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МИНИСТЕРСТВО ПРОСВЕЩЕНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное автономное образовательное учреждение высшего образования
«ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ»
(ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ)

Факультет романо-германских языков
Кафедра английской филологии

УТВЕРЖДЕН
на заседании кафедры английской филологии
Протокол от «29» мая 2024 г. № 10
Зав. кафедрой  /Е.И. Абрамова/

ФОНД ОЦЕНОЧНЫХ СРЕДСТВ

по дисциплине

**Практикум по культуре речевого общения первого иностранного языка
(английский)**

Направление подготовки
44.03.01 Педагогическое образование

Профиль подготовки:
Иностранный язык (английский язык) (итальянский или немецкий языки)

Квалификация выпускника
бакалавр

Формы обучения
Очная

Мытищи
2024

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

Код и наименование компетенции	Этапы формирования
УК-4 Способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах) УК-4.1. Грамотно и ясно строит диалогическую речь в рамках межличностного и межкультурного общения на государственном языке Российской Федерации и иностранном языке УК-4.2. Демонстрирует умение осуществлять деловую переписку на государственном языке Российской Федерации и иностранном языке с учетом социокультурных особенностей УК-4.3. Демонстрирует способность находить, воспринимать и использовать информацию на иностранном языке, полученную из печатных и электронных источников для решения стандартных коммуникативных задач.	1. Работа на учебных занятиях 2. Самостоятельная работа

2. Описание показателей оценивания компетенций, а также шкал оценивания

2.1. Описание показателей и критериев оценивания компетенций

Оцениваемые компетенции	Уровень сформированности	Этап формирования	Описание показателей	Критерии оценивания	Шкала оценивания
УК-4	Пороговый	1. Работа на учебных занятиях 2. Самостоятельная работа	Знать: - основные понятия речевой коммуникации; - виды речевой деятельности; Уметь: - ориентироваться в различных речевых ситуациях, учитывать, кто, кому, что, с какой целью, где и когда говорит (пишет); - адекватно реализовывать свои коммуникативные намерения; - планировать и осуществлять устное и письменное речевое высказывание	Выполнение тестов	Шкала оценивания тестов
	Продвинутый	1. Работа на учебных занятиях	Знать: - основные понятия речевой коммуникации;	Доклад, презентация, практическая	Шкала оценивания

		2.Самостоятельная работа	- виды речевой деятельности; Уметь: - ориентироваться в различных речевых ситуациях, учитывать, кто, кому, что, с какой целью, где и когда говорит (пишет); - адекватно реализовывать свои коммуникативные намерения; - планировать и осуществлять устное и письменное речевое высказывание; Владеть: - жанрами устной и письменной речи, необходимыми для свободного общения в процессе трудовой деятельности; - вести деловую беседу, обмениваться информацией, давать оценку; - вести деловую дискуссию и участвовать в ней; - выступать на собраниях с отчетами, докладами, критическими замечаниями и предложениями.	я подготовка	доклада Шкала оценивания презентации Шкала оценивания практической подготовки
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2.2. Шкалы оценивания компетенций

Уровень сформированности компетенции	Шкала оценивания
Продвинутый уровень	
Компетенция сформирована полностью, бакалавр владеет базовыми знаниями и методами осуществления практической деятельности по избранному направлению.	81-100 «отлично»
Сформированы базовые структуры знаний, бакалавр владеет общими положениями теории и имеет первоначальный опыт решения практических задач	61-80 «хорошо»
Пороговый уровень	
Сформированы базовые структуры знаний, имеется некоторый опыт их применения, но допускаются	41-60 «удовлетворительно»

ошибки при решении практических задач	
Бакалавр имеет слабое представление о профессиональных задачах, допускает ошибки, не позволяющие ему приступить к практической деятельности	0-40 «неудовлетворительно»

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

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

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Факультет романо-германских языков
Кафедра английской филологии

Темы презентаций по дисциплине «Практикум по культуре речевого общения первого иностранного языка» (английский)

Оцениваемые компетенции:

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

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

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

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

Уровень: Пороговый / продвинутый

Список тем для презентаций

1. Tourist destinations in Great Britain
2. Tourist destinations in the USA
3. Tourist destinations in Canada
4. Tourist destinations in Australia and New Zealand
5. Types of homes in Great Britain
6. Modern tendencies in fashion and behaviour
7. My favourite film
8. My ideal school
9. Stereotypes about other nations
10. Globalisation
11. Does travelling destroy local cultures?
12. Why is travelling called a university without walls?
13. Is national stereotyping dangerous?
14. The pros and cons of the Unified State Exam.
15. Genetic and cultural influences on personality.
16. Political correctness and language change.
17. Money and talent in show business.
18. Russian films of today.
19. What's your idea of a perfect world?

20. Do fame and money bring happiness?
21. My ideal home
22. My idea of an ideal school teacher
23. A school of my dream
24. Gender gap: myth or reality?
25. What are the causes of school violence?
26. Styles, values and interests of my generation
27. The role of computers and Internet in modern life
28. Globalization: pros and cons.

Шкала оценивания презентации

Баллы	Критерии оценивания
5	Представляемая информация систематизирована, последовательна и логически связана. Проблема раскрыта полностью. Широко использованы возможности технологии Power Point.
3-4	Представляемая информация в целом систематизирована, последовательна и логически связана (возможны небольшие отклонения). Проблема раскрыта. Возможны незначительные ошибки при оформлении в Power Point (не более двух).
2	Представляемая информация в целом систематизирована, но не последовательна и не связана логически. Проблема раскрыта не полностью. Возможны ошибки при оформлении в Power Point.
0-1	Представляемая информация не систематизирована и не совсем последовательна. Проблема раскрыта не полностью. Выводы не сделаны или не обоснованы. Возможности технологии Power Point использованы лишь частично.

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Факультет романо-германских языков
Кафедра английской филологии

**Темы докладов по дисциплине «Практикум по культуре речевого
общения первого иностранного языка» (английский)**

Оцениваемые компетенции:

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

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

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

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

Уровень: Пороговый / продвинутый

1. Lingual-stylistic and structural-semantic peculiarities of the politically correct fairy tale.
2. Lingual-stylistic and compositional peculiarities of the new politically correct genres (politically correct fairy tale, parable, aphorism).
3. Allusion in the literary text: the characteristics of conceptualization and cultural interpretation.
4. Counterintuitive saying as a structural basis for B. Shaw's aphorisms.
5. Counterintuitive saying as a stylistic device: functions and the use in the literary text.
6. Aphorism as a minimal text: structural-semantic and stylistic peculiarities.
7. Lingual-stylistic and compositional features of poetic text (based on material from.....)
8. Lingual-stylistic and structural-semantic features of literary impersonification.
9. Opposition as a compositional element of the literary text.
10. Stylistic and compositional means of intertextuality of the literary text.
11. Creolised text: peculiarities of the stylistic and structural-semantic analysis (based on the material from advertisements).
12. Expressive means of the advertising text.
13. Metaphor in the cognitive and lingual-stylistic aspects.

14. Linguistic tact and the euphemisation of speech as communicative strategies of modern communication.
15. "White Lies" as communicative strategy.
16. Lingual-stylistic devices of creating implicitness in the literary text.
17. Stylistic peculiarities and functions of politically correct term in different spheres of communication.
18. Epithet in the literary text: stylistic and structural modifications.
19. Biblical expressions in the literary text: stylistic and functional features.
20. Lingual-stylistic and socio-cultural interpretation of the folk tale (based on the material of the English, American, Irish tales).
21. Irony as a stylistic and compositional device.
22. Phono-stylistic devices in the literary text.
23. Antonomasia as a stylistic device in the literary text.
24. Onomatopoeia as a stylistic characteristic of poetry.
25. Annomination in the literary text: functions and structural models.
26. "Play" stylistic devices in different types of communication.
27. Periphrasis as a stylistic device: functional and semantic features.
28. The specific character of using litotes in the English literary text.
29. Hyperbole as a means of creating comical effect in the literary text.
30. Decomposition of the phraseological units as a stylistic and textual device.
31. Expressive syntax as a construction device of the publicist genre

Шкала оценивания доклада

Баллы	Критерии оценивания
5	Доклад соответствует заявленной теме, выполнен с привлечением достаточного количества научных и практических источников по теме, бакалавр в состоянии ответить на вопросы по теме доклада.
3-4	Доклад соответствует заявленной теме, выполнен с привлечением достаточного количества научных и практических источников по теме, бакалавр в состоянии ответить на вопросы по теме доклада, но допускает некоторые неточности в ответе
2	Доклад в целом соответствует заявленной теме, выполнен с привлечением нескольких научных и практических источников по теме, бакалавр в состоянии ответить на часть вопросов по теме доклада.
0-1	Доклад не совсем соответствует заявленной теме, выполнен с использованием только 1 или 2 источников, бакалавр допускает ошибки при изложении материала, не в состоянии ответить на вопросы по теме доклада.

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иностранного языка (английский)»
(Вариант 1)**

Оцениваемые компетенции:

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Уровень: Пороговый / Продвинутый

1. Read the article and choose the best answer.

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

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

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

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

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

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

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

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

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

IMPRESS
APPAL
ANNOY
ADMIRE
COWARD
ADORE

ATTRACT
GRATEFUL
FAITH

At the end, I breathed a sigh of (10)
This is definitely one to miss!

RELIEVE

3. Which answer best fits the space?

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

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

(Ответы: 1 задание 1. D 2 C 3. A 4. A 5. C. 2 задание 1. Impression 2 appalling 3 annoying 4 admiration 5 cowardice 6 adorable 7 attraction 8 gratitude 9 faithful 10 relief. 3 задание 1.D 2.A 3.C 4.B 5.D 6.A 7.C 8.D 9.C 10.D 11.A 12.D 13.C 14.D 15.D)

Шкала оценивания тестов

Баллы	Критерии оценивания
5	Правильность ответов составляет более 80 % от общего количества тестовых заданий
3-4	Правильность ответов составляет более 61 -80 % от общего количества тестовых заданий
2	Правильность ответов составляет от 41 до 60 % от общего количества тестовых заданий
0-1	Правильность ответов составляет менее 41 % от общего количества тестовых заданий

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

Кафедра теории и практики английского языка

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

Оцениваемые компетенции:

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

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

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

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

Уровень: Пороговый / Продвинутый

1. Read the following text and answer the questions that follow it.

- The stylistic innovation in painting known as Impressionism began in the 1870's. The Impressionists wanted to depict what they saw in nature, but they were inspired to portray fragmentary moments by the increasingly fast pace of modern life. They concentrated on the play of light over objects, people, and nature, breaking up seemingly solid surfaces,
- (5) stressing vivid contrast between colors in sunlight and shade, and depicting reflected light in all of its possibilities. Unlike earlier artists, they did not want to observe the world from indoors. They abandoned the studio, painting in the open air and recording spontaneous Impressions of their subjects instead of making outside sketches and then moving indoors to complete the work from memory.
- (10) Some of the Impressionists' painting methods were affected by technological advances. For example, the shift from the studio to the open air was made possible in part by the advent of cheap rail travel, which permitted easy and quick access to the countryside or seashore, as well as by newly developed chemical dyes and oils that led to collapsible paint tubes, which enabled artists to finish their paintings on the spot.
- (15) Impressionism acquired its name not from supporters but from angry art lovers who felt threatened by the new painting. The term "Impressionism" was born in 1874, when a group of artists who had been working together organized an exhibition of their paintings in order to draw public attention to their work. Reaction from the public and press was immediate, and derisive. Among the 165 paintings exhibited was one called
- (20) *Impression: Sunrise*, by Claude Monet (1840-1926). Viewed through hostile eyes, Monet's painting of a rising sun over a misty, watery scene seemed messy, slapdash, and an affront to good taste. Borrowing Monet's title, art critics extended the term "Impressionism" to the entire exhibit. In response, Monet and his 29 fellow artists in the exhibit adopted the same name as a badge of their unity, despite individual differences.

- (25) From then until 1886 Impressionism had all the zeal of a “church”, as the painter Renoir put it. Monet was faithful to the Impressionist creed until his death, although many of the others moved on to new styles.
1. What aspect of painting in the nineteenth century does the passage mainly discuss?
(A) The impact of some artists’ resistance to the fast pace of life
(B) The differences between two major styles of art
(C) A technological advance in the materials used by artists
(D) A group of artists with a new technique and approach to art
 2. The word “depict” in line 2 is closest in meaning to
(A) reorganize (B) deform (C) represent (D) justify
 3. According to the passage, which of the following was one of the distinguishing characteristics of Impressionist painting?
(A) The emphasis on people rather than nature scenes
(B) The way the subjects were presented from multiple angles
(C) The focus on small solid objects
(D) The depiction of the effects of light and color
 4. Which of the following is a significant way in which Impressionists were different from the artists that preceded them?
(A) They began by making sketches of their subjects
(B) They painted their subjects out-of-doors
(C) They preferred to paint from memory
(D) They used subjects drawn from modern life
 5. The word “advent” in line 12 is closest in meaning to
(A) achievement (B) acceptance (C) arrival (D) advantage
 6. The exhibition of paintings organized in 1874 resulted in all of the following EXCEPT
(A) attracting attention from the public
(B) a negative reaction from the press
(C) an immediate demand for the paintings exhibited
(D) creating a name for a new style of painting
 7. The word “affront” in line 22 is closest in meaning to
(A) insult (B) encouragement (C) return (D) credit
 8. The rejection of the Impressionist exhibition by critics was caused by which of the following?
(A) The small number of paintings on display
(B) Lack of interest in exhibitions by young artists
(C) The similarity between all the paintings exhibited
(D) Anger about seemingly poorly painted art
 9. The author mentions Renoir in line 25 to give an example of an artist who
(A) became as famous as Monet
(B) was consistently praised by art critics
(C) described the enthusiasm of the Impressionists for their work
(D) was in favor of a traditional style of painting
 10. The word “others” in line 27 refers to
(A) art critics (B) fellow artists

(C) individual differences

(D) new styles

2. Match the words and their synonyms:

1. to refurbish
2. gown
3. as such
4. to evolve
5. dazzling
6. to teem
7. to flutter
8. accentuated
9. haunting
10. regimented

- a. dinner dress, frock
- b. eye-popping
- c. to swarm, pullulate
- d. to derive
- e. to redecorate, renovate, remodel
- f. done with great force
- g. persistent, unforgettable
- h. per se
- i. controlled
- j. to flap, to wave

3. Chose the correct word to complete the following sentences:

haunting / evolved / fetched / teeming / refurbish / alienation / flutter / gratification / drastically / regimented

1. US Navy's orbiting robots will _____ civilian satellites.
2. Guess how much 14 Eifel Tower steps _____ at auction?
3. Lightweight material could _____ change machinery.
4. Whales only recently (2-3 million years ago) _____ into giants.
5. The festival organisers will transform the fields of flowers into a _____ dreamscape of light, colour and sound.
6. The theory implies that the media compete against other information sources for viewers' _____.
7. Democrats keep acting like a _____ army.
8. Five flags _____ over Wellington.
9. NYC waters are _____ with plastic particles.
10. It was parental _____ that caused her fatal despair.

ANSWERS

Task 1 1-D 2-C 3-D 4-B 5-C 6-C 7-A 8-D 9-C 10-B

Task 2 1-e 2-a 3-h 4-d 5-b 6-c 7-j 8-g 9-g 10-i

Task 3 1-refurbish 2-fetched 3-drastically 4-evolved 5-haunting 6-gratification 7-regimented
8-flutter 9-teeming 10-alienation

Шкала оценивания тестов

Баллы	Критерии оценивания
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пкк

МИНИСТЕРСТВО ПРОСВЕЩЕНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное бюджетное образовательное учреждение высшего образования
«ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ»
(ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ)

Факультет романо-германских языков
Кафедра английской филологии

**Задание по лингвостилистическому анализу для практической
подготовки по дисциплине «Практикум по культуре речевого общения
первого иностранного языка (английский)»**

Оцениваемые компетенции:

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

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Уровень: Пороговый / Продвинутый

THE ANONYMOUS LETTER

By A. Christie

Hercule Poirot receives an anonymous letter: 'MR HERCULE POIROT—You fancy yourself, don't you, at solving mysteries that are too difficult for our poor thick-headed British police? Let us see, Mr. Clever Poirot, just how clever you can be. Perhaps you'll find this nut too hard to crack. Look out for Andover on the 21st of the month. Yours, etc., A.B.C.' Hastings, the detective's friend and assistant, thinks it's just a joke. Poirot takes it seriously.

I had been impressed at the time by Poirot's forebodings about the anonymous letter he had received, but I must admit that the matter had passed from my mind when the 21st actually arrived and the first reminder of it came with a visit paid to my friend by Chief Inspector Japp of Scotland Yard. The C.I.D. inspector had been known to us for many years and he gave me a hearty welcome.

"Well, I never," he exclaimed. "If it isn't Captain Hastings back from the wilds of the what do you call it! Quite like old days seeing you here with Monsieur Poirot. You're looking well, too. Just a little bit thin on top, eh? Well, that's what we're all coming to. I'm the same."

I winced slightly. I was under the impression that owing to the careful way I brushed my hair across the top of my head that thinness referred to by Japp was quite unnoticeable. However, Japp had never been remarkable for tact where I was concerned so I put a good face upon it and agreed that we were none of us getting any younger.

"Except Monsieur Poirot here," said Japp. "Quite a good advertisement for a hair tonic, he'd be. Face fungus sprouting finer than ever. Coming out into the limelight, too, in his old age. Mixed up in all the celebrated cases of the day. Train mysteries, air mysteries, high society deaths—oh, he's here, there and everywhere. Never been so celebrated as since he retired."

"I have already told Hastings that I am like the Prima Donna who makes always one more appearance," said Poirot, smiling.

"Shouldn't wonder if you ended by detecting your own death," said Japp, laughing heartily. "That's an idea, that is. Ought to be put in a book."

"It will be Hastings who will have to do that," said Poirot, twinkling at me.

"Ha ha! That would be a joke, that would," laughed Japp.

I failed to see why the idea was so extremely amusing, and in any case I thought the joke was in poor taste. Poirot, poor old chap, is getting on. Jokes about his approaching demise can hardly be agreeable to him.

Perhaps my manner showed my feelings, for Japp changed the subject.

"Have you heard about Monsieur Poirot's anonymous letter?" he asked.

"I showed it to Hastings the other day," said my friend.

"Of course," I exclaimed. "It had quite slipped my memory. Let me see, what was the date mentioned?"

"The 21st," said Japp. "That's what I dropped in about. Yesterday was the 21st and just out of curiosity I rang up Andover last night. It was a hoax all right. Nothing doing. One broken shop window—kid throwing stones—and a couple of drunk and disorderlies. So just for once our Belgian friend was barking up the wrong tree."

"I am relieved, I must confess," acknowledged Poirot.

"You'd quite got the wind up about it, hadn't you?" said Japp affectionately. "Bless you, we get dozens of letters like that coming in every day! People with nothing better to do and a bit weak in the top storey sit down and write 'em. They don't mean any harm! Just a kind of excitement."

"I have indeed been foolish to take the matter so seriously," said Poirot. "It is the nest of the horse that I put my nose into there."

"You're mixing up mares and wasps," said Japp.

"Pardon?"

"Just a couple of proverbs. Well, I must be off. Got a little business in the next street to see to—receiving stolen jewelry. I thought I'd just drop in on my way and put your mind at rest. Pity to let those grey cells function unnecessarily."

With which words and a hearty laugh, Japp departed.

"He does not change much, the good Japp, eh?" asked Poirot.

"He looks much older," I said. "Getting as grey as a badger," I added vindictively.

Poirot coughed and said: "You know, Hastings, there is a little device—my hairdresser is a man of great ingenuity—one attaches it to the scalp and brushes one's own hair over it—it is not a wig, you comprehend—but—"

"Poirot," I roared. "Once and for all I will have nothing to do with the beastly inventions of your confounded hairdresser. What's the matter with the top of my head?"

"Nothing—nothing at all."

"It's not as though I were going bald."

"Of course not! Of course not!"

"The hot summers out there naturally cause the hair to fall out a bit. I shall take back a really good hair tonic."

"*Precisement.*"

"And, anyway, what business is it of Japp's? He always was an offensive kind of devil. And no sense of humour. The kind of man who laughs when a chair is pulled away just as a man is about to sit down."

"A great many people would laugh at that."

"It's utterly senseless."

"From the point of view of the man about to sit, certainly it is."

"Well," I said, slightly recovering my temper. (I admit that I am touchy about the thinness of my hair.) "I'm sorry that anonymous letter business came to nothing."

"I have indeed been in the wrong over that. About that letter, there was, I thought, the odour of the fish. Instead a mere stupidity. Alas, I grow old and suspicious like the blind watchdog who growls when there is nothing there."

"If I'm going to cooperate with you, we must look about for some other 'creamy' crime," I said with a laugh.

1. Give the gist of the passage.
2. Focus on Inspector Japp's speech.

- a) How would you describe his style?
- a) What constructions does the inspector favour?
- b) What techniques does the author use to make his speech sound natural?
- c) What traits of Inspector Japp's character are revealed through his speech? What conclusions can you draw about his personality?

3. The text (including the anonymous letter) abounds in phraseological units.

- a) Do you think they serve to make the dialogue and narration more expressive or are they used mechanically?
- b) Choose one phraseological unit you find especially interesting and analyse it according to the following criteria: meaning, structure, syntactical function, the way it is formed.

4. Get ready to interpret along the following lines.

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

1. What kind of story is it? What is the general **tone** of the story?
2. What is the **theme** of the story?
3. Who is the **narrator**? Can the reader trust such a narrator? Would a story be improved if told from the mother's point of view? How would the story change if it were told from the point of view of the 'umbrella man'?
4. Where is the **scene** set?
5. Who are the main **characters**? Are they flat or round? Is the 'umbrella man' an antagonist in the story? Is he really a criminal? Why is he successful in his crime? Should he go to prison for it? What do you think he might do when it is not raining?
Give a one-sentence character sketch of the mother, her daughter and the 'umbrella man'.
6. What is the **plot** of the story? Divide it into several logical parts and entitle each of them. Does the story have a surprise ending? Have you ever been tricked by anybody in a similar way to this?
7. Analyze the **composition** of the story. Comment on the role of direct speech.
8. What is the **message** of the story? Speak on its **title**.

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

Шкала оценивания практической подготовки

Баллы	Критерии оценивания
5	если из всех заданий студент выполнил как минимум 80% (уверенные действия по формализации лингвистического материала в соответствии с постановленными задачами и с учетом коммуникативной обстановки).
3-4	если из всех заданий студент выполнил как минимум 60% (не достаточно уверенные действия по формализации лингвистического материала в соответствии с постановленными задачами и с учетом коммуникативной обстановки).
2	если из всех заданий студент выполнил 40% (не уверенные действия по формализации лингвистического материала в соответствии с постановленными задачами и с учетом коммуникативной обстановки).
0-1	если из всех заданий студент выполнил менее 40% заданий (отсутствие действий по формализации лингвистического материала в соответствии с постановленными задачами и с учетом коммуникативной обстановки).

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

Формой текущего контроля и промежуточной аттестации является для очной формы обучения: экзамен в 6,8 семестрах, зачет с оценкой в 5.7 семестрах по очной форме обучения, экзамен в 7, 8, А семестрах, зачет с оценкой в 9 семестре по очно-заочной форме обучения.

В рамках освоения дисциплины предусмотрены следующие формы текущего контроля: выполнение тестов, доклад, презентация, практическая подготовка.

Общее количество баллов по дисциплине – 100 баллов.

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

Максимальное количество баллов, которое может набрать обучающийся при сдаче экзамена и зачета с оценкой, равняется 30 баллам.

Экзамен и зачет с оценкой предусматривает следующие умения:

1 Применять полученные знания при проведении лингвостилистической интерпретации оригинальных художественных или публицистических тексты английских авторов:

а) адекватно определять жанрово-стилистическую принадлежность текста,

б) выделять идейно-тематическую основу авторского замысла текста,

г) определять тип повествователя и влияние техники повествования на восприятие текста,

д) определять влияние сюжетной структуры на восприятие художественного текста,

е) определять влияние композиционной структуры художественного или публицистического текст на его восприятие,

ж) определять ведущие средства характеристики персонажей художественного текста,

з) определять средства формирования хронотопа и его роль в художественном тексте,

и) адекватно выделять использованные языковые средства выразительности и определять их стилистические функции в тексте.

2 Продемонстрировать сформировавшуюся концептуальную и категориальную базу целостного филологического подхода к языку на уровне текста и дискурса

3 Применить комплекс знаний, полученных в рамках изученных языковедческих дисциплин к интерпретации текстов различной жанровой природы

4 Свободно, аргументированно и грамотно излагать свои мысли, соблюдая фонетические, лексические и грамматические нормы языка.

5 Вести свободную беседу и отвечать на вопросы экзаменаторов по любому аспекту анализируемого текста.

Экзаменационный билет включает 2 вопроса:

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

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

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

МИНИСТЕРСТВО ПРОСВЕЩЕНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное бюджетное образовательное учреждение высшего образования
«ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ»
(ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ПРОСВЕЩЕНИЯ)

Факультет романо-германских языков
Кафедра английской филологии

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

Оцениваемые компетенции:

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

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

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

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

Уровень: Пороговый / Продвинутый

1. Give the gist of the passage/story/essay. What are its theme and message?
2. Is the point of view objective? Does the narrator of the story pass judgement on the characters or events? Does he guide the readers' opinion?
3. What do you think of the personality of the narrator? Is he reliable? What does the use of this type of narrator add to the text?
4. Is the third-person narrator omniscient or limited? Justify your answer
5. Analyse the stylistic peculiarities of the passage. What language means can be called style-forming?
6. What is your idea of the target audience of this essay?
7. Does the author express his opinions directly and openly? Does he appeal to logic or emotions? Does the author manage to convince the reader?
8. Comment on the structure of the essay. Analyze its stylistic peculiarities and means of persuasion employed by the author.
9. What means of persuasiveness does the author use? Which of them do you find especially effective?
10. What do you think the title of the story signifies? Is it related to the theme?
11. Are there any key words that help the reader understand the theme?
12. Do the details of the setting reinforce the theme? Justify your answer.
13. Comment on the structural peculiarities of the passage. How many parts does it fall into?

14. What is the basic conflict of the story? Is it external or internal? Is there a resolution to the conflict?
15. What stylistic devices are used to show the main conflict of the story?
16. How would you characterise the author's choice of words?
17. What use does the author make of highly literary/colloquial expressions?
18. How would you characterise the author's syntax in this text?
19. Can you identify the genre of the story/extract? Does it belong to a recognizable genre?

Шкала оценивания зачета с оценкой

Критерии оценивания	Баллы
Ставится , если студент: обнаруживает глубокое понимание основного содержания, темы и идеи предложенного текста; грамотно определяет жанрово-стилистическую принадлежность и структурную композицию текста; умеет находить нужные факты; делает логичные и аргументированные выводы, подтверждая их примерами из текста; излагает материал последовательно, грамотно и бегло, обнаруживая правильное использование орфоэпических, лексических, грамматических и стилистических норм изучаемого языка (при этом в ответе допускается не более двух полных ошибок, не влияющих на смысловое содержание речи).	26-30
Ставится, если лингвостилистический анализ текста содержательно корректен, но допускаются неточности в аргументировании и в примерах из текстов. Речь студента соответствует орфоэпическим, лексическим, грамматическим и стилистическим нормам изучаемого языка, но допускаются единичные ошибки в произношении, лексике или грамматике, которые самостоятельно исправляются студентом после замечания экзаменатора (не более 3-4 полных ошибок, незначительно влияющих на смысловое содержание речи).	20-25
Ставится, если студент показывает знание и понимание основных положений экзаменационного билета, но обнаруживает недостаточное понимание содержания текста, недостаточное знание теоретических дисциплин по специальности; его речь изобилует грамматическими и лексическими ошибками (5-7 полных ошибок, в том числе ведущих к искажению смысла высказывания).	14-19

Ставится, если студент обнаруживает непонимание текста, предложенного для анализа, допускает грубые ошибки в устной речи, ведущие к искажению смысла высказывания, не владеет навыками лингвостилистического анализа текста.	0-13
Студент не может дать ответ на вопрос экзаменационного билета, не владеет навыками лингвостилистического анализа текста.	0-2

Итоговая шкала оценивания результатов освоения дисциплины

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

Баллы, полученные в течение освоения дисциплины	Оценка по дисциплине
81-100	отлично
61-80	хорошо
41-60	удовлетворительно
0-40	не удовлетворительно

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Уровень: Пороговый / Продвинутый

Образец текста для лингвостилистического анализа

GREENWOOD SCHOOL

By Bill Bryson

Bill Bryson looks back on his childhood and his elementary school.

Greenwood, my elementary school, was a wonderful old building, enormous to a small child, like a castle made of brick. Built in 1901, it stood off Grand Avenue at the far end of a street of outstandingly vast and elegant homes. The whole neighbourhood smelled lushly of old money.

Stepping into Greenwood for the first time was both the scariest and most exciting event of the first five years of my life. The front doors appeared to be about 20 times taller than normal doors and everything inside was built to a similar imposing scale, including the teachers. Everything about it was intimidating and thrilling at once.

It had, for one thing, an auditorium that was just like a real theatre, with a stage with curtains and spotlights and dressing rooms behind. So however bad your school productions were – and ours were always extremely bad, partly because we had no talent and partly because Mrs De Voto, the music teacher, was a bit ancient and often nodded off at the piano – it felt like you were part of a well-ordered professional undertaking (even when you were standing there holding a long note, waiting for Mrs De Voto's chin to touch the keyboard, an event that always jerked her back into action with rousing gusto at exactly the spot where she had left off a minute or two before).

Mostly we played indoors because it was nearly always winter outside. Of course winters in those days, as with all winters of childhood, were much longer, snowier and more frigid than now. We used to get up to 11 feet of snow at a time – we seldom got less, in fact – and weeks of arctic weather so bitter you could pee icicles.

As a scholar, I made little impact. My very first report card, for the first semester of first grade, had just one comment from the teacher: "Billy talks in a low tone." It wasn't even possible to tell whether it was a complaint or just an observation. After the second semester, the report said: "Billy still talks in a low tone."

I was not a pupil popular with the teachers. Only Mrs De Voto liked me, and she liked all the children, largely because she didn't know who any of them were. She wrote "Billy sings with enthusiasm" on all my report cards, except once or twice when she wrote "Bobby sings with enthusiasm." But I excused her for that because she was kind and well-meaning and smelled nice.

All my other report cards – every last one, apart from Mrs De Voto's faithful recording of my enthusiastic noise-making – had blanks in the comment section. There was something about me – my dreaminess and hopeless forgetfulness, my permanent default expression of pained dubiousness – that rubbed my teachers the wrong way. They disliked all children, of course, particularly little boys, but of the children they didn't like I believe they especially favoured me. I always did everything wrong. I forgot to bring official forms back on time. I forgot to bring cookies for class parties and Christmas cards and valentines on the appropriate festive days.

If we were going on a school trip, I never remembered to bring a permission note from home, even after being reminded daily for weeks. So on the day of the trip everybody would have to sit moodily on the bus for an interminable period while the principal's secretary tried to track my mother down to get her consent over the phone. But my mother was always out to coffee. The whole fucking women's department (at the Des Moines Magazine, where she was home furnishings editor) was always out to coffee. If they weren't out to coffee, they were out to lunch. It's a miracle they ever got a section out, frankly. The secretary would eventually look at me with a sad smile and we would have to face the fact together that I wasn't going to go.

So the bus would depart without me and I would spend the day in the school library, which I actually didn't mind at all. It's not as if I were missing a trip to the Grand Canyon or Cape Canaveral. This was Des Moines. There were only two places schools went on trips in Des Moines – to the Wonder Bread factory, where you could watch freshly made bread products travelling round an enormous room on conveyor belts, and the museum of the Iowa State Historical Society, the world's quietest and most uneventful building, where you discovered that not a great deal had ever happened in Iowa; nothing at all if you excluded ice ages.

A more regular humiliation was forgetting to bring money for savings stamps. Savings stamps were like savings bonds, but bought a little at a time. You gave the teacher 20 or 30 cents (\$2 if your dad was a lawyer, surgeon or orthodontist) and she gave you a number of patriotic-looking stamps – one for each dime spent – which you then licked and placed over stamp-sized squares in a savings stamp book.

One day each week – I couldn't tell you which one now; I couldn't tell you which one then – Miss Grumpy would announce that it was time to collect money for US saving stamps and every child in the classroom but me would immediately reach into their desk or schoolbag and extract a white envelope containing money and join a line at the teacher's desk. It was a weekly miracle to me that all these other pupils knew on which day they were supposed to bring money and then actually remembered to do so. That was at least one step of sharpness too many for a Bryson.

Each year the teacher held up my pathetically barren book as an example for all the other pupils of how not to support your country and they would all laugh – that peculiar braying laugh that exists only when children are invited by adults to enjoy themselves at the expense of another child. It is the cruellest laugh in the world.

Once a month we had a civil defence drill at school. A siren would sound – a special urgent siren that denoted that this was not a fire drill or storm alert but a nuclear attack by agents of the dark forces of communism – and everyone would scramble out of their seats and get under their desks with hands folded over heads in the nuclear attack brace position. I must have missed a few of these, for the first time one occurred in my presence I had no idea what was going on and sat fascinated as everyone around me dropped to the floor and parked themselves like little cars under their desks.

"What is this?" I asked Buddy Doberman's butt, for that was the only part of him still visible.

"Atomic bomb attack," came his voice, slightly muffled. "But it's OK. It's only a practice, I think."

I remember being profoundly amazed that anyone would suppose that a little wooden desk would provide a safe haven in the event of an atomic bomb being dropped on Des Moines. But evidently they all took the matter seriously for even the teacher was inserted under her desk, too – or at least as much of her as she could get under, which was perhaps 40%. Once I realised that no one was watching, I elected not to take part. I already knew how to get under a desk and was confident that this was not a skill that would

ever need refreshing. Anyway, what were the chances that the Soviets would bomb Des Moines? I mean, come on.

So it was perhaps a little unfortunate that on the morning of my third or fourth drill, Mrs Unnaturally Enormous Bosom, the principal, accompanied by a man in a military uniform from the Iowa Air National Guard, made an inspection tour of the school and espied me sitting alone at my desk reading a comic adventure, surrounded by a roomful of abandoned desks, each sprouting a pair of backward-facing feet and a child's ass.

Boy, was I in trouble.

I had embarrassed the school. I had embarrassed the principal. I had shamed myself. I had insulted my nation.

- undertaking - funeral

1. **Identify the genre and give the gist of the passage.**
2. What atmosphere does the description of the setting create? What role do epithets play in the description? What other stylistic devices increase its expressiveness?
3. This narrative of past events uses the Simple Past as its main tense.
 - a) What other grammatical means does the author use to describe past actions and states? Give examples and comment on the peculiarities of each of them.
 - b) What is the special significance of the form of Past Perfect in the closing paragraph? What stylistic device serve to strengthen its effect?
4. Identify hyperbole and comment on its stylistic functions. What other stylistic means add humour to the narration?
5. Characterise the general tone of narration and analyse stylistic means reinforcing it. Dwell on the use of phraseology.

Образец статьи для реферирования

Talk your way into another language

Need to learn another language for a job abroad? Textbooks and tutors may be the worst approach

GO INTO a bar, sit down, relax, have a large drink, try to pick someone up or have an argument, or combine the two. It may look to others as though you are wasting your time. It may even feel that way to you. But so long as you are doing this in a foreign country, where you speak the language badly or not at all, you are probably acquiring a new language better than you ever could by formal study with a teacher and a textbook.

The bar, properly used, beats the classroom hollow. It is full of native speakers asking you questions, telling you to do things, urging you to take an active part in conversation, and using gestures freely to make their intentions clearer—just like your parents did when you were an infant. So, plunge in. All you have to do is talk back.

The proposition that infants can acquire languages by prolonged exposure to them is self-evidently true: it is the only way available to them. Older children and teenagers who move to a different country can pick up a new language with a speed that baffles their parents. But in adulthood we find ourselves envying our rare contemporaries who can still acquire languages easily.

There may be biological reasons why the capacity to learn languages falls away with age, even more than the capacity to learn other things. The brain may be designed to do its best language-learning in infancy, and then to redeploy its resources at puberty.

But psychological factors probably play a big part, too. As we get older, we get more self-conscious, more inhibited, more dependent on people's judgments. This process may

undermine our capacity to acquire a new language, because language underpins our sense of personality and identity. We fear to make mistakes in it.

Stephen Krashen, an expert on second-language acquisition at the University of Southern California in Los Angeles, makes a strong case for the dominance of psychological factors in his standard work, “Second Language Acquisition and Second Language Learning” (available free online at www.sdkrashen.com).

So, when we want to learn a new language in mid-life for reasons of career or curiosity, we commonly but wrongly approach it with the sense of doing something difficult and unnatural. We turn to grammar books and compact discs expecting a fight. We are going to “struggle” with the language. We will “master” it, unless it defeats us. And with that sort of attitude, it probably will.

For adults to go on learning languages easily, they need to recapture the indifference of childhood. All other things being equal, the best learner will be the person who is the most relaxed in conversation, and the most self-confident. According to Mr. Krashen, people with outgoing personalities do best at learning a new language because “they have the ego strength to make the necessary mistakes involved in learning.”

Alcohol probably helps, but only within limits. A scientific study in 1972 found that foreigners pronounced Thai sentences better after drinking one to one and a half ounces of alcohol—but not more, and not less. The researchers deduced that a stiff drink could produce a “flexible psychic state” with lowered inhibitions and a heightened sense of empathy.

Language theorists use the metaphor of a “filter” which decides how “open” a person is to a given language in a given situation. The more self-conscious or defensive a person feels, the more finely he or she will filter the incoming language, and the less of it he or she will absorb as a result. This may be why children may pick up accents or dialects from one another more readily than they do from their parents or teachers.

Attitude, not aptitude

So let us return to the bar, with our filter wide open, and see if we cannot do better there despite our advancing age. Striking up conversations here with strangers should be fairly easy, even inevitable. The capacity to speak intelligibly is of secondary importance, especially as the evening wears on.

Even if we lack an easy, outgoing personality, we can probably make up for that by showing our curiosity and enthusiasm for the country and the people around us. Attitude, far more than aptitude, dictates success in language learning, and the best attitude is to want to be more like the people who speak the language already. Then the filter is wide open to everything.

In practical terms, what does this mean for someone who wants to learn a new language? It means, first and foremost, know yourself. If you are the shy neurotic type, then you will probably do best trying to learn a language in a formal way, with a teacher and a textbook. You will not learn to use the language creatively, at least within a short time, but you will learn routines (“hello”, “how are you?”) and patterns (“how much is the...?”) which will give you a façade of competence when carrying out specific tasks.

If, on the other hand, you can talk easily to anyone with enormous charm and vivacity, then go right ahead and do just that in your country of choice. Do not bother with a formal language course at all. It will be a waste of time and money. You will gain more from a week of active informal conversation than you will from a week of formal study.

And what if, like most of us, you fall somewhere in the middle—keen in principle to talk a foreign language, but doubtful of your capacity to do so, and reluctant to walk straight into a foreign bar without at least knowing enough words to buy a drink?

The answer is to find an off-the-shelf language course with the right balance between natural conversation and formal grammar. The optimal balance is probably all natural conversation and no formal grammar at all. Awareness of grammar is more likely to inhibit fluency than encourage it: it makes a speaker more conscious of his or her mistakes. But many

adults like to learn grammar, even when they are learning a language for conversational use only, because it gives them a sense of intellectual achievement, and of measurable progress.

Образцы вопросов к беседе на экзамене:

1. What are the most significant historical events that have occurred during your lifetime?
2. What are your tastes in reading?
3. History is a subject that's taught in every school: why is this?
4. Which historical figures would you like to be able to interview? Why?
5. What is meant by popular culture?
6. What can we learn from other cultures about attitudes to older people?
7. How do old people feel in their retirement years? What are the aims of U3A movement in Britain?
8. How would you set about improving conditions for older people in your country and changing younger people's attitudes?
9. What would you prefer: a large nuclear family or a large extended family? Why?
10. Political correctness: is it social justice or absurdity? What are the pros and cons of political correctness? Is your language politically correct?
11. What's your attitude to violence on TV and cinema screens?
12. We are what we eat. What is the food of the future?
13. A good family. What could be said for big families? Does age matter in family relationships?
14. Does violence on the screen have anything to do with violence at school? What are the real causes of violence and bullying at schools?
15. Age and ageism. Does age matter in relationships? What is your attitude to the aged? What's the role of elderly people in our society?
16. Which living person/ figure from the past do you most admire?
17. What's the most memorable film that you have ever seen? Describe it.
18. What is a generation gap? At what point in life does the generation gap seem to be the largest?
19. What influences the styles, values and interests of a generation?
20. Which were your favourite subjects at school? Explain why you enjoyed them.
21. Compare the American and Russian systems of education.
22. What is your ideal home like? What would your ideal room contain?
23. What 'perfect societies' described in literature do you know? Which of the appeals to you? Why?
24. Describe your own idea of Utopia. Decide on the aspects of the physical environment, government, possessions, public and private transport, education system, work and employment, family structures, law and order.
25. Describe your own town, city, village or district. Dwell on population, style of architecture, kinds of roads, public transport, employment and entertainments.
26. What are 'household names' in your country? How would you explain to a foreign visitor why these people are famous?
27. What makes a good language teacher? What qualities should a good language teacher possess?
28. The role of education. Some people think that luck and family connections are more important than a good education. What do you think? Give your reasons.
29. Should rich people be permitted to buy educational advantages by sending their children to private schools or should all schools be run by the state?

Шкала оценивания экзамена

Критерии оценивания	Баллы
Студент обнаруживает глубокое понимание основного содержания,	26-30

темы и идеи предложенного текста; грамотно определяет жанрово-стилистическую принадлежность и структурную композицию текста; умеет находить нужные факты; делает логичные и аргументированные выводы, подтверждая их примерами из текста; излагает материал последовательно, грамотно и бегло, обнаруживая правильное использование орфоэпических, лексических, грамматических и стилистических норм изучаемого языка (при этом в ответе допускается не более двух полных ошибок, не влияющих на смысловое содержание речи).	
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Итоговая шкала оценивания результатов освоения дисциплины

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

Баллы, полученные в течение освоения дисциплины	Оценка по дисциплине
81-100	отлично
61-80	хорошо
41-60	удовлетворительно
0-40	не удовлетворительно