

3. Наличие навыков и умений использования соответствующих средств обучения (учебный дидактический материал, аудио- или видеозапись, справочная литература и т.д.) для выполнения заданий.

4. Наличие умений определять опоры в материале заданий для преодоления трудностей, возникающих в ходе выполнения СР.

5. Методическое обеспечение СР по учебной дисциплине, включающее: 1) учебные пособия, в том числе и электронные; 2) наглядные пособия, мультимедийные, аудио- и видеоматериалы; 3) перечни заданий и контрольных мероприятий управляемой СР, использование индивидуального сетевого планирования СР, 4) фонды оценочных средств (типовые задания, контрольные работы, тесты, тестовые задания для самопроверки и самоконтроля, качественные и количественные критерии оценки и др.) , 5) методические рекомендации по организации и выполнению СР, алгоритмы выполнения заданий и памятки.

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### TEXT COHESION AND COHERENCE

Inter-sentential connections have come under linguistic investigation but recently. The general idea of a sequence of sentences forming a text includes two different notions. On the one hand, it presupposes a succession of spoken or written utterances irrespective of their forming or not forming a coherent semantic complex. On the other hand, it implies a strictly topical stretch of talk, which is syntactically relevant. It is in this latter sense that the text can be interpreted as a lingual entity with its distinguishing features: first, semantic (topical) unity; second, semantico-syntactic cohesion.

The first step in achieving paragraph *unity* is to construct a clear, specific topic sentence. The next step is to develop, throughout the rest of the paragraph, the idea that the topic sentence expresses. When you revise your rough draft, eliminate all irrelevant points, no matter how interesting or well stated they are.

The following paragraph about seventeenth-century Moscow is taken from Robert K. Massey's biography of Peter the Great. You will notice that it contains many details unrelated to its central idea.

Massey establishes his focus - states his central idea - in a topic sentence at the very beginning of this paragraph. His main point in this sentence, that "*fire was the scourge of Moscow*," is what he sets out to develop in the paragraph.

*{1}Not unnaturally in a city built of wood, fire was the scourge of Moscow. {2}In winter, when primitive stoves were blazing in every house, and in summer when the heat made wood tinder-dry, a spark could create a holocaust. {3}Some of the homes had beautiful carved porches, windows, and gables, which were unknown in other parts of Europe, where buildings were made of stone. {4}Caught by the wind, flames leaped from one roof to the next, reducing entire streets to ashes. {5}Moscow was also subject to terrible Russian winters, which often caused severe damage to the city's wooden structures. {6}In 1571, 1611, 1626 and 1671, great fires destroyed whole quarters of Moscow, leaving vast empty spaces in the middle of the city. {7}These disasters were exceptional, but to Muscovites the sight of a burning house was a part of daily life. {8}So were the heavy wooden planks that covered the streets, which had become filled with mud after the heavy autumn rains.*

Let's analyze the paragraph to determine which details belong and which do not:

- Sentence 1, the topic sentence, expresses the central idea.
- Sentence 2 details the causes of fire in winter and summer, so it relates directly to the topic sentence.
- Sentence 3 explains that some wooden homes in Moscow displayed beautiful carvings seen nowhere else in Europe. This sentence tells us something about Moscow, but it doesn't help explain the topic sentence's main point that "*fire was the scourge of Moscow*." Therefore, sentence 3 should be removed.

- Sentence 4 shows how fire spread in the city. Like sentence 2, it relates directly to the topic sentence.
- Sentence 5 explains how severe the Russian winters were, but it doesn't relate to the point that "*fire was the scourge of Moscow.*" Sentence 5 is thus extraneous and should be removed.
- Sentences 6 and 7 show how often and to what extent fire endangered the city. Therefore, they contribute relevant information and thus help develop the topic sentence.
- Sentence 8 discusses another aspect of daily life in Moscow, but it makes no mention of the threat of fire. Since it is unrelated to the central idea, sentence 8 should be removed in order to keep the paragraph unified.

Compare the disunified version with the improved one and you'll notice how much more focused and easy reading the paragraph becomes with the extraneous material removed. Including irrelevant material only sidetracks the reader, drawing attention away from your main point and toward details unimportant to your central idea.

The second principle important to the organization of the text is coherence. Coherence is the natural flow from one sentence to the next. The main patterns involve the order of time, space, and climax as well as the general –to-specific and specific-to-general order.

**Time order.** Paragraphs that relate a series of incidents or steps in a process often follow a naturally chronological order.

**Spatial order.** An arrangement in space (from top to bottom, left to right, and so on) is often possible in descriptive paragraphs.

**Climactic order.** Some material will suggest an order of increasing importance.

**General-specific.** Paragraphs often begin with a general statement or topic sentence, followed by supporting details and examples. But sometimes they may start with the specific and end with a general comment that summarizes the point of the paragraph.

On reading over your rough draft, you may find that, logical as your pattern is, the sentences do not flow from one to the next. You may bridge the gaps in two ways:

1) by using transitional devices and (2) by making reference to words, ideas, and other details mentioned earlier (using repetition, synonyms, pronoun references).

Transitional devices, also called "transitions" or "connectives", are words, phrases and even whole sentences that establish or show different relationships in and between sentences and paragraphs. They can be used for many different purposes:

To Indicate Time: *next, then, shortly, thereafter, later on, secondly*

To Indicate Similarities: *similarly, in the same way, likewise, as, as if*

To Indicate Differences: *however, but, nevertheless, on the other hand*

To Show Cause and Effect: *so, therefore, thus, accordingly, consequently, as a result, hence, because of this, so that, since*

To Repeat Information: *again, once again, once more*

To Introduce Examples: *in particular, specifically, that is, namely*

To Add Information: *also, as well, besides, further, furthermore*

To Emphasize a Point: *as a matter of fact, indeed, to be sure, in fact*

To Conclude a Point: *in other words, in short, to sum up, in conclusion*

One can often make a paragraph coherent merely by using pronouns properly. On the other hand, incorrectly used pronouns can weaken coherence. Substituting a pronoun for a noun is actually a kind of repetition. You can get much the same transitional effect by using synonyms or slightly altered forms of the repeated expressions.

Sentences in a sequence can be connected either "prospectively" or "retrospectively".

The prospective connection is especially characteristic of scientific texts. E.g.:

*Let me add **a word of caution** here. The solvent vapour drain enclosure must be correctly engineered and constructed to avoid the possibility of a serious explosion.*

Retrospective (anaphoric) cumulation is the more important type of sentence connection of the two; it is the basic type of cumulation in ordinary speech [1. c.397]

E.g.:

*What curious "class" sensation was **this**? Or was **it** merely fellow-feeling with the hunted, a tremor at the way things found one out? (J. Galsworthy)*

Pronouns, repetition and transitional devices (terms) can provide coherence within paragraphs and can even link two consecutive paragraphs; but to link two paragraphs that differ significantly in content, you occasionally will need a transitional sentence or even a short paragraph.

While checking and marking students essays we constantly notice that they lack logic and cohesion since students fail to apply the knowledge gained. For instance, they have been taught various means of coordination, yet the most frequently used are *and* and *but*. Subordination is disregarded. Transitional devices are scarce, too. Thus, our task is to bridge the gap between theory and practice.

Here are two versions of a student's paragraph. In the first, transitional devices are omitted. In the second, they have been inserted and italicized.

**Less effective:**

*There is no Nobel Prize for mathematics, and mathematicians rarely make the headlines. It is not a glamorous profession. There are no exotic, expensive pieces of equipment - no cyclotrons, body scanners, or electron microscopes - for the public to identify with. Research tools are plain. Pencil, paper, chalk, and a calculator are about all one needs. In a time when some scientists' names - Einstein, Jung, Freud, and others - have become household words, few people could name even one great modern mathematician. Mathematics is so basic to most scientific subjects that it has been called the language of all experimental dialogue.*

**More effective:**

*There is no Nobel Prize for mathematics, and mathematicians rarely make the headlines. It is not a glamorous profession. There are, **for instance**, no exotic, expensive pieces of equipment - no cyclotrons, body scanners, or electron microscopes - for the public to identify with. **In fact**, research tools are plain. Pencil, paper, chalk, and a calculator are about all one needs. **And** in a time when some scientists' names - Einstein, Jung, Freud, and others - have become household words, few people could name even one great modern mathematician. **Yet** mathematics is so basic to most scientific subjects that it has been called the language of all experimental dialogue.*

Note how the four transitional devices make explicit the connections between the ideas. The final transition **yet** clarifies the contrast between the final climactic sentence and the preceding points.

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**КЛИШИРОВАННЫЕ КОНСТРУКЦИИ  
В ПЕРИОДИЧЕСКОЙ ПЕЧАТИ СОВРЕМЕННОЙ ФРАНЦИИ**

В современном французском языке лингвистическое понятие *клише* представлено лексемой *cliché* («*expression toute faite devenue banale à force d'être répétée; idée banale généralement exprimée dans des termes stéréotypés*» [1] – готовые выражения, ставшие избитыми, банальными в результате частого повторения; шаблонная мысль, выраженная стереотипно), тогда как понятие штампа не имеет дефиниции.

При определении сигнификата имени «штамп» словари предлагают перифрастические дефиниции *lieu commun* (*общее место*), *cliché de langage* (*языковое клише*) или лексический номинат *cliché*. Между тем уже в конце XIX века французский писатель, критик, искусствовед Реми де Гурмон (Remy de Gourmont) подчеркивал семантическую разницу между понятиями клише – *cliché* и штамп: «*Il faut ici différencier le cliché d'avec le lieu commun. Au sens, du moins, où j'emploierai le mot, cliché représente la matérialité même de la phrase; lieu commun, plutôt la banalité de l'idée. Le type du cliché, c'est le proverbe, immuable et raide; le lieu commun prend autant de formes qu'il y a de combinaisons possibles dans une langue pour énoncer une sottise ou une incontestable vérité*» [2, с. 280]. Тем не менее, современное употребление термина *cliché* в литературно-разговорном регистре французского языка свидетельствует о синонимии понятий *cliché* и штамп и их несоответствии русским терминам.

Ряд ученых предлагает отмежевывать клише от штампа по признакам наличия или невыраженности семасиологических связей, закреплённости или незакреплённости за определенными условиями стандарта, соблюдения или нарушения речевых норм, определенности или стертости семантики [3; 4; 5].

Под клише мы будем понимать устойчивые однословные и сверхсловные языковые знаки образного или неидиоматического характера с закреплённым сигнификативно-денотативным значением и воспроизводимые в определенных речевых контекстах и ситуациях. Очевидно, что отнесение к разряду клише фразеологических единиц оправдано следующими квалификацион-