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«ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ»

(ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ)

Кафедра иностранных языков

УТВЕРЖДЕН

на заседании кафедры

Протокол от «3» марта 2025 г., №10

Зав. кафедрой



/Сарычева Л.В.

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

Код и наименование компетенции	Этапы формирования
УК-4. Способен применять современные коммуникативные технологии, в том числе на иностранном(ых) языке(ах), для академического и профессионального взаимодействия	1.Работа на учебных занятиях. 2.Самостоятельная работа студентов.
УК-5. Способен анализировать и учитывать разнообразие культур в процессе межкультурного взаимодействия	1.Работа на учебных занятиях. 2.Самостоятельная работа студентов.

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

Оцениваемые компетенции	Уровень сформированности	Этапы формирования	Описание показателей	Критерии оценивания	Шкала оценивания
УК-4	Пороговый	1.Работа на учебных занятиях. 2.Самостоятельная работа студентов.	<u>Знать</u> особенности делового профессионального общения в академической/научной среде; стереотипы поведения и общения, формулы этикетной речи.	Практическое задание	Шкала оценивания практического задания
	Продвинутый	1.Работа на учебных занятиях. 2.Самостоятельная работа студентов.	<u>Знать</u> особенности делового профессионального общения в академической/научной среде; стереотипы поведения и общения, формулы этикетной речи. <u>Уметь</u> анализировать научные события с оценкой их значимости, высказывать собственное мнение по проблемам,	Практическое задание, сообщение	Шкала оценивания практического задания Шкала оценивания сообщения

			связанным с научной и профессиональной деятельностью, осуществлять межкультурные контакты с зарубежными коллегами, создавать собственные образцы речи в сфере научной и профессиональной коммуникации.		
УК-5	Пороговый	1.Работа на учебных занятиях. 2.Самостоятельная работа студентов.	<u>Знать</u> особенности делового профессионального общения в академической/научной среде; стереотипы поведения и общения, формулы этикетной речи.	Практическое задание	Шкала оценивания практического задания
	Продвинутый	1.Работа на учебных занятиях. 2.Самостоятельная работа студентов.	<u>Знать</u> особенности делового профессионального общения в академической/научной среде; стереотипы поведения и общения, формулы этикетной речи. <u>Уметь</u> анализировать научные события с оценкой их значимости, высказывать собственное мнение по проблемам, связанным с научной и профессиональной деятельностью, осуществлять межкультурные	Практическое задание, сообщение	Шкала оценивания практического задания Шкала оценивания сообщения

			контакты с зарубежными коллегами, создавать собственные образцы речи в сфере научной и профессиональной коммуникации.		
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Шкала оценивания практического задания и сообщения

Вид работы	Шкала оценивания
1. Практическое задание	6 баллов , если задание выполнено полностью, даны ответы на все вопросы, не допущено ни одной ошибки.
	4 балла , если задание выполнено полностью, даны не полные ответы на все вопросы, допущены незначительные ошибки.
	2 балла , если задание выполнено частично, допущены серьёзные ошибки при формулировке ответов на поставленные вопросы.
	0 баллов , если задание не выполнено.
2. Сообщение	20 баллов , если представленное сообщение свидетельствует о проведенном самостоятельном исследовании с привлечением различных источников информации; логично, связно и полно раскрывается тема; заключение содержит логично вытекающие из содержания выводы.
	15 баллов , если представленное сообщение свидетельствует о проведенном самостоятельном исследовании с привлечением двух-трех источников информации; логично, связно и полно раскрывается тема; заключение содержит логично вытекающие из содержания выводы.
	10 баллов , если представленное сообщение свидетельствует о проведенном исследовании с привлечением одного источника информации; тема раскрыта не полностью; отсутствуют выводы.
	0 баллов , если сообщение отсутствует.

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

Примерные виды практических заданий

1. Read the sample of an abstract. Pay attention to linking words. Translate the text of the abstract from Russian into English using linkings.

Globalization, Brain Drain and Development

This paper reviews four decades of economics research on the brain drain, with a focus on recent contributions and on development issues. **The authors first assess** the magnitude, intensity and determinants of the brain drain, **showing that** brain drain, or high-skill migration is becoming the dominant pattern of international migration and a major aspect of globalization. **They then use** a stylized growth model **to analyze** the various channels through which a brain drain affects the sending countries and **review the evidence on** these channels.

The recent empirical literature shows that high-skill emigration need not deplete a country's human capital stock and can generate positive network externalities. **Three case studies are considered:** the African medical brain drain, the recent exodus of European scientists to the United States, and the role of the Indian diaspora in the development of India's IT sector. **The analysis concludes with a discussion of** the implications of the analysis for education, immigration, and international taxation policies in a global context.

Аннотация: В статье анализируется актуальность получения высшего образования степени магистр, как один из возможных способов саморазвития, рассматриваются основные преимущества обучения в магистратуре в настоящее время, условия саморазвития студентов в рамках данной ступени обучения, а также сочетание собственных профессиональных устремлений студентов и современных требований, предъявляемых со стороны государства и профессиональных сообществ к профессиональной компетентности выпускников высших учебных заведений.

2. Fill the gaps using words from the box to complete the structure of the article.

Abstract/Synopsis	Appendices	Conclusion	Discussion	
Literature	Review	(sometimes included in the	Introduction)	References or
Bibliography	Results	Title of report		

Parts	Sections
Preliminary material	1.
	2 Table of Contents (not always required)
	3.
Body of report	4 Introduction
	5.
	6 Methodology
	7
	8
	9
Supplementary material	10 Recommendations (sometimes included in the Conclusion)
	11.
	12.

3. Match nouns 1-7 from the research report to their definitions.

1 phenomenon

2 response

3 findings

4 questionnaire

5 purpose

6 survey

7 method

a a set of questions people are asked to gather information or find out their opinions

b a way of doing something, often one that involves a system or plan

c why you do something or why something exists

d a written list of questions that people are asked so that information can be collected

e something that exists or happens, usually something unusual

f something said or done as a reaction to something that has been said or done

g information that has been discovered

4. Fill the gaps with the words from the previous task.

1. Visitors to the country have been asked to fill in a detailed _____ .

2 A recent _____ revealed that 58% of people did not know where their heart is.

3 The report's _____ on the decrease in violent crime support the police chief's claims.

4 The new teaching encourages children to think for themselves.

5 The aim of the research is to try and find out more about the causes of the disease.

6 Her proposals met with an enthusiastic _____ .

5. Complete the text with the following linking words.

However	for example	they	These	therefore	this
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Facilitation of online discussions

Learning through online discussions is an important instructional strategy (Hung, Tan, & Chen, 2005). Research indicates that1 have numerous advantages - such as promoting students' critical thinking and knowledge construction and improving students' relationships.

2____ , participants often do not value online discussions as an effective means of knowledge construction. Online discussions need facilitation to make it more effective (Salmon, 2004). In order to achieve 4 .. online tutors and moderators need to have appropriate skills. The literature has reported a number of specific facilitation skills that a moderator should possess , such as providing information, inviting missing students, monitoring regularly, or acknowledging contributions (see 5 Barker, 2002). 6 facilitation skills can be divided into four broad categories.

Образцы текстов для чтения, перевода и реферирования на зачете

Text 1

Master degree

A master's degree can be a viable option for those who want to further their knowledge of a particular subject, explore other areas of interest after having completed an undergraduate degree, or improve their career prospects. The nature of master's degree programs mean prospective students must be prepared for an intensive learning experience that incorporates their undergraduate studies and/or their experience gained from employment.

What is a master's degree?

A master's degree is an academic qualification granted at the postgraduate level to individuals who have successfully undergone study demonstrating a high level of expertise in a specific field of study or area of professional practice. Students who graduate with a master's degree should possess advanced knowledge of a specialized body of theoretical and applied topics, a high level of skills and techniques associated with their chosen subject area, and a range of transferable and professional skills gained through independent and highly focused learning and research.

Master's degrees typically take one to three years to complete, through either part-time or full-time study. The specific duration varies depending on the subject, the country in which you study and the type of master's degree you choose. In terms of study credits, the standardized European system of higher education specifies students must have 90-120 European Credit Transfer and Accumulation System (ECTS) credits, while in the UK it takes 180 credits to complete a master's program, and 36 to 54 semester credits in the US.

Types of master's degrees

Broadly speaking, there are two main types of master's degrees: taught master's degrees and research master's degrees. Taught master's degrees (also called course-based master's degrees) are much more structured, with students following a program of lectures, seminars and supervisions, as well as choosing their own research project to explore. Research master's degrees, on the other hand, require much more independent work, allowing students to pursue a longer research project and involves less teaching time.

There are also master's programs aimed at working professionals (sometimes called executive master's degrees), and master's programs that follow directly on from an undergraduate degree (integrated master's programs). Types of master's degrees and the names and abbreviations used for them also vary depending on the subject area and the entry requirements (read more here).

Below are some of the common reasons why students choose to study a master's degree:

Subject interest. You gained a passionate interest in your chosen field of study during your bachelor's degree (or during independent study outside of formal education) and want to further your knowledge in the subject, and/or specialize in a particular area. You may want to pursue in-depth research about the subject, become an academic of the subject or teach it to others. You may also be preparing for PhD-level research.

Career development. You need a master's degree in order to acquire further knowledge, qualifications or skills in order to pursue a particular career, advance in your present career or even change careers altogether. Make sure to check with professional bodies or employers to ensure your chosen course is properly recognized or accredited before applying. Lawyers, doctors, teachers, librarians and physicists may all require postgraduate qualifications.

Employability. You believe an extra qualification can help you stand out from first-degree graduates and impress employers. A master's degree can indeed increase your knowledge, personal and professional skills and perhaps even boost your confidence, and consequently your employability. A master's degree qualification can also assist you in securing funding for PhD study.

Love of academia. You wish to stay in university as long as possible, either because you love university life or are unable to make a decision about your future and want to explore more about your chosen subject before entering the working world. You may stay in academia professionally if you wish, by contributing to research in a university department. If that's your goal, it may help to start exploring possible job options during your studies so you're better prepared for life after graduation.

Change of direction. You wish to change subjects from your undergraduate degree, effectively treating your master's degree program as a 'conversion course' so you can explore a different subject, sector or industry in more detail.

Professional specialization/networking. You wish to gain a clearer insight into your own industry, or into an industry you wish to enter, and to create invaluable contacts within the industry. Many master's degree

programs offer the chance to network regularly with key industry players and offers work experience opportunities.

Academic challenge. You have the necessary motivation, determination and tenacity to take on the challenge of intense, continued study concerning a higher level of knowledge. Indeed, there is a steep learning curve between a first-degree (such as an associate's or bachelor's degree) and a master's degree. A master's degree involves an increased workload, a considerably more complex and sophisticated level of work, broader and more independently sourced research, a closer relationship with your course tutor and high professionalism, and excellent time management. And, unlike first degree students, master's degree candidates should have a specific grasp of their own academic interests and a clearly targeted passion for their subject before they apply.

Flexibility of study mode. You appreciate the flexibility of study provided by master's courses which are often available in many teaching modes.

Industry requirement. Your chosen professional field puts immense value on master's degrees. The value of a master's degree varies by field. While some fields require a master's degree without exception, others do not require advanced degrees for advancement or employment, while in some cases a master's degree career progression comparable to a doctoral degree (for example, in social work, the pay differential between doctoral degree graduates and master's degree graduates is fairly slim).

Text 2

Master thesis

Before enrolling in a master's degree program, it's important that you know what a thesis is and whether you'll need to write one. Your thesis is the sum of all of your learned knowledge from your master's program and gives you a chance to prove your capabilities in your chosen field.

A thesis also involves a significant amount of research, and depending on the subject, may require you to conduct interviews, surveys and gather primary and secondary resources. Most graduate programs will expect you to dedicate enough time to developing and writing your thesis, so make sure to learn more about the department's requirements before enrolling in your master's program.

What is a Master's Thesis?

Unlike thesis projects for undergraduates, which are shorter in length and scope, a master's thesis is an extensive scholarly paper that allows you to dig into a topic, expand on it and demonstrate how you've grown as a graduate student throughout the program. Graduate schools often require a thesis for students in research-oriented degrees to apply their practical skills before culmination.

For instance, a psychology major may investigate how colors affect mood, or an education major might write about a new teaching strategy. Depending on your program, the faculty might weigh the bulk of your research differently.

Regardless of the topic or field of study, your thesis statement should allow you to:

Help prove your idea or statement on paper

Organize and develop your argument

Provide a guide for the reader to follow

Once the thesis is completed, students usually must defend their work for a panel of two or more department faculty members.

What is the Difference Between a Thesis and a Non-Thesis Master's Program?

A thesis is a common requirement in many research-focused fields, but not every master's program will require you to complete one. Additionally, some fields allow you to choose between a thesis and a non-thesis track. In the case of a non-thesis program, you won't have to write a lengthy paper, but you will have to take more classes to meet your graduation requirement.

Whether you choose a thesis or non-thesis program, you'll still be required to complete a final project to prove your critical thinking skills. If you favor a non-thesis program, your project may be a capstone project or field experience.

Thesis vs. Dissertation

It's common for graduate students to mistakenly use the words "thesis" and "dissertation" interchangeably, but they are generally two different types of academic papers. As stated above, a thesis is the final project required in the completion of many master's degrees. The thesis is a research paper, but it only involves using research from others and crafting your own analytical points. On the other hand, the dissertation is a more in-depth scholarly research paper completed mostly by doctoral students. Dissertations require candidates create their own research, predict a hypothesis, and carry out the study. Whereas a master's thesis is usually around 100 pages, the doctoral dissertation is at least double that length.

Benefits of Writing a Thesis

There are several advantages that you can reap from choosing a master's program that requires the completion of a thesis project, according to Professor John Stackhouse. A thesis gives you the valuable opportunity to delve into interesting research for greater depth of learning in your career area. Employers often prefer students with a thesis paper in their portfolio, because it showcases their gained writing skills, authoritative awareness of the field, and ambition to learn. Defending your thesis will also fine-tune critical communication and public speaking skills, which can be applied in any career. In fact, many graduates eventually publish their thesis work in academic journals to gain a higher level of credibility for leadership positions too.

Text 3

Research methods

Research methods is a broad term. While methods of data collection and data analysis represent the core of research methods, you have to address a range of additional elements within the scope of your research. The most important elements of research methodology expected to be covered in business dissertation at Bachelor's, Master's and PhD levels include research philosophy, types of research, research approach, methods of data collection, sampling and ethical considerations.

1. Research philosophy

Research philosophy is associated with clarification of assumption about the nature and the source of knowledge. All studies are based on some kind of assumptions about the world and the ways of understanding the world. There is no consensus among philosophers about the most appropriate ways of understanding the world; therefore, you are expected to clarify the philosophy you have chosen to understand your research problem.

In simple words, research philosophy refers to your belief about how data should be collected, analysed and used. Accordingly, clarification of research philosophy is a starting point for the choice of research methods.

Positivism and phenomenology are the two main contrasting research philosophies related to business studies. Positivism is an objective approach which relies on facts and quantitative data. Phenomenology, on the contrary, takes into account subjective human interests and focuses on meanings rather than hard data. You have to specify in your dissertation which philosophy you are following.

2. Types of Research

Research methods also depend on the type of research to the purpose of the study. Specifically, according to their purpose, studies can be classified either as applied research or fundamental research.

Applied research, also known as action research, aims to find solution for immediate and specific problem(s). Accordingly, findings of applied studies are valuable on practical levels and can be applied to address concrete problems.

Fundamental research, on the other hand, also known as basic research or pure research, aims to contribute to the overall scope of knowledge in the research area without immediate practical implications. Findings of fundamental studies cannot be used to solve immediate and specific business problems.

3. Research approach

Research approach is another important element of research methodology that directly effects the choice of specific research methods. Research approach can be divided into two, inductive and deductive categories. If you decide to find answer to specific research question(s) formulated in the beginning of the research process, you would be following an inductive approach. Alternatively, if you choose to achieve research objective(s) via testing hypotheses, your research approach can be specified as deductive. The choice between the two depends on a set of factors such as the area of study, research philosophy, the nature of the research problem and others.

4. Research design

Research design can be exploratory or conclusive. If you want merely explore the research problem and you do not want to produce final and conclusive evidences to the research problem, your research design would be exploratory. Conclusive research design, on the contrary, aims to provide final and conclusive answers to the research question. Conclusive research be further divided into two sub-categories.

5. Data collection methods

There are two types of data – primary and secondary. Primary data is a type of data which never existed before, hence it was not previously published. Primary data is collected for a specific purpose, i.e. they are critically analyzed to find answers to research question(s). Secondary data, on the other hand, refers to a type of data that has been previously published in journals, magazines, newspapers, books, online portals and other sources.

Dissertations can be based solely on the secondary data, without a need for the primary data. However, the opposite is not true i.e. no research can be completed only using primary data and secondary data collection and analysis is compulsory for all dissertations.

Primary data collection methods can be divided into two categories: qualitative and quantitative.

The main differences between qualitative and quantitative research methods can be summarized in the following points:

Firstly, the concepts in quantitative research methods are usually expressed in the forms of variables, while the concepts in qualitative research methods are expressed in motives and generalizations.

Secondly, quantitative research methods and measures are usually universal, like formulas for finding mean, median and mode for a set of data, whereas, in qualitative research each research is approached individually and individual measures are developed to interpret the primary data taking into account the unique characteristics of the research.

Thirdly, data in quantitative research appears in the forms of numbers and specific measurements and in qualitative research data can be in forms of words, images, transcripts, etc.

Fourthly, research findings in quantitative research can be illustrated in the forms of tables, graphs and pie-charts, whereas, research findings in qualitative studies is usually presented in analysis by only using words.

What is Academic English?

Academic English is the genre of English used in the world of research, study, teaching and universities. If you read an article in an academic journal or listen to someone giving a presentation or a talk about an academic subject in an academic environment, Academic English is probably being used. If you are studying in an English-speaking university (or going to) you will need to learn this type of English. Native English speakers also have to learn Academic English too because it is not like the English that is used every day by English speakers. Academic English is different from other types of English and it often has features like these:

- it uses formal academic language and avoids colloquialisms
- it usually avoids 'I' and is written in the third person and often uses impersonal structures
- it is objective and impartial
- it often uses the passive voice
- it is tentative and cautious
- there are lots of references to other writers
- the texts are well structured
- there are well developed paragraphs which often start with a strong topic sentence
- there are linking words which give the text cohesion

Chinese students have an increasingly high profile in UK universities. In 2005 the number of Chinese students in UK universities was put at 50,000 (Higher Education Statistics Agency, 2007). According to Universities and Colleges Admissions Service (UCAS) (UCAS, 2008) nearly 5,000 Chinese students were accepted to start courses at British universities in autumn 2008, a rise of 14.7 per cent on 2007. However, demographic changes in China and increasing competition from other parts of the globe offering higher education courses mean that the number of students is expected to peak in 2011 (Gill, 2008). As more institutions seek to attract a dwindling number of students, we can expect greater competition between universities and a resulting increase in the interest of the student experience. It is vital that institutions listen carefully to the experiences that their Chinese students are living through if they are to continue to attract students in the face of worldwide competition.

Finances aside, simply by virtue of the number of Chinese students in UK universities, the Chinese student voice needs to be heard so we can be sure they are receiving the same opportunities as other students in the university system. Indeed 'understanding overseas' students concerns and problems is essential for institutions in counselling, helping their overseas students, and in improving the quality of their services', (Li & Kaye, 1998, p. 41).

Text 5

Research the University

Study and read everything there is about the university. The main objective is to convey how much you adore this university and that it is perfect for you. Think about it as if you were trying to convince someone to date you.

When looking for someone to go on a date with, you want to know all there is about this person. You would want to know a great deal about this person to be able to communicate effectively.

Dating is a long process that lets two people to get to know each other better to see if the relationship can develop further.

The Goal

An university application letter is very similar to the dating process in how it works. The goal is to let the admissions counselor know all about you and to give them enough that they think you might be a good fit for what they have to offer.

The main thing that the letter needs to convey is why you want to attend this specific university. It is important to not embellish too much and end up sounding unrealistic.

Avoid statements like “I think Washington State is the greatest university in the entire world and I’ve desired to go there since I was a child”.

Try to honestly lay out all the reasons why you think this university is perfect for you. After all, isn’t this whole reason you’re applying to this university anyway.

Market Yourself

Every university has a type of student that they specifically look for, market yourself as that student. Clearly, you must mention the academic qualifications you have, especially if you are on the honor roll.

While applications do look at academics, admittance is not all based on a person’s academic standing. If the university is known for having an outstanding drama club or sports team, and those areas are something you excel in, then be sure to make mention of this.

Take a look at the brochure for the university; does it talk about community or civic events? If you are involved in different things around the community, mention that. Reading all documentation on the school can give you an advantage.

Clarify that you have something unique to offer. After talking about why you are perfect for the university, start focusing on what the university offers that is good for you. You can focus on anything from the local art club to the desire to be a part of the football team.

Just because you are an honor roll student won’t necessarily give you an advantage.

Keep in mind that there will be thousands of other individuals who have great greats applying as well. It is important to showcase why you will be a great addition to the university campus.

Double Check the Letter

The worst thing you can do is submit a letter with grammatical or spelling errors. Have others look over the letter and make sure it is error free.

Text 6

Locations

Georgetown University School of Continuing Studies

Duration

3 weeks

Earliest Start Date

Request Info

Application Deadline

Request Info

Languages

English

Study Type

Campus

Online

Pace

Full-time

Tuition Fees*

USD 1 989 / course

Introduction

American Conversational English

Spend 3 weeks in summer or winter living and learning in the heart of Washington, D.C., and engaging with classmates from more than 30 countries. Our three-week American Conversational English program provides you with expert instruction in grammar, conversation, and listening skills. The focus of the program is on using English in everyday life while learning about American culture.

Morning classes develop listening and speaking skills with an emphasis on vocabulary and grammar, while afternoon classes provide opportunities to listen to and talk about topics of interest in a relaxed, informal setting. Extracurricular activities and field trips will give you opportunities to practice your language skills in the exciting world of Washington, DC.

Once you're accepted into the program, you'll be evaluated to determine your specific instructional needs. We'll then place you in classes with other students at the same proficiency level, ensuring that you receive the best learning experience to suit your needs.

Program Features

- Small class sizes
- Emphasis on communication skills through an introduction to American culture and orientation to Washington, D.C.
- Morning classes that develop listening and speaking skills
- Afternoon classes that focus on cross-cultural communication through field trips, class assignments, and individual projects.
- Professors with expertise in linguistics and language instruction
- Cultural activities and extracurricular opportunities

Curriculum

In the American Conversational English program, you'll attend programming between 9 a.m. and 3:30 p.m. during the weekdays, which will include classes, hands-on activities, group discussions, and workshops. In addition to classroom instruction, you'll participate in field trips and experiences throughout the Washington, D.C., community. Each week, you'll have opportunities to participate in program and cultural activities, where you can apply the skills you are learning in class, meet students in other programs, and practice your English in comfortable social settings.

Program Dates 2020-2021

- July 10, 2020–July 31, 2020
- January 7, 2021–January 29, 2021
- July 19, 2021–August 6, 2021

Text 7

a) This graph shows the average annual urban growth rate of 5 continents from 1970 to 2025. According to the graph, Africa had about 5 % average annual urban growth rate in 1970 and over 4% average annual urban growth rate in 1995 and in 2025 the average annual urban growth rate is expected to be just over 3%. For Asia the average annual urban growth rate was just over 3% in 1970 and 1995 and it was expected to be about 2 % in 2025. In Europe, by contrast, the average annual urban growth rate was only about 1.5% in 1970 and it went down to about 0.5% in 1995, and in 2025 it will be less than 0.2%. In Latin America the average annual urban growth rate went from just under 4% in 1970 to just over 2% in 1995 and it will probably be just over 1% in 2025. In North America the average annual urban growth rate was about 1% in 1970 and 1995 and is expected to stay the same in 2025.

b) Looking at the graph we can see that urban growth has happened on all 5 continents since 1970 and that it is expected to continue right up to 2025. The most dramatic growth is in Africa, Asia and Latin America, because these continents have experienced the most development and industrialization since 1970, while Europe and North America show less increase probably because they already started being more urbanised. In developing countries many people from the countryside are attracted to the cities to look for work and better opportunities in health and education, but this rapid urbanization is causing many problems and needs to be controlled.

c) The graph shows that since 1970 there has been considerable urban growth in all 5 continents presented and that this trend is expected to continue at least until 2025. However, the rate for each continent has not been the same. The developing countries of Africa, Asia and Latin

America experienced the most dramatic growth rates in 1975, with Africa having around 5% per annum, Latin America just over 4% and Asia over 3%. In 1995 these rates decreased to just over 4% in Africa and down to about 2% for Latin America, but Asia remained the same. This growth rate is expected to decrease by about 1% for all three continents by the year 2025. Meanwhile North America is expected to maintain its growth rate of 1% p.a. over the entire period, while Europe, having started the period at about 1.5% growth rate is expected to reduce this to only about 2% by 2025.

Text 8

First, second, and third person are ways of describing points of view.

- **First person** is the **I/we** perspective.
- **Second person** is the **you** perspective.
- **Third person** is the **he/she/it/they** perspective.

First-Person Point of View

When **we** talk about **ourselves**, **our** opinions, and the things that happen to **us**, **we** generally speak in the first person. The biggest clue that a sentence is written in the first person is the use of first-person pronouns. In the first sentence of this paragraph, the pronouns appear in bold text. **We**, **us**, **our**, and **ourselves** are all first-person pronouns. Specifically, they are plural first-person pronouns. Singular first-person pronouns include *I*, *me*, *my*, *mine* and *myself*.

Second-Person Point of View

The second-person point of view belongs to the person (or people) being addressed. This is the “you” perspective. The biggest indicator of the second person is the use of second-person pronouns: *you*, *your*, *yours*, *yourself*, *yourselves*. Stories and novels written in the second person exist, but they are much rarer than narratives written from a first- or third-person perspective.

Third-Person Point of View

The third-person point of view belongs to the person (or people) being talked about. The third-person pronouns include *he*, *him*, *his*, *himself*, *she*, *her*, *hers*, *herself*, *it*, *its*, *itself*, *they*, *them*, *their*, *theirs*, and *themselves*.

Plenty of stories and novels are written in the third person. In this type of story, a disembodied narrator describes what the characters do and what happens to them. You don’t see directly through a character’s eyes as you do in a first-person narrative, but often the narrator describes the main character’s thoughts and feelings about what’s going on.

Speaking in the Third Person

Most of the time when people talk about themselves, they speak in the first person. It would certainly be eccentric to talk about yourself in the third person all the time, but you may do it once in a while for comedic effect or to grab someone’s attention.

Text 9

A research aim describes the main goal or the overarching purpose of your research project.

In doing so, it acts as a focal point for your research and provides your readers with clarity as to what your study is all about. Because of this, research aims are almost always located within its own subsection under the introduction section of a research document, regardless of whether it’s a thesis, a dissertation, or a research paper.

A research aim is usually formulated as a broad statement of the main goal of the research and can range in length from a single sentence to a short paragraph. Although the exact format may vary according to preference, they should all describe why your research is needed (i.e. the context), what it sets out to accomplish (the actual aim) and, briefly, how it intends to accomplish it (overview of your objectives).

Example of a Research Aim

The role of diametrical cup deformation as a factor to unsatisfactory implant performance has not been widely reported. The aim of this thesis was to gain an understanding of the diametrical deformation behaviour of acetabular cups and shells following impaction into the reamed acetabulum. The influence of a range of factors on deformation was investigated to ascertain if cup and shell deformation may be high enough to potentially contribute to early failure and high wear rates in metal-on-metal implants.

Where a research aim specifies what your study will answer, research objectives specify how your study will answer it.

They divide your research aim into several smaller parts, each of which represents a key section of your research project. As a result, almost all research objectives take the form of a numbered list, with each item usually receiving its own chapter in a dissertation or thesis.

Example of a Research Objective

1. Develop finite element models using explicit dynamics to mimic mallet blows during cup/shell insertion, initially using simplified experimentally validated foam models to represent the acetabulum.

2. Investigate the number, velocity and position of impacts needed to insert a cup.

3. Determine the relationship between the size of interference between the cup and cavity and deformation for different cup types.

4. Investigate the influence of non-uniform cup support and varying the orientation of the component in the cavity on deformation.

5. Examine the influence of errors during reaming of the acetabulum which introduce ovality to the cavity.

6. Determine the relationship between changes in the geometry of the component and deformation for different cup designs.

7. Develop three dimensional pelvis models with non-uniform bone material properties from a range of patients with varying bone quality.

8. Use the key parameters that influence deformation, as identified in the foam models to determine the range of deformations that may occur clinically using the anatomic models and if these deformations are clinically significant.

- The research aim focus on what the research project is intended to achieve; research objectives focus on how the aim will be achieved.

- Research aims are relatively broad; research objectives are specific.

- Research aims focus on a project's long-term outcomes; research objectives focus on its immediate, short-term outcomes.

- A research aim can be written in a single sentence or short paragraph; research objectives should be written as a numbered list.

Text 10

Research methods are specific procedures for collecting and analyzing data. Developing your research methods is an integral part of your research design. When planning your methods, there are two key decisions you will make.

First, decide how you will collect data. Your methods depend on what type of data you need to answer your research question:

Qualitative vs. quantitative: Will your data take the form of words or numbers?

Your choice of qualitative or quantitative data collection depends on the type of knowledge you want to develop.

For questions about ideas, experiences and meanings, or to study something that can't be described numerically, collect qualitative data.

If you want to develop a more mechanistic understanding of a topic, or your research involves hypothesis testing, collect quantitative data.

Qualitative analysis is used to understand words, ideas, and experiences. You can use it to interpret data that was collected. Quantitative analysis uses numbers and statistics to understand frequencies, averages and correlations (in descriptive studies) or cause-and-effect relationships (in experiments).

Primary vs. secondary: Will you collect original data yourself, or will you use data that has already been collected by someone else?

Primary data is any original information that you collect for the purposes of answering your research question (e.g. through surveys, observations and experiments). Secondary data is information that has already been collected by other researchers (e.g. in a government census or previous scientific studies).

If you are exploring a novel research question, you'll probably need to collect primary data. But if you want to synthesize existing knowledge, analyze historical trends, or identify patterns on a large scale, secondary data might be a better choice.

Descriptive vs. experimental: Will you take measurements of something as it is, or will you perform an experiment?

In descriptive research, you collect data about your study subject without intervening. The validity of your research will depend on your sampling method.

In experimental research, you systematically intervene in a process and measure the outcome. The validity of your research will depend on your experimental design.

To conduct an experiment, you need to be able to vary your independent variable, precisely measure your dependent variable, and control for confounding variables. If it's practically and ethically possible, this method is the best choice for answering questions about cause and effect.

Text 11

The University of Sydney: postgraduate research degrees

Apply your theory-driven research to the real world.

As a researcher at Sydney, you'll work alongside some of the world's brightest and most accomplished academics. You can access high-calibre facilities and unique international partnerships with top-ranked institutions, including Stanford, UCLA, the University of Edinburgh, Utrecht University, Shanghai Jiao Tong University, and the University of Hong Kong.

Master's degree by research

A master's degree by research at Sydney:

- is the second-highest qualification on the Australian Qualifications Framework
- can be a gateway to study at a PhD level
- is usually one to two years full-time or two to four years part-time (part-time is available to domestic students only)
- is awarded based on a supervised thesis, which makes a substantial contribution to the knowledge of the subject concerned.

Doctor of Philosophy (PhD)

A PhD at Sydney:

- is our premier research award and the highest qualification on the Australian Qualifications Framework
- comprises of independent research and writing on an approved topic toward a thesis for examination
- may be undertaken in all faculties and divisions, or across disciplines
- is usually three years full time or six years of part-time study (part-time is available to domestic students only).

Professional doctorate

A professional doctorate at Sydney:

- allows candidates to pursue rigorous scholarship alongside advancing their practice in many fields

- is usually three to four years full-time or six to eight years of part-time study (part-time is available to domestic students only).

Text 12

Objectivity in Mathematics, Without Mathematical Objects

June 2021

Philosophia Mathematica

DOI:10.1093/philmat/nkab010

Markus Pantsar

University of Helsinki

I identify two reasons for believing in the objectivity of mathematical knowledge: apparent objectivity and applications in science. Focusing on arithmetic, I analyze platonism and cognitive nativism in terms of explaining these two reasons. After establishing that both theories run into difficulties, I present an alternative epistemological account that combines the theoretical frameworks of enculturation and cumulative cultural evolution. I show that this account can explain why arithmetical knowledge appears to be objective and has scientific applications. Finally, I will argue that, while this account is compatible with platonist metaphysics, it does not require postulating mind-independent mathematical objects.

The Mathematical Proficiency Promoted by Mathematical Modelling

May 2021

Journal of Research in Science Mathematics and Technology Education 4(2):107-131

DOI:10.31756/jrsmte.424

Priscila Dias Corrêa

This study aims to investigate the mathematical proficiency promoted by mathematical modelling tasks that require students to get involved in the processes of developing mathematical models, instead of just using known or given models. The research methodology is grounded on design-based research, and the classroom design framework is supported by complexity science underpinnings. The research intervention consists of high-school students, from a grade 11 mathematics course, aiming to solve four different modelling tasks in four distinct moments. Data was collected during the intervention from students' written mathematical work and audio and video recordings, and from recall interviews after the intervention. Data analysis was conducted based on a model of mathematical proficiency and assisted by interpretive diagrams created for this research purpose. This research study offers insight into mathematics teaching by portraying how mathematical modelling tasks can be integrated into mathematics classes to promote students' mathematical proficiency. The study discusses observed expressions and behaviours in students' development of mathematical proficiency and suggests a relationship between mathematical modelling processes and the promotion of mathematical proficiency. The study also reveals that students develop mathematical proficiency, even when they do not come to full resolutions of modelling tasks, which emphasizes the relevance of learning processes, and not only of the products of these processes.

Text 13

Looking to share your conference with the research world? Add it to a conference announcement website. There many ways of promoting your conference but one easy way to do so is via free conference announcement sites – think of them as Tinder for research conferences. These are websites that allow organisers to upload details of their conference under relevant categories, resulting in a directory of conferences from around the globe. Once you add your event, researchers who've registered an interest in your research category get an alert about your conference and can access your website to submit, register or just find out more. This is the digital form of the often painstaking design of your ideal call for papers. Added bonus – the majority of these websites are free. However, with so many conference alert websites floating around the internet, many conference organisers find it difficult to find relevant websites on which to post their call for papers. To assist you with this headache we've created a handy listing of

conference announcement directories. To help you find the website best suited to your research event, we've broken these websites down by industry and discipline. The first group is multi-disciplinary global conference listings. This is followed by industry-specific conference promotion platforms and then finally other conference directories. Multi-disciplinary global sites. The following sites have conferences from all around the globe and with events in disciplines as wide-ranging as renewable energy and toxicology promoted on them. They usually have thousands of conferences uploaded and thousands of researchers using them to keep pace with events in their field. When a researcher is looking for a conference these are usually their go-to sites. PaperCrowd – for research conferences only, Conferize, Wikicfp, The CFP List. Our favourite – PaperCrowd. We have always been frustrated by how poorly the traditional Call for Papers (CFP) serves today's research community. We decided to get give back to the research community by creating PaperCrowd as a community-driven global research directory. Since it's been launched the response has been incredible and there are now thousands of researchers and conference organisers using it as a platform to connect. Journal and industry-specific sites. The following conference directories are focused on a specific industry or are more journal orientated. While other conference directories cover a broader range of industries, these websites may be worth a look if your conference falls under any of the following industries, or is related to any journals from the following publishers. H-Net. H-Net is an interdisciplinary forum for scholars in the humanities and social sciences. It's best known for hosting electronic mailing lists organised by academic discipline. EventSeer. Eventseer keeps track of events, people, topics and organisations and aggregates conference call for papers. When you sign up you get a personal tracker that can be customised to your liking. If you're interested in a certain topic then you add it to your tracker. BrownWalker. Brown Walker Press is an independent publisher of nonfiction academic textbooks, monographs and trade publications that have a platform for journals and conferences to post their events. Economics: Inomics. Inomics hosts conferences in economics, business and social sciences, as well as being a hub for researchers looking for jobs, PhDs, master's programmes, and short courses. MDPI. MDPI is a publisher of peer-reviewed, open access journals and has a platform for conference promotion. Devops Conferences. DevOps Days is a global series of technical conferences that focus on software development and IT infrastructure operations. SSRN. FEN Professional Announcements is distributed weekly and includes announcements including conferences, professional meetings, calls for papers, and jobs in the financial and accounting sectors. Other sites. These conference listings are often restricted to specific countries and have a limited collection of conferences. All Conference Alert, OurGlocal, Conference Alerts. Our final tip. A word of warning if you're using conference announcement sites as a way to find conferences to attend. Always be wary of untrustworthy and predatory conferences on these conference alert sites. On some sites, predatory conference organisers will upload 100s of these fake conferences. Predatory conferences are often organised as money-making ventures that prey on early-career researchers. If you get duped into attending one, you can look forward to poor organisation and a programme full of withdrawn or sham submissions. And that's before you take into account the cost of attending, and the hard work it takes to submit. So arm yourself with some info on how to identify predatory conferences before you go searching.

Text 14

THE GLOCAL CONFERENCE ON MEDITERRANEAN AND EUROPEAN LINGUISTIC ANTHROPOLOGY 2022

When:	19 Jul 2022 through 23 Jul 2022
CFP Deadline:	01 Nov 2021
Where:	<u>Athens, Greece</u>
Website URL:	<u>https://comela2021.uoa.gr</u>
Sponsoring organization:	SOAS, University of London

Categories: Social Sciences > Anthropology/Archaeology, Arts & Humanities > Languages/Literature

Cloud tags:

anthropology, culture, Language, linguistics, Social Sciences

Event description:

The GLOCAL COMELA 2022 (SCOPUS / ISI indexed), The GLOCAL Conference on Mediterranean and European Linguistic Anthropology 2022, hosted by SOAS University of London, which will be held on July 19-23, 2022 at The National and Kapodistrian University of Athens, is the annual conference / workshops and lectures on the Linguistic Anthropology, The Sociolinguistics, and the Language and Society, of Europe and The Mediterranean. The GLOCAL COMELA 2022 Theme is 'Bounded Languages ... Unbounded'. Keynote: Jan Blommaert (Tilburg University), Alexandra Georgakopoulou (Kings College London), Dimitris Dalakoglou (Vrije University). The GLOCAL COMELA 2022 invites work on the shifting boundedness of Language Communities of The Mediterranean and Europe. Submissions should acknowledge and describe processes of language shape, change, and ideology, pertinent to social, cultural, and political histories and futures, of Mediterranean and European regions, or work by those working in Mediterranean and European regions. Abstract Submission deadline: November 1, 2021. For more details: <https://comela2021.uoa.gr/>. All papers accepted to the Proceedings will be SCOPUS/ISI indexed.

Text 15

a) In "Sex, Lies and Conversation; Why is It So Hard for Men and Women to Talk to Each Other?" linguist Deborah Tannen suggests that the problems of communication in marriage can be solved if couples learn that men and women have different styles of communication. Tannen notes that research shows that women create intimacy in relationships through looking at one another, sharing similar problems, and interrupting by making supportive comments or sounds; however, she reports that this type of communication style often makes men feel threatened and like women are not listening to them. Instead, Tannen reports that men, because of their need to relate inside a hierarchy in other same-sex relationships, see support in a conversation as telling someone the problem isn't so bad or finding a way to fix it. Women, Tannen says, feel that sort of communication as intimidating and unsympathetic. What is the solution? According to Tannen, teaching men and women each other's conversational styles can help people understand what the other person is trying to communicate and head off misunderstandings, which can strengthen marriage relationships, and prevent divorce

b) In "My Favorite Shoe," Treyvon Jones explains that Nike shoes are the best brand of running shoe for serious track athletes. Jones supports this view by pointing out that Nike shoes are more comfortable, last longer, and provide more cushioning for the feet. He notes that the statistics from sales and scientific evidence of how Nike shoes are better for the feet support his claim. In addition, Jones points out that most professional runners use Nike and he tells his own story of how he won the 100-meter men's competition after switching to Nike shoes.

Text 16

The Three Basic Secrets of All Successful Presentations

communicators
inspiring leaders
buzzwords
public speaking
storytelling
the content

“working memory”

Successful presentations are understandable, memorable, and emotional.

Understandable. Successful presentations are free of jargon, 1)_____, complexity, and confusion. Although there are many ways to make a presentation clear and understandable, my favorite technique is what I call the “Twitter-friendly headline.” I learned this from studying Steve Jobs and other inspiring 2)_____. In 2001 the iPod was “1,000 songs in your pocket.” In 2008 the MacBook Air was “The world’s thinnest notebook.” Steve Jobs always described his products in one sentence. Even before Twitter existed, Jobs’ product descriptions never exceeded 140 characters.

The other day I spoke to bestselling author Daniel Pink about his new book, *To Sell is Human*. Pink is skilled at 3)_____ and had years of experience as a political speechwriter before he wrote books. When he prepares for a presentation he asks himself, “What’s the one big idea I want people to take away from my presentation?” If you’re pitching a product, what’s the one thing you want your customers or investors to know about it? If you can express it in 140 characters or less, you’ll help your audience make sense of your product and how it will benefit their lives.

Memorable. If your audience cannot remember what you said in your presentation or recall your idea, it doesn’t matter how great it is! Again, there are many techniques to communicate ideas in memorable ways, but my favorite is a concept I’ve discussed in an earlier column—the rule of three. Neuroscientists generally agree that the human mind can only consume anywhere from three to seven points in short term, or 4)_____. (This is why the phone number is only seven digits. Long ago scientists discovered if you ask people to remember eight digits, they forget just about the entire sequence of numbers). The magic number—not too many and not too few—seems to be three.

Try to incorporate the rule of three in your presentations. You can divide your presentation into three parts, discuss “three benefits” of a product, or give your audience “three action steps” they can take. Packaging 5)_____ into groups of three makes it far easier to remember.

Emotional. There’s a large body of research that shows the emotional component of a message trumps the analytical. Yes, you need to show data and evidence to reinforce your position, but it’s the emotional part of a presentation that often moves people to action.

6)_____ is the easiest and most effective way to make your presentation emotional. I once interviewed a prominent attorney who won the largest punitive judgment against a pharmaceutical company at the time—\$250 million. He showed me the slides he used in his opening argument. The first six slides told a story and showed pictures of the person who lost his life. When the trial was over he asked the jurors why they voted the way they did. It seems the drug company lawyers had called to the stand scientists who confused the jurors with mountains of data and statistics. The jurors, however, were more moved by the simple story that opened the trial. They specifically mentioned the story as one of the reasons behind their decision. Stories are powerful, under-appreciated, and rarely used. If you want to stand out, tell more of them.

Poor communication and presentation skills can sink your brand and your career. I see it happen all the time. I’ve also seen way too many great ideas go undiscovered because the people who have those ideas fail to communicate effectively. We need big ideas to solve big problems, and we need 7)_____ who can present those ideas so they are understandable, memorable, and make an emotional connection with their audiences.

Text 17

Online vs In-Person

Here are some differences in presentation preparation between online and in-person presentations.

- **You can’t read the room.** When presenting in-person, you can tell if people are engaged. On a video call, you may not be able to see them properly. To make up for this, pause regularly and ask for comments or feedback.

- **You can't rely on body language.** An in-person presenter can use physicality for emphasis. That's not possible in the boundaries of a small screen.
- **Visual cues are essential.** Design your slides with visual cues like arrows and circles to direct your audience to what's most important on any slide.
- **Working technology is more important for virtual presentations.** It's essential to ensure your mic and camera are working properly so you look professional.
- **You handle questions differently.** In-person, it's pretty easy to see when someone has a question. Online, that's much harder, so have someone on hand to keep track of who's raised a hand or typed a question into the chat box.
- **Camera position is crucial.** In-person, you may not have a camera. Even if you do, you can walk around the room to make eye contact with different people. That's not possible online, so make sure you're looking directly into the camera. That will allow you to make virtual eye contact with every participant.

Примерная тематика сообщений:

1. Ведущие университеты страны изучаемого языка – программы магистратуры по профилю подготовки.
2. Структура научной статьи IMRAD.
3. Основные научные журналы в России и стране изучаемого языка в области научной работы.
4. Научная конференция: информация, заявка, подготовка тезисов.

Пример текстов по специальности

Text 1

The term “linguistic science” was first used in the middle of the 19th century by William Dwight Whitney (1827-1894) to emphasize a new approach to the study of language that was developing and that he believed would be superior to philology. The independence of linguistics as a discipline was first declared in 1916 by Ferdinand de Saussure and then reiterated by Otto Jespersen (1860-1943) in 1922. 6 Linguistics, or *linguistique*, as the science of living languages was an Anglo-French reaction to the dominance of German philology (Pollock 2015:22). Although linguistics as a discipline dates only from the early twentieth century, historically linguistics is linked not to Greek philology but to Greek philosophy (Lyons 1968:4). Pythagoras, Heraclitus of Ephesus and his contemporary, Hecataeus of Miletus philosophized on the relation of the origin of words to their meaning (Turner 2014:5). In the first half of the fourth century BCE Plato’s dialogue *Cratylus* already provided a solution: language is conventional and natural — words are based on nature, but altered by convention (Turner 2014:5). Centuries later, this was taken up again in the “speculative grammars” or treatises (*De modis significandi*) by the scholastic medieval dialecticians (circa 1200-1350 CE), who strove to use words precisely in their realist-nominalist debate (Robins 1967:74, Turner 2014:30).⁷ Speculative grammar also gave rise in 1660 to the efforts of the Port-Royal grammarians in devising a universal grammar with rules that underlie all languages (Turner 2014:57). Structural linguistics in Europe began with De Saussure’s *Course in General Linguistics* in 1916, which can be summed up in three dichotomies, namely synchronic versus diachronic, *langue* (language system) versus *parole* (language behavior) and form (or structure or pattern) versus substance. In American structuralism, Franz Boas (died 1942) and his student Edward Sapir (died 1939) were attracted to the relationship between language and thought (Sapir 1921), but it was left to one of Sapir’s student, Benjamin Lee Whorf, to formulate the thesis that language determines perception and thought. In 1933, Leonard Bloomfield published the book *Language*, which dominated the field for the next 30 years and in which he adopted a behavioristic approach to the study of language. Beginning in the

mid-1950s Noam Chomsky adopted what he called a mentalistic theory of language. Chomsky's generative linguistics has been the dominant theory of linguistics in the US for more than fifty years. Among the rival schools to generative linguistics are tagmemics, stratificational grammar, systemic-functional grammar, cognitive linguistics and complexity theory. Although approaches, theories and methodologies for studying language have changed since its inception as a discipline in the early 20th century, the focus of linguistics as a discipline has remained constant, that is the systematic, scientific study of the properties of natural language.

Hans Ulrich Gumbrecht (2003:4-5) defines philology as referring to a configuration of scholarly skills that are geared toward a historical text curatorship that refers exclusively to written texts. Accordingly philological practice, in the first place, has an affinity with those historical periods that see themselves as following a greater cultural moment; secondly, philology's two-part core task is the identification and restoration of texts from each cultural past; thirdly, philology establishes a distance with respect to the intellectual space of hermeneutics and of interpretation as the textual practice that hermeneutics informs; and lastly, philology plays a particularly important and often predominant role within those academic disciplines that deal with the most chronologically and cultural remote segments of the past (Gumbrecht 2003:4-5). Gumbrecht (2003:5) identifies five basic philological practices: identifying fragments, editing texts, writing historical commentaries, historicizing (that is, the awareness between different historical periods and cultures), and teaching by using the texts and cultures of the past. However, at different times and different places, the precise nature of the goals and methods of philology have manifested themselves in different ways (cf. for example Pollock et al 2015).

Our historical survey of linguistics and philology has shown that linguistics and philology are distinct. From a disciplinarity point of view in the twenty-first century, linguistics is a robust discipline with multiple theoretical perspectives which are constantly evolving as they are applied to data. By contrast, Classical Philology and Modern Philology of earlier eras had no central or competing theories and philological endeavors have been largely appropriated by other emergent disciplines. Only New Philology has proposed a new approach and methodology for textual criticism and the media history of texts. As we have argued, New Philology actually and appropriately falls under the discipline of Editorial Theory, comprising the collection of fragments, the editing of texts, and the writing of commentaries (Gumbrecht 2003; Suarez and Woudhuysen 2013). Presently in our modern and post-modern world, there is a drive to find ways to connect disciplines in a meaningful way. Turner's (2014) approach to this problem is to revive 19th century Modern Philology as an umbrella for the integrated analysis of texts using multiple disciplines; it is understood as a new way of conceptualizing the humanities. Lopez (2015:47) takes this viewpoint and defines philology (Modern Philology) as the study of civilization based on texts. It accesses the world of the text and represents the meaning of the text in its own discursive context by using tools from linguistics, astronomy, biology, history, geology, etc. (Witzel 1996:163). Revitalized Modern Philology thus become a superordinate discipline and linguistics becomes subordinate. In our view this approach is deeply flawed in that it attempts to return both the study of texts and the study of language back more than a century to a time before the emergence of the disciplines of linguistics, translation studies, art history, archaeology, textual criticism, social and cultural anthropology, history, literature, and religious studies, etc. We propose rather the appropriation of complexity theory for integrating multiple disciplines in a coherent and holistic way. Complexity theory, the modern scientific study of complex systems, emerged from questioning the Western scientific program which is characterized by modernist and postmodernist methodology, both of which are reductionistic (Marais 2014:15-22).

Text 2

Professional communication practices today are growing faster than there is time to train people adequately. At one time, professional communication consisted of written, verbal or oral communication.

Today, professional communication has expanded to include digital and technical communication. Competent communication skills are vital to all professional careers because all careers, to different degrees, involve communication in one form or another.

Verbal Communication

Effective professional verbal communication includes the ability to speak fluently, to be succinct yet thorough, to exude confidence and to communicate in a manner appropriate for the occasion. The style of verbal communication used at a board meeting is different than the style of verbal communication appropriate for a working lunch, working as a customer service representative or running into a colleague at an out of office event. An essential component of effective verbal communication is the ability to listen to comments from those you are communicating and to observe their reactions. Verbal communicating is categorized into interpersonal communication and public speaking.

Public Speaking

Another form of verbal professional communication is public speaking or making a formal presentation to a group of people. To be an effective public speaker, a professional must be prepared to communicate with a particular group of persons, thus preparing the speech to fit the audience. Communicating to a group of high school students is different than communicating to a group of senior citizens. A professionally delivered speech is well organized and thought out, convinces the listener you know what you are talking about and is delivered as if it was off-the-cuff and not read from a script.

Written Communication

Professionals who excel at written communication understand how to use language to get their message across. They are efficient at utilizing all forms of grammar and punctuation to add in-depth meaning to their writing. There are a variety of types of written communication including writing: letters, memos, project plans, policies and procedures, articles for general audiences, technical scientific reports, studies and articles, marketing flyers, posters, magazines and many more. Each of these types of professional written communications require different technical and literary skills.

Digital Communication

Digital communication is evolving so rapidly, it requires serious effort by professionals to keep up with the opportunities and how to use them effectively in their professions. Social networking, emailing, blogging, texting, internet conferencing and research and teleconferencing are all forms of communication that effective professionals must understand and master, to whatever degree is appropriate to communicate in their professional careers. Using email to communicate, rather than making a phone call, may be time efficient, but there are some things that are better not written down for posterity. Electronic mail is quick and efficient and documents a string of communications that can be referred back for historical documentation. Digital communication is the way of the future. Every professional must learn which types of digital communication is the most effective for him.

Text 3

A philologist

Knowledge

Attentive

Philology

Prospects

Translators and interpreters

Analysis

Meanings

Undoubtedly

To carry out

What is Philology?

Philology is a humanitarian subject which emerged in the period of the Renaissance establishment, and it studies the history of languages and literature. The word “philology” is originated from the Greek word “φίλος (philos) that means “love”, and λόγος (lógos) that means “language”.

Apart from the historic development of languages, _____ also studies their structure, interrelations, as well as their influence on the culture of people. Philology includes a number of independent sciences, e.g. literature studies, ethnography, folklore studies, and linguistics. Let’s have a closer look at a philologist’s profession.

Who are philologists and what do they do?

_____ is a specialist who studies different languages, their structure, and history. A philologist also deals with the analysis of texts and other literary works. Philologists have a vast sphere of activity.

Every philologist has to have a complete command of a few languages. It should be mentioned that philologists are not only creative people, but they are also good journalists, successful _____, writers, critics, editors, and script writers. Nowadays, a philologist’s profession is extremely diverse.

What does a philologist’s job involve?

- _____ research

A philologist’s job involves studying texts and other works written in different times. A philologist determines various changes in words and the language, as many words have changed their _____ in course of time.

- To collect folklore information

Philologists have to travel a lot, in order to collect the information in the places where they can find the initial form of the language.

- To prepare the material for publication

Philologists always carry out the in-depth _____ of the information they obtained.

- Teaching activity

Most frequently philologists work as teachers of languages or literature. Their skills of delivering information to other people as well as their ability to make people interested in what they say are irreplaceable.

- Editing

Education in the area of philology is one of the advantages of any editor, as it ensures a high level of literacy.

- Compiling dictionaries
- Translations

Qualities every philologist has to possess

_____, a philologist’s profession is not suitable for everyone, because such a specialist must have many qualities, such as diligence and love to read, as the work of this specialist involves a long reading, then correction, translation and editing of various texts in any language. A philologist also has to be extremely _____ so not to miss any tiny detail.

In addition, a philologist has to be a good public speaker, as the majority of philologists work as teachers, and this _____ is essential for them.

_____ of this profession:

• To be a philologist is to have a large number of opportunities which will let you find your place in various spheres of activity.

• Being in demand. Philologists have a perfect command of languages; therefore they can occupy any post.

- _____ of foreign languages helps find a job abroad.

Text 4

The semiotic approach can be called one of the most widespread within the framework of humanities. This approach has a long and rich history. Our tasks include only a brief study of the history of the issue, studying the most important points in the dynamics of its development.

The approach to language as an interpretive system is typical not only for representatives of semiotics, but also for linguists. Thus, E. Benveniste did not directly deal with the semiotic aspects of the relationship between language and culture, but he was one of those who prepared the ground for this union to be ultimately considered in the context of semiotics, since for E. Benveniste the central problem of semiology was the determination of status language among other sign systems.

E. Benveniste deduced the principles of interaction of semiotic systems: firstly, the principle of lack of interchangeability. However, this does not mean that within the framework of cultural semiosis, complementarity relations cannot operate among these systems. In the context of a reference sociocultural space, cultural forms represented by specific semiotic systems can complement each other. P. Farb, who deals with problems of the English language and culture, speaks of the principle of complementarity as a principle of interaction of sign systems.

M. M. Bakhtin, in his concept of the sociological method in science and language, defined the role of the linguistic sign as a “medium of consciousness.” Even if “it is fundamentally impossible to convey in words a piece of music or a pictorial image,” nevertheless, to deny the fact that all cultural signs “are based on the word and are accompanied by the word, just as singing is accompanied by accompaniment,” would mean to simplify both the essence of the problem and the meaning of the put forward principle: According to M. M. Bakhtin, our consciousness always knows how to find “some kind of verbal approach” to a cultural sign.

Thus, in its relationship with culture, language functions as a universal sign system. The universality of this system is explained by the fact that all other systems use language as an intermediary. Despite the large number of sign systems, the nature of their relationships is determined, first of all, by the forms of their interaction with language. Language plays the role of a universal sign system into the language of which other systems included in cultural semiosis can, and sometimes should, be translated.

The second principle of the functioning of sign systems, derived by E. Benveniste, comes down to selection. It stems from the following provisions about semiotic systems: 1) each system has a finite set of signs; 2) rules for their connection; 3) complete independence from the types of discourses generated by this system.

The third principle is reduced by E. Benveniste to the fact that each signifying system is characterized only by its own inherent way of designation. In this regard, the problem of the sign unit comes to the fore. At the same time, the unit of the sign system is a differentiating feature, on the basis of which systems of significant and systems of insignificant units are distinguished. Not every unit is a sign, not every sign is a unit. Language consists of sign systems, and these units are signs, that is, language is a system in which meaning is inherent even in elementary units.

E. Benveniste also determined the nature of the relationship between sign systems. These are, first of all, relations of correspondence, relations of interpretability, which are semiotic in nature and are manifested in the fact that one semiotic system can be interpreted or can be translated into the language of a semiotic system of a different type. But these relations do not mean the reducibility of one system of signs to another. These relationships indicate the specificity of the interaction of semiotic systems with each other and the great difference between these relationships and others.

The specificity of language as one of the semiotic systems of culture is that it has two methods of representation: semiotic and semantic. The semiotic type requires recognition of its units; the sign “alive”, if recognized, is recognized by members of the linguistic community. Semantics requires understanding.

The Prague Linguistic School made a great contribution to the development of issues of cultural semiotics. His contribution is significant in three areas: 1) interaction of sign systems; 2) development of ideas of functionalism of systems; 3) development of the idea of systemic relations, which consists in the fact that other sign systems, different from natural language, form a complex system of systems of various semiotic codes (art, clothing, ethnographic information systems). Very briefly, the essence of research in the field of relationships between language and culture can be reduced to the following conclusions: 1) culture is a complex semiotic system that exists and develops in an even more complex social system.

Being a systemic formation, culture, in turn, consists of other systems that are relative to each other in complex and historically changing relationships. The relative autonomy status of the systems that make up culture, the immanence of the sources and nature of development create the dynamics of stable equilibrium in the interaction of these systems; 2) language is only one of the sign systems included in the cultural system, although it has a privileged status. Being one of the cultural systems, language, nevertheless, develops according to its own laws, but both systems are inextricably linked with each other by a network of endless interpenetrations and interdependence.

Text 5

Annie Sullivan

The first person on our list is Johanna Mansfield Sullivan Macy, more popularly known as Annie Sullivan. While there are undoubtedly many names that deserve to be here, Annie Sullivan deserves special mention. We need look no further than her work with the famous Helen Keller and her success in changing Helen from someone who knew over 60 signs to communicate to someone who had learned almost six hundred words, the Braille system and some multiplication tables within six months.

Annie herself didn't have the best start in life. She was the daughter of poor Irish immigrants and had contracted a bacterial eye infection in childhood which left her almost completely blind. She eventually studied at the Perkins School for the Blind in Boston, an institute where her famous protégé would also go to study later. Fresh out of the school, she was hired by the Kellers to be governess to their blind and deaf daughter. Annie tried teaching Helen that words were associated with objects and finally achieved a breakthrough when she put Helen's hand under running water and spelling out the word w-a-t-e-r into Helen's other hand. There was no holding back Helen after this momentous discovery and Annie remained her companion and friend from then on until Annie's death on October 20, 1956. She was the first woman whose ashes were interred in the National Cathedral in Washington D.C., a fitting recognition of her contribution not just to Keller but to education for the visual and hearing impaired.

Maria Montessori

Her last name is enough to bring a light of recognition into most eyes. The Montessori Method is widely practiced around the world and acknowledged for its efficacy. It changed the way education for the youngest minds was viewed throughout, not surprising given that its originator herself had raised more than a few eyebrows over her personal ambitions at a time and in a place where women weren't supposed to have any personal ambitions.

Maria Tecla Artemisia Montessori was born on August 31, 1870 in Chiaravalle, Italy to Alessandro Montessori and Renilde Stoppani. She started her early education in Rome and then moved to Regio Istituto Tecnico Leonardo da Vinci at 16, where she studied Italian, geography, history, mathematics, geometrics and ornate drawing, zoology, botany, chemistry, physics and a couple of foreign languages. Although she initially aspired to be an engineer, she changed her mind later and studied to become a doctor – a pursuit that was not made easy by the fact that she was the only woman in a class full of men and was, in fact, Italy's first woman physician. She started out working with children who suffered from different forms of mental disabilities and continued doing this in one way or another from 1896 to 1906. In 1906, she established the first Casa dei Bambini (Children's House) where she applied the methods she

had been using with her earlier charges to the ‘normal’ children. Her success was remarkable and before long the Montessori Method had spread throughout not just Italy but the rest of the world too. Her belief was that children can teach themselves and that a teacher’s job is to facilitate that learning by providing an atmosphere conducive to such learning and allow the children to grow and develop naturally. She moved away from the methods that had been accepted until then – namely, children made to sit in neat rows and lectured at. Her method spread throughout the world and she was nominated for the Nobel Peace Award thrice. She passed away on May 6, 1952 aged 81 and was survived by her son Mario Montessori and a legacy in education that continues to this day.

William Holmes McGuffey

William Holmes McGuffey is almost synonymous with that most basic of educational skills – reading. It is no exaggeration to say that he revolutionized how reading was taught not only in America, but in the rest of the English speaking world. His readers were so popular that they were used for one hundred and thirty years and sold one hundred and twenty two million copies – almost comparable to the Bible and Webster’s Dictionary.

McGuffey, who was born on September 23, 1800 in Pennsylvania, was a very good student. By the age of fourteen he had started teaching others himself and when he graduated from the Washington College, he became a roving teacher, taking classes across different states for students whose parents were willing to pay as long as they could. During these travels, he realized a glaring inadequacy when it came to imparting reading skills to little children – there was no standard method. In fact, in most cases the Bible was the book used to teach children how to read.

He was appointed as the Professor of Languages at Miami University in 1826. Here he put into practice different and unorthodox methods of teaching languages, methods that were admired by his colleagues and peers. Eventually, he was approached by the publisher Truman and Smith to write readers. He created these readers and thereby a pattern that is followed to this day. They started by teaching the alphabets and the sounds or phonics and then moved to simple sentences, eventually progressing to poems and stories. Instead of teaching vocabulary lists to students, these readers used the words in context. The stories were followed by questions and other activities designed to make the students interact with the readers.

McGuffey died in 1873 and his readers declined in importance after 1960. However, no one can deny that they completely changed the way children learned how to read or that their influence can be felt in the way reading material for educational purposes is designed.

Emma Willard

Emma Willard was a lady very much ahead of her time. In a time when women’s liberation wasn’t even a term or a germ of an idea, she put forth a belief that began the process that would allow women to be educated not only in schools but also in universities.

Born Emma Hart in Connecticut on February 23, 1787, she was a farmer’s daughter. Her father was very unusual for those times in that he encouraged all his children to think for themselves and encouraged Emma’s love of learning. She was included in discussions that covered topics such as philosophy, mathematics and politics – topics that had always been considered the province of men. She began teaching at the age of 17 and even took charge of the academy by the time she turned 19.

However, this and subsequent teaching stints left her feeling dissatisfied as to the quality of education that was provided to girls. She believed that girls should also be allowed a higher education in subjects such as philosophy and mathematics. For some time, she faced opposition from legislators who believed that higher education for women was against the will of God. However, she eventually got her way and started the Troy Female Seminary, the first institution that offered higher education for women. The Seminary taught subjects such as science, mathematics, history and geography among many others. The

popularity of the institute could be seen in the fact that, in those times, three hundred students had enrolled by 1831.

Although she handed over the Seminary to her son and daughter-in-law, she didn't give up on her dream of women's education. She travelled through Europe and the States lecturing on the subject and even wrote many textbooks on the subjects taught at her Seminary. She died on April 15, 1870 but left such a lasting legacy that today higher education for women is not even blinked at.

Text 6

At first glance, the answer to the question posed in the title of the article is affirmative, since irony shown towards the interlocutor violates the maxim of sympathy, one of the six maxims that serve to actualize the principle of politeness. However, let's not be so hasty in conclusions and let's first turn to the communicative principles as such.

The communicative principles of politeness, cooperation and irony were first described by P. Grice in 1975, later the first two of them were developed in detail by J. Leach in his famous monograph "Principles of Pragmatics". Since then, the principles of politeness and cooperation have been recognized as universal in both foreign and domestic pragmatics, and the principle of irony, in our opinion, is undeservedly suppressed. This is probably partly due to the fact that it is quite difficult to identify maxims for its actualization, while maxims that actualize the principles of politeness and cooperation are well-known rules of communication. Thus, the six maxims of the principle of politeness - the maxims of tact, generosity, approval, modesty, sympathy and agreement - can be reduced to the rule: be benevolent and know how to accept your interlocutor. Moreover, benevolence is not a one-dimensional concept, and it manifests itself not only in the tone of communication, but serves as a kind of self-regulation mechanism for interlocutors, ensuring a "smooth" flow of dialogue, demonstrating a willingness to cooperate. As J. Leach pointed out, cooperation is possible only if the principle of politeness is observed, and the effectiveness of cooperation depends on adherence to the maxims of quality, quantity, relevance and clarity, which involve the communication of an appropriate amount of truthful information related to the topic of communication and presented in a form that is clear to the interlocutor. Simultaneous observance of all six maxims of the principle of politeness makes communication truly successful. However, here we are faced with some ambiguity in the very principle of politeness, the content of which can be socially and ethnically determined.

In its most general form, the content of the principle of politeness is based on respect for the partner's personality and a positive attitude towards further communication. In this regard, approval as an expression of subjective assessment is of particular interest.

As T. V. Markelova rightly notes, "attempts to systematize objective means (lexical and grammatical) when they express a subjective evaluative category, which is also biased by the problems of the mental, emotional, intellectual sphere of the speaker, reveal a strong dependence on the pragmatic parameters of speech activity". Expressions of approval in both Russian and English do not always come down to the use of the performative verb approve/approve. In dialogic discourse there is a huge number of indirect speech acts with the meaning of approval. The most interesting are those where approval is "packed" in an ironic form such as That's cool! Cool! Evaluative statements of this kind are becoming the norm in Russian discourse, although, of course, they are situationally conditioned and socially marked, which can also be seen in the activation of the so-called "jokes" subculture, based on the principle of irony. Observation of the functioning of this layer of evaluative units shows that with socially equal friendly communication, irony as a technique of denial and ridicule, clothed in a feigned form of agreement and approval, loses its negative charge, turning into humor, suggesting mask of a funny positive attitude. This is what happened, for example, with the English word bimbo, which has the dictionary mark "disparaging meaning." Thanks to the baby elephant Bimbo, the hero of children's comics, the word has acquired positive connotations and is used with slight irony in relation to a cute, but somewhat clumsy person.

Thus, three types of information of an evaluative sign: cognitive, communicative and connotative complement each other, showing the inextricable connection of the relationship of a linguistic unit to the phenomenon it denotes with the speaker's value attitude to the object of evaluation. If the speaker builds his communication in accordance with the communicative principles of politeness and cooperation and wants "smooth" communication, he regulates the manifestation of the principle of irony so as not to violate the main rule of communication "Respect the Other, because he may be better than you in some ways." In this state of affairs, the principle of irony is reduced to the maxim of sympathy and does not contradict the principle of politeness.

Text 7

Each of us probably daily deals with printed and handwritten text in a wide variety of forms, whether it is advertising on roadside banners or a check with a list of goods in a store. Full of various subtleties and options, it, without underestimation, from the beginning of time helped the formation of society as a whole and its individual representatives in particular. But what types of texts are there, what are they and what thoughts can they convey?

General view

From time immemorial, handwritten data transmission in any form, whether it be hieroglyphic writing, the presentation of thoughts with a pen on paper pages, or even simple pictures on the walls of a cave, served as an important help and main, along with the skills of verbal communication, a unit of information transmission. And although various types and types of texts are rooted in antiquity, the very word "text" as a term appeared in our everyday life relatively recently. In its current form, it denotes a series of logically and stylistically related sentences, arranged in a specific sequence and making a meaningful work.

One of the main elements of constructing such a text is stylistic integrity, which, with different target directions of documents, creates the most diverse types of text styles and its semantic saturation.

Typology

Initially, the text was intended to convey the author's impressions or opinions about the surrounding reality, events and people. Depending on the above elements, three key text types can be distinguished:

Narration is a semantic description of what is happening, built in a clear logical sequence and often divided into several separate compositional elements, such as: plot, development of action, climax, denouement. It is the narrative style that includes various types of literary texts.

Reasoning is a type of text that conveys the author's thoughts on a particular issue, an attempt to prove or disprove something, build a logical chain of theses, arguments and conclusions. This style includes some types of scientific texts.

Description - a view from the outside and the desire to describe the main features of any events, phenomena or living beings. Descriptions are usually saturated with a wide variety of types, genres of texts.

Style

Text as such is subdivided, in addition to the three main types, into various stylistic bases.

Lined up according to clear laws and rules, they determine the direction of the stated thought, its target audience and working structure. **Which at the same time forms the main stylistic types of texts:**

1. Scientific style texts are a strict, dry set of impersonal sentences, built on consideration and reflection on the topic. Often there is an abundance of specific terminology.

2. The art style is the opposite of the first style. It offers many stylistic devices for expressing the author's thoughts, fantasies and feelings. Such texts are usually easy to understand, depending on the approach of the writer, they can refer to both common expressions and certain slang.

3. Colloquial - a variant that came from everyday communication and does not imply anything superfluous beyond colloquial vocabulary.

4. Publicistic - informational style, designed to convey some news to the reader or describe an event in the most capacious and intelligible forms.

5. Official-business - specifics, heavy forms of construction of proposals and absolute officialdom, necessary for working documents and emphasizing strict types of texts. Examples of these can be found in the legal and business fields.

Literary text

The invention of printing presses and the ability to transfer the printed syllable to the masses allowed the average citizens of various states get a huge selection of diverse literature in their native language. Books of a technical nature, scientific and educational, representatives of the genre of artistic lyrics and prose - at present we cannot imagine our life without them, taking various types of texts for granted. Which, however, does not detract from the importance and value of paper sources of knowledge, which, although inferior to brand new digital counterparts, still stubbornly hold their position in libraries of all stripes and forms.

Literary text genres

The literary text, created over the centuries, has absorbed the main thoughts and desires of developing mankind, including all kinds of artistic texts, as well as works of a technical nature. One way or another, all this can be divided into several separate genres, each of which is interesting and important in its own way.

- Fiction, for example, includes elements such as a short story, novel, novella, essay, or fable. Lyrics in any manifestations belong to the same capacious category.
- Educational - as the name suggests, this is a literary block that includes a variety of textbooks, tutorials, manuals and lessons.
- Historical - literature dedicated to the events of the past and key milestones on the path of mankind.
- Scientific literature refers to a highly specialized set of texts designed to deal with specific topics and scientific research. This includes, for example, the work of Stephen Hawking on the study of space and time, various kinds of research materials and popular science reports.
- Reference is reference literature.

Numeric text

At present, the digital sector, which is responsible for supplying a variety of information, is asserting itself more and more actively. If earlier the Internet and handy devices served as access to only work information, providing reference books and any kind of scientific texts on demand, then in recent years the supply of digitized masterpieces of world fiction, works of world-famous classics and contemporary authors has grown significantly.

Prose and lyrics, revived in digital form, are becoming as familiar a part of our lives as favorite music on headphones or public telephones. Mobile devices for reading, book formats recognized by smartphones, and audio files containing masterpieces of literature read by the voices of celebrities - all this allows you to touch the beautiful even outside the quiet libraries and walls of your home.

Digital Text Categories

However, in addition to carefully copying ready-made creations, the ever-expanding digital universe has given rise to a whole set of independent genres that cannot be attributed to literature as such, but without which it is already difficult to imagine the saturation of the modern Internet. And in this case, we are talking about such things as "rewriting", "seo-text" and "copywriting".

These terms conquering everything great popularity in the vastness of the worldwide web, belong to the whole working sector, which daily gives out incredible amounts of various information that can be of interest to both a beginner in the digital field and a true professional.

Summing up

Re-examining the understandable, but no less impressive phenomenon of man-made text, we can say with confidence that the path traveled in this direction is truly difficult to overestimate. Like a gigantic tree, a person's ability to express thoughts developed and grew, acquiring new branches-genres, becoming more complex, including more and more different expressive means. Everyone will find something on this tree to their taste and, perhaps, even help it to become even bigger and more beautiful.

Text 8

THOMAS GRAY

Gray was once one of the most widely appreciated poets in the English language. However, in recent decades he has fallen out of fashion. But he deserves to be more read than he is now.

London was the birthplace of Thomas Gray. His parents resided at Cornhill which is exceedingly close to St Paul's Cathedral. The boy's father was a scrivener which meant that he wrote legal documents. Many people were illiterate back then. Few could write to a high standard. Therefore, Gray was lucky to be born into a family where everyone could both read and write. Thomas' mother was a hatter.

The Gray family was Anglican. Being a member of the Church of England this afforded Thomas many advantages.

Tragedy touched the Gray household. Twelve children were born to the couple but Thomas was the only one to survive. Infant mortality was high in the 18th century but to experience the deaths of so many babies took a toll on his parents. Thomas' father was plagued by infirmity. The illnesses might have been due to the exposure to mercury as part of Mrs. Gray's trade making hats.

Perhaps it was providential that Thomas was born on Boxing Day. That is the day after Christmas Day. As people wassailed their saviour Thomas came out. Thomas was to spend his life ruminating on the numinous and the eternal. His nativity took place in the year of grace some one thousand seven hundreds and sixteen.

Thomas went to Eton. By this time his mother was making more money than his much put upon pater. Thomas did not come from an upper class family unlike most boys at the school. Two of his maternal uncles were masters at the school. One of them, Robert Antrobus, taught Thomas. Mr. Antrobus took a lively interest in what was then known as natural philosophy. We would now call it science. Robert Antrobus taught his nephew a great deal about flora.

The curriculum at Eton consisted chiefly of classics. Thomas was quick at his books. He had been taught the rudiments of Greek and Latin at primary school. At Eton he had a bit of Hebrew knocked into him.

Not being one made for sportive pleasures he avoided the rough games which occupied so much of the time of his schoolfellows. They played football, fives, raquets and suchlike as well as rowing upon the River Thames which flowed hard by. Instead his was given to **daydreaming and voracious reading**. In this wise he felt he could commune with great minds of bygone centuries. Thomas was a flaneur and would stroll by the Thames' flood. He would often sit by the riverbank appearing to be vacant minded. In fact the boy was extraordinarily pensive. He was mocked for being a cloud dweller.

Mr. Antrobus had his nephew living in his house. Thomas recalled his time at the school as being a time of exceptional gaiety. Thomas had three close friends at the school. They mockingly dubbed themselves the Quadruple Alliance which was an allusion to a military alliance between four mighty European nations. These four youths had certain points of fellowship. They share **an appreciation for the aesthetic**, they were mirthful and erudite.

Honourable Horace Walpole was one of Gray's boon companions. Hon. Horace Walpole was the son of the Prime Minister no less! Despite Gray coming from a much humbler background the Walpole family were fond of him. Walpole had the handle 'honourable' because his father had been ennobled as the Earl of Orford.

At the age of 17 Gray went up to Pembroke College, Cambridge. He found it less agreeable than school. He wrote that the dons were crapulous. Thomas spent his time on literature. He was also a keen amateur musician.

Mrs. Gray intended her only child for a legal career. But Thomas declined to pursue one. Instead he wanted an academic and a literary career. Another obvious avenue for him to pursue was the church. But he chose not to take holy orders.

In 1738 Gray went off on the Grand Tour. The Grand Tour was a journey around Europe that upper class British youths undertook in the 18th century. They would go to France and Italy. Occasionally they went to Switzerland and Germany. The more venturesome went to Greece and even the Holy Land. A few of them visited Turkey. The idea was to further their education through seeing the sights and practising languages.

Gray traveled with his chum Horace Walpole. The two had a row and parted company. Thomas was keen to visit all the ancient ruins and monuments. Walpole had other ideas. Horace Walpole wanted to socialise and womanise.

After his return from the Grand Tour he never sailed abroad again. He traveled extensively within his native island. He was especially taken with the Lake District. There he liked to think in solitude whilst '*far from the madding crowd*' as he wrote. He was charmed by the simplicity of the people and saw a young woman who was his '*unlettered muse*.' Thomas thought the place was quaint and people were pleasingly unaffected. It was a far cry from the hustle and stench of downtown London where he lived.

In 1742 Gray's Irish friend Richard West died. This prompted Gray to turn his hand to poesy. He had scarcely composed any poems prior to that. Thomas had scribbled some juvenalia. But after West's death things changed. He wrote sonnet as an elegy to his late friend. It marked a **period where he become more reflective**. Thomas faced mortality. As worldly troubles crowded in on him he returned to look at Eton. Then he composed *Ode to the Distant Prospect of Eton College*. In this poem he recalls his childhood days sporting with his schoolmates. He wishes he could lead such a carefree existence again. As a boy he had no idea what stresses and challenges lay ahead of him. He wrote '*where ignorance is bliss tis folly to be wise*.'

Pembroke College elected Gray as a fellow. He also spent some time at Peterhouse which is another Cambridge college. He spent many years lecturing and supervising undergraduates.

Thomas published only a baker's dozen poems. His entire poetic oeuvre consisted of under 1 000 lines.

In 1757 Gray was offered to be Poet Laureate. This is the supreme accolade in British poetry. Thomas was so modest that he declined the gong. He was among the Graveyard Poets along with Oliver Goldsmith, William Cowper and others. This is because they reflected a lot on mortality and the eternal.

The post of Regius Professor of Modern History was one which Thomas might have been awarded. In the end it went to another. This was an extraordinarily prestigious professorship. It is called 'regius' professor because the chair was set up by the king.

In 1771 Thomas was **called to his reward**. He is interred in Stoke Pages Graveyard. He lies near his mother. This was the scene of his most renowned poem: *Elegy Written in a Country Churchyard*.

Gray penned some phrases which have entered common parlance. Among these are '*kindred spirit*' – that is to say one of a like mind to oneself. Thomas was contemptuous of chauvinism and militarism. He wrote '*paths of glory lead but to the grave*'. He was lit with '*celestial fire*' and wondered if some people buried beneath his feet were '*some mute inglorious Milton*.'

Not all Gray's poems are on profound topics. *His Ode to a Drowned Cat* is droll. It is about the pet of his former friend Walpole.

Some of Gray's poems are Pindaric Odes. He composed one called *The Bard*. The title persona is a wandering Welsh poet who in the Middle Ages prophesies to Edward I that his line will go extinct. The bard then commits suicide by hurling himself off a cliff.

Gray was a bit misogynistic. ‘*What female heart can gold despise?*’ he wrote. He suspected that all women were money grasping and materialistic. No woman could match his mother. He never wed.

Thomas was a formative influence on subsequent generations of versifiers. One of his most outspoken and **effusive admirers was William Wordsworth**. However, Wordsworth deprecated Gray’s poem on the demise of Richard West.

Poets’ Corner in Westminster Abbey has a memorial to Gray.

Text 9

The textual category of modality is understood not as a simple set of modal features of individual phrases, but as a complex reflection of the speaker’s position, manifested in its entirety, unattainable within the framework of an isolated sentence. There is reason to believe that the category of modality is fully revealed only in the text. Her study at the textual level allows us to penetrate deeper into the modal essence of an individual sentence. For this reason, it is studied at the text scale. “The grammar of the text, which takes into account everything that has already been done by grammar in the field of studying this category, is faced with the task of looking at the modality of the statement from the standpoint of the whole text, to comprehend more general patterns that are not given at the level of the sentence,” wrote O. I. Moskalskaya. The author presents the category of modality in a new light - as an actualizer of the text. The textual approach to the category of modality, according to O.I. Moskalskaya, includes not only its holistic consideration, but also the fixation of the modal key, a kind of modal axis of the text; If a text is multimodal, its modal structure is formed through the interaction of different modality keys.

The understanding of modality as a special category of text is also found in I. R. Galperin. In his opinion, there are two types of modality: phrasal, formalized by grammatical and lexical means, and textual. The latter “in addition to these means, used in a special way, is realized in the characterization of heroes, in the peculiar distribution of predicative and relative segments of the statement, in maxims, in conclusions, in the actualization of individual parts of the text and in a number of other means.” Tracing the differences in the degree of modality of different types of texts, the author, based on an analysis of literary prose, demonstrates the development of the phrasal category of modality into the textual one.

One of the differences between the category of sentence modality and the category of text modality is the formation in the latter of new ways of expressing it, which are realized only at the text level. These, along with those noted by I. R. Galperin and mentioned above, include such purely textual modal means as stylistic inversion, distant repetition, parallel structures, entire modal sentences, modalized conjunctions, special lexical means of modal semantics, contextual synonyms appearing in the text with introductory modal constructions, etc. Another difference between the category of sentence modality and the category of text modality is that although modal means function in the text, operating at the level of an individual sentence, they reveal a peculiar distribution here, realizing the entire their semantic potential, and in some cases even neutralize their meanings and functions.

The specificity of the refraction of traditional exponents of the category of modality, realized in a broader context, has attracted close attention in recent years. Text-forming patterns in the behavior of modal words and particles are identified and the re-emphasis of their meanings within the text is noted, the features of textual actualization of analytical constructions “should/would + non-perfect infinitive”, the structure “modal predicate with negation” and predicates of a propositional attitude are considered, the role of performatives is studied in the modal organization of the text, the specificity of the textual implementation of a number of other modal means that are also found at the sentence level is explored; Along with this, textual signs of such phenomena as modal parcellation, modal connotation, etc. are noted

The interaction and intersection of new means of expressing the category of modality, born in the text, and the means that came into it from the sentence, creates a special modal polyphony of the text, and each time certain expressers of modality are distributed in their own way, forming, as it were, a modal “grid”

that supports the entire text, its general modal design. It is no coincidence that the category of modality is considered one of the signs of text integrity.

So, the category of modality must be explored in the text and through the text. The expediency of such a study lies in the fact that, firstly, only at the text level can one identify functional potencies and reveal a peculiar refraction of modal means that are also found at a lower level. Secondly, only against the background of the text can one trace the implementation of those exponents of the category of modality that are not fixed within a separate sentence. Finally, only from the perspective of the text can one more deeply comprehend and adequately describe the modal specificity of the sentences integrating it, at the level of which the category of modality is far from fully revealed. It is at the textual level that the true nature and essence of this category is clearly revealed, and the patterns of its functional implementation are revealed.

Text 10

Particular purpose

Use of literary resources

What is a literary text?

Subjectivity of texts

Characteristics of literary texts

Playing with fiction

Use of language and style

1) _____

Literary texts are understood as a set of works that are created for aesthetic purposes and that draw attention to a series of poetic forms and varied uses of language, beyond the intention of creating real or objective content in their message or text. That is to say, they are texts that have a greater variety of possible approaches given their subjective character, as well as the freedom of content that it is possible to develop.

In this sense, we speak of a type of text in which the most important feature has to do with the way in which it puts the type of language before the content, without this implying that the content is not of interest or lacks importance. It is recognized as a text type that was present with human beings from very early on, although in many areas it was first linked to oral literature.

2) _____

Now, we must consider that at the same time, there are many other forms that are developed in each of the literary texts and that explore a great amount of possibilities playing with many elements. However, these elements we can identify and specify them as a fundamental part of this type of texts. Let's see what they are:

3) _____

One of the most important aspects of literary texts has to do with the purpose of the text or function, since it is a purely aesthetic and expressive function if compared to other types of text such as non-literary texts, for example. Thus, its purpose is purely artistic and for this purpose a text is developed with an attractive style that attracts the reader's attention.

One of the most important scholars in the literary field, Roman Jakobson, defines the literary text precisely by its poetic function, where he points out this point as the purpose of the works, combining key elements such as expressive capacity and creativity in creation.

4) _____

Another fundamental feature of literary texts is related to the fact that they stand out for the personal and intimate expression expressed by the author. Therefore, it is not based on objective principles, but the

author's view of the world, the ways in which he relates to it, his feelings, thoughts, among other particular characteristics that are exposed there.

5) _____

Both the style and the language used in the development of the literary text must respond to the author's aesthetic purpose. In this way, the intention leads to the development of a beautiful text that is built by a series of elements and resources that allow it to achieve it according to its content. Thus, also, in the use of these resources, the text will make evident the author's style.

6) _____

It is considered that every literary text always skirts the boundaries between fiction and reality. However, in a general view, most of these types of texts fall into fictionality despite the fact that for the construction of images or references, they have to deal with aspects of reality that allow them to give continuity to their story or text.

7) _____

Another fundamental element of this type of text is the use of a great variety of literary and expressive resources known as literary figures, rhetoric or tropes. These elements are key to the construction of literary texts since they allow authors to use language according to the discursive intention they want to give to their own texts, whether it is to include moving nuances, to give power to the text, to establish a rhythm, etc.

Text 11

1. **"La trama celeste" by Adolfo Bioy Casares (short story, fragment)**

When Captain Ireneo Morris and Dr. Carlos Alberto Servian, a homeopathic doctor, disappeared on December 20 from Buenos Aires, the newspapers hardly commented on the fact. It was said that there were deceived people, complicated people and that a commission was investigating; It was also said that the small radius of action of the airplane used by the fugitives made it possible to affirm that they had not gone very far. In those days I received an order; it contained: three volumes in quarto (the complete works of the communist Luis Augusto Blanqui); a ring of little value (an aquamarine with the effigy of a horse-headed goddess in the background); a few typewritten pages - The Adventures of Captain Morris - signed C.A. S. I'll transcribe those pages. (...)

2. **"Lolita" by Vladimir Nabokov (novel, fragment)**

Lolita, light of my life, fire of my entrails. My sin, my soul. Lo-li-ta: the tip of the tongue undertakes a trip of three steps from the edge of the palate to rest, in the third, on the edge of the teeth. The. Li. Ta. It was Lo, just Lo, in the morning, five foot four in bare feet. It was Lola in pants. It was Dolly at school. It was Dolores when she signed. But in my arms she was always Lolita. (...)

3. **"Paseando mi cigarro" by Gay Talese (literary chronicle, excerpt)**

Every night after dinner I go out with my two dogs to Park Avenue for a walk with my cigar. My cigar is the same color as my two dogs, and my dogs are also attracted by its aroma: they jump up my legs when I light it before I start walking, with widened snouts and narrowly focused eyes, with that gluttonous look they put on every time I offer them pet biscuits or a tray of spicy canapes left over from one of our cocktails. (...)

4. **"The Labyrinth of Solitude" by Octavio Paz (essay, fragment)**

To all of us, at some point, our existence has been revealed to us as something particular, non-transferable and precious. This revelation almost always takes place in adolescence. The discovery of ourselves manifests itself as knowing ourselves alone; between the world and us an impalpable,

transparent wall opens: that of our conscience. It is true that as soon as we are born we feel alone; but children and adults can transcend their loneliness and forget themselves through play or work. Instead, the adolescent, vacillating between childhood and youth, is suspended for a moment before the infinite wealth of the world. The teenager is amazed to be. (...)

Text 12

Literary texts are classified according to four genres, called literary genres, which classify them based on the methods they have to **provoke** in the reader an aesthetic or playful effect, and which are the following:

Narrative. When we talk about narrative we talk about short story, novel, micro- story, chronicle and other forms of the story, real or imaginary, fantastic or realistic. They emphasize the characters, the plot and especially the storyteller, who tells the story, generating similar expectations, tension and emotions to the reader.

These are some types of narrative texts:

Story: short narration, with few characters and quick **outcome**.

Legend: narratives that mix real and **supernatural facts**.

Myth: a fantastic story that explains the origin of a place or event.

Novel: real or fictional narration, much more extensive and complex than a story.

Chronicle: text that follows a **temporal order** of events to tell a story.

News: journalistic genre that briefly narrates a current event.

Poetry. The freest and most complex of literary arts, has virtually no specific format that defines it, except the idea of describing a subjective state of being: feelings, life perspectives, reflections or even a certain degree of narration, but without defined characters, Storytellers or plot. It is about creating your own language, which in the past should have rhymes and verses counted by **syllables**, but this practice is considered archaic today.

These are some types of poetry:

Ode is a solemn poem (from the Greek ode – a song). In ancient Greece, odes were composed to **glorify** the winners of athletic competitions, war heroes, and gods. Later, the ode was transformed into a genre of high poetry, praising an important person, event, or idea.

Free verse can be rhymed or unrhymed poetry that is written without following the rules of the **meter**. Free verse was first written and labeled vers libre (French for “free verse”) by a group of French poets of the late 19th century, including Gustave Kahn and other symbolists. Their purpose was to deliver French poetry from the guidelines of metrical patterns and to re-create the free rhythms of natural speech.

Hymn (from the Greek gymnos – praise) is a solemn song (poem) on a sublime theme. In antiquity, hymns were sung as tributes to the gods. In European literature of the 18-19th centuries, both religious and **secular hymns** were composed.

Sonnet is a type of lyric poetry that originated in Italy in the 13th century and became widespread during the Renaissance and Romanticism. It is a so-called solid poetic form because of its strictly defined length (14 lines) and the order of rhyming. The most frequent topics covered in sonnets are love and reflections on poetry.

Ballad is a plot poem based on fantastic, folklore material. This poetry genre has a mysterious, mystical character. The plot of the ballad is built around some unusual event: a crime, a tragedy, a phenomenon of **otherworldly** forces.

Dramaturgy. The drama is intended for representation in the theater, film or television. It includes characters and scenarios, in situations that are happening in front of the spectator himself, without being **mediated** by the figure of a narrator at all.

Text 13

Symbols represent some of the most enduring elements of the cultural continuum. As an important mechanism of cultural memory, symbols transfer texts, plot patterns and other semiotic transformations from one layer to another. The unity of the basic set of dominant symbols and the duration of their cultural life largely determine the national and areal boundaries of cultures.

Historically, the most active symbols are characterized by a certain uncertainty in the relationship between the text - expression and the text - content. The latter always belongs to a more multidimensional semantic space. Therefore, the expression does not completely cover the content, but only seems to hint at it.

It is appropriate to point out the ability of a symbol to exist before the appearance of a given text and regardless of it, when a symbol "enters the writer's memory from the depths of cultural memory and comes to life in a new text, like a grain falling into new soil". At the same time, a reference and a quotation in a literary text act as organic parts of a new text, functional only in its synchrony. They go from the text into the depths of memory, and the symbol - from the depths of memory into the text.

A symbol requires a generative model for itself. The model of a work of art, as noted by Losev A.F., should be such that it "seems to spread throughout the entire work of art, hugging and entwining it in the form of a kind of ideological and artistic, i.e., semantic flow".

It should be noted that a symbol in a literary text is compared with such an artistic structure as an artistic image. What is the latter, and what connection can be traced between them?

An artistic image always appears before the reader as a materially fixed, objectified reflection of a historically specific aesthetic attitude of a person/writer to reality. An artistic image in a prose text expresses the essential through the individual, special, and concrete. In an artistic image, the visual, sensual and conceptual-substantial principles always interact dialectically between the robe. Any part of this unity may prevail in the figurative structure of the work. As a rule, the problem of emotional-imaginative perception is traditionally opposed to the logical comprehension of reality, introspection, etc. However, any such opposition in relation to an artistic image is just an abstraction.

We must not forget that an artistic image is always a product of culture, and not just a biological reaction. It accumulates and filters sensually imaginable images, as well as thoughts, collective ideas, myths, ideological stereotypes, ideals, hopes and misconceptions of a person.

Sensations, inseparable from various purposeful actions and people, reflect the objective reality that interacts with a person and is changed by him. The latter is given to a person's consciousness through his perception of reality in the form of sensory-visual visual, auditory, olfactory, gustatory and other images. It is interesting that the emotional sphere of a person itself can become the subject of figurative display.

Artistic imagery includes in its orbit, as the building material of the so-called internal form, the distinctive qualities of all sensual, rational, productive, ideal images available to man. By targeting and objectifying them materially, the artist/writer, consciously and even without knowing it, regardless of the result of his creative efforts, has a specific impact on the subject on a specific social environment.

Despite the fact that the symbol is not identical to purely artistic imagery, at the same time, in literature, the use of artistic symbols very often takes place in order to create an impact. Also, artistic imagery is not necessarily symbolization, although nothing prevents the writer from loading his artistic images with this or that symbolism. But artistic imagery can never do without a symbol, although the symbol here is quite specific. The specificity of the symbolism that is contained, without exception, in every artistic image, lies in the fact that every artistic image is also someone's image. This time the object of the artistic image is nothing other than itself, namely the same image. Pure artistry, consisting of the complete coincidence of one's idea and one's image, is considered as an object of disinterested and lifeless contemplation. One cannot but agree with the words of Losev A.F. that "to remove symbolism from an artistic image means to deprive it of the very object of which it is an image". The image and symbol in an artistic text are an inseparable whole, serving the purpose of creating a certain emotional effect and impact on the reader.

Text 14

Expressive means of a language are those linguistic forms and properties that have the potential to make the utterance emphatic or expressive. These can be found on all levels - phonetic, graphical, morphological, lexical or syntactical.

Expressive means and stylistic devices have a lot in common but they are not completely synonymous. All stylistic devices belong to expressive means but not all expressive means are stylistic devices. Phonetic phenomena such as vocal pitch, pauses, logical stress, and drawling, or staccato pronunciation are all expressive without being stylistic devices.

Morphological forms like diminutive suffixes may have an expressive effect: *girlie, piggy, doggy*, etc. An unexpected use of the author's nonce words like: *He glasnosted his love affair with this movie star (People)* is another example of morphological expressive means.

Lexical expressive means may be illustrated by a special group of intensifiers - *awfully, terribly, absolutely*, etc. or words that retain their logical meaning while being used emphatically: *It was a very special evening/event/gift*.

There are also special grammatical forms and syntactical patterns attributing expressiveness, such as: *I do know you! I'm really angry with that dog of yours! That you should deceive me! If only I could help you!*

Stylistic devices

A stylistic device is a literary model in which semantic and structural features are blended so that it represents a generalised pattern.

Prof. I. R. Galperin calls a stylistic device a generative model when through frequent use a language fact is transformed into a stylistic device. Thus we may say that some expressive means have evolved into stylistic devices which represent a more abstract form or set of forms. A stylistic device combines some general semantic meaning with a certain linguistic form resulting in stylistic effect. It is like an algorithm employed for an expressive purpose. For example, the interplay, interaction, or clash of the dictionary and contextual meanings of words will bring about such stylistic devices as metaphor, metonymy or irony.

The nature of the interaction may be *affinity* (likeness by nature), *proximity* (nearness in place, time, order, occurrence, relation) or *contrast* (opposition).

Text 15

Katherine Mansfield

BLISS

In the story we get acquainted with Bertha Young, a woman in her thirties. The day we see her she's in high spirits. She enjoys everything life has to offer. Bertha comes home and gets ready for a small dinner party. Her husband Harry throws a rather complementary remark at one of the guests – Miss Fulton – but Bertha doesn't give it much thought. The guests arrive, the dinner goes well and at the end of it Bertha becomes an involuntary witness of Harry and Miss Fulton arranging a secret date.

The text can be divided into 3 parts, namely: 1. Preparations for the party. 2. The brilliant guests. 3. The devastating discovery. The reasons for the division are the change of the place of action and the number of participants.

The main theme touched upon is the sensitive revelations of human behavior in the most ordinary situations which Bertha demonstrates in the course of the day. The problem raised is the sphere of the everyday and the trivial which we perceive as new insights and discoveries following Bertha and reading her thoughts. The readers grasp the problem despite the tight size of the story written according to Mansfield's main artistic principle – "to convey much while saying little". The author also makes use of these several pages to express her vision of the world, to convey the idea that life is a mystery that can't be

solved, a river flowing from nowhere to nowhere. Human bliss is fickle, a mirage, a fleeting moment of our existence.

The general slant of the story is pathetically ironic as Mansfield makes her character realize a terrible discrepancy between the enchanted world of her illusions and the real world of insincerities and hypocrisies. Bertha bitterly sees her happiness crumbling apart and slipping through her fingers while she can't do a thing to stop this drama. Adultery is a common and widespread event on a larger scale, but when a single particular individual is affected by it, it turns out to be a virtual disaster. This conflict between the ordinary and the extraordinary is at the heart of the story.

Among other peculiar narrative techniques we observe constant intermingling of voices: that of the author and that of the character. The character seems to be interrupting the narrator all the time: "... or to stand still and laugh at – nothing – at nothing, simply"; "...by a feeling of bliss – absolute bliss! – as though..."; "... really – really – she had everything...". It shows Bertha's impatience, her desperate desire to give a true picture of what is going on. The author seems to be objective enough as to give Bertha a chance to have her say. We can also find cases of represented speech: "But now – ardently! Ardently! The word ached in her ardent body!"

To create a complicated compositional pattern Mansfield resorts to the missing links in the chain technique which makes the story dynamic leaving some things unsaid and suggested that's why the transition from paragraph to paragraph seems chaotic and illogical at times. As a result time in the story is shifting and drifting. The illogical order of events reflects the spontaneity of life, its quick transit and inconsistent nature.

Speaking about the lexical level we should focus our attention on a great variety of words describing colours, shades, smells, tactile impressions, other tiny details: "It was dusky in the dining room and quite chilly", "tangerines and apples stained with strawberry pink. Some yellow pears, smooth as silk, some white grapes covered with a silver bloom and a big cluster of purple ones", "all in silver, with a silver fillet binding her pale blond hair." In these meticulous details life comes in a variety of sensations and the text becomes alive with realistic accuracy.

Among other semantic fields we come across words pertaining to nature description, home, food, society and an abundance of emotional vocabulary. We also find words characteristic of a typical chitchat, particulars of the conversational English of that epoch.

No matter how simple the language may seem it is charged with additional meanings creating the depth of context and implications. This is due to details which Katherine Mansfield artistically turns into symbols communicating special importance to them. The central symbol is the image of the pear tree. At the beginning of the story it symbolizes Bertha's life, prosperity, confidence, happiness and beautiful harmony. But at the end of the story the reader feels that the pear tree remains unchanged in spite of Bertha's disillusionment thus it becomes the symbol of the wide indifferent world that goes on no matter how many tragedies have occurred. Other important symbols are the cats, so quick and so intent, representing the idea of adultery, tomato soup which stands for triviality of life turning everything poetic into mundane and banal, the images of the sun and the moon that embody Bertha Young and Miss Fulton respectively.

The story is built on contrasts. They become an important compositional device. The main contrast is between the title of the story and the tragic outcome. There are also oppositions between "the sun in the bosom" of Bertha and the cold air of the dining room, the lovely pear tree and the creepy cats, the vitality and brightness of Bertha and coolness and indifference of Miss Fulton, the sun and the moon symbolizing the two women.

On the whole the imagery is domesticated and unobtrusive. Mansfield uses epithets, metaphors, personification, lexical repetitions, similes, a variety of symbols. e.g. as though you'd suddenly swallowed a bright piece of that late afternoon sun and it burned in your bosom, sending out a little shower of sparks into every particle, into every finger and toe?.. (metaphoric similes)

But in her bosom there was still that bright glowing place – that shower of little sparks coming from it. It was almost unbearable. She hardly dared to breathe for fear of fanning it higher, and yet she breathed deeply, deeply. (metaphor)

She hardly dared to look into the cold mirror – but she did look, and it gave her back a woman, radiant, with smiling, trembling lips, with big, dark eyes and an air of listening, waiting for something... divine to happen... that she knew must happen... infallibly... (epithets)

Down below, in the garden beds, the red and yellow tulips, heavy with flowers, seemed to lean upon the dusk. (personification)

The house will be quiet – quiet. The lights will be out. (lexical repetitions)

What can you do if you are thirty and turning the corner of your own street, you are overcome, suddenly, by a feeling of bliss – absolute bliss! – as though you'd suddenly swallowed a bright piece of that late afternoon sun and it burned in your bosom, sending out a little shower of sparks into every particle, into every finger and toe?.. (ironic rhetorical question that helps the author express her judgment indirectly)

The character of Bertha is contradictory, true to life and very spontaneous. The first passage where "she wanted to run instead of walk, to take dancing steps on and off the pavement, to bowl a hoop, to throw something up in the air and catch it again, or to stand still and laugh at – nothing – at nothing, simply" makes her look immature, childish, active, open-hearted, enjoying life, optimistic. The line "she almost could have wept with child-like pleasure" characterizes her as a very emotional person, sincere, unaffected and unpretentious, intrinsically innocent. Her thought that Harry "was repenting his rudeness" shows how naïve she is, gullible and trusting. The metaphor describing the burning piece of the late afternoon sun in her bosom discloses her warmth, generosity, general friendliness to the world and people.

To sum up, it is obvious that "Bliss" is in accord with Mansfield's artistic principles. She succeeds in revealing the mystery and unpredictability of life. Her style is deceptively simple due to the sphere of the every day and the trivial, but the text abounds in deep-running ideas. The atmosphere is poetic and lyrical, and the text itself is subtle and elegant. As for my opinion, I highly appreciate Mansfield's contribution into the development of the genre of the short story, her graceful style and the hidden meaning.

Text 16

Literary text is one of the most important types of artistic linguistic communication. Turning to the interpretation of the text, we would like to simultaneously touch upon the issue of its perception and understanding, which in turn is also the subject of hermeneutics research.

From the point of view of philological hermeneutics, understanding is the process of comprehending the meaning (or meanings) of a text. This is a kind of dialogue between the speaker and the listener, the writer and the reader, during which activity is carried out to deobjectify the meaning of the text, called textual activity. This dialogue can be considered as a process of collision between the worldviews of the author and the interpreter, since the understanding of any work of art is determined by a complex of factors of a socio-psychological and cultural-linguistic nature, and the context of the recipient's existence. Vasilyeva V.V. notes in this regard that for each reader there is only what he knows, only what is given to him, and it is he who has the question that arises. In the process of reading a text or dialogue with a text, the recipient tries to comprehend the meaning inherent in the work by the author, that is, to find points of contact between his own and the author's picture of the world, between "one's own" and "someone else's." Adequate perception of a foreign cultural text occurs only when the recipient manages to comprehend the communicative intention of the author. This process is accompanied by the extraction from the recipient's memory of information with the help of which the received information is comprehended.

The perception of facts of a foreign language culture in a text is characterized by nationally specific differences that exist between native and foreign cultures. Here the problem of understanding arises most acutely, since it is these differences that create certain difficulties in the process of perceiving a foreign language text, which can lead to an inadequate interpretation of a foreign culture.

According to the concept of M. M. Bakhtin, understanding a text includes separate acts or levels, each of which performs its own function: perception of the text; recognition of the text and understanding of its general meaning in a given language; understanding its meaning in the context of a given culture; active dialogical understanding of its meaning, coinciding with its formation. Based on this concept, understanding a text requires going beyond its literal reading and can be defined as interpretation, the interpretation of the latter by relating it to other texts and the cultural context.

Thus, in order to discover the meaning and therefore understand a literary text, it is necessary to interpret it accordingly. As theoretical and practical analysis has shown, the interpretation process involves the following stages: conjecture, assumption, hypothesis; drawing conclusions and comparing them with known data; coordination of the first two stages, as a result of which the meaning of the text is comprehended. The interpretation of a text is a unique interaction of two worlds: the inner world of a literary work and the world of the reader. Scientists note that in the process of interpretation, the recipient builds his own projection of the text, which, along with the image of an ideal literary text and mechanisms for comparing the ideal text with the proposed one, includes mechanisms of axiological interpretation, allowing the recipient to give one or another integral assessment of the text. Due to the active role of the recipient, who brings his own ideas about life and life values into the literary text, it becomes possible for the existence of several different interpretations of one text, which is also explained by different levels of readiness for understanding and different characteristics of linguistic individuals. Based on the interpretation, we can assess the degree and depth of understanding of the text by the recipient.

The currently existing methods of interpreting a literary text offer the reader a whole system of various techniques aimed at identifying the deep meaning of a literary work, comprehending its main idea and the author's intention. In this article, we would like to turn to the existential interpretive method, which originates in one of the directions of modern philosophy and considers human existence as an object of study. In this case, a literary work is considered as a segment of real reality. It is that integrity which makes evident the origins and fundamental questions of human existence. The ethical, religious, political and worldview ideas of the reader, whose subjective judgment is especially important in the existential method, collide here with the questions and problems presented in the text.

When considering a literary work, the reader strives through his own subjective assessments, through awareness of the information included in the text, to find the objective truth. Thus, the existential method is characterized primarily by the subjective behavior of the reader (his own participation, feelings, interests, experiences and moods).

Text 17

In the journalistic style, two main functions of the language are realized. The first of these is the information function, i.e. sending messages to people in a short time. The second important function is an impacting function, consisting in striving to influence people's opinions about any social and political or social problem. Therefore, the following can be considered the tasks of this style: a) to communicate information; b) to influence the mass consciousness; c) to call for action.

Undoubtedly, each media has its own distinctive features, and each of the genres incarnates in them in different ways. The transmission of information is the main function of the media, and this process is rarely absolutely neutral. Very often the transmission of information is accompanied by a veiled or direct expression of the editorial or journalist's own opinion, evaluation. This evaluation is most often transmitted through speech receptions and language tools that encourage the audience to a certain reaction to information. Different genres of media texts differ in the different ratio of fact and evaluation.

The language of the newspaper is a living and constantly evolving system that requires constant creative tension from journalists. The proof is the skillful updating of the ready-to-use speech material, the relentless search for new means of expressing the evaluation. Also, the specificity of the selection of language resources on the newspaper page is largely determined by the calculation of a linguistically neutral mass readership. Newspaper text should be perceived easily and quickly regardless of profession, age and education of the reader.

The rigid pragmatic setting of the newspaper on the general availability of the text distinguishes mass communication from other functional styles. Economical expression of thought is the most important requirement of stylistics. Especially important is the accuracy and brightness for the title, because the headline is the first thing that draws attention to, the first thing that the reader of the newspaper encounters when looking through the newspaper page is based on the headings in the content of the newspaper.

English-language newspaper materials are characterized by great emotional-expressive saturation, and the power of their impact is organically linked with the brilliance and imagery of the English language. Over the years, the language of the media has been viewed by researchers as the embodiment of a certain standard and the norms of the literary language. However, some British and domestic linguists who study the language of newspaper journalism of the last three decades, note the steady transformation of the latter towards ever more intelligibility and colloquialism. The canons of presentation of materials in modern newspaper journalism have changed markedly and, according to V. Rivers is based on «the three whales» — «simplicity, clarity and force», and «spoken English with elbows made its way into the media» in order to fully implement them.

The prevailing style of today's British newspapers is the style of unofficial writing (informal writing). The so-called «readability formula», proposed by R. Flash is interesting too. The main components of this formula are as follows: striving for the least optimal length of a paragraph, sentence; use of personal pronouns, names, geographical names, dates; use of «interest» (human interest elements) in the form of unusual facts, phenomena; use of «transparent» syntax and vocabulary. Within each of the British newspapers, the «softening» of speech (in the direction of colloquialism and ease) is traced as the genre is «softened» (from the genre of the editorial commentary to the genre of secular chronicles, readers' letters).

The editors of the largest American weekly «Time» created a special style of filing materials, known as the «time-style», which is distinguished by the stylistic effect of novelty and freshness of usage. Many of the language innovations that appeared in this magazine have spread to newspapers and magazines not only in the US, but also in the UK.

The need to write quickly in the conditions of modern communication leads to a wide use of language clichés, which, in turn, promotes the development and use in the language of the newspaper phraseological units. On the other hand, «the desire for expression leads to the fact that very often these phraseological units turn out to be occasionally transformed». Restrictions in space on the newspaper page lead to an inevitable compression of language elements.

Newspaper article begins with the title. The peculiarity of English newspaper headlines is that they use predominantly verbal phrases. Actions that took place in the past are sometimes transmitted in the headings with verbs in the present tense, and actions related to the future are done with the help of the infinitive. The use of the verb in the present tense greatly enhances the dynamism of the narrative. Quite often the headline in an English or American newspaper article aims not only to communicate this or that information, but also how to draw attention to it. In such cases, the subject is sometimes released. For example: “Pressed on false claims about Muslims”. As you can see from this example, the title begins with the past participle.

A distinctive feature of the newspaper headlines of the Anglo-American press is the use not only of certain grammatical constructions, but also the so-called «lexicon of headings» — a phenomenon much less characteristic of the Russian-language press. Modern English political language is characterized by great dynamism, addiction to the newest vocabulary. Researchers note the most widely used in the language of the modern American press are the following features: 1) extensive use of complex

adjectives; 2) contractures are complex nouns formed from two or more simple ones in such a way that a part of one word, connecting with a part of another, denotes a new concept.

In addition, the «time-style» is characterized by a huge number of spoken expressions, buzzwords, neologisms and jargon, which the weekly «Time» starts to use in its articles one of the first. The very existence of «time-styling» is a direct proof that the tendency to talk, short, to a more accessible and at the same time capacious form of presenting information becomes leading in the modern English-language press. Some researchers (V.I Zabolotkina, G.A Orlov) call the presence of foreign-language elements one of the style characteristics of the language of the modern press. According to V. I. Zabolotkina, English continues to be enriched with foreign-language elements.

Modern English newspaper articles are also inherent in non-literary vocabulary. Dialectisms, vulgarisms, jargon, argotisms, vernaculars are actively used by the creators of texts as stylistic means. Today, the newspaper text is an example of the interaction of the standardized book language, people's speech and jargon. Deviations from the literary norm in the process of producing the text create a certain tonality, appraisal, expressiveness; contribute to the creation of realism in the description of phenomena.

Text 18

1. "The Great Gatsby" by Francis Scott Fitzgerald

A rich novel with an exciting plot for those who are afraid to take voluminous books. Here you can plunge into the combination of the celebration of life with the interweaving of the tragedy of fate, feel loneliness among the crowd and much more.

Plot: The mysterious rich man Gatsby arranges grandiose parties where most of the guests do not even know what Gatsby looks like. Nick (on whose behalf the story is being narrated) lives nearby and receives an invitation to a party as a neighbor. But what is Gatsby hiding and why does he arrange all these parties?

2. "The Picture of Dorian Gray" by Oscar Wilde

This novel combines everything: a deep and thoughtful plot, vivid images of the characters, a philosophical idea that runs through the plot and, of course, the writer's excellent language.

Plot: The artist Basil Hallward paints a portrait of the young and beautiful Dorian Gray. Admiring his image, the young man expresses a desire for the portrait to grow old, so he would always remain young. Dorian meets Basil's friend, Lord Henry Wotton, a sarcastic hedonist who despises traditional Victorian values. Dorian falls under the influence of Henry's vicious ideas. The young man falls in love with an actress, the young beauty Sybil Vane, but after the failure of the performance he announces a breakup to the actress. Returning home, he discovers that a fold of cruelty has appeared in the outline of the lips in the portrait, while Dorian himself has not changed.

3. "Theatre" by W. Somerset Maugham

Do you want to read a book about how roles can consume your personality? Then this novel is for you. After reading it, you will understand that it's so easy to lose yourself...

Plot: Successful, outstanding, brilliant actress Julia Lambert is getting old. Her life is absorbed in the stage image, Julia's worldview is mixed. Everything around her is a theater. She deftly plays her life roles, plays with other people's feelings, achieving her goals, but also losing herself.

Text 19

English literature, the body of written works produced in the English language by inhabitants of the British Isles (including Ireland) from the 7th century to the present day. The major literatures written in English outside the British Isles are treated separately under American literature, Australian literature, Canadian literature, and New Zealand literature.

English literature has sometimes been stigmatized as *insular*. It can be argued that no single English novel attains the universality of the Russian writer Leo Tolstoy's *War and Peace* or the French

writer Gustave Flaubert's *Madame Bovary*. Yet in the Middle Ages the Old English literature of the **subjugated** Saxons was leavened by the Latin and Anglo-Norman writings, eminently foreign in origin, in which the churchmen and the Norman conquerors expressed themselves. From this combination emerged a flexible and subtle linguistic instrument **exploited** by Geoffrey Chaucer and brought to supreme application by William Shakespeare.

During the Renaissance the renewed interest in Classical learning and values had an important effect on English literature, as on all the arts; and ideas of Augustan literary propriety in the 18th century and **reverence** in the 19th century for a less specific, though still selectively viewed, Classical antiquity continued to shape the literature. All three of these impulses derived from a foreign source, namely the Mediterranean basin.

The Decadents of the late 19th century and the Modernists of the early 20th looked to continental European individuals and movements for inspiration. Nor was attraction toward European intellectualism dead in the late 20th century, for by the mid-1980s the approach known as **structuralism**, a phenomenon predominantly French and German in origin, infused the very study of English literature itself in a host of published critical studies and university departments. Additional influence was exercised by deconstructionist analysis, based largely on the work of French philosopher Jacques Derrida.

Further, Britain's past imperial activities around the globe continued to inspire literature—in some cases **wistful**, in other cases hostile. Finally, English literature has enjoyed a certain **diffusion** abroad, not only in predominantly English-speaking countries but also in all those others where English is the first choice of study as a second language.

English literature is therefore not so much insular as detached from the continental European tradition across the Channel. It is strong in all the conventional categories of the bookseller's list: in Shakespeare it has a dramatist of world renown; in poetry, a genre notoriously resistant to adequate translation and therefore difficult to compare with the poetry of other literatures, it is so peculiarly rich as to merit inclusion in the front rank; English literature's humour has been found as hard to convey to foreigners as poetry, if not more so—a fact at any rate permitting bestowal of the label "**idiosyncratic**"; English literature's remarkable body of travel writings constitutes another counterthrust to the charge of insularity; in autobiography, biography, and historical writing, English literature compares with the best of any culture; and children's literature, fantasy, essays, and journals, which tend to be considered minor genres, are all fields of exceptional achievement as regards English literature. Even in philosophical writings, popularly thought of as hard to combine with literary value, thinkers such as Thomas Hobbes, John Locke, David Hume, John Stuart Mill, and Bertrand Russell stand comparison for **lucidity** and grace with the best of the French philosophers and the masters of Classical antiquity.

Text 20

Some of English literature's most distinguished practitioners in the 20th century—from Joseph Conrad at its beginning to V.S. Naipaul and Tom Stoppard at its end—were born outside the British Isles. What is more, none of the aforementioned had as much in common with his adoptive country as did, for instance, Doris Lessing and Peter Porter (two other distinguished writer-immigrants to Britain), both having been born into a British family and having been brought up on **British Commonwealth** soil.

On the other hand, during the same period in the 20th century, many notable practitioners of English literature left the British Isles to live abroad: James Joyce, D.H. Lawrence, Aldous Huxley, Christopher Isherwood, Robert Graves, Graham Greene, Muriel Spark, and Anthony Burgess. In one case, that of Samuel Beckett, this process was carried to the extent of writing works first in French and then translating them into English.

Even English literature considered purely as a product of the British Isles is extraordinarily **heterogeneous**, however. Literature actually written in those Celtic tongues once prevalent in Cornwall, Ireland, Scotland, and Wales—called the "Celtic Fringe"—is treated separately (see Celtic

literature). Yet Irish, Scots, and Welsh writers have contributed enormously to English literature even when they have written in dialect, as the 18th-century poet Robert Burns and the 20th-century Scots writer Alasdair Gray have done. In the latter half of the 20th century, interest began also to focus on writings in English or English dialect by recent settlers in Britain, such as Afro-Caribbeans and people from Africa proper, the Indian subcontinent, and East Asia.

Even within England, culturally and historically the dominant partner in the union of territories comprising Britain, literature has been as enriched by strongly provincial writers as by metropolitan ones. Another contrast more fruitful than not for English letters has been that between social milieus, however much observers of Britain in their own writings may have deplored the survival of class distinctions. As far back as medieval times, a courtly tradition in literature cross-fertilized with an earthier demotic one. Shakespeare's frequent juxtaposition of royalty in one scene with plebeians in the next reflects a very British way of looking at society. This awareness of differences between high life and low, a state of affairs fertile in creative tensions, is observable throughout the history of English literature.

Text 21

Tolstoy infamously starts the novel *Anna Karenina* with the line, "All happy families are alike; each unhappy family is unhappy in its own way," setting up the novel as a case study of happy and unhappy families.

Although the novel is mainly about unhappy families, Tolstoy makes the story of the one happy family, Ekaterina Scherbatsky (Kitty) and Konstantin Levin (Kostya), just as interesting as the others. Although every other relationship seems to tear apart its members, Kitty and Kostya **stand out** because their love makes them stronger. Nikolai Levin, Kostya's brother, has the primary importance of illustrating how their relationship allows them to cope with issues that they cannot deal with on their own. We see the very qualities that make them unable to handle his illness by themselves turned into virtues when they are together. By using the life and death of Nikolai Levin as a way to highlight the differences in Kitty and Konstantin Levin before and after their marriage, Tolstoy emphasizes the transformative power of love, revealing love's ability to balance out our weaknesses and make us whole.

Kostya is **self-deprecating** to the point of being pathetic. In most, humility and accepting blame are virtues, but Kostya takes it to the extreme and wants to simply give up on the world when things go wrong, shaming himself into feeling "worthless." By connecting Kostya's **self-loathing** with his brother's pessimistic attitude on the world, Nikolai is set up as an antithesis to Kostya's normally upbeat attitude. Tolstoy introduces Nikolai as someone who makes Kostya confront his innermost feelings.

As a deeply intellectual and introspective character, Kostya gets caught up when the question of death is presented before him by Nikolai's illness, leading him into an **all-consuming** state of nihilism.

Nikolai's illness forces Kostya to try and confront the big question of life and death, but Kostya is unable to handle it, instead choosing to retreat into a state of utter despair. Kostya's nihilism changes him from a methodical man who feels deeply to a stone-cold cynic. All of the flaws of Kostya that Nikolai's illness brings out (his obsessive **over-thinking**, his complete blame of himself) are also his best qualities (his deep intellectualism, his ability to take responsibility for his actions).

Tolstoy emphasizes this to show how in such a difficult situation as dealing with the death of a loved one, it is so easy to fall apart. Kostya's obsession with death puts a strain on his relationship with Nikolai because he is unable to communicate his feelings, instead feeling hopeless in comparison to the power of death. Since he is unable to even deal with the idea of death, Kostya is unable to be there for his brother when he needs him most, making their relationship become fake and **hollow**.

Kitty is introduced as a naïve, emotional, and **superficial** character that lacks moral depth, as shown by her first impression of Nikolai Levin. Kitty and Nikolai first meet at a spa, with Kitty unaware of his identity: *These were a very tall, stoop-shouldered man with enormous hands, in an old coat that was too*

short for him, with dark, naïve and at the same time frightening eyes, and a nice-looking, slightly pockmarked woman, very poorly and tastelessly dressed. Having recognized these people as Russians, Kitty had already begun putting together in her imagination a beautiful and moving romance about them [216].

Text 22

Tolstoy makes Kitty seem like a child who sees fairytales everywhere she looks. Her close attention to detail emphasizes how much importance she puts into appearance. After she learns that these people are Nikolai and Marya Nikolaevna and hearing her mother condemn them, Kitty quickly changes her opinion. Rather than being **sympathetic** to an ill man, Kitty displays her lack of empathy by instead feeling disgust. Kitty's first judgment of Nikolai displays how easily she is **swayed** by the opinions of others and how she forms opinions of others by how they look, as a child does.

Although when apart Kostya and Kitty both were unable to properly handle Nikolai, after their marriage they together are able to confront death and ease Nikolai's transition from life to death, showing the power of a happy marriage. Nikolai's death scene reveals a new level of moral depth in Kitty. She shows **selflessness** and empathy when Kostya doesn't want her to come with him to Nikolai's death bed.

Although visually Nikolai is more disgusting on his death bed than when she first saw him, she no longer sees him as an object of disgust, instead viewing him with love and compassion: *"At the sight of the sick man, she felt pity for him. And pity in her woman's soul produced none of the horror and squeamishness it did in her husband, but a need to act, to find out all the details of his condition and help with them"* [493]. To describe her as having a "woman's soul" serves two purposes: it shows that Kitty is an adult, not a child, as well as showing that women have a power of sympathy and empathy that men do not possess.

Using general terms such as "woman" and "husband," rather than Kitty and Kostya, shows how Tolstoy is trying to make a generally applicable statement on men and women. Tolstoy builds upon this generally **applicable** idea of women as a gender who can handle death much better than men, putting it in opposition of men as thinkers. Tolstoy explicitly states the interdependence of men and women, the need to find balance between the rational male mind and the emotional female soul.

Although Kostya's over-thinking mind and Kitty's impulsivity in following her impressions and emotions are flaws when they are alone because they reach extremes, together they become balanced so that they can handle any situation. The very same traits that made Kitty disgusted with Nikolai before make her able to care so well for him as he dies because she is in love with Kostya. By **blatantly** setting up the **juxtaposition** between Kostya's reaction to his brother's death before and after he is with Kitty, Tolstoy reinforces the point that love makes all the difference: *The sight of his brother and the proximity of death renewed in Levin's soul that feeling of horror at the inscrutability and, with that, the nearness and inevitability of death, which had seized him on that autumn evening when his brother had come for a visit. The feeling was now stronger than before; he felt even less capable than before of understanding the meaning of death, and its inevitability appeared still more horrible to him; but now, thanks to his wife's nearness, the feeling did not drive him to despair: in spite of death, he felt the necessity to live and to love. He felt that love saved him from despair and that under the threat of despair this love was becoming still stronger and purer* [504].

While Tolstoy **acknowledges** that the weakness of Levin's over-thinking still exists, his wife makes him able to see a higher purpose in life, a reason to go on, a reason to use his overactive mind and heart for good. Not only does Kitty make him better able to handle Nikolai's death, but she also gives him a reason to live.

Tolstoy uses the life and death of Nikolai Levin as a vehicle for talking about the dependence of men and women on one another. Tolstoy illustrates this larger idea through the way that Kostya and Kitty need each other to cope with Nikolai's death, a topic they previously could not handle on their own. Since he

starts the novel with “All happy families are alike” (1), he attempts to make this statement on how men and women need each other - a universal truth about all happy families.

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Text 23

Project Method of Teaching

Introduction

Over the years, there have been many methods of teaching that have proven to be effective to varying degrees in different individuals. One such method is the project method of teaching. In this blog, we will be talking about what is project method of teaching, the steps involved in the process, the types of project methods, and their advantages and disadvantages of it.

What is the Project Method of Teaching

The project method of teaching is a medium of instruction in which the students are given a number of projects or situations out of which they have to choose the problem they want to solve. After the student has chosen the problem they want to solve, they will have to come up with a solution to the problem on their own. This is one of the most proactive approaches to learning, but what about the teacher in this case? The teacher, in the case of the project method of teaching, assumes the role of a guide than a dictator and guides the class through the lesson at their own pace.

The project method is an alternative classroom model that gives more focus on the aspect of student learning rather than the teaching aspect of the lesson. It emphasizes trusting the students and not imposing a learning style onto them. The responsibility of the work falls directly on the students since even the curriculum content and technique are considered from the student's POV. So this method is completely student-centric.

Who Developed the Project Method of Teaching?

The project method of teaching is generally considered to have been formulated, developed, executed, and perfected by educator William H. Kilpatrick. Even though it is deemed to have been proposed as a concept back in 1908 as a means of improving the method of teaching agriculture, Kilpatrick is credited with elaborating upon the concept and popularizing it worldwide in his famous article, "The Project Method" which was published in 1918.

Project Method - 4 Steps

Given below are the 5 main steps that constitute the project method of teaching:

1. Project Selection

The first step in the process of the project method is the selection of the project work. The students are given some problems from which they should select the subject or project which has the maximum utility and fulfill a specific practical need. In this process, teachers act as guides and motivate the students to keep on track and choose wisely on the basis of their aptitude.

2. Planning

Planning is the next step in the project method of teaching. In this phase, students should do planning for the project work and the teacher will guide them and help them in the process. The students can be brought together to express their views and give suggestions in the form of a discussion, where the teacher can raise points of objection and problems related to the project they have taken.

3. Execution

Following the planning phase comes execution, where the students execute the project work as per their plan as created in the previous step. The students assign their duties among themselves according to the interest of the individual students and on the basis of their respective capabilities. Every student

will hence be contributing toward the completion of the project in their own way - collecting data, visiting places, gathering information, reading history, and so on. The teacher again comes in as a guide and provides the necessary information, helping them to keep on the right track.

4. Evaluation

The final stage of the project method is evaluation. The whole work is reviewed by the teacher and students get judged or assessed on the basis of their performance. They carry out the project as planned, following which the mistakes they have made in the process are noted down.

Types of Project Method of Teaching

The proponent of Project Method, Kilpatrick, classified it broadly into four types as explained below:

1. Constructive Method

In the constructive project method, the learners are instructed to construct something related to social life such as models, maps, charts, parcels, and so on.

2. Artistic Method

This type of teaching is generally employed in the field of aesthetics and arts such as music, fine arts, culture, literature, and so on.

3. Problem Solving Method

The problem-solving method is used to solve problems related to real-life situations on any subject such as how to send an email, how to operate bank accounts, how to use a particular product, and so on. Solving these problems will ideally make the students efficient in social life.

4. Group Work Method

This method employs all the students with a task to complete in the form of a group. The team then sets out to complete that task with the teacher acting as a guide. This can be as complex as an engineering project that requires different areas of expertise to collaborate on something as simple as setting up a garden in the school.

Advantages of Project Method

Now that we have covered what the project method entails and its subtypes, let's get into the advantages of this method of teaching:

- Active Learning Experience

The project method emphasizes the concept of learning by doing. Students actively get involved in the learning activity, hence helping them in enhancing their skillset, first-hand experiences, and thinking capacity. Incorporating active learning in students' daily lives can be quite helpful in the long run.

- Inculcating a Sense of Responsibility

In the project method of teaching, the teacher is a guide and the activities carried out in the class are carried out by the students themselves. This helps improve self-reliance and self-responsibility among students. It helps students learn on their own and develop their own style of learning.

- Improves Collaboration Among Students

Since the project method employs a methodology where students work in collaboration with their group, it helps students bond with one another on a professional as well as personal level, hence making their overall learning experience interesting and insightful. It instills in them a sense of cooperation and builds on their social skills immensely.

- Improves Communication Skills

It helps students improve their communicative skills drastically because students are given the opportunity to express themselves freely among their peers as well as their teachers, hence helping them communicate more effectively.

- Improves Critical Thinking Skills

Critical thinking skills are 21st Century Skills that students of all ages need to have in today's time. It is something that needs to be cultivated with respect to the future of the students and needs to be dealt with with utmost diligence.

Disadvantages of Project Method of Teaching

As with any method of teaching, the project method also has certain disadvantages, some of which are given below:

- Time Consuming

Teaching students using the project method can be time-consuming as there are a lot of things that need to be taken into consideration when teaching using this method such as the student's ability to comprehend the subject, the speed with which they do so, the factual accuracy of the project and so on. There are a lot of factors that need to be observed and duly corrected by the teacher. This is the perfect segue into the next point: the lack of expert teachers.

- The Lack of Experienced Teachers

The project method of teaching can only be conducted by experienced teachers who have several years of experience, which a lot of teachers may not have. This leads to a shortage of teachers and hence incapability to execute this form of teaching effectively.

- Not Suitable for All Subjects

The project method of teaching is most suitable for subjects that require practical knowledge, and so subjects such as arts, literature, and so on may not benefit a lot from this form of teaching.

Conclusion

The project method of teaching is just one type of teaching method that can be applied in a classroom. There are several other teaching methods that can be employed in different situations that make them effective. The context, subject, and type of learning style the students prefer all come into play when determining such a method of teaching.

Text 24

Allegory – a comparison which is protracted and sustained with a double meaning metaphorically implied. Allegory is often used in fables, parables and fiction.

Alliteration – repetition of the initial letter (generally a consonant) or first sound of several words, marking the stressed syllables in a line of poetry or prose. A simple example is the phrase "through thick and thin". The device is used to emphasize meaning and thus can be effectively employed in oratory. Alliteration is a characteristic of Anglo-Saxon poetry, notably the epic Beowulf; it is still used, with modifications, by modern poets.

Allusion – a reference to specific places, persons, literary characters or historical events known to the reader that, by some association, have come to stand for a certain thing or an idea. The Three Graces of Rome (goddesses of beauty, joy and female charm). "To dress – to dine, and then if to dine, to sleep – to sleep, to dream. And then what dreams might come" (Galsworthy).

Antonomasia – the use of a proper name to express a general idea or a substitution of an epithet, or descriptive phrase, or official title for a proper name.

"the Napoleon of crime" (A. Conan Doyle)

"the Gioconda Smile" (A. Huxley)

Ellipsis ("defect") – the omission of a word or words necessary for the complete syntactical construction of a sentence but not necessary for understanding it.

Don't know.

Couldn't come.

Epithet ("addition") – an attributive characterization of a person, thing or phenomenon. An epithet creates an image and reveals the emotionally coloured individual attitude of the author towards the object

spoken of. There are the so-called conversational (standing) epithets, kind of literary cliché: green wood; true love; virgin land.

Flash-back – turning back to earlier experiences in order to deepen the meaning of present experiences. Modern writers often resort to this device.

Gradation ("step") – the arrangement of ideas in such a way that each succeeding one rises above its predecessor in impact (impressiveness or force). "little by little, bit by bit, and day by day, and year by year..." (Ch. Dickens)

Grotesque – fantastic exaggeration aimed at representing human beings or their lives as comically distorted, awkward, often implying the confusion (interweaving) of the fantastic and the real.

Hyperbole ("transference") – a figure of speech consisting in exaggerating or extravagant statement used to express strong feeling or to produce a strong impression and not intended to be understood literally.

"To cross the world to find you a pin" (A. Coppard).

Inversion – a violation of the traditional "Subject-Predicate-Object-Adverb" order of words with an aim to emphasize some ideas or impart a special lyrical ring to the utterance. Empty his pockets were. However joy and easiness was what he felt inside.

Irony – the use of words to convey the opposite of their literal meaning for the purpose of ridicule; an expression or utterance marked by a deliberate contrast between apparent and intended meanings.

Metaphor ("transference") – a transfer of the name of an object on the basis of similarity, likeness, affinity of the two objects. A prolonged metaphor is elaborated in a series of images logically connected with one another producing a general description of a character, a scene, etc.

Dead (trite) metaphors have entered the language long ago and are commonly used without being noticed: the leg of the chair; the eye of the needle

Metonymy – a figure of speech consisting in the use of one word for another denoting a thing of which it is part or with which it is associated (the effect for the cause; the instrument for the action; the container for the contained).

the vines of France (King of France) (W. Shakespeare)

the milk of Burgundy (the Duke of Burgundy) (W. Shakespeare)

Onomatopoeia – an imitation of sounds produced in nature (wind, sea, thunder), by things (machines or tools), by people (sighing, laughter, patter of feet), and by animals - ding-dong, buzz, cuckoo, tintinnabulation, mew, roar.

Text 25

Oxymoron ("sharp + foolish") – a figure of speech consisting in the use of an epithet or attributive phrase (a modifier) in contradiction to the noun it defines.

proud humility (W. Shakespeare)

speaking silence (G. Byron)

Parallelism – the similarity of the syntactical structure of successive phrases, clauses or sentences. Parallel constructions are often accompanied by the repetition of one, nature or characteristic; the representation of a thing or abstraction as a person.

"Confusion spoke"; "Vice is a monster"

Periphrasis ("all round + speaking") – the use of a longer phrasing with descriptive epithets, abstract terms etc. in place of a possible shorter and plainer form of expression, aimed at representing the author's idea in a roundabout way.

the better sex – women

the seven-hilled city – Rome

organs of vision – eyes

Personification – a kind of metaphor; endows a thing, a phenomenon or an abstract notion with features peculiar to a human being. The attribution of personal form.

Repetition – a reiteration of the same word or phrase with the view of expressiveness. Repetition of all kinds is widely used in poetry and prose.

Simile – a figure of speech in which two objects are compared, one of them being likened to the other; a kind of comparison introduced with the help of special grammatical means (conjunctions: as if, like) or suggested by such verbs as resemble, remind and seem.

plain as the nose on your face;

different as chalk from cheese;

run like a hare.

Zeugma ("yoke") – use of a word in the same grammatical relation to two apparent words in the context, one metaphorical and the other literal in sense.

"Either you or your head must be of" (L. Carroll).

"Juan was a bachelor of arts, and parts, and hearts" (G. Byron)

Образец сообщения о научной работе.

Sample of introductory speech

TITLE OF THE THESIS

1) ***Present the idea of the research.*** It is acknowledged that Following this,

In particular, the attention should be drawn to.... However,.... Therefore, it is worth analyzing the context in which... .

2) ***Aim and objectives***

The main objective of this thesis is to provide The possibility to approach this topic by means of regulatory theories, in particular by self-regulatory modes, is to a large extent ignored, Thus, this thesis goes one step further

Following the main aim of the research we plan to deal with several objectives:

- to analyze theoretical literature
- to compare foreign and domestic experience
- to formulate the basic principles...

3) ***Methods***

This thesis presents a qualitative research, which to a large extent is based on the technique of desk research which results in a systematic literature review.

The significance of the thesis lays in the application of a good regulation test, which conceptualizes a theoretical framework Based on the application of different methods and topics covered, the thesis is divided into three chapters, which eventually answer the central thesis question:.... ?

4) ***Description of each chapter***

The first chapter introduces.... . The chapter briefly introduces recent empirical data Although the chapter primarily focuses on

The second chapter provides insights to the ongoing debate on.... The chapter is organized in the following structure. This chapter is unique because of the methodology applied; it is based on the empirical experience gathered by participating in.... The firsthand experience provides the thesis with insights

The third chapter is of a decisive importance as it presents the core problems.... In particular, the chapter provides a

Зачет 1 семестр:

Зачет по дисциплине «Иностранный язык в профессиональной коммуникации (английский язык)» состоит из частей:

1. чтение, перевод и реферирование текста профессиональной тематики.
2. сообщение (тезисы) научной конференции.

Экзамен 2 семестр:

Экзамен по дисциплине «Иностранный язык в профессиональной коммуникации (английский язык)» состоит из двух частей:

1. сообщение о научной работе (согласно теме диссертационного исследования);
2. реферирование научной статьи по специальности.

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

В ходе освоения дисциплины предусмотрены следующие формы отчетности: сообщения и практические задания. В рамках освоения дисциплины предусмотрен текущий контроль и промежуточная аттестация.

Текущий контроль стимулирует студентов к непрерывному овладению учебным материалом, систематической работе в течение всего семестра и осуществляется по темам практических занятий.

Максимальное количество баллов, которое магистрант может получить за освоение дисциплины в каждом семестре 100 баллов. За текущий контроль максимальное количество баллов 70, за промежуточную аттестацию: зачет – до 20 баллов, экзамен – до 30 баллов.

В ходе освоения дисциплины, за текущий контроль, магистранту нужно набрать не менее 50 баллов.

В конце каждого семестра по дисциплине предусмотрена промежуточная аттестация:

- зачет в 1 семестре проводится устно и состоит из двух частей:

- чтение, перевод и реферирование текста профессиональной тематики.
- сообщение (тезисы) научной конференции.

Шкала оценивания зачета

Критерий оценивания	Баллы
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Студент чётко излагает предложенный текст и демонстрирует его содержания, читает бегло, без ошибок, переводит отрывок на русский язык адекватно содержанию оригинала, грамотно составил диалог по пройденной тематике	11-20
Студент чётко излагает предложенный текст и демонстрирует его содержания, читает бегло, с допущением незначительных ошибок, переводит отрывок на русский язык адекватно содержанию оригинала с незначительными ошибками, диалог по пройденной тематике составлен с незначительными ошибками	1-10
Студент демонстрирует непонимания прочитанного текста, читает с допущением множества ошибок, переводит отрывок на русский язык неадекватно содержанию оригинала, составил диалог по пройденной тематике с допущением большого числа лексических и грамматических ошибок	0

Итоговая шкала по дисциплине

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

Баллы, полученные магистрантом по текущему контролю и промежуточной аттестации	Оценка в традиционной системе
81 - 100	Зачтено
61 - 80	Зачтено
41 - 60	Зачтено
0 - 40	Не зачтено

- Экзамен во 2 семестре проводится устно и состоит из двух частей:

1. сообщение о научной работе;
2. реферирование научной статьи по специальности.

Шкала оценивания экзамена

Критерий оценивания	Баллы
Студент может грамотно, уверенно ответить на предложенный вопрос (вопросы), предоставил подготовленное сообщение	20-30
Студент грамотно, уверенно отвечает на предложенный вопрос (вопросы) с незначительными ошибками, предоставил подготовленное сообщение с незначительными ошибками	1-19
Студент не может ответить ни на один из предложенных вопросов, не предоставил (или предоставил выполненное частично, или с большим количеством ошибок) подготовленное сообщение	0

Итоговая шкала по дисциплине

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

Оценка по 100-балльной системе	Оценка по традиционной системе
81 – 100	отлично
61 - 80	хорошо
41 - 60	удовлетворительно
0 - 40	неудовлетворительно

УЧЕБНО-МЕТОДИЧЕСКОЕ И РЕСУРСНОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ

Основная литература:

1. Гольдман, А. А. English for Diamond Miners. Профессионально-ориентированный курс английского языка / Гольдман А. А. - Москва : ФЛИНТА, 2019. - 492 с. - ISBN 978-5-9765-1833-9. - Текст : электронный // ЭБС "Консультант студента" : [сайт]. - URL : <https://www.studentlibrary.ru/book/ISBN9785976518339.html> (дата обращения: 10.05.2025). - Режим доступа : по подписке.
2. Куприна, О. Г. English for managers (курс английского языка для магистрантов) : учебное пособие для вузов / Куприна О. Г. - Москва : Горячая линия - Телеком, 2016. - 138 с. - ISBN 978-5-9912-0476-7. - Текст : электронный // ЭБС "Консультант студента" : [сайт]. - URL : <https://www.studentlibrary.ru/book/ISBN9785991204767.html> (дата обращения: 10.05.2025). - Режим доступа : по подписке.

6.2 Дополнительная литература:

3. Кутинова Е.В., Баженова А.П. Английский язык для магистров : учебное пособие / Е. В. Кутинова, А. П. Баженова. – Москва : МГОУ, 2022. – 84 с.. - ISBN ISBN 978-5-7017-3378-5– Текст: непосредственный.
4. Елисеева, И. А. Английский язык в коммуникации : учебно-методическое пособие / И. А. Елисеева. — 2-е изд., стер. — Москва : ФЛИНТА, 2022. — 119 с. — ISBN 978-5-9765-5134-3. — Текст : электронный // Лань : электронно-библиотечная система. — URL: <https://e.lanbook.com/book/266312> (дата обращения: 10.05.2025). — Режим доступа: для авториз. пользователей.
5. English for science : учебно-методическое пособие / составители Н. С. Кресова, С. Э. Кегеян. — Москва : ФЛИНТА, 2021. — 51 с. — ISBN 978-5-9765-4756-8. — Текст : электронный // Лань : электронно-библиотечная система. — URL: <https://e.lanbook.com/book/182977> (дата обращения: 10.05.2025). — Режим доступа: для авториз. пользователей.
6. Бажалкина Н.С. Английский язык для магистров: сб.текстов с заданиями. – М.: ИИУ МГОУ, 2013. – 50 с. – Текст: непосредственный.
7. Кытманова Е.А. Английский язык для магистров: учеб.пособие / Е. А. Кытманова, Н. С. Бажалкина, Е. А. Титова. – М.: МГОУ, 2015. – 142с. – Текст: непосредственный.
8. Лукина, Л. В. Курс английского языка для магистрантов. English Masters Course : учебное пособие для магистрантов по развитию и совершенствованию общих и предметных (деловой английский язык) компетенций / Л. В. Лукина. — Воронеж : Воронежский

государственный архитектурно-строительный университет, ЭБС АСВ, 2014. — 136 с. — ISBN 978-5-89040-515-9. — Текст : электронный // Электронно-библиотечная система IPR BOOKS : [сайт]. — URL: <http://www.iprbookshop.ru/55003.html> (дата обращения: 10.05.2025). — Режим доступа: для авторизир. пользователей

6.3 Ресурсы информационно-телекоммуникационной сети «Интернет»:

- 1.Dictionary and Thesaurus. [Электронный ресурс]. – Режим доступа: <http://www.merriam-webster.com/> Дата обращения 10.05.2025
- 2.British Council. [Электронный ресурс]. – Режим доступа: <http://www.britishcouncil.org/ru/russia> – Дата обращения 10.05.2025
- 3.Britannica Online Encyclopedia. [Электронный ресурс]. – Режим доступа: <http://www.britannica.com/> Дата обращения 10.05.2025
- 4.Oxford Dictionaries. [Электронный ресурс]. – Режим доступа: <http://www.oxforddictionaries.com/> Дата обращения 10.05.2025

Энциклопедии

- Encyclopedia Britannica Online

Образовательные ресурсы:

- Macmillan Education
<http://www.macmillandictionary.com/>
<http://www.macmillandictionaryblog.com/>
<http://www.youtube.com/macmillanelt>
- Oxford University Press
<http://www.oup.co.uk/>
- OUP online practice
<http://www.oup.com/elt/students/?cc=ru>
- Cambridge University Press - Worldwide
<http://www.cambridge.org/uk/international/>
- CUP ELT resources
<http://www.cambridge.org/elt/resources/>
- Express Publishing
<http://www.expresspublishing.co.uk/>
- Roget's Thesaurus
- Brewer's Phrase and Fable
- Hobson Jobson
- Soule's Synonyms
- Webster's Dictionary