowledge, sources and influences, and problems of method. Thus, especially in academic studies, “criticism” is often considered to be separate from “scholarship.” In practice, however, this distinction often proves artificial, and even the most single-minded concentration on a text may be informed by outside knowledge, while many notable works of criticism combine discussion of texts with broad arguments about the nature of literature and the principles of assessing it.

Criticism will here be taken to cover all phases of literary understanding, though the emphasis will be on the evaluation of literary works and of their authors’ places in literary history. For another particular aspect of literary criticism, see textual criticism.

The functions of literary criticism vary widely, ranging from the reviewing of books as they are published to systematic theoretical discussion. Though reviews may sometimes determine whether a given book will be widely sold, many works succeed commercially despite negative reviews, and many classic works, including Herman Melville’s *Moby Dick* (1851), have acquired appreciative publics long after being unfavourably reviewed and at first neglected. One of criticism’s principal functions is to express the shifts in sensibility that make such revaluations possible. The minimal condition for such a new appraisal is, of course, that the original text survive.

**TEXT 2**

**Задание 2. Устный пересказ текста (на родном или английском языке)**

**literary genres**

A literary genre is a category of literary composition. Genres may be determined by literary technique, tone, content, or even (as in the case of fiction) length. The distinctions between genres and categories are flexible and loosely defined, often with subgroups.

The most general genres in literature are (in loose chronological order) epic, tragedy, comedy, and creative nonfiction. They can all be in the form of prose or poetry. Additionally, a genre such as satire, allegory or pastoral might appear in any of the above, not only as a subgenre, but as a mixture of genres. Finally, they are defined by the general cultural movement of the historical period in which they were composed.

Genre should not be confused with age categories, by which literature may be classified as either adult, young adult, or children's. They also must not be confused with format, such as graphic novel or picture book.

Just as in painting, there are different types: the landscape, the still life, the portrait; there are different types of literary works.

Genres are often divided into subgenres. Literature is divided into the classic three forms of Ancient Greece, poetry, drama, and prose. Poetry may then be subdivided into the genres of lyric, epic, and dramatic. The lyric includes all the shorter forms of poetry, e.g., song, ode, ballad, elegy, sonnet. Dramatic poetry includes comedy, tragedy, melodrama, and mixtures like tragicomedy.

Often, the criteria used to divide up works into genres are not consistent, and may change constantly. However, even a very loose term like fiction is not universally applied to all fictitious literature, but instead is typically restricted to the use for novel, short story, and novella, but not fables, and is also usually a prose text. Types of fiction genres are science fiction, fantasy, historical fiction, realistic fiction and mysteries.

Semi-fiction spans stories that include a substantial amount of non-fiction. It may be the retelling of a true story with only the names changed. The other way around, semi-fiction may also involve fictional events with a semi-fictional character, such as Jerry Seinfeld.

**TEXT 3**

**Задание 3. Устный пересказ текста (строго на английском языке)**

**Monica Dickens**

Monica Enid Dickens (10 May 1915–25 December 1992) was an English writer, the great-granddaughter of Charles Dickens.

Known as "Monty" to her family and friends, she was born into an upper middle class London family to Henry Charles Dickens (1878–1966), a barrister, and Fanny (née Runge). She was the granddaughter of Sir Henry Fielding Dickens KC. Disillusioned with the world she was brought up in – she was expelled from St Paul's Girls' School in London before she was presented at court as a debutante – she decided to go into domestic service despite coming from the privileged class; her experiences as a cook and general servant would form the nucleus of her first book, One Pair Of Hands in 1939.

*One Pair Of Feet* (1942) recounted her work as a nurse, and subsequently she worked in an aircraft factory and on the Hertfordshire Express – a local newspaper in Hitchin; her experiences in the latter field of work inspired her 1951 book *My Turn to Make the Tea*.

Soon after this, she moved from her home in Hinxworth in Hertfordshire to the United States after marrying a United States Navy officer, Roy O. Stratton, who died in 1985. They adopted two daughters, Pamela and Prudence. The family lived in Washington, D.C. and Falmouth, Massachusetts and she continued to write, most of her books being set in Britain. She was also a regular columnist for the British women's magazine *Woman's Own* for twenty years.

Dickens had strong humanitarian interests which were manifested in her work with the National Society for the Prevention of Cruelty to Children (reflected in her 1953 book No More Meadows and her 1964 work Kate and Emma), the Royal Society for the Prevention of Cruelty to Animals (coming to the fore in her 1963 book Cobbler's Dream), and the Samaritans, the subject of her 1970 novel *The Listeners* – she helped to found the first American branch of the Samaritans in Massachusetts in 1974. From 1970 onwards she wrote a number of children's books; the Follyfoot series of books followed on from her earlier adult novel Cobbler's Dream, and were the basis of a children's TV series, also called *Follyfoot*, produced by Yorkshire Television for the UK's ITV network between 1971 and 1973 (and popular around the world for many years thereafter).

In 1978, Monica Dickens published her autobiography, An Open Book. In 1985 she returned to the UK after the death of her husband, and continued to write until her death on Christmas Day 1992, aged 77, her final book being published posthumously. She was also an occasional broadcaster for most of her writing career.

**Задание 4. Беседа по устной теме «My research»**