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МИНИСТЕРСТВО ОБРАЗОВАНИЯ МОСКОВСКОЙ ОБЛАСТИ  
Государственное образовательное учреждение высшего образования Московской области  
МОСКОВСКИЙ ГОСУДАРСТВЕННЫЙ ОБЛАСТНОЙ УНИВЕРСИТЕТ  
(МГОУ)

Институт лингвистики и межкультурной коммуникации  
Факультет романо-германских языков  
Кафедра английской филологии

УТВЕРЖДЕН  
на заседании кафедры  
Протокол от «10» июня 2021 г., № 11  
Зав. кафедрой \_\_\_\_\_ Ощепкова В.В.

**ФОНД ОЦЕНОЧНЫХ СРЕДСТВ**

**по дисциплине**

Практикум по культуре речевого общения первого иностранного языка

Направление подготовки  
45.03.02 Лингвистика

Профиль:  
Теория и методика преподавания иностранных языков и культур  
(английский + немецкий или французский языки)

Квалификация (степень) выпускника  
Бакалавр

Форма обучения  
очно-заочная

Мытищи  
2021

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## 1. Перечень компетенций, которыми должны овладеть обучающиеся в результате освоения образовательной программы

Код и наименование компетенции	Этапы формирования
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

## 2. Описание показателей оценивания компетенций, а также шкал оценивания

### 2.1. Описание показателей и критериев оценивания компетенций

Оцениваемые компетенции	Уровень сформированности	Этап формирования	Описание показателей	Критерии оценивания	Шкала оценивания
УК-4	Пороговый	1. Работа на учебных занятиях 2. Самостоятельная работа	<b>Знать:</b> этические нормы культур изучаемых языков, общекультурные универсалии, принципы устного и письменного общения <b>Уметь:</b> находить пути к сотрудничеству на основе принципов уважения своеобразия иноязычной культуры и ценностных ориентаций иноязычного социума	Текущий контроль Выполнение проверочных тестов зачет зачет с оценкой экзамен	41-60 баллов
	Продвинутый	1. Работа на учебных занятиях 2. Самостоятельная работа	<b>Владеть:</b> навыками взаимодействия с иноязычными культурами с позиций культурного релятивизма и толерантности	доклады, презентации зачет зачет с оценкой экзамен	61-100 баллов

### 2.2. Шкалы оценивания компетенций

Уровень сформированности компетенции	Шкала оценивания
<b>Продвинутый уровень</b>	
Компетенция сформирована полностью, бакалавр владеет базовыми знаниями и методами осуществления практической деятельности по избранному направлению.	81-100 «отлично»
Сформированы базовые структуры знаний, бакалавр владеет общими положениями теории и имеет первоначальный опыт решения практических задач	61-80 «хорошо»
<b>Пороговый уровень</b>	

Сформированы базовые структуры знаний, имеется некоторый опыт их применения, но допускаются ошибки при решении практических задач	41-60 «удовлетворительно»
Бакалавр имеет слабое представление о профессиональных задачах, допускает ошибки, не позволяющие ему приступить к практической деятельности	0-40 «неудовлетворительно»

Оцениваемые компетенции	Уровень сформированности	Шкала оценивания
УК-4	Пороговый	0-40 «неудовлетворительно»; 41-60 «удовлетворительно»;
	Продвинутый	61-80 «хорошо» 81-100 «отлично»

### 3. Типовые задания или иные материалы, необходимые для оценки результатов освоения программы дисциплины

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#### Темы докладов и презентаций

##### Оцениваемые компетенции:

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**УК-4.1.** Грамотно и ясно строит диалогическую речь в рамках межличностного и межкультурного общения на государственном языке Российской Федерации и иностранном языке

**УК-4.2.** Демонстрирует умение осуществлять деловую переписку на государственном языке Российской Федерации и иностранном языке с учетом социокультурных особенностей

**УК-4.3.** Демонстрирует способность находить, воспринимать и использовать информацию на иностранном языке, полученную из печатных и электронных источников для решения стандартных коммуникативных задач

**Уровень:** Пороговый / продвинутый

1. Does travelling destroy local cultures?
2. Why is travelling called a university without walls?
3. Is national stereotyping dangerous?
4. The pros and cons of the Unified State Exam.
5. Genetic and cultural influences on personality.
6. Political correctness and language change.
7. Money and talent in show business.
8. Russian films of today.
9. What's your idea of a perfect world?
10. Do fame and money bring happiness?
11. My ideal home
12. My idea of an ideal school teacher
13. A school of my dream
14. Gender gap: myth or reality?
15. What are the causes of school violence?
16. Styles, values and interests of my generation
17. The role of computers and Internet in modern life
18. Globalization: pros and cons.

#### Критерии оценивания доклада

Показатель	Балл	
Доклад соответствует заявленной теме, выполнен с привлечением достаточного количества научных и	отлично 81-100%	8-10

практических источников по теме, бакалавр в состоянии ответить на вопросы по теме доклада.		
Доклад соответствует заявленной теме, выполнен с привлечением достаточного количества научных и практических источников по теме, бакалавр в состоянии ответить на вопросы по теме доклада, но допускает некоторые неточности в ответе	хорошо 61-81%	5-7
Доклад в целом соответствует заявленной теме, выполнен с привлечением нескольких научных и практических источников по теме, бакалавр в состоянии ответить на часть вопросов по теме доклада.	удовлетворительно 41-60%	2-4
Доклад не совсем соответствует заявленной теме, выполнен с использованием только 1 или 2 источников, бакалавр допускает ошибки при изложении материала, не в состоянии ответить на вопросы по теме доклада.	неудовлетворительно 0-40%	0-1

### Критерии оценивания презентации

Показатель	Балл	
Представляемая информация систематизирована, последовательна и логически связана. Проблема раскрыта полностью. Широко использованы возможности технологии Power Point.	отлично 81-100%	8-10
Представляемая информация в целом систематизирована, последовательна и логически связана (возможны небольшие отклонения). Проблема раскрыта. Возможны незначительные ошибки при оформлении в Power Point (не более двух).	хорошо 61-81%	5-7
Представляемая информация в целом систематизирована, но не последовательна и не связана логически. Проблема раскрыта не полностью. Возможны ошибки при оформлении в Power Point.	удовлетворительно 41-60%	2-4
Представляемая информация не систематизирована и не совсем последовательна. Проблема раскрыта не полностью. Выводы не сделаны или не обоснованы. Возможности технологии Power Point использованы лишь частично.	неудовлетворительно 0-40%	0-1

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Кафедра английской филологии

**Тест по дисциплине «Практикум по культуре речевого общения первого иностранного языка»**

**Оцениваемые компетенции: УК-4**

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

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**УК-4.3.** Демонстрирует способность находить, воспринимать и использовать информацию на иностранном языке, полученную из печатных и электронных источников для решения стандартных коммуникативных задач

**Уровень:** Пороговый / продвинутый

***1. Read the article and choose the best answer.***

If you have ever finished reading the latest blockbuster, thought that it was a total disaster, and decided that you could have done infinitely better yourself, you might consider adopting the following techniques. You may not grab a literary prize, but if you've got an understanding of the publishing industry, it could bring you some financial success and enable you to beat the opposition.

Before you decide on your subject matter, be cunning and examine the current market. If you can prove that historical dramas are returning to popularity, consider that type of story but with a unique twist, and avoid the less appealing genres. Start by looking around you — in newspapers, on TV — for stories, characters and settings. Bearing in mind that the US market is five times the size of Britain's, you've got to admit that a novel set in New England will have greater sales potential than one set in Devon, England.

However, choose a genre and subject matter you feel comfortable with. Thorough research will add to the strength and depth of your writing and give you more confidence. Read relevant history books, biographies and travel books to get the feel of your chosen period or setting. Once you have formulated your characters, work out possible story lines and locations. Start to sketch out pieces of dialogue and different scenes. Only then should you set about writing your novel.

Ask yourself the following questions as you write: are there important issues involved? Do the characters leap out of the page at you and appear larger than life? Does drama run throughout the novel, making the story worth reading? Are there multiple points of view? Do the characters continue to grow and not become obsessed with trivia? Does the story open with a crisis? You should be answering 'yes' to each question.

Once the novel is completed, you must find an agent. Many leading publishers will only consider submissions via an established agent and will largely ignore unsolicited books. Again, research is the key. Look for an agent that represents your genre and style.

Finally, do not forget that the book has to be marketed once it is published, so you, the author, will become one of the novel's 'Unique Selling Points' and you will need to promote yourself. Both you and the book will benefit from having a good story to tell. (From *Guardian*)

1. The article contains advice for people who want to
  - A read a wider range of literary material.
  - B win a literary prize for their writing.
  - C understand the publishing industry better.
  - D compete with successful writers.
2. A novel will have more chance of success if it
  - A is based on historical fact.
  - B can be serialized on TV.
  - C can appeal to a larger number of readers.
  - D is set in the country the writer lives in.
3. Which comment is made in the third paragraph?
  - A As you do your research, you will get the feel of your chosen period and setting.
  - B The strength and depth of your novel will depend on the time you spend writing it.
  - C Plan your setting and story lines before you create your characters.
  - D Only write pieces of dialogue once you have started writing the novel.
4. Writers need an agent because
  - A publishers don't usually accept manuscripts direct from writers.
  - B agents can suggest what kind of research is necessary.
  - C agents offer help and support when things go wrong.
  - D publishers usually deal only with writers they know.
5. You should remember that
  - A books need to find a market.
  - B different markets need different kinds of books.
  - C authors need to help in the marketing of their books.
  - D authors should be good speakers.

**2 Use the words in capitals at the end of each line to form a word that fits in the space in the same line.**

'Battle for your heart' is the new film starring Hugh Grace.  
I'm afraid that my first (1) ..... was not very favourable.  
The scenes of violence are (2) ..... and the main character,  
Tony, is simply (3) ..... The audience is supposed to feel  
great (4) ..... for Tony, an army officer, who is accused of  
(5) ..... because he fails to attack the village where  
the (6) ..... Miranda lives with her old father.  
Tony saves their lives, and although the idea of marrying him  
has little (7) ..... for her, Miranda agrees to it  
out of (8) ..... However, she is still in love with Alex,  
one of the enemy army, and wants to remain (9) .....  
to him. The dialogue and the acting are just as bad as the plot.  
At the end, I breathed a sigh of (10) .....  
This is definitely one to miss!

IMPRESS  
APPAL  
ANNOY  
ADMIRE  
COWARD  
ADORE  
  
ATTRACT  
GRATEFUL  
FAITH  
  
RELIEVE



### 3. Which answer best fits the space?

Julie always thought of herself as an easygoing and (1) ...person, who put up with people's differences. She hardly ever became (2).....about anything, and believed that if you treated people well, they would (3) ....with you. That is, until Alex and Harry moved in next door. At first, when their music woke her in the night, she was just a bit (4) ... .., but did not feel (5).....She shrugged her (6)..... and said to herself, 'Never mind, I make a lot of noise sometimes. I'll go round and (7)....., in as nice a way as possible.' When she knocked at Alex and Harry's door she said, 'I'm not very (8) .....on very loud music, to be honest. Do you think you could turn it (9)..... a bit?' They just (10) ....., and then Alex said, 'You can think whatever you like, as far as we're (11).....' Then they shut the door in Julie's face. By the end of the week, Julie felt angry, but was determined not to lose her (12) ..... She had hardly slept, and kept (13).....all the time, but she kept busy. The next time she called next door, she gave Harry and Alex a present. 'It's just a cake I made for you. Please (14) .....my apologies for last time!' And that day the noise stopped. 'What a (15) ....., ' thought Julie. 'Now there's some peace and quiet and I can read my favourite book 'The History of Poison'.

- |                  |               |               |             |
|------------------|---------------|---------------|-------------|
| 1) A fickle      | B flippant    | C soppy       | D tolerant  |
| 2) A upset       | B helpful     | C fascinating | D careless  |
| 3) A be superior | B shun        | C co-operate  | D mind      |
| 4) A furious     | B irritated   | C annoying    | D thrilled  |
| 5) A reluctant   | B guilty      | C amiable     | D offended  |
| 6) A shoulders   | B arms        | C hands       | D head      |
| 7) A cry         | B quarrel     | C complain    | D fall out  |
| 8) A interested  | B like        | C happy       | D keen      |
| 9) A low         | B up          | C down        | D into      |
| 10) A whispered  | B cried       | C waved       | D grinned   |
| 11) A concerned  | B embarrassed | C determined  | D estimated |
| 12) A heart      | B head        | C mood        | D temper    |
| 13) blushing     | B snoring     | C yawning     | D growling  |
| 14) take         | B assume      | C effuse      | D accept    |
| 15) revelation   | B nuisance    | C tumult      | D relief    |

Тесты оцениваются из расчета 30 баллов, каждый правильный ответ оценивается в 1 балл.

Шкала соответствия рейтинговых оценок пятибалльным оценкам: 50-41 - «отлично» (5); 40-31 - «хорошо» (4); 30 – 21 - «удовлетворительно» (3); 20 – 11 - «неудовлетворительно» (2), 10 – 0 - «необходимо повторное изучение».

Тесты оцениваются в % с учетом шкалы соответствия рейтинговых оценок пятибалльным оценкам.

Оценка по 5-балльной системе	Количество верных ответов в тесте
отлично	25-30
хорошо	19-24
удовлетворительно	13-18
неудовлетворительно	7-12
необходимо повторное изучение	0-6

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**Образец текста для комплексного лингвостилистического анализа по дисциплине  
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**Уровень:** Пороговый / продвинутый

***The Umbrella Man by Roald Dahl***

The Umbrella Man I'M GOING TO TELL you about a funny thing that happened to my mother and me yesterday evening. I am twelve years old and I'm a girl. My mother is thirty-four but I am nearly as tall as her already. Yesterday afternoon, my mother took me up to London to see the dentist. He found one hole. It was in a back tooth and he filled it without hurting me too much. After that, we went to a café. I had a banana split and my mother had a cup of coffee. By the time we got up to leave, it was about six o'clock. When we came out of the café it had started to rain.

"We must get a taxi," my mother said. We were wearing ordinary hats and coats, and it was raining quite hard. "Why don't we go back into the café and wait for it to stop?" I said. I wanted another of those banana splits. They were gorgeous.

"It isn't going to stop," my mother said. "We must go home." We stood on the pavement in the rain, looking for a taxi. Lots of them came by but they all had passengers inside them.

"I wish we had a car with a chauffeur," my mother said. Just then, a man came up to us. He was a small man and he was pretty old, probably seventy or more. He raised his hat politely and said to my mother "Excuse me. I do hope you will excuse me. . . ."

He had a fine white moustache and bushy white eyebrows and a wrinkly pink face. He was sheltering under an umbrella which he held high over his head. "Yes?" my mother said, very cool and distant.

"I wonder if I could ask a small favour of you." he said. "It is only a very small favour."

I saw my mother looking at him suspiciously. She is a suspicious person, my mother. She is especially suspicious of two things - strange men and boiled eggs. When she cuts the top off a boiled egg, she pokes around inside it with her spoon as though expecting to find a mouse or something. With strange men she has a golden rule which says, "The nicer the man seems to be, the more suspicious you must become."

This little old man was particularly nice. He was polite. He was well-spoken. He was well-dressed. He was a real gentleman. The reason I knew he was a gentleman was because of his shoes.

"You can always spot a gentleman by the shoes he wears," was another of my mother's favourite sayings. This man had beautiful brown shoes. "The truth of the matter is," the little man was saying, "I've got myself into a bit of a scrape. I need some help. Not much, I assure you. It's almost nothing, in fact, but I do need it. You see, madam, old people like me often become terribly forgetful. . . ."

My mother's chin was up and she was staring down at him along the full length of her nose. It is a fearsome thing, this frosty-nosed stare of my mother's. Most people go to pieces completely when she gives it to them. I once saw my own headmistress begin to stammer and simper like an idiot when my mother gave her a really foul frosty-noser. But the little man on the pavement with the umbrella over his head didn't bat an eyelid.

He gave a gentle smile and said, "I beg you to believe, madam, that I am not in the habit of stopping ladies in the street and telling them my troubles." "I should hope not," my mother said. I felt quite embarrassed by my mother's sharpness. I wanted to say to her, "Oh, mummy, for heaven's sake, he's a very very old man, and he's sweet and polite, and he's in some sort of trouble, so don't be so beastly to him." But I didn't say anything.

The little man shifted his umbrella from one hand to the other. "I've never forgotten it before," he said. "You've never forgotten what?" my mother asked sternly. "My wallet," he said. "I must have left it in my other jacket. Isn't that the silliest thing to do?" "Are you asking me to give you money?" my mother said. "Oh, goodness gracious me, no!" he cried. "Heaven forbid I should ever do that!" "Then what are you asking?" my mother said. "Do hurry up. We're getting soaked to the skin standing here." "I know you are," he said. "And that is why I'm offering you this umbrella of mine to protect you, and to keep forever, if . . . if only . . ." "If only what?" my mother said. "If only you would give me in return a pound for my taxi-fare just to get me home."

My mother was still suspicious. "If you had no money in the first place," she said, "then how did you get here?" "I walked," he answered. "Every day I go for a lovely long walk and then I summon a taxi to take me home. I do it every day of the year." "Why don't you walk home now," my mother asked. "Oh, I wish I could," he said. "I do wish I could. But I don't think I could manage it on these silly old legs of mine. I've gone too far already."

My mother stood there chewing her lower lip. She was beginning to melt a bit, I could see that. And the idea of getting an umbrella to shelter under must have tempted her a good deal. "It's a lovely umbrella," the little man said. "So I've noticed," my mother said. "It's silk," he said.

"I can see that." "Then why don't you take it, madam," he said. "It cost me over twenty pounds, I promise you. But that's of no importance so long as I can get home and rest these old legs of mine."

I saw my mother's hand feeling for the clasp on her purse. She saw me watching her. I was giving her one of my own frosty-nosed looks this time and she knew exactly what I was telling her. Now listen, mummy, I was telling her, you simply mustn't take advantage of a tired old man in this way. It's a rotten thing to do.

My mother paused and looked back at me. Then she said to the little man, "I don't think it's quite right that I should take a silk umbrella from you worth twenty pounds. I think I'd just better give you the taxi fare and be done with it." "No, no, no!" he cried. "It's out of the question! I wouldn't dream of it! Not in a million years! I would never accept money from you like that! Take the umbrella, dear lady, and keep the rain off your shoulders!"

My mother gave me a triumphant sideways look. There you are, she was telling me. You're wrong. He wants me to have it. She fished into her purse and took out a pound note. She held it out to the little man. He took it and handed her the umbrella. He pocketed the pound, raised his hat, gave a quick bow from the waist, and said. "Thank you, madam, thank you."

Then he was gone. "Come under here and keep dry, darling," my mother said. "Aren't we lucky. I've never had a silk umbrella before. I couldn't afford it." "Why were you so horrid to him in the beginning?" I asked. "I wanted to satisfy myself he wasn't a trickster," she said. "And I did. He was a gentleman. I'm very pleased I was able to help him." "Yes, mummy," I said. "A real gentleman," she went on. "Wealthy, too, otherwise he wouldn't have had a silk umbrella. I shouldn't be surprised if he isn't a titled person. Sir Harry Goldsworthy or something like that." "Yes, mummy." "This will be a good lesson to you," she went on. "Never rush things. Always take your time when you are

summing someone up. Then you'll never make mistakes." "There he goes," I said. "Look." "Where?" "Over there. He's crossing the street. Goodness, mummy, what a hurry he's in."

We watched the little man as he dodged nimbly in and out of the traffic. When he reached the other side of the street, he turned left, walking very fast. "He doesn't look very tired to me, does he to you, mummy?" My mother didn't answer. "He doesn't look as though he's trying to get a taxi, either," I said. My mother was standing very still and stiff, staring across the street at the little man.

We could see him clearly. He was in a terrific hurry. He was bustling along the pavement, sidestepping the other pedestrians and swinging his arms like a soldier on the march. 7 "He's up to something," my mother said, stony-faced. "But what?" "I don't know," my mother snapped. "But I'm going to find out. Come with me." She took my arm and we crossed the street together. Then we turned left. "Can you see him?" my mother asked. "Yes. There he is. He's turning right down the next street."

We came to the corner and turned right. The little man was about twenty yards ahead of us. He was scuttling along like a rabbit and we had to walk fast to keep up with him. The rain was pelting down harder than ever now and I could see it dripping from the brim of his hat onto his shoulders. But we were snug and dry under our lovely big silk umbrella.

"What is he up to?" my mother said. "What if he turns round and sees us?" I asked. "I don't care if he does," my mother said. "He lied to us. He said he was too tired to walk any further and he's practically running us off our feet! He's a barefaced liar! He's a crook!" "you mean he's not a titled gentleman?" I asked. "Be quiet," she said. At the next crossing, the little man turned right again. Then he turned left. Then right. "I'm not giving up now," my mother said. "He's disappeared!" I cried. "Where's he gone?" "He went in that door!" my mother said. "I saw him! Into that house! Great heavens, it's a pub!" It was a pub. In big letters right across the front it said THE RED LION.

"You're not going in, are you, mummy?" "No," she said. "We'll watch from outside." There was a big plate-glass window along the front of the pub, and although it was a bit steamy on the inside, we could see through it very well if we went close. We stood huddled together outside the pub window. I was clutching my mother's arm. The big raindrops were making a loud noise on our umbrella. "There he is," I said. "Over there."

The room we were looking into was full of people and cigarette smoke, and our little man was in the middle of it all. He was now without his hat or coat, and he was edging his way through the crowd toward the bar. When 8 he reached it, he placed both hands on the bar itself and spoke to the barman. I saw his lips moving as he gave his order. The barman turned away from him for a few seconds and came back with a smallish tumbler filled to the brim with light brown liquid. The little man placed a pound note on the counter.

"That's my pound!" my mother hissed. "By golly he's got a nerve!" "What's in the glass?" I asked. "Whiskey," my mother said. "Neat whiskey." The barman didn't give him any change from the pound. "That must be a treble whiskey," my mother said. "What's a treble?" I asked. "Three times the normal measure," she answered. The little man picked up the glass and put it to his lips. He tilted it gently. Then he tilted it higher. . . and higher. . . and higher. . . and very soon all the whiskey had disappeared down his throat in one long pour. "That was a jolly expensive drink," I said. "It's ridiculous!" my mother said. "Fancy paying a pound for something you swallow in one go!" "It cost him more than a pound," I said. "It cost him a twenty pound silk umbrella." "So it did," my mother said. "He must be mad."

The little man was standing by the bar with the empty glass in his hand. He was smiling now, and a sort of golden glow of pleasure was spreading over his round pink face. I saw his tongue come out to lick the white moustache, as though searching for the last drop of that precious whiskey. Slowly, he turned away from the bar and edged back through the crowd to where his hat and coat were hanging. He put on his hat. He put on his coat. Then, in a manner so superbly cool and casual that you hardly noticed anything at all, he lifted from the coat rack one of the many wet umbrellas hanging there, and off he went.

"Did you see that!" my mother shrieked. "Did you see what he did!" "Ssshh!" I whispered. "He's coming out!" We lowered the umbrella to hide our faces and peeped out from under it. Out he came.

But he never looked in our direction. He opened his new umbrella over his head and scurried off down the road the way he had come. "So that's his little game!" my mother said. 9 "Neat, " I said. "Super."

We followed him back to the main street where we had first met him, and we watched him as he proceeded, with no trouble at all, to exchange his new umbrella for another pound note. This time it was with a tall thin fellow who didn't even have a coat or hat. And as soon as the transaction was completed, our little man trotted off down the street and was lost in the crowd. But this time he went in the opposite direction. "You see how clever he is!" my mother said. "He never goes to the same pub twice!" "He could go on doing this all night, " I said. "Yes," my mother said. "Of course. But I'll bet he prays like mad for rainy days."

### I. Give a summary of the story.

### II. Get ready to interpret along the following lines.

Note that the story is told in the first person and all the events are recorded through the eyes of the twelve-year-old girl.

1. What kind of story is it? What is the general **tone** of the story?
2. What is the **theme** of the story?
3. Who is the **narrator**? Can the reader trust such a narrator? Would a story be improved if told from the mother's point of view? How would the story change if it were told from the point of view of the 'umbrella man'?
4. Where is the **scene** set?
5. Who are the main **characters**? Are they flat or round? Is the 'umbrella man' an antagonist in the story? Is he really a criminal? Why is he successful in his crime? Should he go to prison for it? What do you think he might do when it is not raining?

Give a one-sentence character sketch of the mother, her daughter and the 'umbrella man'.

6. What is the **plot** of the story? Divide it into several logical parts and entitle each of them. Does the story have a surprise ending? Have you ever been tricked by anybody in a similar way to this?
7. Analyze the **composition** of the story. Comment on the role of direct speech.
8. What is the **message** of the story? Speak on its **title**.

### III. Get ready for the stylistic analysis of the story.

1. Note that the text is full of words or phrases repeated by the author. Highlight the paragraph where the adjective *suspicious* is repeated several times. What effect is achieved with the help of this stylistic device? Find other prominent repetitions in the story. What role do they play?

2. R. Dahl creates a brilliant visual and sound portrait of his eponymous (title) character. Make the list of the epithets that the author uses describing the appearance of the 'umbrella man'. Why does R. Dahl take the trouble of presenting such a detailed description? List several phrases used by the 'umbrella man' which show how polite he is and prove that they help him to make the mother and the daughter believe his story.

E.g. *'I wonder if I could ask a small favour of you.'*

3. Comment on how the following examples add to the portraiture of the three characters of the story. Find the Russian equivalents to the given English sentences and illustrate their meaning by the situation from the text:

- a) *'I've got myself into a bit of a scrape.'*
- b) *Most people go to pieces completely when she gives it to them.*
- c) *But the little man on the pavement with the umbrella over his head didn't bat an eyelid.*
- d) *We were getting soaked to the skin.*
- e) *'You simply mustn't take advantage of a tired old man.'*
- f) *He was bustling along the pavement, and swinging his arms like a soldier on the march.*
- g) *'He's up to something', my mother said, stony-faced.*

h) *'He's practically running us off our feet.'*

i) *'That's my pound!' my mother hissed. 'By golly, he's got a nerve!'*

4. Sum up all your literary and stylistic observations and say what makes the authors style individual.

### Критерии оценивания комплексного анализа текста

Показатель	Количество баллов	
Студент грамотно определяет жанрово-стилистическую принадлежность и структурную композицию текста; умеет находить нужные факты; делает логичные и аргументированные выводы, подтверждая их примерами из текста; обнаруживает правильное использование лексических, грамматических и стилистических норм изучаемого языка.	отлично 81-100%	9-10
Лингвостилистический анализ текста содержательно корректен, но допускаются неточности в аргументировании и в примерах из текстов, допускаются единичные ошибки в лексике или грамматике, незначительно влияющих на смысловое содержание.	хорошо 61-81%	7-8
студент обнаруживает недостаточное понимание содержания текста, его анализ изобилует грамматическими и лексическими ошибками (5-7 полных ошибок, в том числе ведущих к искажению смысла).	удовлетворительно 41-60%	5-6
студент обнаруживает непонимание текста, предложенного для анализа, допускает грубые ошибки, ведущие к искажению смысла, не владеет навыками лингвостилистического анализа текста.	неудовлетворительн о 0-40%	0-4

#### **4. Методические материалы, определяющие процедуры оценивания результатов освоения образовательной программы**

Формами промежуточной аттестации являются: зачет в 7 семестре, зачет с оценкой в 8 семестре, экзамены в 9, 10 семестрах.

Экзаменационный билет включает 2 вопроса:

1. Реферирование газетной или журнальной статьи.
2. Лингвостилистический анализ аутентичного текста.

Реферирование предполагает изложение основной проблематики статьи, написанной на русском языке, на английском языке. При устном изложении содержания статьи упор делается на выделение основной мысли автора и формулирование выводов. Студенты должны продемонстрировать компетенции чтения с извлечением основной и существенной информации, компрессии языкового оформления информации и коммуникативную компетенцию.

Для лингвостилистического анализа выбираются отрывки из оригинальных художественных, публицистических и научно-популярных произведений, а также законченные рассказы и эссе английских, американских, канадских и австралийских авторов, классических и современных, известных и неизвестных студентам.

<b>Распределение баллов по видам работ</b>	
Доклад	до 10 баллов
Презентация	до 10 баллов
Комплексный анализ текста	до 10 баллов
Тесты	до 10 баллов
Зачет	до 10 баллов
Зачет с оценкой	до 10 баллов
Экзамен	до 20 баллов

МИНИСТЕРСТВО ОБРАЗОВАНИЯ МОСКОВСКОЙ ОБЛАСТИ  
Государственное образовательное учреждение высшего образования Московской области  
МОСКОВСКИЙ ГОСУДАРСТВЕННЫЙ ОБЛАСТНОЙ УНИВЕРСИТЕТ  
(МГОУ)

Кафедра английской филологии

**Примерный перечень вопросов к зачету по дисциплине  
«Практикум по культуре речевого общения первого иностранного языка»**

**Оцениваемые компетенции: УК-4**

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

**УК-4.1.** Грамотно и ясно строит диалогическую речь в рамках межличностного и межкультурного общения на государственном языке Российской Федерации и иностранном языке

**УК-4.2.** Демонстрирует умение осуществлять деловую переписку на государственном языке Российской Федерации и иностранном языке с учетом социокультурных особенностей

**УК-4.3.** Демонстрирует способность находить, воспринимать и использовать информацию на иностранном языке, полученную из печатных и электронных источников для решения стандартных коммуникативных задач

**Уровень:** Пороговый / продвинутый

1. What skills does one need to survive on a desert island?
2. What qualities would you hope for in a fellow castaway?
3. Why do people travel? How can travel broaden the mind?
4. What do you enjoy and dislike about travelling?
5. Does the idea of an all-inclusive holiday appeal to you?
6. Which is better: a package holiday or a holiday you organize yourself?
7. Which foreign countries would you like to visit?
8. Which parts of your own country would you like to visit one day?
9. Which travel book would you recommend to someone who is going to visit your own region for the first time?
10. What national stereotypes do you know?
11. What are your tastes in music/TV/drama?
12. What is world music? What types of music do you listen?
13. Express your feelings about the film you've seen lately.
14. Which of the films you have seen were the most exciting/amusing/moving/memorable/overrated/underrated?
15. When did you last eat out? Share your experience.
16. What is your idea of healthy food and junk food?
17. What basic supplies you'd need on a desert island as a survival ration?

**Критерии оценки ответов студентов на зачете**

Оценка	Показатель	Количество баллов (вклад в рейтинг)
зачтено	Отметка «зачтено» выставляется, если студент:	5-10



	<ul style="list-style-type: none"> <li>• обнаруживает понимание вопросов;</li> <li>• умеет видеть междисциплинарные связи предметов;</li> <li>• владеет основной терминологической базой;</li> <li>• умеет логично выстроить свой ответ;</li> <li>• излагает суть вопросов грамотно с точки зрения языковой нормы и метаязыка науки;</li> <li>• знает авторов-исследователей по данной проблеме;</li> <li>• умеет делать выводы по излагаемому материалу.</li> </ul>	
<b>не зачтено</b>	<p>Оценка «<b>не зачтено</b>» выставляется, если студент:</p> <ul style="list-style-type: none"> <li>• демонстрирует разрозненные бессистемные знания;</li> <li>• допускает грубые ошибки в определении понятий;</li> <li>• излагает материал неуверенно и нечетко;</li> <li>• испытывает серьезные затруднения при ответе на вопросы экзаменатора.</li> </ul>	0-4

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**Примерный перечень вопросов к зачету с оценкой по дисциплине  
«Практикум по культуре речевого общения первого иностранного языка»**

**Оцениваемые компетенции: УК-4**

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

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**УК-4.2.** Демонстрирует умение осуществлять деловую переписку на государственном языке Российской Федерации и иностранном языке с учетом социокультурных особенностей

**УК-4.3.** Демонстрирует способность находить, воспринимать и использовать информацию на иностранном языке, полученную из печатных и электронных источников для решения стандартных коммуникативных задач

**Уровень:** Пороговый / продвинутый

1. Give the gist of the passage/story/essay. What are its theme and message?
2. Is the point of view objective? Does the narrator of the story pass judgement on the characters or events? Does he guide the readers' opinion?
3. What do you think of the personality of the narrator? Is he reliable? What does the use of this type of narrator add to the text?
4. Is the third-person narrator omniscient or limited? Justify your answer
5. Analyse the stylistic peculiarities of the passage. What language means can be called style-forming?
6. What is your idea of the target audience of this essay?
7. Does the author express his opinions directly and openly? Does he appeal to logic or emotions? Does the author manage to convince the reader?
8. How do you understand S. Fry's simile 'as mad as a human'?
9. Comment on the structure of the essay. Analyze its stylistic peculiarities and means of persuasion employed by the author.
10. What means of persuasiveness does the author use? Which of them do you find especially effective?
11. What do you think the title of the story signifies? Is it related to the theme?
12. Are there any key words that help the reader understand the theme?
13. Do the details of the setting reinforce the theme? Justify your answer.
14. Comment on the structural peculiarities of the passage. How many parts does it fall into?
15. What is the basic conflict of the story? Is it external or internal? Is there a resolution to the conflict?
16. What stylistic devices are used to show the main conflict of the story?
17. How would you characterise the author's choice of words?
18. What use does the author make of highly literary/colloquial expressions?
19. How would you characterise the author's syntax in this text
20. Can you identify the genre of the story/extract? Does it belong to a recognizable genre?

### Критерии оценки ответов студентов на зачете с оценкой

Оценка	Показатели	Количество баллов	Количество баллов (вклад в рейтинг)
<b>отлично</b>	Отметка <b>«отлично»</b> выставляется, если 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; излагает материал последовательно, грамотно и бегло, обнаруживая правильное использование орфоэпических, лексических, грамматических и стилистических норм изучаемого языка (при этом в ответе допускается не более двух полных ошибок, не влияющих на смысловое содержание речи).	81-100	9-10
<b>хорошо</b>	Оценка <b>«хорошо»</b> ставится, если лингвостилистический анализ текста содержательно корректен, но допускаются неточности в аргументировании и в примерах из текстов. 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).	61-80	7-8
<b>удовлетворительно</b>	Оценка <b>«удовлетворительно»</b> ставится, если студент показывает знание и понимание основных положений экзаменационного билета, но обнаруживает недостаточное понимание содержания текста, недостаточное знание теоретических дисциплин по специальности; его речь изобилует грамматическими и лексическими ошибками (5-7 полных ошибок, в том числе ведущих к искажению смысла высказывания).	41-60	5-6
<b>неудовлетворительно</b>	Оценка <b>«неудовлетворительно»</b> ставится, если студент обнаруживает непонимание текста, предложенного для анализа, допускает грубые ошибки в устной речи, ведущие к искажению смысла высказывания, не владеет	21-40	3-4

	навыками лингвостилистического анализа текста.		
<b>необходимо повторное изучение</b>	Студент не может дать ответ на вопрос экзаменационного билета, не владеет навыками лингвостилистического анализа текста.	0-20	0-2

МИНИСТЕРСТВО ОБРАЗОВАНИЯ МОСКОВСКОЙ ОБЛАСТИ  
Государственное образовательное учреждение высшего образования Московской области  
МОСКОВСКИЙ ГОСУДАРСТВЕННЫЙ ОБЛАСТНОЙ УНИВЕРСИТЕТ  
(МГОУ)

Кафедра английской филологии

**Примерный перечень вопросов к экзамену по дисциплине  
«Практикум по культуре речевого общения первого иностранного языка»**

**Оцениваемые компетенции: УК-4**

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

**УК-4.1.** Грамотно и ясно строит диалогическую речь в рамках межличностного и межкультурного общения на государственном языке Российской Федерации и иностранном языке

**УК-4.2.** Демонстрирует умение осуществлять деловую переписку на государственном языке Российской Федерации и иностранном языке с учетом социокультурных особенностей

**УК-4.3.** Демонстрирует способность находить, воспринимать и использовать информацию на иностранном языке, полученную из печатных и электронных источников для решения стандартных коммуникативных задач

**Уровень:** Пороговый / продвинутый

*Образец текста для лингвостилистического анализа*

**The Romance of an Ugly Policeman by P.G. Wodehouse**

Crossing the Thames by Chelsea Bridge, the wanderer through London finds himself in pleasant Battersea. Rounding the Park, where the female of the species wanders with its young by the ornamental water where the wild-fowl are, he comes upon a vast road. One side of this is given up to Nature, the other to Intellect. On the right, green trees stretch into the middle distance; on the left, endless blocks of residential flats. It is Battersea Park Road, the home of the cliff-dwellers.

Police-constable Plimmer's beat embraced the first quarter of a mile of the cliffs. It was his duty to pace in the measured fashion of the London policeman along the front of them, turn to the right, turn to the left, and come back along the road which ran behind them. In this way he was enabled to keep the king's peace over no fewer than four blocks of mansions.

It did not require a deal of keeping. Battersea may have its tough citizens, but they do not live in Battersea Park Road. Battersea Park Road's speciality is Brain, not Crime. Authors, musicians, newspaper men, actors, and artists are the inhabitants of these mansions. A child could control them. They assault and batter nothing but pianos; they steal nothing but ideas; they murder nobody except Chopin and Beethoven. Not through these shall an ambitious young constable achieve promotion.

At this conclusion Edward Plimmer arrived within forty-eight hours of his installation. He recognized the flats for what they were--just so many layers of big-brained blamelessness. And there was not even the chance of a burglary. No burglar wastes his time burgling authors. Constable Plimmer reconciled his mind to the fact that his term in Battersea must be looked on as something in the nature of a vacation.

He was not altogether sorry. At first, indeed, he found the new atmosphere soothing. His last beat had been in the heart of tempestuous Whitechapel, where his arms had ached from the incessant hauling of wiry inebriates to the station, and his shins had revolted at the kicks

showered upon them by haughty spirits impatient of restraint. Also, one Saturday night, three friends of a gentleman whom he was trying to induce not to murder his wife had so wrought upon him that, when he came out of hospital, his already homely appearance was further marred by a nose which resembled the gnarled root of a tree. All these things had taken from the charm of Whitechapel, and the cloistral peace of Battersea Park Road was grateful and comforting.

And just when the unbroken calm had begun to lose its attraction and dreams of action were once more troubling him, a new interest entered his life; and with its coming he ceased to wish to be removed from Battersea. He fell in love.

It happened at the back of York Mansions. Anything that ever happened, happened there; for it is at the back of these blocks of flats that the real life is. At the front you never see anything, except an occasional tousle-headed young man smoking a pipe; but at the back, where the cooks come out to parley with the tradesmen, there is at certain hours of the day quite a respectable activity. Pointed dialogues about yesterday's eggs and the toughness of Saturday's meat are conducted *fortissimo* between cheerful youths in the road and satirical young women in print dresses, who come out of their kitchen doors on to little balconies. The whole thing has a pleasing Romeo and Juliet touch. Romeo rattles up in his cart. 'Sixty-four!' he cries. 'Sixty-fower, sixty-fower, sixty-fow--' The kitchen door opens, and Juliet emerges. She eyes Romeo without any great show of affection. 'Are you Perkins and Blissett?' she inquires coldly. Romeo admits it. 'Two of them yesterday's eggs was bad.' Romeo protests. He defends his eggs. They were fresh from the hen; he stood over her while she laid them. Juliet listens frigidly. 'I *don't* think,' she says. 'Well, half of sugar, one marmalade, and two of breakfast bacon,' she adds, and ends the argument. There is a rattling as of a steamer weighing anchor; the goods go up in the tradesman's lift; Juliet collects them, and exits, banging the door. The little drama is over.

Such is life at the back of York Mansions--a busy, throbbing thing.

The peace of afternoon had fallen upon the world one day towards the end of Constable Plimmer's second week of the simple life, when his attention was attracted by a whistle. It was followed by a musical 'Hi!'

Constable Plimmer looked up. On the kitchen balcony of a second-floor flat a girl was standing. As he took her in with a slow and exhaustive gaze, he was aware of strange thrills. There was something about this girl which excited Constable Plimmer. I do not say that she was a beauty; I do not claim that you or I would have raved about her; I merely say that Constable Plimmer thought she was All Right.

'Miss?' he said.

'Got the time about you?' said the girl. 'All the clocks have stopped.'

'The time,' said Constable Plimmer, consulting his watch, 'wants exactly ten minutes to four.'

'Thanks.'

'Not at all, miss.'

The girl was inclined for conversation. It was that gracious hour of the day when you have cleared lunch and haven't got to think of dinner yet, and have a bit of time to draw a breath or two. She leaned over the balcony and smiled pleasantly.

'If you want to know the time, ask a pleeceman,' she said. 'You been on this beat long?'

'Just short of two weeks, miss.'

'I been here three days.'

'I hope you like it, miss.'

'So-so. The milkman's a nice boy.'

Constable Plimmer did not reply. He was busy silently hating the milkman. He knew him--one of those good-looking blighters; one of those oiled and curled perishers; one of those blooming fascinators who go about the world making things hard for ugly, honest men with loving hearts. Oh, yes, he knew the milkman.

'He's a rare one with his jokes,' said the girl.

Constable Plimmer went on not replying. He was perfectly aware that the milkman was a rare one with his jokes. He had heard him. The way girls fell for anyone with the gift of the gab--that was what embittered Constable Plimmer.

'He--' she giggled. 'He calls me Little Pansy-Face.'

'If you'll excuse me, miss,' said Constable Plimmer coldly, 'I'll have to be getting along on my beat.'

Little Pansy-Face! And you couldn't arrest him for it! What a world! Constable Plimmer paced upon his way, a blue-clad volcano.

1. Give the gist of the passage.
2. Comment on the description of the setting in the exposition. What kind of London and what kind of England is depicted in the setting? Characterise the tone of the description and analyse the stylistic role of metonymy and antithesis.
3. Focus on the character of Constable Plimmer.  
Does the author use direct or indirect method of characterization, or both?  
What is the narrator's attitude to Constable Plimmer?  
Analyse stylistic means of characterization. Dwell on the role of epithet and simile.  
Explain the ironic effect of antonomasia and allusion.  
What devices suggest Constable Plimmer's attitude to the girl and reveal his emotions?
4. Characterise the general tone of narration and analyse stylistic means reinforcing it.  
Dwell on the use of phraseology.

### ***Образец статьи для реферирования*** **PROCRASTINATION: A STUDENT'S WORST ENEMY?**

Students are hardwired to waste time – and temptations abound.

Even the library is full of distractions. We all know the feeling. Staring at the cursor blinking away on a blank Word document, desperately wishing you were somewhere else. But no, until the word count hits 3,000 you're staying put... Just need to make a cup of tea first. Before you know it, "a cup of tea" has turned into a Lord of the Rings marathon, and the word count remains at zero.

Procrastination is the disease eating away at student productivity – and with exam season upon us, we're facing an epidemic. An American study estimates that over 70% of students "exhibit [this] behaviour".

Students are biologically and socially predisposed to put off until tomorrow what we should do today, says Dr. Piers Steel, author of *The Procrastination Equation*. "Aside from the cliché that students are more impulsive, in your early 20s you're still developing your pre-frontal cortex, home of the will power."

He argues the closer you are to the temptation of fun, the more likely you are to indulge. At university, where even the library is filled with friends and has a quality internet connection, a "short break" can easily turn into an hour wasted.

Research has also shown that evaluation threat and fear of failure (dissertations and exams, anyone?) correspond with higher levels of procrastination. As for those who say they produce their best work under pressure, allow Dr. Tim Pynchyl to burst your bubble: the "adrenaline rush" is actually relief that the task is done.

And, in what comes as a shock to no one, a link has been found between procrastination and Facebook use. It's worth noting this study was released in 2008, before the likes of Twitter had joined the ever-expanding social media family.

Steel sums it up well: "Students are caught in a perfect storm of procrastination." Is that it, then? Are we doomed to all-nighters powered by nothing but blind panic and red bull?

No, says Steel. But beating procrastination takes commitment. He provided me with his top tips to increase productivity.

First, get rid of temptation. Define a space for "work" and don't mix that with where you "play". A friend has perfected this approach, associating her desk with work so strongly that she has to leave her room to unwind. "It's hard to switch to relax mode when you're in the same environment," she explained.

The same principle applies to your laptop. Once concentration has been broken – by checking emails, for instance – it takes 15 minutes to get back into the "work" state of mind. Create a separate profile for study, where you can make use of Internet blocking apps such as Anti-Social.

Secondly, work with restrictions. Make a mental contract with yourself to work for 30 minutes without interruption. You'll be amazed at how efficient you can be, knowing you only need to power through a short space of time before you can take a break.

If, despite this, you're still finding it impossible to tear yourself away from the Daily Mail sidebar, your university can provide extra support.

Bob Hughes, Welfare Officer at York University Student Union told me about a number of measures in place for students who find "their procrastination is out of control," including the university's Open Door team. They can guide you towards a work pattern which suits you and help you stick to it. Every university I researched offered similar counselling services.

Finally, don't be hard on yourself! A recent study from the University of Carleton found that if you forgive yourself for procrastinating, chances are you will procrastinate less on the next task at hand. So, Milana, I forgive you for writing this when you should be working on your dissertation. Nowgetonwithit!

### **Образцы вопросов к беседе на экзамене:**

1. Give the gist of the passage/story/essay. What are its theme and message?
2. Is the point of view objective? Does the narrator of the story pass judgement on the characters or events? Does he guide the readers' opinion?
3. What do you think of the personality of the narrator? Is he reliable? What does the use of this type of narrator add to the text?
4. Is the third-person narrator omniscient or limited? Justify your answer
5. Analyse the stylistic peculiarities of the passage. What language means can be called style-forming?
6. What is your idea of the target audience of this essay?
7. Does the author express his opinions directly and openly? Does he appeal to logic or emotions? Does the author manage to convince the reader?
8. How do you understand S. Fry's simile 'as mad as a human'?
9. Comment on the structure of the essay. Analyze its stylistic peculiarities and means of persuasion employed by the author.
10. What means of persuasiveness does the author use? Which of them do you find especially effective?
11. What do you think the title of the story signifies? Is it related to the theme?
12. Are there any key words that help the reader understand the theme?
13. Do the details of the setting reinforce the theme? Justify your answer.
14. Comment on the structural peculiarities of the passage. How many parts does it fall into?
15. What is the basic conflict of the story? Is it external or internal? Is there a resolution to the conflict?
16. What stylistic devices are used to show the main conflict of the story?
17. How would you characterise the author's choice of words?
18. What use does the author make of highly literary/colloquial expressions?
19. How would you characterise the author's syntax in this text
20. Can you identify the genre of the story/extract? Does it belong to a recognizable genre?



### Критерии оценки ответов студентов на экзамене

Оценка	Показатели	Количество баллов	Количество баллов (вклад в рейтинг)
<b>отлично</b>	Отметка « <b>отлично</b> » выставляется, если студент: 1. Обнаруживает глубокое понимание основного содержания, темы и идеи предложенных текстов; 2. Грамотно определяет жанрово-стилистическую принадлежность и структурную композицию текстов; 3. Умеет находить нужные факты; делает логичные и аргументированные выводы, подтверждая их примерами из текстов; 4. Правильно выявляет основные стилистические средства и оценивает их коммуникативные задачи в тексте предложенного жанра; 5. При критическом анализе текста оперирует лингвистическими терминами и обнаруживает глубокое знание пройденных дисциплин; 6. Дает правильные ответы на вопросы экзаменатора; 7. Излагает материал последовательно, грамотно и бегло, обнаруживая правильное использование орфоэпических, лексических, грамматических и стилистических норм изучаемого языка (при этом в ответе допускается не более двух полных ошибок, не влияющих на смысловое содержание речи).	81-100	17-20
<b>хорошо</b>	Оценка « <b>хорошо</b> » ставится, если лингвостилистический анализ текста и изложение основной идеи статьи содержательно корректны, но допускаются неточности в аргументировании и в примерах из текстов. 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).	61-80	13-16
<b>удовлетворительно</b>	Оценка « <b>удовлетворительно</b> » ставится, если студент показывает знание и понимание основных положений экзаменационного билета, но обнаруживает недостаточное понимание содержания текстов, недостаточное знание теоретических дисциплин по специальности; его речь изобилует грамматическими и лексическими ошибками (5-7 полных ошибок, в том числе ведущих к искажению смысла высказывания).	41-60	9-12
<b>неудовлетворительно</b>	Оценка « <b>неудовлетворительно</b> » ставится, если студент обнаруживает непонимание текстов, предложенных для анализа, допускает грубые ошибки в устной речи, ведущие к искажению смысла высказывания, не владеет навыками лингвостилистического анализа текста и навыками реферирования.	21-40	5-8
<b>необходимо</b>	Студент не может дать ответ на вопросы	0-20	0-4

<b>повторное изучение</b>	экзаменационного билета, не владеет навыками лингвостилистического анализа текста и навыками реферирования.		
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