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«ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ»

(ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ)

Лингвистический факультет
Кафедра индоевропейских языков

УТВЕРЖДЕН

на заседании кафедры

Протокол от «28» апреля 2023 г., №10

Зав. кафедрой



Харитонов Е.Ю.

ФОНД ОЦЕНОЧНЫХ СРЕДСТВ

по дисциплине Иностранные языки и культуры стран изучаемых языков
(английский язык + китайский или испанский языки)

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Профиль подготовки Иностранные языки и культуры стран изучаемых языков
(английский язык + китайский или испанский языки)

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1. Перечень компетенций с указанием этапов их формирования в процессе освоения образовательной программы

Код компетенции наименование компетенции	Этапы формирования компетенции
УК-4. Способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах)	1. Работа на учебных занятиях 2. Самостоятельная работа
СПК-1. Способен осуществлять практическую деятельность, связанную с использованием знаний и умений в области изучения иностранных языков в учреждениях образования, культуры, управления и в СМИ	1. Работа на учебных занятиях 2. Самостоятельная работа
СПК-4. Способен проводить анализ функционирования устной и письменной коммуникации, использовать в устной и письменной речи основные способы выражения семантической, коммуникативной и структурной преемственности между частями высказывания - композиционными элементами текста	1. Работа на учебных занятиях 2. Самостоятельная работа

2. Описание показателей и критериев оценивания компетенций на различных этапах их формирования, описание шкал оценивания

Оцениваемые компетенции	Уровень сформированности	Этап формирования	Описание показателей	Критерии оценивания	Шкала оценивания
УК-4	Пороговый	1. Работа на учебных занятиях 2. Самостоятельная работа	Знать: этические нормы культур изучаемых языков, общекультурные универсалии, принципы устного и письменного общения Уметь: находить пути к сотрудничеству на основе принципов уважения своеобразия иноязычной культуры и ценностных ориентаций иноязычного социума	Доклад	Шкала оценивания доклада
	Продвинутый	1. Работа на учебных занятиях 2. Самостоятельная работа	Знать: этические нормы культур изучаемых языков, общекультурные универсалии, принципы устного и письменного общения Уметь: находить пути к сотрудничеству на основе принципов уважения своеобразия иноязычной культуры и	Доклад Практическая подготовка Лингвистический анализ текстов	Шкала оценивания доклада Шкала оценивания практической подготовки Шкала оценивания

			ценностных ориентаций иноязычного социума Владеть: навыками взаимодействия с иноязычными культурами с позиций культурного релятивизма и толерантности		лингвистического анализа текста
СПК-1	Пороговый	1. Работа на учебных занятиях 2. Самостоятельная работа	Знать основные фонетические, лексические, грамматические, словообразовательные явления и основные функциональные разновидности изучаемых языков; особенности использования в процессе коммуникации официального, нейтрального и не официального регистров общения; Уметь различать функциональные разновидности языка; применять полученные знания на практике в процессе межкультурной коммуникации;	Доклад	Шкала оценивания доклада
	Продвинутый	1. Работа на учебных занятиях 2. Самостоятельная работа	Знать основные фонетические, лексические, грамматические, словообразовательные явления и основные функциональные разновидности изучаемых языков; особенности использования в процессе коммуникации официального, нейтрального и не официального регистров общения; Уметь различать функциональные разновидности языка; применять полученные знания на практике в процессе	Доклад Практическая подготовка Лингвистический анализ текстов	Шкала оценивания доклада Шкала оценивания практической подготовки Шкала оценивания лингвистического анализа текста

СПК-4			межкультурной коммуникации; Владеть системой лингвистических знаний и закономерностей функционирования изучаемых иностранных языков, а также особенностями официального, нейтрального и неофициального регистров общения		
	Пороговый	1. Работа на учебных занятиях 2. Самостоятельная работа	Знать основные способы реализации коммуникативных целей высказывания применительно к особенностям текущего коммуникативного контекста (место, цели взаимодействия) Уметь применять разнообразные языковые средства с целью передачи релевантной информации в процессе межкультурной коммуникации	Доклад	Шкала оценивания доклада
	Продвинутый	1. Работа на учебных занятиях 2. Самостоятельная работа	Знать основные способы реализации коммуникативных целей высказывания применительно к особенностям текущего коммуникативного контекста (место, цели взаимодействия) Уметь применять разнообразные языковые средства с целью передачи релевантной информации в процессе межкультурной коммуникации Владеть основными способами выражения семантической, коммуникативной и структурной преемственности между частями высказывания	Доклад Практическая подготовка Лингвистический анализ текстов	Шкала оценивания доклада Шкала оценивания практической подготовки Шкала оценивания лингвистического анализа текста

Шкала оценивания доклада

Критерии оценивания	Баллы
Представленный доклад свидетельствует о проведенном самостоятельном исследовании с привлечением различных источников информации; во время выступления продемонстрированы коммуникативные и рефлексивные умения.	15 баллов
Представленный доклад свидетельствует о проведенном исследовании с привлечением различных источников информации, однако исследование выполнено не самостоятельно, допущены ошибки в изложении материала	12 баллов
Представленный доклад свидетельствует о проведенном исследовании, однако слабо отражает знакомство с предметом/не соответствует теме исследования, исследование выполнено не самостоятельно, допущены ошибки в изложении материала	11 баллов
Представленный доклад не отражает знакомство с предметом/не соответствует теме исследования, исследование выполнено не самостоятельно, допущены ошибки в изложении материала	6 баллов

Шкала оценивания практической подготовки (реферирование, дебаты)

Критерии оценивания	Баллы
В ответе четко сформулирован тезис, соответствующий теме, деление ответа на введение, основную часть и заключение в основной части; логично, связно и полно доказывается выдвинутый тезис; заключение содержит логично вытекающие из содержания выводы; правильно (уместно и достаточно) используются разнообразные средства речи	30 баллов
В ответе четко сформулирован тезис, соответствующий теме; деление текста на введение, основную часть и заключение в основной части; логично доказывается выдвинутый тезис; заключение содержит выводы; однако есть ошибки в использовании речевых средств	26 баллов
В ответе тезис сформулирован нечётко / не вполне соответствует теме; выдвинутый тезис доказывается недостаточно логично и последовательно; заключение выводы не полностью соответствуют содержанию основной части; недостаточно или, наоборот, избыточно используются средства связи; язык работы в целом не соответствует уровню данного курса	14 балла
В ответе тезис отсутствует или не соответствует теме; в основной части нет логичного последовательного раскрытия темы; выводы не вытекают из основной части; средства связи не обеспечивают связность изложения; отсутствует деление текста на введение, основную часть и заключение; язык работы можно оценить как «примитивный»	12 баллов

Шкала оценивания лингвистического анализа текста

Критерии оценивания	Баллы
Студент обнаруживает глубокое понимание основного содержания, темы и идеи предложенного текста; грамотно определяет жанрово-стилистическую принадлежность и структурную композицию текста; умеет находить нужные факты; делает логичные и аргументированные выводы, подтверждая их примерами из текста; правильно выявляет основные стилистические средства и оценивает их коммуникативные задачи в тексте предложенного жанра.	25 баллов
Лингвистический анализ текста адекватен предложенным вопросам, но допускаются неточности в аргументировании и в примерах из текста. Речь студента соответствует орфоэпическим, лексическим, грамматическим и стилистическим нормам изучаемого языка, но допускаются единичные ошибки в произношении, лексике или грамматике.	22 баллов
Лингвистический анализ текста недостаточно адекватен предложенным вопросам, допускаются неточности в аргументировании и в примерах из текста; обнаруживается недостаточное понимание содержания текста, недостаточное знание теоретических дисциплин по специальности; его речь изобилует грамматическими и лексическими ошибками.	20 балла
Студент обнаруживает непонимание текста, предложенного для анализа, допускает грубые ошибки в устной речи, ведущие к искажению смысла высказывания, не владеет навыками лингвистического анализа текста.	12 баллов

3. Контрольные задания или иные материалы, необходимые для оценки знаний, умений, навыков и (или) опыта деятельности, характеризующих этапы формирования компетенций в процессе освоения образовательной программы

Текущий контроль

УК-4. Способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах)

Знать: этические нормы культур изучаемых языков, общекультурные универсалии, принципы устного и письменного общения

Задания, необходимые для оценивания сформированности УК-4 на пороговом и продвинутом уровне.

Выполнение практических заданий (в том числе онлайн)

Тема 1.

CLOZE: VOCABULARY

From the words listed below, choose the ones which best fit the space, A, B, C or D.

CHEQUEBOOK JOURNALISM

If you are a politician or a pop star, a clergyman or a (01)..... TV personality, you will have your (02)..... in the world of British chequebook journalism. Every (03)..... newspaper has its team of experts who (04)..... the exact (05)..... to be paid for scandalous revelations. There is a (06)..... of charges in the business. For instance, the kiss and (07)..... variety, where a girl has spent a few nights in the hotel room of a pop singer, can (08)..... a couple of thousand pounds. At the top end is the £250,000 offered by one newspaper to a former girl-friend of Andrew, the Duke of York, for the (09)..... of pictures she is known to have which (10)..... their friendship. The girl refused. Fleet Street public houses are the (11)..... of exchange where the middle-men (12)..... gossip and (13)..... confessors to the highest bidder. This is the bottom end of the market. The real money (14)..... when high-level politicians are the (15)..... When the Chairman of the Conservative Party left his mistress and went back to his wife, the Daily Mirror paid £60,000 for his mistress's confessions.

- | | | | | |
|----|---------------|-------------|----------------|-----------------|
| 01 | A. adored | B. famous | C. renowned | D. well-known |
| 02 | A. value | B. price | C. cost | D. fee |
| 03 | A. well-liked | B. popular | C. fashionable | D. cheap |
| 04 | A. value | B. predict | C. forecast | D. evaluate |
| 05 | A. salary | B. quantity | C. fee | D. commission |
| 06 | A. grade | B. chart | C. rule | D. scale |
| 07 | A. tell | B. confess | C. inform | D. reveal |
| 08 | A. reward | B. gain | C. earn | D. lift |
| 09 | A. volume | B. diary | C. book | D. album |
| 10 | A. documents | B. outlines | C. recounts | D. relates |
| 11 | A. circus | B. field | C. hall | D. arena |
| 12 | A. offer | B. present | C. peddle | D. display |
| 13 | A. willing | B. able | C. qualified | D. enthusiastic |
| 14 | A. arrives | B. comes | C. enters | D. appears |
| 15 | A. target | B. aim | C. intention | D. score |

CLOZE: STRUCTURAL WORDS

Complete with one word only in each space.

ULTRARUNNERS

(16)..... marathons, there are the ultramarathons. (17)..... are races at 50 miles or 100 miles, or there are runs that take 24 hours or six days. They are held on tracks in New York City or on trails in the desert in Utah. The 100-mile Endurance Run in Northern California has become (18)..... popular that the (19)..... of runners is limited by lottery to 375. Six-day races are rather less popular. In New York, only 26 men and 5 women turned (20)..... for the six-day run won by 28-year-old Yannis Kouros of Greece when he set a new world record by covering 635 miles. The ultrarunner is in a race apart. One of them says, "There's a risk of getting so involved with it that it consumes you, (21)..... you an imbalanced person. It cuts into your family life. It wrecks your marriage (22)..... strengthens it - certainly nothing in between. Still, it's kind of fun to know you can deal with a situation that would kill almost anyone

(23)....." Carol La Plant is a San Francisco lawyer. She has suffered stress fractures in both legs and ruptured discs in her lower back which (24)..... her in bed for two months. She says, "I'm a real kamikaze and run (25)..... the pain. One doctor told me I have the nervous system of a slug." In (26)..... to the physical challenge, Mrs La Plant has problems (27)..... her legal colleagues who figure she should be in legal briefs (28)..... than running briefs. Ultrarunners form a closed society. (29)..... the society there is an elite club called the Flatlanders with a membership of about 80 from half-a-dozen different countries. Flatlanders (30)..... have run 100 miles in less than 24 hours and re-qualify every year for membership.

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24	25	26	27
28	29	30	

Выполнение практических заданий (в том числе онлайн)

Тема 2.

WORD FORMATION

Complete with a word formed from those in the list.

Governed in Secret

What surprises some overseas observers is the (1) with which the "mother of democracy" is governed. There is nothing in Britain to compare with the American freedom of (2) act. Mrs Thatcher's press secretary even went so far as to boast to American newspaper reporters that "the ordinary British subject not only has no right to know but does not want to know." Government will go to (3) lengths to preserve itself and avoid embarrassing (4) of the (5) of the ways it runs its business.

The best known example was the way the Thatcher government spent millions trying to suppress the Spycatcher book, written in Australia by a disgruntled former intelligence officer. It is to Australia's credit that the heavy-handed attempt at (6) failed (7)

Why did the government use a (8) to crack this particular nut. What

was it really trying to protect?

Man and Beast

Newspapers are fond of what the French call "squashed dog" stories. Such stories run under the "Man Bites Dog" headline. From France comes the

1. SECRET
2. INFORM
3. ORDINARY
4. REVEAL
5. COMPETE
6. CENSOR
7. EMBARRASS
8. HAMMER
9. SCENE
10. FIERCE
11. PROTECT
12. SECURE
13. MEMBER
14. PACK
15. POISON
16. SEQUENCE

story of an attack on an old man near Calais carried out by a swarm of bees. The (9) might have pleased Hitchcock. The victim was sunning himself in his garden at the time. The firemen were called but were driven back into their van by the (10)..... of the insects. After 45 minutes someone arrived with (11) clothing and insecticide. By then the man sitting in the deck chair was dead, covered in hundreds of stings, most of them on his eyelids. The French liked the story from London about grafting a pig's kidneys on to a human patient. They went for the animal rights angle. They like the idea of putting a (12) ring round the hospital to repel people who are intent on rescuing the pig from (13) From London, too, came the story of the brown paper parcel in London's main parcel sorting office, a parcel which moved. (14) do not normally move very quickly through the post office at the best of times, but this one was definitely frisky. A lady customs officer was summoned to X-ray it. The X-ray revealed a (15) reptile called a gila monster wrapped in a sock. The (16) police trail led to a salesman in Hampshire

whose back bedroom was filled with rattlesnakes, lethal lizards, snapping turtles and a python, most of which he had sent himself through the post.

Read the following personal letter. Complete the formal letter which follows, using no more than one or two words in each space. Do not repeat any words from the personal letter

Dear Sarah!

What a ghastly trip I had! I have to write to the travel operators and tell them off. You'd think they could get the facts straight in their recent booklet. But no. The hotel rooms were supposed to be three-star, and I was supposed to get all my meals. At least, that's what they promised, but I even had to pay extra for dinner, and the Mediterranean was nowhere in sight. What a dump that hotel was, providing nothing, not even a swimming pool. I told their man on the spot but he just said that everything in the brochure was kosher and correct, and it was all my fault for not checking. But I did! No doubt about it. I want all my money back. Slim chance, though. Oh, misery...

LETTER OF COMPLAINT

Dear Sir I write to (17) about the package tour to Marbella booked through your company on the 15th July for the period 10-16 September. The holiday is advertised on page 34 of your (18) brochure. The (19) given in the brochure completely misrepresented the reality. According to your brochure, (20) should have been three-star, with (21) , and double room with (22) However, the hotel I stayed in had no stars at all. It was an ordinary pension. The room itself was cramped, even though it contained only one single bed. It faced away from the sea on to a noisy and crowded main street. A (23)) had to be paid for an

evening meal. To make matters worse, the hotel had no (24) : no swimming pool or private beach, both of which were promised by your misleading brochure. On top of everything else, when I took the matter up with your (25) , Mr Greg Morton, he did nothing at all. He said I should have (26) the details of the brochure when I booked. In fact, I did so, as far as I was able, by asking my travel agent for confirmation. He assured me I could rely on the (27) of your brochure. He was wrong. I write to you in the expectation of a (28) of the £650.00 I paid.
 Yours faithfully copies to the Office of Fair Trading and to Executive Travel Agents

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Уметь: находить пути к сотрудничеству на основе принципов уважения своеобразия иноязычной культуры и ценностных ориентаций иноязычного социума

Задания, необходимые для оценивания сформированности УК-4 на пороговом и продвинутом уровне

Выполнение практических заданий (в том числе онлайн)

Тема 3.

Choose from the list the best phrases to fill the spaces. Some of the phrases on the list are unsuitable
HEART DISEASE

Few arguments create greater passion among medical experts (1) Throughout the seventies, the link seemed to be irrefutable. The work of Ancel Keys in America showed (2) His work was supported by studies of Japanese migrants to the United States who developed the heart disease pattern of their adopted country. By the end of the eighties, however, a reaction had set in. Some doctors refused to accept any connection between diet and heart disease. They have argued (3), although unlikely to cause physical harm, could lead to malnutrition, particularly among children. They are appalled (4) Come between some doctors and their bacon and eggs and feelings will run high. The nutritionists have fought back. They remain convinced (5) One doctor argues that a fibre-rich diet is only of use to those who suffer from diabetes. Rubbish, say the nutritionists, and go on to point out (6) At least one in seven takes laxatives. And dietary fibre is of proven value in the treatment of constipation.

- A. that sugary, fatty foods lead to preventable ill health
- B. that a poor diet can make unhealthy people
- C. that diets which cut back on dairy produce
- D. that heart disease correlated in different countries with dairy food consumption
- E. that serious malfunction may occur

- F. than the postulated link between diet and heart disease
- G. that a different attitude is needed by the medical profession
- H. that over one third of British adults are constipated
- I. that breakfast should be under attack by the spectre of disease
- J. that not more attention is paid to it.

Choose the correct answer:

7. I've just bought ... copy of his latest book.
a) — ; b) a; c) the; d) any.
8. ... in my class likes him.
a) All; b) All pupils; c) All the pupils; d) Everyone.
9. Jack left ... Paris last week.
a) in; b) for; c) from; d) to.
10. They... yet.
a) didn't arrive; b) haven't arrived; c) hadn't arrived; d) don't arrive.
11. Turn right... the end of the street.
a) at; b) in; c) to; d) on.
12. Nelly is ... at History than Jane but worse at French.
a) as good; b) not so good; c) better; d) best.
13. A young man asked if we ... students.
a) are; b) were; c) have been; d) shall be.
14. I have asked some friends — for tea.
a) to go; b) to stay; c) to bring; d) to drink.
15. Has he ... you of his decision?
a) talked; b) said; c) told; d) spoke.
16. She made her husband ... the tree.
a) to cut down; b) cut down; c) to have cut down; d) cutting down.
17. When I entered they ... to music.
a) have listened; b) were listened; c) were listening; d) listen.
18. She spoke to ... person at the party.
a) few; b) a few; c) every; d) many.
19. I ... glasses since I was a child.
a) wear; b) am wearing; c) have been wearing; d) was wearing.
20. They took a rest after they ... the yard.
a) had cleaned up; b) were cleaning up; c) would clean up; d) have cleaned up.
21. I knew I'd forgotten
a) somewhere; b) anywhere; c) something; d) anything.
22. You usually have dinner at home ... ?
a) do you; b) don't you; c) have you; d) haven't you.
23. The police haven't got ... information to catch the robber.
a) some; b) enough; c) another; d) these.
24. I haven't heard ... you.
a) anyone call; b) anyone to call; c) someone call; d) someone to call.
25. The news you've brought ... much better... than last time.
a) is; b) are; c) have been; d) were.
26. I hope I've got ... mistakes in my test today.

a) little; b) less; c) fewer; d) fewest.

Выполнение практических заданий (в том числе онлайн)

Тема 4.

Choose the correct answer:

1. What's the name of the most famous clock in Britain?

- a) Big Albert;
- b) Big Stephen;
- c) Big Wren;
- d) Big Ben.

2. What's tartan?

- a) a dish;
- b) a pattern of the kilt;
- c) a bird;
- d) a dance.

3. Where is Glasgow situated?

- a) in Scotland;
- b) in Wales;
- c) in England;
- d) in Northern Ireland.

4. What's the name of the London underground?

- a) Metro;
- b) Tube;
- c) Subway;
- d) Underground.

5. What is the nickname of the Liberal Party?

- a) the Tories;
- b) the Whips;
- c) the Libs;
- d) the Whigs.

You are going to read four extracts from articles in which academics discuss the contribution the arts (music, painting, literature, etc.) make to society. For questions 37 – 40, choose from the academics A – D. The academics may be chosen more than once.

The Contribution of the Arts to Society

A Lana Esslett

The arts matter because they link society to its past, a people to its inherited store of ideas, images and words yet the arts challenge those links in order to find ways of exploring new paths and ventures. I remain sceptical of claims that humanity's love of the arts somehow reflects some inherent inclination, fundamental to the human race. However, exposure to and study of the arts does strengthen the individual and fosters independence in the face of the pressures of the mass, the characterless, the undifferentiated. And just as the sciences support the technology sector, the arts stimulate the growth of a creative sector in the economy. Yet, true as this is, it seems to me to miss

the point. The value of the arts is not to be defined as if they were just another economic lever to be pulled. The arts can fail every measurable objective set by economists, yet retain their intrinsic value to humanity.

B Seth North

Without a doubt, the arts are at the very centre of society and innate in every human being. My personal, though admittedly controversial, belief is that the benefits to both individuals and society of studying science and technology, in preference to arts subjects, are vastly overrated. It must be said, however, that despite the claims frequently made for the civilising power of the arts, to my mind the obvious question arises: Why are people who are undeniably intolerant and selfish still capable of enjoying poetry or appreciating good music? For me, a more convincing argument in favour of the arts concerns their economic value. Needless to say, discovering how much the arts contribute to society in this way involves gathering a vast amount of data and then evaluating how much this affects the economy as a whole, which is by no means straightforward.

C Heather Charlton

It goes without saying that end-products of artistic endeavour can be seen as commodities which can be traded and exported, and so add to the wealth of individuals and societies. While this is undeniably a substantial argument in favour of the arts, we should not lose sight of those equally fundamental contributions they make which cannot be easily translated into measurable social and economic value. Anthropologists have never found a society without the arts in one form or another. They have concluded, and I have no reason not to concur, that humanity has a natural aesthetic sense which is biologically determined. It is by the exercise of this sense that we create works of art which symbolise social meanings and over time pass on values which help to give the community its sense of identity, and which contribute enormously to its self-respect.

D Mike Konecki

Studies have long linked involvement in the arts to increased complexity of thinking and greater self-esteem. Nobody today, and rightly so in my view, would challenge the huge importance of maths and science as core disciplines. Nevertheless, sole emphasis on these in preference to the arts fails to promote the integrated left/right-brain thinking in students that the future increasingly demands, and on which a healthy economy now undoubtedly relies. More significantly, I believe that in an age of dull uniformity, the arts enable each person to express his or her uniqueness. Yet while these benefits are enormous, we participate in the arts because of an instinctive human need for inspiration, delight, joy. The arts are an enlightening and humanising force, encouraging us to come together with people whose beliefs and lives may be different from our own. They encourage us to listen and to celebrate what connects us, instead of retreating behind what drives us apart.

Which academic

6 has a different view from North regarding the effect of the arts on behaviour towards others?

7 has a different view from Konecki on the value of studying the arts compared to other academic subjects?

8 expresses a different opinion to the others on whether the human species has a genetic predisposition towards the arts?

9 expresses a similar view to Esslett on how the arts relate to demands to conform?

6
7
8
9

For questions 10 – 17, read the text below and think of the word which best fits each gap. Use only one word in each gap. There is an example at the beginning (0).

Managing change

Most people find change unsettling and difficult to adapt (0) Many societies have experienced (10) rapid change in the early years of the 21st century that life can feel very daunting (11) times. Various commentators have (12) forward suggestions for coping with change on a personal level. One suggestion involves thinking of three solutions to a problem, rather (13) two. Apparently, many people faced (14) change respond by considering two possible courses of action, but invariably tend to reject both of these. However, thinking instead of three potential solutions is a strategy which, according to research, provides a reliable way of finding a solution to the initial problem. Another strategy advocates learning to avoid set patterns of routine behaviour. Something simple, (15) taking another route to work at (16) once a week, is seen as encouraging confidence in the face of uncertainty. (17) the simplicity of these ideas, they nevertheless help prepare people mentally to manage major change if necessary.

10	
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Перечень тем для подготовки докладов / презентаций

1. Английский язык как *лингва франка*.
2. Варианты английского языка в мире.
3. Роль английского языка как средства общения в мире.
4. Известные личности в истории Канады / Великобритании / США / Австралии.
5. Постколониальное влияние Британии.
6. Основные исторические события Америки.
7. История Великобритании в достопримечательностях.
8. Акценты Соединенного Королевства.
9. Лингвокультурный типаж нации (на выбор)
10. Инглишиз (по Дэвиду Кристалу)
11. Традиции стран изучаемого языка (на выбор)

Владеть: навыками взаимодействия с иноязычными культурами с позиций культурного релятивизма и толерантности

Задания, необходимые для оценивания сформированности УК-4 на продвинутом уровне

УРОВЕНЬ ПРОДВИНУТЫЙ

Лингвистический анализ текстов

Проведите анализ текста, используя следующий алгоритм.

ANALYSIS OF FICTION

The text is about... (the summary)

1. The text under analysis belongs to fiction. Genre: a short story, a novel, a poem
2. The text belongs to aesthetic sphere of communication. It addresses a wide circle of readers.
3. The main functions of the text are aesthetic, emotive, and expressive.
4. The type of thinking reflected in the text is figurative.
5. Form of the text: written. It is inductive contemplation (from particular to general). It is monologue / dialogue, mixed

6. How many episodes are presented in the selection? What are they? Does the extract have a definite beginning, middle and end? (plot / climax / denouement)

The extract has as a plot a single (or two) episode(s) (...is described) and it doesn't have a definite beginning, middle and end (or it has a beginning — the beginning of the chapter). It comprises a series (a number) of small incidents/episodes which are gradually unfolded, but in general nothing seemingly changes (or in this part of the text a very important event in / from the life of the main character is described: s/he...). The text passage contains only one (two, three, etc.). event(s) focusing on a single (some) aspect(s) of the main character's life: her/his pastime (work, family relation, etc.).

7. How many paragraphs are there in the text passage? How long are they?

(a) There are a lot of descriptions in the text passage, that's why the paragraphs are long. (b) The main characteristic of the narrative form is long sentences, full of descriptions. In this way the author slows the process of reading, adding necessary information with each clause/part of a/the long sentence. (c) There are a lot of dialogues in the text passage. In the flow of conversation presented in the text passage the main characters use widely oral or conversational discourse (back- channels, discourse markers, ellipsis, fixed expressions and set phrases, vague language, sound imitating words, «catch» words, fronting, tail, etc.)

8. How many characters are mentioned and described in this text passage?

The number of characters is limited (only one or two are mentioned) and s/he (they) is (are) not very much revealed and developed, though it is mentioned in the text that...

They are major / round / complex / many-sided / three-dimensional (act like people in real life)

They are minor / flat / undeveloped / one-sided / two-dimensional (quite simple, do not look full-blooded)

Emotional, visual and sound portraits of the characters are given with much detail (**stylistic devices**)

Dynamic character (changes in the course of the story), static character (stays the same)

Protagonist / antagonist (positive / negative)

9. Say everything you can about the main character(s) mentioned in the text passage (appearance, clothes, manners, way of life). What kind of person is s/he?

(a) The author presents (doesn't present) a : direct description of his/her appearance:(b) The author gives the reader enough information to draw a mental portrait of the main character; (c) Implied though not plainly expressed (implicit) information about the main character is ...

10. What is literary trend of the text?

The literary trend of the brief extract is easily traced: it is realistic (romantic, fantastic, etc.); or taking as a basis our life experience we can state that the plot is completely realistic (romantic, fantastic, etc.) and ...

11. How can you characterize the author's presence in the text? By whom is the story told?

The author's presence is non-committal and we see ... through the eye of the main character, (b) The story is told by the author who knows much about the facts and the characters but takes no part in the action, stands outside the story and has access to any event, thought or emotion of the characters (omniscient narrator). (c) The story is told by one of the characters taking an active part in all (the) events of the story.

12. What is the general tone of the text passage? (the author's attitude to what is presented)

Matter-of-fact, lyrical, sentimental, melodramatic, moralizing, humorous, ironical, sarcastic etc. (**stylistic devices**)

13. How can you characterize the context of the text passage?

The context of the text passage is (not) clear-cut (rather intricate, puzzled, complicated, difficult/easy to follow/understand) though it leaves some room for meditation on the problem ...

14. What is the (leading) theme of the text passage?

The (leading) theme of the text passage is the description of a human character under certain (harsh, difficult, etc.) circumstances, or the character is shown in an easy (terrible, etc.) atmosphere of.... It is possible to trace the underlying thought and emotional attitude transmitted to the reader by the author: (**stylistic devices**) It is developed with the help of subtopics, which are... The main theme ... goes through the whole text making up a topical syntactic unity.

15. Cohesion

All the sentences are grammatically and semantically interconnected. The grammatical organization of sentences in the text is distinguished by a specific selection of parts of speech:

- nouns:
- verbs:...
- rare use of pronouns (to avoid misunderstanding)

The verbs are used in the past and present forms. Past forms are used to present the reasons for... describe the way ... to explain why... Present forms are used to explain / describe / argue... Semantically verbs are grouped around the meaning of ...

The core word which establishes the topic of the extract is ... The other nouns used here denote the idea of ... The transition of information goes from general to particular: first... then...

There is an element (are some elements) of modality (for publicistic!) which make(s) description more emphatic / express(es) doubts, uncertainty... The effect is achieved by means of modal verbs, modal words...

The sentences are connected mostly retrospectively (by means of anaphoric cumulation): (set examples). Anaphora is more appropriate and more necessary in this kind of text, as the general idea needs uncovering, it goes back and refers to the previous information.

As for cataphoric cumulation, there are only two or three indicators of explicit forgoing information, though the argumentation (explanation) always goes further.

Besides the above-mentioned means which are extensively used for composing the text, there are also connectors which build up a coherent sequence. They are... They express...

16. Are there any symbols in the text? How do they help to reveal the ideas which the author tries to deliver?

There are several symbols in the text... They represent / signify... The symbols stand for a force of nature/ a condition of the world / an idea.

17. Where is the scene described in the text passage set in?

(a) The scene is set in (b) the place is not mentioned but...

18. Are there any definite flashbacks in the text passage?

There is one (two) definite flashback(s) when the main character remembers ...

19. How can you characterize the presentation of facts in the text passage?

The presentation of facts in the text passage is scenic (panoramic), because only one (two, etc.) place(s) of the novel (short story) action is (are) mentioned.

20. In conclusion generalize the idea of the text passage and express your attitude / opinion about it.

Перечень текстов для анализа.

1. «There Will Come Soft Rains» by Ray Bradbury
2. «Harrison Bergeron» by Kurt Vonnegut, Jr
3. «Rikki-Tikki-Tavi» by Rudyard Kipling
4. «To Build a Fire» by Jack London
5. «The Cats of Ulthar» by H. P. Lovecraft
6. «The Cactus» by O. Henry
7. «A True Story Repeated Word for Word As I Heard It» by Mark Twain
8. «Kew Gardens» by Virginia Woolf
9. Washington Irving, «Rip Van Winkle») and «The Legend of Sleepy Hollow»
10. Edgar Allan Poe, «The Tell-Tale Heart»
11. Ambrose Bierce, «An Occurrence at Owl Creek Bridge»
12. Charlotte Perkins Gilman, «The Yellow Wallpaper»
13. O. Henry, «The Gift of the Magi»
14. James Joyce, «The Dead»
15. Ernest Hemingway, «The Killers»
16. Shirley Jackson, «The Lottery»
17. J. D. Salinger, «A Perfect Day for Bananafish»
18. Daphne du Maurier, «The Birds»
19. Elmore Leonard, «Three-Ten to Yuma»
20. Mary Gaitskill, «Secretary»

Текущий контроль

СПК-1. Способен осуществлять практическую деятельность, связанную с использованием знаний и умений в области изучения иностранных языков в учреждениях образования, культуры, управления и в СМИ

Знать основные фонетические, лексические, грамматические, словообразовательные явления и основные функциональные разновидности изучаемых языков; особенности использования в процессе коммуникации официального, нейтрального и не официального регистров общения; Задания, необходимые для оценивания сформированности СПК-1 на пороговом и продвинутом уровне

Выполнение практических заданий (в том числе онлайн)

Тема 5.

You are going to read the introduction to a book about the history of colour. For questions 1 – 6, choose the answer (A, B, C or D) which you think fits best according to the text.

Introduction to a book about the history of colour

This book examines how the ever-changing role of colour in society has been reflected in manuscripts, stained glass, clothing, painting and popular culture. Colour is a natural phenomenon, of course, but it is also a complex cultural construct that resists generalization and, indeed, analysis itself. No

doubt this is why serious works devoted to colour are rare, and rarer still are those that aim to study it in historical context. Many authors search for the universal or archetypal truths they imagine reside in colour, but for the historian, such truths do not exist. Colour is first and foremost a social phenomenon. There is no transcultural truth to colour perception, despite what many books based on poorly grasped neurobiology or – even worse – on pseudoesoteric pop psychology would have us believe. Such books unfortunately clutter the bibliography on the subject, and even do it harm. The silence of historians on the subject of colour, or more particularly their difficulty in conceiving colour as a subject separate from other historical phenomena, is the result of three different sets of problems. The first concerns documentation and preservation. We see the colours transmitted to us by the past as time has altered them and not as they were originally. Moreover, we see them under light conditions that often are entirely different from those known by past societies. And finally, over the decades we have developed the habit of looking at objects from the past in black-and-white photographs and, despite the current diffusion of colour photography, our ways of thinking about and reacting to these objects seem to have remained more or less black and white. The second set of problems concerns methodology. As soon as the historian seeks to study colour, he must grapple with a host of factors all at once: physics, chemistry, materials, and techniques of production, as well as iconography, ideology, and the symbolic meanings that colours convey. How to make sense of all of these elements? How can one establish an analytical model facilitating the study of images and coloured objects? No researcher, no method, has yet been able to resolve these problems, because among the numerous facts pertaining to colour, a researcher tends to select those facts that support his study and to conveniently forget those that contradict it. This is clearly a poor way to conduct research. And it is made worse by the temptation to apply to the objects and images of a given historical period information found in texts of that period. The proper method – at least in the first phase of analysis – is to proceed as do palaeontologists (who must study cave paintings without the aid of texts): by extrapolating from the images and the objects themselves a logic and a system based on various concrete factors such as the rate of occurrence of particular objects and motifs, their distribution and disposition. In short, one undertakes the internal structural analysis with which any study of an image or coloured object should begin. The third set of problems is philosophical: it is wrong to project our own conceptions and definitions of colour onto the images, objects and monuments of past centuries. Our judgements and values are not those of previous societies (and no doubt they will change again in the future). For the writer-historian looking at the definitions and taxonomy of colour, the danger of anachronism is very real. For example, the spectrum with its natural order of colours was unknown before the seventeenth century, while the notion of primary and secondary colours did not become common until the nineteenth century. These are not eternal notions but stages in the ever-changing history of knowledge. I have reflected on such issues at greater length in my previous work, so while the present book does address certain of them, for the most part it is devoted to other topics. Nor is it concerned only with the history of colour in images and artworks – in any case that area still has many gaps to be filled. Rather, the aim of this book is to examine all kinds of objects in order to consider the different facets of the history of colour and to show how far beyond the artistic sphere this history reaches. The history of painting is one thing; that of colour is another, much larger, question. Most studies devoted to the history of colour err in considering only the pictorial, artistic or scientific realms. But the lessons to be learned from colour and its real interest lie elsewhere.

1 What problem regarding colour does the writer explain in the first paragraph?

- A Our view of colour is strongly affected by changing fashion.
- B Analysis is complicated by the bewildering number of natural colours.
- C Colours can have different associations in different parts of the world.
- D Certain popular books have dismissed colour as insignificant.

2 What is the first reason the writer gives for the lack of academic work on the history of colour?

- A There are problems of reliability associated with the artefacts available.
- B Historians have seen colour as being outside their field of expertise.
- C Colour has been rather looked down upon as a fit subject for academic study.
- D Very little documentation exists for historians to use.

3 The writer suggests that the priority when conducting historical research on colour is to

- A ignore the interpretations of other modern day historians.
- B focus one's interest as far back as the prehistoric era.
- C find some way of organising the mass of available data.
- D relate pictures to information from other sources.

4 In the fourth paragraph, the writer says that the historian writing about colour should be careful

- A not to analyse in an old-fashioned way.
- B when making basic distinctions between key ideas.
- C not to make unwise predictions.
- D when using certain terms and concepts.

5 In the fifth paragraph, the writer says there needs to be further research done on

- A the history of colour in relation to objects in the world around us.
- B the concerns he has raised in an earlier publication.
- C the many ways in which artists have used colour over the years.
- D the relationship between artistic works and the history of colour.

6 An idea recurring in the text is that people who have studied colour have

- A failed to keep up with scientific developments.
- B not understood its global significance.
- C found it difficult to be fully objective.
- D been muddled about their basic aims.

You are going to read a magazine article in which five career consultants give advice about starting a career. For questions 7 – 16, choose from the consultants (A – E). The consultants may be chosen more than once.

Which consultant makes the following statements?

- 7** Keep your final objective in mind when you are planning to change jobs.
- 8** It takes time to become familiar with the characteristics of a company you have joined.
- 9** You should demonstrate determination to improve your job prospects.
- 10** Make sure your approach for information is positive in tone.
- 11** It is not certain that you will be given very much support in your job initially.
- 12** Stay optimistic in spite of setbacks.
- 13** Promotion isn't the only way to increase your expertise.
- 14** Ask for information about your shortcomings.
- 15** Some information you are given may not give a complete picture.
- 16** It will be some time before you start giving your employers their money's worth

7		8		9		10		11	
12		13		14		15		16	

Starting out on your career

Are you a graduate trying to plan out the best career path for yourself? We've asked five careers consultants to give some tips on how to go about it.

Consultant A

A university degree is no guarantee of a job, and job hunting in itself requires a whole set of skills. If you find you are not getting past the first interview, ask yourself what is happening. Is it a failure to communicate or are there some skills you lack? Once you see patterns emerging it will help you decide whether the gaps you have identified can be filled relatively easily. If you cannot work out what the mismatch is, get back to the selection panel with more probing questions, and find out what you need to do to bring yourself up to the level of qualification that would make you more attractive to them: but be careful to make this sound like a genuine request rather than a challenge or complaint.

Consultant B

Do not be too dispirited if you are turned down for a job, but think about the reasons the employers give. They often say it is because others are 'better qualified', but they use the term loosely. Those who made the second interview might have been studying the same subject as you and be of similar ability level, but they had something which made them a closer match to the selector's ideal. That could be experience gained through projects or vacation work, or it might be that they were better at communicating what they could offer. Do not take the comments at face value: think back to the interviews that generated them and make a list of where you think the shortfall in your performance lies. With this sort of analytical approach you will eventually get your foot in the door.

Consultant C

Deciding how long you should stay in your first job is a tough call. Stay too long and future employers may question your drive and ambition. Of course, it depends where you are aiming. There can be advantages in moving

Consultant D

It is helpful to think through what kind of experience you need to get your dream job and it is not a problem to move around to a certain extent. But in the early stages of your career you need a definite strategy for reaching your goal, so think about that carefully before deciding to move on from your first job. You must cultivate patience to master any role. There is no guarantee that you will get adequate training, and research has shown that if you do not receive proper help in a new role, it can take 18 months to master it.

Consultant E

A prospective employer does not want to see that you have changed jobs every six months with no thread running between them. You need to be able to demonstrate the quality of your experience to a future employer, and too many moves too quickly can be a bad thing. In any company it takes three to six months for a new employee to get up to speed with the structure and the culture of the company. From the company's perspective, they will not receive any return on the investment in your salary until you have been there for 18 months. This is when they begin to get most value from you – you are still fired up and enthusiastic. If you leave after six months it has not been a good investment – and may make other employers wary.

sideways rather than up, if you want to gain real depth of knowledge. If you are a graduate, spending five or six years in the same job is not too long provided that you take full advantage of the experience. However, do not use this as an excuse for apathy. Graduates sometimes fail to take ownership of their careers and take the initiative. It is up to you to make the most of what's available within a company, and to monitor your progress in case you need to move on. This applies particularly if you are still not sure where your career path lies.

Перечень тем для докладов / презентаций:

1. Стратегии изучения английского языка
2. Транслингвальный подход в обучении языкам.
3. Роль английского в процессе глобализации.
4. Нормативное произношение. К чему стремиться в обучении.
5. The American Dream.
6. Explore the character of Nick.
7. The delineations between different strata of society: new money, old money, some money, and no money.
8. What are some of The Great Gatsby's most important symbols?
9. One cannot repeat the past.
10. The automobile motif in the novel.
11. Fitzgerald's sensory-oriented imagery (sight, taste, touch, smell, sound).
12. A Self-Made man.
13. Does Gatsby deserve to be called "Great"?

Уметь различать функциональные разновидности языка; применять полученные знания на практике в процессе межкультурной коммуникации;

Задания, необходимые для оценивания сформированности СПК-1 на пороговом и продвинутом уровне

Выполнение практических заданий (в том числе онлайн)

Тема 6.

For questions 1 – 8, read the text below and decide which answer (A, B, C or D) best fits each gap.

Studying black bears After years studying North America's black bears in the (0) way, wildlife biologist Luke Robertson felt no closer to understanding the creatures. He realised that he had to (1) their trust. Abandoning scientific detachment, he took the daring step of forming relationships with the animals, bringing them food to gain their acceptance. The (2) this has given him into their behaviour has allowed him to dispel certain myths about bears. (3) to popular belief, he contends that bears do not (4) as much for fruit as previously supposed. He also (5) claims that they are ferocious. He says that people should not be (6) by behaviour such as swatting paws on the ground, as this is a defensive, rather than an aggressive, act. However, Robertson is no sentimentalist.

After devoting years of his life to the bears, he is under no (7) about their feelings for him. It is clear that their interest in him does not (8) beyond the food he brings.

1	A catch	B win	C achieve	D receive
2	A perception	B awareness	C insight	D vision
3	A Opposite	B Opposed	C Contrary	D Contradictory
4	A care	B bother	C desire	D hope
5	A concludes	B disputes	C reasons	D argues
6	A misguided	B misled	C misdirected	D misinformed
7	A error	B doubt	C illusion	D impression
8	A expand	B spread	C widen	D extend

The origin of language

The truth (0) nobody really knows how language first began. Did we all start talking at around the same time (9) of the manner in which our brains had begun to develop? Although there is a lack of clear evidence, people have come up with various theories about the origins of language. One recent theory is that human beings have evolved in (10) a way that we are programmed for language from the moment of birth. In (11) words, language came about as a result of an evolutionary change in our brains at some stage. Language (12) well be programmed into the brain but, (13) this, people still need stimulus from others around them. From studies, we know that (14) children are isolated from human contact and have not learnt to construct sentences before they are ten, it is doubtful they will ever do so. This research shows, if (15) else, that language is a social activity, not something invented (16) isolation.

0	IS
9	
10	
11	
12	
13	
14	
15	
16	

Training sports champions

What are the abilities that a (0) sports person needs? To guarantee that opponents can be (17) , speed, stamina and agility are essential, not to mention outstanding natural talent. Both a rigorous and comprehensive (18) regime and a highly nutritious diet are vital for top-level performance. It is carbohydrates, rather than proteins and fat, that provide athletes with the (19) they need to compete. This means that pasta is more (20) than eggs or meat. Such a diet enables them to move very energetically when required. Failure to follow a sensible diet can result in the (21) to maintain stamina. Regular training to increase muscular (22) is also a vital part of a professional's regime, and this is (23) done by exercising with weights. Sports people are prone to injury but a quality training regime can ensure that the (24) of these can be minimized

0	PROFESSION	PROFESSIONAL
17	COME	
18	FIT	
19	ENDURE	
20	BENEFIT	

21	ABLE	
22	STRONG	
23	TYPE	
24	SEVERE	

Перечень тем для докладов / презентаций:

1. How valuable is it to learn more than one language as a child?
2. Why do students learn a second language in elementary school?
3. Why second language is important to learn for children?
4. Impact of linguistic culture on a child's behavioural development
5. What is Ethnolinguistics?
6. Co-occurrence of behavioural and linguistic difficulties in early childhood
7. The power of language in the capitalization of emotions
8. How technological advancements reshaping the modes and ways of communications?
9. What is neuro-linguistic programming?
10. How neuro-linguistic programming is used by successful people to reach personal goals?

Владеть системой лингвистических знаний и закономерностей функционирования изучаемых иностранных языков, а также особенностями официального, нейтрального и неофициального регистров общения

Задания, необходимые для оценивания сформированности СПК-1 на продвинутом уровне

УРОВЕНЬ ПРОДВИНУТЫЙ

Лингвистический анализ текстов

Проведите анализ текста, используя следующий алгоритм.

ANALYSIS OF PUBLICISTIC WRITING

1. The text under analysis belongs to publicistic style. It is a newspaper (problematic / hard news / feature story/ business) article.

2. The text to political / social / economic educational sphere of communication. It provides the relevant information and aims at impacting the reader with the purpose of forming public opinion on the questions discussed.

3. The main functions of the text are

- INFORMATIVE (to inform the reader about the current situation / about the existing problem...
- EFFECTING (to convince the reader of the necessity to ... to persuade people to take actions against / for ...)

The dominating function is... because it is realized through the structure of the text (the provided data, statistics... the evidence of... the forecast is given...

4. Type of the addressee: The text is for a wide circle of readers due to social / political / economic significance of the issues raised.

5. The type of thinking reflected in the text is analytical generalization. It is expressed in the convincing argumentation presented in the article on the topic of...

6. Form of the text: written, deductive contemplation supported by arguments and conclusion; monologue / dialogue

7. Stylistic features: the text combines expressive and standard means: novelty effect, data, simplicity, intelligibility, social evaluation, appeal, consistency in account of the facts, reserved expression

8. Language features: dates, statistics, terms, literary words, newspaper expressions, metaphor, colloquialisms, personification, comparison, question-answer manner of narration to create expressiveness, vividness; complex sentence structure, passive constructions

9. The image of the author: generalized and individual (specific)

10. Coherence:

The main topic of the text is ... It is developed with the help of subtopics, which are ... The main theme ... goes through the whole text making up a topical syntactic unity.

11. Cohesion:

All the sentences are grammatically and semantically interconnected. The grammatical organization of sentences in the text is distinguished by a specific selection of parts of speech:

- nouns:
- verbs:...
- rare use of pronouns (to avoid misunderstanding)

The verbs are used in the past and present forms. Past forms are used to present the reasons for... describe the way ... to explain why... Present forms are used to explain / describe / argue... Semantically verbs are grouped around the meaning of ...

The core word which establishes the topic of the extract is ... The other nouns used here denote the idea of ... The transition of information goes from general to particular: first... then...

There is an element (are some elements) of modality (for publicistic!) which make(s) description more emphatic / express(es) doubts, uncertainty... The effect is achieved by means of modal verbs, modal words...

The sentences are connected mostly retrospectively (by means of anaphoric cumulation): (set examples). Anaphora is more appropriate and more necessary in this kind of text, as the general idea needs uncovering, it goes back and refers to the previous information.

As for cataphoric cumulation, there are only two or three indicators of explicit forgoing information, though the argumentation (explanation) always goes further.

Besides the above-mentioned means which are extensively used for composing the text, there are also connectors which build up a coherent sequence. They are... They express...

12. Find the lingvo-cultural information in the text. How does it contribute to the portrait of a typical representative of the country the actions take place in?

13. Find all the lexical means which help the reader to imagine the historical details of the time the actions take place.

Conclusion

Перечень статей для анализа

1. COLONIAL COUNTRYSIDE: FACING UP TO BRITAIN'S MURKY PAST by R. Verma
2. LOUISE BOURGEOIS AND HOW OLD CLOTHES CAN HAUNT US by R. Jana
3. BRITISH STEREOTYPES: DO MENTION THE WAR, PLEASE! by J. Freedland
4. . THE ANCIENT ENIGMA THAT STILL RESONATES TODAY by B. D'Silva
5. WHAT DOES THE 'PERFECT MAN' LOOK LIKE NOW? by Myra Ali
6. THE MOHENJO DARO NECKLACE: TWO HALVES OF A WHOLE by Arshad Awan
7. 3-TON PARTS OF STONEHENGE MAY HAVE BEEN CARRIED FROM EARLIER MONUMENTS by R. George Andrews

8. BRACE YOURSELF IN ACT II: TRIGGER WARNINGS COME TO THE STAGE by Michael Paulson

Текущий контроль

СПК-4 способен осуществлять практическую деятельность, связанную с использованием знаний и умений в области изучения иностранных языков в учреждениях образования, культуры, управления и в СМИ.

Знать основные фонетические, лексические, грамматические, словообразовательные явления и основные функциональные разновидности изучаемых языков; особенности использования в процессе коммуникации официального, нейтрального и не официального регистров общения. Задания, необходимые для оценивания сформированности СПК-4 на пороговом и продвинутом уровне.

Выполнение практических заданий (в том числе онлайн)

Тема 7

You are going to read an extract from a magazine article about Macquarie Island. Six paragraphs have been removed from the extract. Choose from the paragraphs A – G the one which fits each gap (1 – 6). There is one extra paragraph which you do not need to use.

Macquarie Island

Journalist Matthew Denholm joins a group of scientists, attempting to save Macquarie Island, which lies halfway between Australia and Antarctica.

<i>I am stumbling, blinded by tiny missiles of ice and snow driven horizontally into my face by a howling gale. One minute I'm blown backwards. The next I'm leaping skyward in undignified panic as a foot narrowly misses an outraged elephant seal. Squinting painfully through torchlight, I've little hope of seeing the beasts</i>	A This is mainly in the form of rabbits. Introduced in 1877 as a food source, they took to the island with gusto. Recent estimates of the rabbit population, before the eradication program began, ranged from 100,000 to 150,000
<i>Later, inside a cosy hut, sporting a patch over the soror of my eyes, I have to admit that it probably is. This is, after all, the sub-Antarctic. Or to be precise, Macquarie Island: a sliver of land conjured abruptly from the vast wilderness of the Southern Ocean. The darkest, coldest months are generally the quietest time of year for human activity here, but this year is different. I'm with a team of scientists who are undertaking a seemingly impossible task: to rid the entire island of every rabbit, rat and mouse.</i>	B It's a realisation that makes all the more impressive the endeavours of the first explorers to come here. Here at Brothers Point, perched on a headland off the island's east coast, we could be the last humans on Earth. In a geographical sense, we very nearly are.
<i>Next morning, I abruptly change my mind, however, when I awake to a view that justifies the three-day voyage to this remote outpost of Australia. After</i>	C The walk – just under 10km from the research station to the cabin – wasn't meant to be in darkness. Some time

<i>overnight snowfalls the island is painted white, from highland plateaus, with frozen lakes, to rocky black sand and pebble shore. All glistens in rare sub-Antarctic sunshine. Besides, the previous afternoon's discomforts were entirely our own fault.</i>	after setting out, however, my photographer realised he had left a piece of camera equipment behind.
<i>The delay while we doubled back made it impossible to reach the hut before dusk. I had also blundered, deciding snow goggles were unnecessary. We had been taught a valuable lesson. While officially part of Australia, this island is a different world. Different rules apply. Every move must be planned and precautions taken because of the dangers posed by climate and terrain.</i>	D It's one of the most ambitious programs of its type ever attempted. A worthy project indeed, but as the intense winds rage outside, I can empathise with Captain Douglass, an early visitor to the island. Arriving in 1822, Douglass called Macquarie 'the most wretched place'.
<i>This extreme isolation means no activity is easy on the island. Our first challenge was getting ashore as there is no safe anchorage. But when we eventually reached the beach, I could instantly see that the island's reputation as 'the Galápagos of the south' is justified. Over the next few days, seals, penguins and a host of seabirds are a constant presence. As in the Galápagos Islands, some species are abundant – there are an estimated 100,000 seals and four million penguins. Though hunted in the past, these days the main threat to the island's fauna comes not from man but from our legacy.</i>	E The resultant landslips have devastating consequences. They have harmed hundreds of penguins as well as destroying nesting sites leaving local wildlife at risk. I begin to realise just how damaged this wilderness is
<i>Unaccustomed to the herbivores' teeth, the island flora has been overgrazed and reduced to stubble. The hills and plateaus are pock-marked with holes and soft surfaces are undermined by their burrows. On this treeless island, the overgrazing has also left the homes of native birds exposed. Petrel and albatross chicks are thus more vulnerable to predation and the harsh elements. The devastation reached such a point that in 2007 the World Heritage Convention discussed whether the island should lose its World Heritage status.</i>	F At night, they are indistinguishable from the rocks that cover the ground; only their gurgling barks tell me when to jump. As I lose feeling in my fingers, numbed by glacial temperatures, I ask myself: Is this what I sailed to the bottom of the world for?
<i>However, the status was also conferred because of its 'outstanding natural beauty and aesthetic importance'. Given that the wild hillsides that should be lushly covered are bare, and are animated not by the movement of wind in tussock but by rabbits running amok, it is not surprising that the world was beginning to ask whether the description still applied.</i>	G Macquarie achieved the listing 10 years earlier, partly in recognition of the fact that it is a geological freak. The island is ocean floor forced to the surface by the convergence of two tectonic plates – an ongoing process

For questions 7 – 14, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the gap in the same line.

Fashion and Science

At first glance science and fashion could not be more (0) Science is generally considered to be a (17) that is slow-paced, serious and worthy, whereas fashion is frivolous, impulsive and often (18) But fashion owes more to science than some (19) might like to admit. Fashion houses adopt new materials in order to (20) themselves from their various (21) One designer recently showed off a liquid that can be used to produce clothes that are seamless. As cotton is (22) having to compete with other crops for land, and oil- based fabrics become less acceptable, scientists are working to develop (23) for these products. Sportswear, for example, has been transformed thanks to the use of (24) materials and scientific designs, greatly improving the performance of athletes

0	SIMILAR	DISSIMILAR
7	PURSUE	
8	PREDICT	
9	ENTHUSE	
10	DISTINCT	
11	COMPETE	
12	INCREASE	
13	REPLACE	
14	INNOVATE	

Уметь различать функциональные разновидности языка; применять полученные знания на практике в процессе межкультурной коммуникации.

Задания, необходимые для оценивания сформированности СПК-4 на пороговом и продвинутом уровне

Выполнение практических заданий (в том числе онлайн)

Тема 8.

You are going to read an extract from a magazine article. Six paragraphs have been removed from the extract. Choose from the paragraphs A – G the one which fits each gap (1 – 6). There is one extra paragraph which you do not need to use.

Scottish Wildcat

On my living-room wall I have a painting of a wildcat by John Holmes of which I am extremely fond. It depicts a snarling, spitting animal, teeth bared and back arched: a taut coiled spring ready to unleash some unknown fury.

1

However, the physical differences are tangible. The wildcat is a much larger animal, weighing in some cases up to seven kilos, the same as a typical male fox. The coat pattern is superficially similar to a domestic tabby cat but it is all stripes and no spots. The tail is thicker and blunter, with three to five black rings. The animal has an altogether heavier look. The Scottish wildcat was originally distinguished as a separate subspecies in 1912, but it is now generally recognised that there is little difference between the Scottish and other European populations. According to an excellent report on the wildcat printed in 1991, the animals originally occurred in a variety of habitats throughout Europe.

<u>2</u>	
	It was during the nineteenth century, with the establishment of many estates used by landowners for hunting, that the wildcat became a nuisance and its rapid decline really began; 198 wildcats were killed in three years in the area of Glengarry, for example. However, things were later to improve for the species.
<u>3</u>	
	The future is by no means secure, though, and recent evidence suggests that the wildcat is particularly vulnerable to local eradication, especially in the remoter parts of northern and western Scotland. This is a cause for real concern, given that the animals in these areas have less contact with domestic cats and are therefore purer.
<u>4</u>	
	Part of the problem stems from the fact that the accepted physical description of the species originates from the selective nature of the examination process by the British Natural History Museum at the start of the century, and this has been used as the type-definition for the animal ever since. Animals that did not conform to that large blunt-tailed ‘tabby’ description were discarded as not being wildcats. In other words, an artificial collection of specimens was built up, exhibiting the features considered typical of the wildcat. The current research aims to resolve this potential problem. It is attempting to find out whether there are any physical features which characterise the so-called wild-living cats.
<u>5</u>	
	But what of his lifestyle? Wildcat kittens are usually born in May/June in a secluded den, secreted in a gap amongst boulders. Another favourite location is in the roots of a tree.
<u>6</u>	
	Rabbits are a favourite prey, and some of the best areas to see wildcats are at rabbit warrens close to the forest and moorland edge. Mice, small birds and even insects also form a large part of the diet, and the animal may occasionally take young deer. The wildcat is one of the Scottish Highlands’ most exciting animals. Catch a glimpse of one and the memory will linger forever.

<u>A</u>	The recruitment of men to the armed forces during the conflict in Europe from 1914 to 1918 meant there was very little persecution, since gamekeepers went off to fight. As the number of gamekeepers decreased, the wildcat began to increase its range, recolonising many of its former haunts. Extinction was narrowly averted.
<u>B</u>	The wildcat waits for a while in rapt concentration, ears twitching and eyes watching, seeing everything and hearing everything, trying to detect the tell-tale movement of a vole or a mouse. But there is nothing, and in another leap he disappears into the gloom.
<u>C</u>	The results, which are expected shortly, will be fascinating. But anyone who has seen a wildcat will be in little doubt that there is indeed a unique and distinctive animal living in the Scottish Highlands, whatever his background.
<u>D</u>	They probably used deciduous and coniferous woodland for shelter, particularly in winter, and hunted over more open areas such as forest edge, open woodland, thickets and scrub, grassy areas and marsh. The wildcat was probably driven into more mountainous areas by a combination of deforestation and persecution.
<u>E</u>	As the animals emerge, their curiosity is aroused by every movement and rustle in the vegetation. Later they will accompany their mother on hunting trips, learning quickly, and soon become adept hunters themselves.
<u>F</u>	This is what makes many people think that the wildcat is a species in its own right. Research currently being undertaken by Scottish Natural Heritage is investigating whether

	the wildcat really is distinct from its homeliving cousin, or whether it is nothing more than a wild-living form of the domestic cat.
<u>G</u>	It is a typical image most folk have of the beast, but it is very much a false one, for the wildcat is little more than a bigger version of the domestic cat, and probably shows his anger as often.

You are going to read four reviews of a book about how architecture can affect the emotions. For questions 37 – 40, choose from the reviews A – D. The reviews may be chosen more than once.

The Architecture of Happiness

Four reviewers comment on philosopher Alain De Botton's book

<i>A</i>	Alain de Botton is a brave and highly intelligent writer who writes about complex subjects, clarifying the arcane for the layman. Now, with typical self-assurance, he has turned to the subject of architecture. The essential theme of his book is how architecture influences mood and behaviour. It is not about the specifically architectural characteristics of space and design, but much more about the emotions that architecture inspires in the users of buildings. Yet architects do not normally talk nowadays very much about emotion and beauty. They talk about design and function. De Botton's message, then, is fairly simple but worthwhile precisely because it is simple, readable and timely. His commendable aim is to encourage architects, and society more generally, to pay more attention to the psychological consequences of design in architecture: architecture should be treated as something that affects all our lives, our happiness and well-being.
<i>B</i>	Alain de Botton raises important, previously unasked, questions concerning the quest for beauty in architecture, or its rejection or denial. Yet one is left with the feeling that he needed the help and support of earlier authors on the subject to walk him across the daunting threshold of architecture itself. And he is given to making extraordinary claims: 'Architecture is perplexing ... in how inconsistent is its capacity to generate the happiness on which its claim to our attention is founded.' If architecture's capacity to generate happiness is inconsistent, this might be because happiness has rarely been something architects think about. De Botton never once discusses the importance of such dull, yet determining, matters as finance or planning laws, much less inventions such as the lift or reinforced concrete. He appears to believe that architects are still masters of their art, when increasingly they are cogs in a global machine for building in which beauty, and how de Botton feels about it, are increasingly beside the point.
<i>C</i>	In <i>The Architecture of Happiness</i> , Alain de Botton has a great time making bold and amusing judgements about architecture, with lavish and imaginative references, but anyone in search of privileged insights into the substance of building design should be warned that he is not looking at drain schedules or pipe runs. He worries away, as many architects do, at how inert material things can convey meaning and alter consciousness. Although he is a rigorous thinker, most of de Botton's revelations, such as the contradictions in Le Corbusier's theory and practice, are not particularly new. However, this is an engaging and intelligent book on architecture and something everyone, professionals within the field in particular, should read.

D	Do we want our buildings merely to shelter us, or do we also want them to speak to us? Can the right sort of architecture even improve our character? Music mirrors the dynamics of our emotional lives. Mightn't architecture work the same way? De Botton thinks so, and in <i>The Architecture of Happiness</i> he makes the most of this theme on his jolly trip through the world of architecture. De Botton certainly writes with conviction and, while focusing on happiness can be a lovely way to make sense of architectural beauty, it probably won't be of much help in resolving conflicts of taste.
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Which reviewer

7 has a different opinion from the others on the confidence with which de Botton discusses architecture?

8 shares reviewer A's opinion whether architects should take note of de Botton's ideas?

9 expresses a similar view to reviewer B regarding the extent to which architects share de Botton's concerns?

10 has a different view to reviewer C on the originality of some of de Botton's ideas?

7	
8	
9	
10	

For questions 11 – 16, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not change the word given. You must use between three and six words, including the word given.

11. My brother now earns far less than he did when he was younger.

NEARLY

My brother much now as he did when he was younger.

12. They are demolishing the old bus station and replacing it with a new one.

PULLED

The old bus station is with a new one.

13. The number of students now at university has reached an all-time high, apparently.

THE

The number of students now at university is been, apparently.

14. I'm disappointed with the Fishers' new album when I compare it to their previous one.

COMPARISON

I think the Fishers' new album is their previous one.

15. Anna got the job even though she didn't have much experience in public relations.

SPITE

Anna got the job of experience in public relations.

16. 'I must warn you how dangerous it is to cycle at night without any lights,' said the police officer to Max.

DANGERS

Max received a at night without any lights from the police officer

Перечень тем для докладов / презентаций:

11. Salient factors that contribute to language shift and death.
12. Why nobody can claim to know a certain language in its entirety.
13. Why is written communication more precise than spoken one?
14. Problems of ambiguity during language translation.
15. The consequences of negativity in modern literature.
16. Professional jargon on social media.
17. How does language help to shape one's cultural identity?
18. The link of language aspects to literacy.
19. The use of language in political competition.
20. The challenges of modern English literature.

СПК-4 способен осуществлять практическую деятельность, связанную с использованием знаний и умений в области изучения иностранных языков в учреждениях образования, культуры, управления и в СМИ.

Владеть системой лингвистических знаний и закономерностей функционирования изучаемых иностранных языков, а также особенностями официального, нейтрального и неофициального регистров общения.

Задания, необходимые для оценивания сформированности СПК-4 на пороговом и продвинутом уровне.

Реферирование статьи на английском языке лингвистического характера

Проведите анализ текста, используя следующий алгоритм.

Перечень статей для анализа:

1. David Crystal MAKING SENSE OF GRAMMAR.
2. Catrin Norrby and Jane Warren ADDRESS IN WORLD PERSPECTIVE
3. David Crystal A BRAVE NEW LINGUISTIC WORLD.
4. Donald Winford LANGUAGE IN CONTACT.
5. Victoria A. Fromkin SLIPS OF THE TONGUE: WINDOWS TO THE MIND
6. David Crystal COINING IT.
7. David Crystal ANOTHER LOOK AT, WELL, YOU KNOW...
8. David Crystal A PRONOUNCED CHANGE IN BRITISH SPEECH.
9. David Crystal BALANCING ON THE EDGES OF LANGUAGE.
10. David Crystal AMERICAN LESSONS

Промежуточная аттестация

УК-4 Способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах)

Знать: этические нормы культур изучаемых языков, общекультурные универсалии, принципы

устного и письменного общения

Уметь: находить пути к сотрудничеству на основе принципов уважения своеобразия иноязычной культуры и ценностных ориентаций иноязычного социума

Владеть: навыками взаимодействия с иноязычными культурами с позиций культурного релятивизма и толерантности

СПК-1 Способен осуществлять практическую деятельность, связанную с использованием знаний и умений в области изучения иностранных языков в учреждениях образования, культуры, управления и в СМИ

Знать основные фонетические, лексические, грамматические, словообразовательные явления и основные функциональные разновидности изучаемых языков; особенности использования в процессе коммуникации официального, нейтрального и не официального регистров общения;

Уметь различать функциональные разновидности языка;

применять полученные знания на практике в процессе межкультурной коммуникации;

Владеть системой лингвистических знаний и закономерностей функционирования изучаемых иностранных языков, а также особенностями официального, нейтрального и неофициального регистров общения

СПК-4 способен осуществлять практическую деятельность, связанную с использованием знаний и умений в области изучения иностранных языков в учреждениях образования, культуры, управления и в СМИ

Знать основные фонетические, лексические, грамматические, словообразовательные явления и основные функциональные разновидности изучаемых языков; особенности использования в процессе коммуникации официального, нейтрального и не официального регистров общения;

Уметь различать функциональные разновидности языка;

применять полученные знания на практике в процессе межкультурной коммуникации;

Владеть системой лингвистических знаний и закономерностей функционирования изучаемых иностранных языков, а также особенностями официального, нейтрального и неофициального регистров общения

Вопросы к экзамену

4 курс, 7 семестр

1. Лингвостилистический анализ оригинального текста (художественного или публицистического стиля).
2. Устный доклад (тематика по роману Ф.С. Фицджеральда Великий Гэтсби)

Список текстов для лингвистического анализа

1. "Desiree's Baby" by Kate Chopin
2. "The Lottery" by Shirley Jackson
3. "The Monkey's Paw" by W W Jacobs
4. "The Swimmer" by John Cheever
5. "Where Are You Going, Where Have You Been?" by Joyce Carol Oates
6. "A Good Man Is Hard to Find" by Flannery O'Connor
7. Araby. J. Joyce
8. Breakfast at Tiffany's. Truman Capote
9. Dialects. English Grammar.
10. Global warming.
11. Sons and Lovers. Lawrence.
12. "The Company of Wolves" by Angela Carter

13. The Garden Party by Katherine Mansfield
14. The Gift of Magi by O Henry
15. The Gift Of The Magi. O Henry
16. The Home Coming by Rabindranath Tagore
17. The Tell-tale Heart by Edgar Allan Poe
18. The Yellow Wallpaper by Charlotte Perkins Gilman
19. What existed before the big bang?
20. What is the anthropic principle?

Устный доклад (тематика по роману Ф.С. Фицджеральда Великий Гэтсби):

1. Design an electronic study guide on the Internet for The Great Gatsby. Include useful background information on Fitzgerald and the book itself, as well as discussions of key themes found in The Great Gatsby. Link to other Fitzgerald resources, as well as sites that provide key historical background on things such as the Jazz Age, the Lost Generation, Prohibition, and so on.
2. Are there modern parallels for Gatsby, Daisy, Nick, and the rest? Is our society like or unlike the Jazz Age society depicted in Fitzgerald's novel?
3. Explore the critical reception of Fitzgerald's work. Initially The Great Gatsby was far less successful than his first novel, This Side of Paradise. Why? When did The Great Gatsby begin to win fame and take its place among great twentieth century American works?
4. In what ways is The Great Gatsby an autobiographical novel? Where can you find evidence of Fitzgerald in the work? Should these self-reflective references matter or should the work be judged solely as a work of fiction? What are the benefits and drawbacks of imposing biographical criticism on this work?
5. Create a visual representation of the story (a painting, a sculpture, a photo, a film, a dance). What colors, textures, and symbols will help you capture the essence of this story?
6. What is important about the title of "The Great Gatsby?"
7. Which adaptations of the novel have you seen? What did you think of them?
8. What are the conflicts in "The Great Gatsby"? What types of conflicts—physical, moral, intellectual, or emotional—figure in this novel? Are they resolved?
9. Why is Gatsby unable to put the past behind him? Why does he demand that Daisy renounce her former love for her husband?
10. What choice would you have made in Daisy's situation?
11. What role does Daisy play in Gatsby's downfall?
12. Why do you think the author chose to tell the story from the perspective of Nick, a friend of Gatsby?
13. How does Fitzgerald reveal character in "The Great Gatsby?"
14. How is class depicted in the novel? What point is the author trying to make?
15. What are some themes and symbols in "The Great Gatsby?"

4 курс, 8 семестр

- 1) Лингвостилистическая интерпретация оригинального художественного или публицистического текста.
- 2) Контроль межкультурной компетенции в области английского языка. Беседа по теме выпускной квалификационной работы.

Список текстов для лингвостилистического анализа

1. J. Galsworthy "The Silver Spoon". Chapter 2, Change.
2. K. Mansfield "Life of Ma Parker".
3. D.H. Lawrence "The White Peacock". Chapter 6. The education of George.
4. J. Austen "Pride and Prejudice". Chapter 1.
5. W. S. Maugham "The Unconquered".
6. T. Capote "Breakfast at Tiffany's".
7. J. Joyce "Dubliners". The Sisters.
8. O'Henry "The Gift of the Magi".
9. J. Austen "Pride and Prejudice". Chapter 19.
10. H. G. Wells "The Invisible Man". Chapter 18.
11. F. S. Fitzgerald "The Rough Crossing". Part 1.
12. D. H. Lawrence "Sons and Lovers". Part 2. Chapter 9.
13. T. Hardy "Tess of the D'urbervilles". Chapter 16.
14. J. Galsworthy "The Man of Property". Chapter 5. A Forsyte Menage.
15. Ch. Dickens "A Christmas Carol". Stave 1: Marley's Ghos.
16. "Cathedral" by Raymond Carver
17. "Sonny's Blues" by James Baldwin
18. "Girl" by Jamaica Kincaid
19. "A Telephone Call" by Dorothy Parker
20. "The Rocking Horse Winner" by D H Lawrence

4. Методические материалы, определяющие процедуры оценивания знаний, умений, навыков и (или) опыта деятельности, характеризующих этапы формирования компетенций

В рамках освоения дисциплины предусмотрены: доклад, практическая подготовка (дебаты, реферирование) и лингвистический анализ текста.

Общее количество баллов по дисциплине – 100 баллов.

Максимальное количество баллов, которое может набрать обучающийся в течение семестра за текущий контроль, равняется 70 баллам.

Промежуточная аттестация проводится устно по вопросам в форме экзамена. На экзамене обучающийся должен представить лингвистический анализ предложенного текстового отрывка/рассказа и монологическое высказывание на предложенную тему. Максимальное число баллов, которые выставляются обучающемуся по итогам экзамена с оценкой – 30 баллов.

Требования к экзамену

При оценке знаний на **экзамене** учитываются:

1. уровень владения языковой компетенцией (языковая корректность, лексическое и структурное разнообразие, фонетическое оформление речи),
2. уровень владения речевой компетенцией (владение различными видами дискурса, композицией речи, степень связности, аргументированности, владение умениями речевого взаимодействия),
3. уровень владения когнитивной компетенцией (в области интегрирования и реферирования художественных текстов),
4. знание лингвистических терминов,
5. умение ответить на дополнительные вопросы.

Содержание экзамена:

1. Лингвистическая интерпретация оригинального художественного или публицистического текста.
2. Монологическое высказывание на предложенную тему.

Шкала оценивания ответа на экзамене

Критерии оценивания	Баллы
Выставляется студенту, который обнаруживает глубокое понимание основного содержания, темы и идеи предложенного текста; и правильно выявляет основные стилистические средства и оценивает их коммуникативные задачи в тексте предложенного жанра. Студент излагает материал последовательно, грамотно и бегло, обнаруживая правильное использование орфоэпических, лексических, грамматических и стилистических норм изучаемого языка и умеет рассуждать по определенной теме и аргументировать свою точку зрения, приводить примеры, иллюстрирующие и подтверждающие ее (при этом в ответе допускается не более двух полных ошибок, не влияющих на смысловое содержание речи).	30-21 балл
Выставляется студенту, если лингвостилистический анализ текста адекватен предложенным вопросам, но допускаются неточности в аргументировании и в примерах из текста и/или студент обнаруживает умение рассуждать по определенной теме, но допускаются неточности в аргументировании своего мнения. Речь студента соответствует орфоэпическим, лексическим, грамматическим и стилистическим нормам изучаемого языка, но допускаются единичные ошибки в произношении, лексике или грамматике, которые самостоятельно исправляются студентом после замечания экзаменатора (не более 3-4 полных ошибок, незначительно влияющих на смысловое содержание речи)	20-16 баллов
Выставляется студенту, если студент показывает знание и понимание основных положений экзаменационного билета, но обнаруживает недостаточное понимание содержания текста и/или основной проблематики предложенной статьи; обнаруживает недостаточное умение выразить и аргументировать свое мнение по предложенной проблеме; его речь изобилует грамматическими и лексическими ошибками (5-7 полных ошибок, в том числе ведущих к искажению смысла высказывания).	15-11 балл
Выставляется студенту, если студент обнаруживает неумение рассуждать и аргументировать свою точку зрения и/или непонимание текста, предложенного для анализа, допускает грубые и/или многочисленные ошибки в устной речи, ведущие к искажению смысла высказывания.	10-0 балл

Итоговая шкала оценивания по дисциплине

Итоговая оценка складывается из оценки за выполнения всех предусмотренных в программе дисциплины форм отчетности в рамках текущего контроля, а также оценки на промежуточной аттестации.

Вид работы		«отлично»	«хорошо»	«удовлетвор и тельно»	«неудовлетво ри тельно»
Сем естр овое порт фо лио	Лингвистический анализ текста	25	22	20	12
	Доклад	15	12	11	6
	Практическая подготовка (реферирование, дебаты)	30	26	14	12
Экзамен		30	20	15	10
Итого		81-100	61-80	41-60	0-40

Итоговая шкала оценивания результатов освоения дисциплины

Итоговая оценка по дисциплине выставляется по приведенной ниже шкале. При выставлении итоговой оценки преподавателем учитывается работа обучающегося в течение освоения дисциплины, а также оценка по промежуточной аттестации.

Количество баллов	Оценка по традиционной шкале
81-100	Отлично
61-80	Хорошо
41-60	Удовлетворительно
0-40	Неудовлетворительно

Ключи

Выполнение практических заданий (в том числе онлайн)

Тема 1.

1	well-known
2	price
3	popular
4	evaluate
5	fee
6	scale
7	tell
8	earn
9	album
10	documents
11	arena
12	peddle
13	willing
14	comes
15	target
16	Beyond
17	These
18	so
19	number
20	out/up
21	makes
22	or
23	else
24	put/kept
25	through
26	addition
27	with
28	rather
29	Within
30	must

Выполнение практических заданий (в том числе онлайн)

Тема 2.

1	secrecy
2	information
3	extraordinary
4	revelations
5	incompetence
6	censorship
7	embarrassingly
8	sledgehammer

9	scenario
10	ferocity
11	protective
12	security
13	dismemberment
14	packages
15	poisonous
16	subsequent
17	complain
18	current, latest
19	description/information
20	The accommodation
21	full board
22	bath/shower/sea view
23	surcharge/supplement/supplementary charge
24	facilities
25	representative/agent
26	confirmed
27	accuracy
28	(full) refund

Выполнение практических заданий (в том числе онлайн)

Тема 3.

1	F. than the postulated link between diet and heart disease
2	D. that heart disease correlated in different countries with dairy food consumption
3	C. that diets which cut back on dairy produce
4	I. that breakfast should be under attack by the spectre of disease
5	A. that sugary, fatty foods lead to preventable ill health
6	H. that over one-third of British adults are constipated
7	B
8	D
9	B
10	B
11	A
12	C
13	B
14	B
15	C

16	B
17	C
18	C
19	C
20	A
21	C
22	B; C
23	B
24	A
25	A
26	—

Выполнение практических заданий (в том числе онлайн)

Тема 4.

1	D
2	B
3	A
4	B
5	D
6	D
7	B
8	A
9	D
10	SUCH
11	AT
12	PUT
13	THAN
14	WITH/BY
15	LIKE
16	LEAST
17	DESPITE

Выполнение практических заданий (в том числе онлайн)

Тема 5.

1	C
2	A
3	C
4	D
5	D
6	C
7	D
8	E
9	C
10	A
11	D

12	B
13	C
14	A
15	B
16	E

Выполнение практических заданий (в том числе онлайн)

Тема 6.

1	B
2	C
3	C
4	A
5	B
6	B
7	C
8	D
9	BECAUSE
10	SUCH
11	OTHER
12	COULD/MAY/MIGHT
13	DESPITE
14	IF/WHEN/WHENEVER
15	NOTHING/LITTLE
16	IN
17	OVERCOME
18	FITNESS
19	ENDURANCE
20	BENEFICIAL
21	INABILITY
22	STRENGTH
23	TYPICALLY
24	SEVERITY

Выполнение практических заданий (в том числе онлайн)

Тема 7

1	F
2	D
3	C
4	B
5	A
6	G
7	F
8	PURSUIT
9	UNPREDICTABLE
10	ENTHUSIASTS
11	DISTINGUISH

12	COMPETITORS
13	INCREASINGLY
14	REPLACEMENTS

Выполнение практических заданий (в том числе онлайн)

Тема 8.

1	G
2	D
3	A
4	F
5	C
6	E
7	B
8	C
9	A
10	B
11	DOES NOT/DOESN'T EARN NEARLY SO/AS DOES NOT/ DOESN'T MAKE NEARLY SO/AS
12	BEING PULLED DOWN AND (BEING) REPLACED/TO BE REPLACED TO BE PULLED DOWN AND REPLACED
13	THE HIGHEST (THAT/WHICH) IT HAS EVER/IT'S EVER
14	DISAPPOINTING/ A DISAPPOINTMENT IN COMPARISON WITH/TO
15	IN SPITE OF A/HER LACK
16	WARNING ABOUT/REGARDING/ CONCERNING THE D

Продвинутый уровень.

SAMPLE ANALYSIS OF FICTION

(The Oval Portrait by E. Poe)

The text is about a certain Mr.X who is sick. He and his servant spend the night in the castle. They found themselves in a room with paintings and tapestries. This man

noticed a portrait that caught his attention. In the book he read the history of the creation of this painting. We can even say that the girl was burned by the artist's passion for art. The relationship between life and death can be clearly traced

1. The text under analysis belongs to fiction. Genre: a short story
2. The text belongs to aesthetic sphere of communication. It addresses a wide circle of readers.
3. The main functions of the text are aesthetic, emotive, and expressive.
4. The type of thinking reflected in the text is figurative.
5. Form of the text: written. It is inductive contemplation (from particular to general). It is monologue
6. 3 episodes are presented in the selection. This is settling into the chateau, finding a portrait, studying information about the portrait

Does the extract have a definite beginning, middle and end? (plot / climax / denouement)

The extract has as a plot a single episode. It is described the history of the portrait creation and it doesn't have a definite beginning, middle and end. The text message contains only one three events focusing on a single aspects of the main character's life: his try to understand what is happening in his life

7. 6 paragraphs. How long are they?

There are a lot of descriptions in the text passage, that's why the paragraphs are long.

(b) The main characteristic of the narrative form is long sentences, full of descriptions. In this way the author slows the process of reading, adding necessary information with each clause/part of a/the long sentence.

8. How many characters are mentioned and described in this text passage?

How many characters are mentioned and described in this text passage?

The number of characters is limited (only one or two are mentioned) and they are not very much revealed and developed, though it is mentioned in the text that Mr.N has a valet named Pedro. We will learn a story about a girl and an artist

Mr.N acts like man real life, he is interested in finding out what an oval portrait is. But at the same time, the minor characters are described vividly.

Emotional, visual and sound portraits of the characters are given with much detail (stylistic devices)

Dynamic character (changes in the course of the story), static character (stays the same)

9. Say everything you can about the main character(s) mentioned in the text passage (appearance, clothes, manners, way of life). What kind of person is s/he?

The author doesn't present a direct description of his appearance. It can be assumed that this person is well educated, has a decent fortune. But at the same time he is in the so-called age of withering

10. The literary trend of the brief extract is easily traced: it is realistic with presence elements

11. The author's presence is non-committal and we see all through the eye of the main character, from the main character we learn information about the reality surrounding him

12. What is the general tone of the text passage? (the author's attitude to what is presented) the general tone of the text passage is matter-of-fact, lyrical, sentimental and quite ironic.

13. The context of the text passage is clear-cut though it leaves some room for meditation on the problem of rivalry. Art equate with death, and the same time we can see the relationship between art and life

14

The leading theme of the text passage is the description of a human character under certain circumstances, or the character is shown in an terrible atmosphere of her own life in chains of art. The theme of the text passage is the description of a human character under certain circumstances. We can feel the Gothic atmosphere.

It is possible to trace the underlying thought and emotional attitude transmitted to the reader by the author: personification - a portrait of a wife is a rival compa

red to her, alliteration- manifold and multiform armorial trophies, metaphor/simile - tongues of a tall candelabrum, simile - she a maiden of rarest beauty...and frolicsome as the young fawn, simile - the spirit of the lady again flickered up as the flame within the socket of the lamp. The main theme obsession with art and beauty goes through the whole text making up a topical syntactic unity.

15. Cohesion

All the sentences are grammatically and semantically interconnected. The grammatical organization of sentences in the text is distinguished by a specific selection of parts of speech: nouns: chateau, valet, velvet, candelabrum and verbs: venture, bedeck.

The verbs are used in the past and present forms. Past forms are used to present the reasons for describing the surrounding circumstances, understanding the events of the past.

Semantically verbs are grouped around the meaning of descriptions. The core word which establishes the topic of the extract is history of the past. The transition of information goes from general to particular: first - description of the room as a whole, then - the history of the portrait creation.

There are some elements of modality which make description more emphatic and express doubts. The effect is achieved by means of modal verbs, modal words like could.

The sentences are connected mostly retrospectively (by means of anaphoric cumulation): (mentioning of portrait). Anaphora is more appropriate and more necessary in this kind of text, as the general idea needs uncovering, it goes back and refers to the previous information.

As for cataphoric cumulation, there are only two or three indicators of explicit forgoing information, though the argumentation always goes further.

Besides the above-mentioned means which are extensively used for composing the text, there are also connectors which build up a coherent sequence. They are conjunctions. They express adding or supplement information.

16. The main symbol in the text is the oval portrait. It represents mortality of love and immortality of art. This portrait has snatched the life of its main subject (painter's wife).

17. The scene is set in the Apennines, in Italy. The time of action is the nineteenth century.

18. There is one definite flashback when the main character finds information about the girl, who is painted. It's a frame story

19. The presentation of facts in the text passage is scenic, because only one place of short story is mentioned. It's an unknown chateau somewhere in Italy

20. In conclusion, it can be expressed that the theme of life for the sake of art is traced here. The life that is real fades into the background. It can be assumed that this story inspired Oscar Wilde to create the novel Portrait of Dorian Gray

Продвинутый уровень.

SAMPLE ANALYSIS OF PUBLICISTIC WRITING