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Международная школа искусств и культурного наследия

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Рабочая программа дисциплины
Иностранный (английский) язык

образовательная программа
направление подготовки

51.04.04 Музеология и охрана объектов культурного и природного наследия

направленность (профиль)
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Рабочая программа дисциплины **«Иностранный (английский) язык»**, входящей в состав основной профессиональной образовательной программы высшего образования — программы магистратуры «Музейные исследования и кураторские стратегии», утверждена на заседании Международной школы искусств и культурного наследия.

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АННОТАЦИЯ РАБОЧЕЙ ПРОГРАММЫ ДИСЦИПЛИНЫ «Иностранный (английский) язык»

Дисциплина **«Иностранный (английский) язык»** является дисциплиной обязательной части образовательной программы, Блока 1 «Дисциплины (модули)» образовательной программы «Музейные исследования и кураторские стратегии» по направлению подготовки 51.04.04 Музеология и охрана объектов культурного и природного наследия.

Курс **«Иностранный (английский) язык»** разработан в русле коммуникативно-ориентированного обучения иностранным языкам. Его ключевым принципом является ориентация на овладение языком как средством общения в рамках жизненных ситуаций, актуальных для учащихся. Особый упор в курсе делается на профессиональную коммуникацию: формируются навыки различных видов чтения (поискового, ознакомительного, просмотрового, аналитического), осуществляется обучение семантико-синтаксического и лексико-грамматического анализа текста и основам перевода текстов по специальности с иностранного (английского) языка на русский, развиваются навыки восприятия на слух монологической и диалогической аутентичной речи в профессиональной сфере, а также совершенствование навыков устной и письменной речи в рамках профессионального общения (в частности, умение сформировать основную идею сообщения, кратко изложить содержание текста).

Программой дисциплины предусмотрены следующие виды контроля: текущий контроль успеваемости, промежуточный контроль в форме экзамена (в конце 1, 2 семестров).

Общая трудоемкость освоения дисциплины составляет 8 (восемь) зачетных единиц, 288 часов.

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1. ЦЕЛИ И ЗАДАЧИ ОСВОЕНИЯ ДИСЦИПЛИНЫ

Целью дисциплины «Иностранный (английский) язык» является формирование иноязычных коммуникативных компетенций будущего специалиста, прежде всего в профессиональной сфере, позволяющих использовать иностранный язык как средство межличностного и профессионального общения. Инструментом достижения указанной цели является изучение иностранного языка на основе методики «коммуникативных компетенций» (communicative competences), под которыми понимается способность осуществлять общение посредством языка, т.е. передавать мысли и обмениваться ими в различных ситуациях в процессе взаимодействия с другими участниками общения, правильно используя систему языковых и речевых норм и выбирая коммуникативное поведение, адекватное аутентичной ситуации общения.

Задачи освоения дисциплины «Иностранный (английский) язык» включают в себя:

- формирование навыков различных видов чтения (поискового, ознакомительного, просмотрового, аналитического);
- обучение семантико-синтаксическому и лексико-грамматическому анализу текста и основам перевода текстов по специальности с иностранного (английского) языка на русский;
- развитие навыков восприятия на слух монологической и диалогической аутентичной речи в профессиональной сфере;
- совершенствование навыков устной и письменной речи в рамках профессионального общения (в частности, умение сформировать основную идею сообщения, кратко изложить содержание текста).

2. ПЛАНИРУЕМЫЕ РЕЗУЛЬТАТЫ ОСВОЕНИЯ ДИСЦИПЛИНЫ

В результате изучения учебной дисциплины обучающийся должен овладеть следующими компетенциями: универсальными (УК). Планируемые результаты формирования компетенций и индикаторы их достижения в результате освоения дисциплины представлены в Таблице 1.

Таблица 1

Планируемые результаты освоения дисциплины, соотнесенные с индикаторами достижения компетенций обучающихся

Код и наименование компетенции	Индикаторы достижения компетенции	Результаты обучения (знать, уметь, владеть)
УК-4 Способен применять современные коммуникативные технологии, в том числе на иностранном(ых) языке(ах), для академического и профессионального взаимодействия	ИД.УК-4.1. Знать принципы эффективной коммуникации в устной и письменной формах на русском и иностранном языке, принятые в академическом и профессиональном сообществе	Знать: теорию эффективной коммуникации в устной и письменной формах на русском и иностранном языке, принятые в академическом и профессиональном сообществе З (УК-4)
	ИД.УК-4.2. Уметь осуществлять социальные и профессиональные коммуникации, в том числе на иностранном(ых) языке(ах)	Уметь: использовать разные коммуникативные роли и стратегии для решения задач профессиональной деятельности на русском и иностранном языке, принятые в академическом и профессиональном сообществе У (УК-4)
	ИД.УК-4.3. Уметь создавать логичные, связные устные и письменные высказывания информативного характера на профессиональную тему	Владеть: навыками использования разных коммуникативных ролей и стратегий для решения профессиональных задач на
	ИД.УК-4.4. Владеть иностранным языком как инструментом общения в профессиональном сообществе	

Код и наименование компетенции	Индикаторы достижения компетенции	Результаты обучения (знать, уметь, владеть)
		русском и иностранном языке, принятые в академическом и профессиональном сообществе В (УК-4)

В результате освоения дисциплины магистрант должен:

— **знать:** основы академической грамматики, лексики и коммуникации, основные принципы различных видов чтения, семантико-синтаксического и лексико-грамматического анализа текста, основы перевода текста по специальности с иностранного (английского) языка на русский, знать научную терминологию;

— **уметь:** применять на практике основные принципы различных видов чтения, семантико-синтаксического и лексико-грамматического анализа текста, а также анализировать конкретные коммуникационные ситуации;

— **владеть:** навыками восприятия на слух монологической и диалогической аутентичной речи, навыками устной и письменной речи в рамках профессионального общения, навыками деловой коммуникации.

3. МЕСТО ДИСЦИПЛИНЫ В СТРУКТУРЕ ОБРАЗОВАТЕЛЬНОЙ ПРОГРАММЫ

Дисциплина **«Иностранный (английский) язык»** является дисциплиной обязательной части Блока 1 «Дисциплины (модули)» учебного плана основной профессиональной образовательной программы высшего образования — программы магистратуры «Музейные исследования и кураторские стратегии» по направлению подготовки 51.04.04 Музеология и охрана объектов культурного и природного наследия. Код дисциплины по учебному плану Б1.О.05. Курс читается в первом, втором семестрах, форма промежуточной аттестации — экзамен (в конце 1, 2 семестра).

Для успешного освоения дисциплины учащиеся должны иметь базовые знания иностранного (английского) языка в объеме высшего образования не ниже уровня бакалавриата, а также сформированных соответствующих общепрофессиональных и профессиональных компетенций.

Знания, умения и навыки, полученные при освоении данной дисциплины, применяются магистрантами в процессе выполнения научно-исследовательской работы и подготовки к защите и защиты выпускной квалификационной работы.

4. ОБЪЕМ ДИСЦИПЛИНЫ

Общая трудоемкость освоения дисциплины составляет 8 зачетных единиц, 288 часов.

Таблица 2

Объем дисциплины					
Типы учебных занятий	Объем дисциплины, час.				
	Всего	Семестр			
		1	2	3	4
Очная форма обучения					

Типы учебных занятий		Объем дисциплины, час.				
		Всего	Семестр			
			1	2	3	4
Контактная работа обучающихся с преподавателем в соответствии с УП:		176	88	88		
лекции (Л)		12	6	6	-	-
практические занятия (ПЗ)		164	82	82	-	-
Самостоятельная работа обучающихся (СР)		94	47	47	-	-
Промежуточная аттестация	форма	экзамен	экзамен	экзамен	-	-
	час.	18	9	9	-	-
Общая трудоемкость (час. / з.е.)		288/8	144/4	144/4	-	-

5. СОДЕРЖАНИЕ И СТРУКТУРА ДИСЦИПЛИНЫ

Содержание дисциплины соотносится с планируемыми результатами обучения по дисциплине: через задачи, формируемые компетенции и их компоненты (знания, умения, навыки – далее ЗУВ) по средствам индикаторов достижения компетенций в соответствии с Таблицей 3.

5.1 Содержание дисциплины

Таблица 3

Содержание дисциплины

№ п/п	Наименование тем (разделов)	Содержание тем (разделов)	Коды компетенций	Индикаторы компетенций (в соотв. с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)
Тема 1	Основы академической грамматики	Видовременная система английского глагола (Действительный залог). Видовременная система английского глагола (Страдательный залог). Существительное: исчисляемые, неисчисляемые существительные. Слова, выражающие количество. Типы местоимений. Прилагательное и наречие. Степени сравнения прилагательных и наречий. Предлоги места и направления, падежные предлоги. Модальные глаголы в 1 и 2 значении. Правила согласования времен, косвенный вопрос, глаголы говорения.	УК-4	ИД.УК-4.1. ИД.УК-4.2. ИД.УК-4.3. ИД.УК-4.4.	З (УК-4) У (УК-4) В (УК-4)

№ п/п	Наименование тем (разделов)	Содержание тем (разделов)	Коды компетенций	Индикаторы компетенций (в соотв. с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)
		Инфинитив. Герундий. Причастие. Сослагательное наклонение. Сложносочиненное и сложноподчиненное предложения. Типы придаточных, бессоюзная связь. Эмфатические конструкции.			
Тема 2	Основы академической лексики	Характеристики академической лексики. Методики исследовательской деятельности. Описание тенденций, причинно-следственных связей. Описание и оценка идей и концепций, ссылки на источники. Статистические данные, графики и диаграммы, анализ результатов исследования. Профессиональные темы: Типы высших учебных заведений, степени, должности и звания. Современные системы и способы коммуникации в академической среде. Международное академическое сообщество. Корпоративная культура вуза.	УК-4	ИД.УК-4.1. ИД.УК-4.2. ИД.УК-4.3. ИД.УК-4.4.	З (УК-4) У (УК-4) В (УК-4)
Тема 3	Основы академической коммуникации	Принципы академической коммуникации: Цель академической коммуникации. Требования к эффективному посланию Этапы создания и передачи эффективного послания. Взаимодействие с аудиторией. Способы получения и анализа обратной связи в процессе коммуникации. Типы вербальной (устной и письменной) академической коммуникации. Типы невербальной коммуникации. Взаимодействие вербальной и невербальной коммуникации.	УК-4	ИД.УК-4.1. ИД.УК-4.2. ИД.УК-4.3. ИД.УК-4.4.	З (УК-4) У (УК-4) В (УК-4)

№ п/п	Наименование тем (разделов)	Содержание тем (разделов)	Коды компетенций	Индикаторы компетенций (в соотв. с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)
		Мероприятия в сфере академической коммуникации. Эффективная академическая презентация: Структура и этапы презентации Организация и структурирование информации. Объяснение основных концепций и идей. Связь элементов презентации. Как заинтересовать аудиторию и вовлечь ее в дискуссию. Как выделить главное и подчеркнуть самые яркие мысли. Формальный и неформальный стили. Выбор языковых средств. Преобразование письменной речи в устную речь. Подготовка и эффективное использование иллюстративного материала. Описание графиков, схем, таблиц. Описание процессов и тенденций. Завершение презентации, выводы. Риторические вопросы. Элементы невербальной коммуникации.			

5.2 Структура дисциплины

Таблица 4

Структура дисциплины						
№ п/п	Наименование тем (разделов)	Объем дисциплины, час.				Форма текущего контроля успеваемости*, промежуточной аттестации
		Всего	Контактная работа обучающихся с преподавателем по типам учебных занятий в соответствии с УП		СР	
			Л	ПЗ		
Очная форма обучения						
Тема 1	Основы академической грамматики	96	4	62	30	ПТ КР

№ п/п	Наименование тем (разделов)	Объем дисциплины, час.				Форма текущего контроля успеваемости*, промежуточной аттестации
		Всего	Контактная работа обучающихся с преподавателем по типам учебных занятий в соответствии с УП		СР	
			Л	ПЗ		
Очная форма обучения						
Тема 2	Основы академической лексики	39	2	20	17	Р
Промежуточная аттестация		9	-	-	-	Экзамен
Всего за 1 семестр		144	6	82	47	9
Тема 2	Основы академической лексики	54	2	32	20	Р ПТ
Тема 3	Основы академической коммуникации	81	4	50	27	АП
Промежуточная аттестация		9	-	-	-	Экзамен
Всего за 2 семестр		144	6	82	47	9
Всего:		288	12	164	94	18

Примечание: * – формы текущего контроля успеваемости: устный перевод текста по специальности (ПТ), контрольная работа (КР), устное реферирование текста по специальности (Р), академическая презентация (АП).

6. УЧЕБНО-МЕТОДИЧЕСКОЕ ОБЕСПЕЧЕНИЕ САМОСТОЯТЕЛЬНОЙ РАБОТЫ ОБУЧАЮЩИХСЯ ПО ДИСЦИПЛИНЕ

6.1 Общие положения

Знания и навыки, полученные в результате лекций и семинарских занятий, закрепляются и развиваются в результате повторения материала, усвоенного в аудитории, путем чтения текстов и исследовательской литературы (из списков основной и дополнительной литературы) и их анализа.

Самостоятельная работа является важнейшей частью процесса высшего образования. Ее следует осознанно организовать, выделив для этого необходимое время и соответствующим образом организовав рабочее пространство. Важнейшим элементом самостоятельной работы является проработка материалов прошедших занятий (анализ конспектов, чтение рекомендованной литературы) и подготовка к следующим лекциям/семинарам. Литературу, рекомендованную в программе курса, следует, по возможности, читать в течение всего семестра, концентрируясь на обусловленных программой курса темах.

Существенную часть самостоятельной работы магистранта представляет самостоятельное изучение учебно-методических изданий, лекционных конспектов, интернет-ресурсов и пр. Подготовка к семинарским занятиям, опросам также является важной формой работы магистранта. Самостоятельная работа может вестись как индивидуально, так и при содействии преподавателя.

6.2 Рекомендации по распределению учебного времени по видам самостоятельной работы и разделам дисциплины

Тема 1. Основы академической грамматики:

1.1. Изучение рекомендуемых разделов грамматики. Повторение материала практических занятий изученного на предыдущих занятиях при подготовке к последующим занятиям – 15 часов.

1.2. Подготовка к занятиям по предложенным для выполнения заданиям, самостоятельное изучение рекомендованной учебной литературы, повторение материала практических занятий – 15 часов. Итого: 30 часов.

Тема 2. Основы академической лексики:

2.1. Изучение рекомендуемых разделов лексики и профессиональных тем. Повторение изученного лексического материала на предыдущих занятиях при подготовке к последующим занятиям – 18 часов.

2.2. Подготовка к занятиям по предложенным для обсуждения темам, самостоятельное изучение рекомендованной учебной литературы, повторение материала практических занятий – 19 часов. Итого: 37 часов.

Тема 3. Основы академической коммуникации:

3.1. Изучение принципов академической коммуникации, знакомство с основными видами академической коммуникации – 10 часов.

3.2. Подготовка к занятиям по предложенным профессиональным темам, самостоятельное изучение рекомендованной учебной литературы, повторение материала практических занятий, подготовка академической презентации, подготовка к участию в беседе по специальности – 17 часов. Итого: 27 часов.

6.3 Перечень основных вопросов по изучаемым темам для самостоятельной работы обучающихся по дисциплине

Самостоятельная работа обучающихся по дисциплине «**Иностранный (английский) язык**» включает в себя:

1. Обязательная самостоятельная работа по заданию преподавателя:

- аналитическое, изучающее, просмотровое чтение специальной научной литературы;
- подготовка докладов и презентаций по научной тематике, индивидуальных проектов;
- работа с обучающими и контролирующими программами в Лингафонном кабинете Языкового центра для совершенствования навыков в области грамматики, профессиональной лексики, письменной практики.

2. Самостоятельная работа по выбору обучающегося:

- чтение и анализ специальной литературы на иностранном языке;
- перевод специальной литературы на иностранном языке;
- работа со справочными материалами в библиотеке Университета, работа с электронными и мультимедийными учебниками и учебными пособиями в Лингафонном кабинете Языкового центра, использование Интернет-ресурсов.

Для самостоятельной работы обучающихся по темам дисциплины рекомендуется повторение следующих разделов грамматики:

- Порядок слов простого предложения.
- Сложное предложение: сложноподчиненные и сложносочиненные предложения.
- Союзы и относительные местоимения.
- Бессоюзные придаточные предложения.
- Употребление личных форм глагола в действительном залоге.
- Согласование времен.

- Видовременные формы глагола.
- Пассивные конструкции. Неличные формы глагола.
- Инфинитив: формы и функции. Конструкция «дополнение с инфинитивом», конструкция «подлежащее с инфинитивом», инфинитив в функции вводного члена предложения (parenthesis), инфинитив в составном именном сказуемом и в составном модальном сказуемом; оборот «for + инфинитив».
- Причастие: формы и функции. Причастие в функции определения и определительные причастные обороты; независимый причастный оборот, оборот «дополнение с причастием»; конструкция «have + object + part. II».
- Герундий: формы и функции, герундиальные обороты.
- Числительное: простое и сложное.
- Сослагательное наклонение.
- Модальные глаголы с перфектным инфинитивом, значения и функции глаголов should и would. Условные придаточные предложения.
- Атрибутивные комплексы (цепочки существительных)

6.4 Перечень литературы для самостоятельной работы

1. Moore, Julie. Oxford Academic Vocabulary Practice: Upper-Intermediate / B2 - C1 / J. Moore. - Oxford: Oxford University Press, 2017. - 144 p. (55 экз.)
2. Chazal, Edward de. Oxford EAP: a Course of English for Academic Purposes : Intermediate / B1+ / E. de Chazal, L. Rogers. - Oxford: Oxford University Press, 2013. - 222 p. (63 экз.)
3. Chazal, Edward de. Oxford EAP: a Course of English for Academic Purposes : Advanced / C1 / E. Chazal, J. Moore. - Oxford: Oxford University Press, 2013. - 239 p. (55 экз.)
4. Paterson, Ken. Oxford Grammar for EAP: English Grammar and Practice for Academic Purposes : with answers / K. Paterson, R. Wedge. - Oxford: Oxford University Press, 2013. - 223 p. (39 экз.)
5. McCarthy, Michael. Academic Vocabulary in Use: 50 Units of Academic Vocabulary Reference and Practice: Self-Study and Classroom Use / M. McCarthy, F. O'Dell. - Cambridge; New York; Melbourne: Cambridge University Press, 2008. - 176 p. (57 экз.)
6. Pathare, Emma. Skillful Listening and Speaking: Student's Book Pack. 4. C1 / E. Pathare, G. Pathare. - 2nd ed. - Oxford: Macmillan Education, 2018. - 190 p. (32 экз.)
7. Warwick, Lindsay. Skillful Reading and Writing: Student's Book Pack. 4. C1 / L. Warwick, L. Rogers. - 2nd ed. - Oxford: Macmillan Education, 2018. - 190 p. (32 экз.)

6.5 Перечень учебно-методического обеспечения для самостоятельной работы

Для обеспечения самостоятельной работы магистрантов по дисциплине «Иностранный (английский) язык» разработано учебно-методическое обеспечение в составе:

1. Контрольные задания для подготовки к процедурам текущего контроля (п. 7.2 Рабочей программы).
2. Типовые задания для подготовки к промежуточной аттестации (п. 7.4 Рабочей программы).
3. Рекомендуемые основная, дополнительная литература, Интернет-ресурсы и справочные системы (п. 8, 9 Рабочей программы).
4. Рабочая программа дисциплины размещена в электронной информационно-образовательной среде Университета на электронном учебно-методическом ресурсе АНООВО «ЕУСПб» — образовательном портале LMS Sakai — Sakai@EU.

7. ФОНД ОЦЕНОЧНЫХ СРЕДСТВ ДЛЯ ПРОВЕДЕНИЯ ТЕКУЩЕЙ И ПРОМЕЖУТОЧНОЙ АТТЕСТАЦИИ ОБУЧАЮЩИХСЯ ПО ДИСЦИПЛИНЕ

7.1 Показатели, критерии и оценивание компетенций и индикаторов их достижения в процессе текущей аттестации

Информация о содержании и процедуре текущего контроля успеваемости, методике оценивания знаний, умений и навыков обучающегося в ходе текущего контроля доводятся научно-педагогическими работниками Университета до сведения обучающегося на первом занятии по данной дисциплине.

Текущий контроль предусматривает подготовку магистрантов к каждому аудиторному занятию. Магистрант должен присутствовать на занятиях, выполнять упражнения, предусмотренные планом, показывая, что подготовил внеаудиторные задания, представлять необходимые материалы, выполнять письменные работы и презентации по темам курса.

Текущий контроль проводится в форме устного перевода, устного реферирования иноязычных специальных текстов, оценивания выполнения магистрантами контрольной работы и презентации на профессиональные темы.

Таблица 5

Показатели, критерии и оценивание компетенций и индикаторов их достижения в процессе текущей аттестации

Наименование тем (разделов)	Коды компетенций	Индикаторы компетенций	Коды ЗУВ (в соответствии с Таблицей 1)	Формы текущего контроля успеваемости	Результаты текущего контроля
1. Основы академической грамматики.	УК-4	ИД.УК-4.1. ИД.УК-4.2. ИД.УК-4.3. ИД.УК-4.4.	З (УК-4) У (УК-4) В (УК-4)	устный перевод текста по специальности	зачтено/ не зачтено
				контрольная работа	зачтено/ не зачтено
2. Основы академической лексики.	УК-4	ИД.УК-4.1. ИД.УК-4.2. ИД.УК-4.3. ИД.УК-4.4.	З (УК-4) У (УК-4) В (УК-4)	устное реферирование текста по специальности	зачтено/ не зачтено
				устный перевод текста по специальности	зачтено/ не зачтено
3. Основы академической коммуникации.	УК-4	ИД.УК-4.1. ИД.УК-4.2. ИД.УК-4.3. ИД.УК-4.4.	З (УК-4) У (УК-4) В (УК-4)	академическая презентация	зачтено/ не зачтено

Дисциплина «Иностранный (английский) язык» предполагает:

1. Устный перевод текста по специальности, целью которого является проверка овладения учащимися навыками академического перевода, а также знания профессиональной лексики.
2. Выполнение контрольной работы, целью которой является проверка знаний и навыков, полученных студентами в области грамматики, академической и профессиональной лексики и словообразования.

3. Устное реферирование специального текста, целью которого является проверка навыков учащихся в области целостного восприятия текста, связности и логичности изложения, владение профессиональной лексикой.

4. Подготовку и представление презентации по тематике своей научной работы в формате выступления в ходе научной конференции. Целью этого вида контроля является проверка знаний и навыков учащихся в сфере профессиональной иноязычной коммуникации.

Таблица 6

Формы текущего контроля успеваемости	Критерии оценивания
Устный перевод текста по специальности	Зачтено: Содержательная идентичность текста перевода. Эквивалентный перевод: содержательная идентичность текста перевода. Погрешности перевода не нарушают общего смысла оригинала. Лексические аспекты перевода. Использование эквивалентов для перевода 30-100% текста Грамматические аспекты перевода. Эквивалентный перевод с использованием основных грамматических конструкций, характерных для академического стиля речи. Соблюдение языковых норм и правил языка перевода: стилистическая идентичность текста перевода. Соблюдение языковых норм и правил языка перевода для 30-100 % текста. Не зачтено: Содержательная идентичность текста перевода. Неэквивалентная передача смысла: ошибки представляют собой грубое искажение содержания оригинала. Лексические аспекты перевода. Использование эквивалентов менее чем для 30% текста Грамматические аспекты перевода. Использование грамматических эквивалентов менее чем для 30% текста Соблюдение языковых норм и правил языка перевода: стилистическая идентичность текста перевода. Соблюдение языковых норм и правил языка перевода менее чем для 30% текста.
Контрольная работа	Зачтено: Грамматическая составляющая. 60% - 100 % правильных ответов. Лексическая составляющая. 60% - 100 % правильных ответов. Целостное восприятие текста. 60% - 100 % правильных ответов. Не зачтено: Грамматическая составляющая. 0% - 59% правильных ответов Лексическая составляющая. 0% - 59% правильных ответов Целостное восприятие текста. 0% - 59% правильных ответов
Устное реферирование текста по специальности	Зачтено: Точная передача фактов. Вся фактическая информация передана точно и без искажений. Имеются незначительные искажения Нейтральность изложения (либо правильная передача авторской позиции). Изложение нейтрально либо авторская оценка описываемых событий передана правильно. Имеются незначительные отклонения от нейтрального тона либо незначительные искажения авторской позиции.

Формы текущего контроля успеваемости	Критерии оценивания
	Связность и логичность. Изложение связное, структура прозрачная, логика изложения прослеживается. Изложение в целом связное, имеются незначительные недостатки изложения. Языковое оформление (лексика, грамматика, стиль). Лексико-грамматические ошибки отсутствуют, имеются только 1-2 незначительные грамматические и стилистические ошибки. Не зачтено: Точная передача фактов. Имеется более 5 серьезных искажений или множество мелких. Нейтральность изложения (либо правильная передача авторской позиции). Имеются серьезные отклонения / искажения в нескольких местах. Текст не понят, либо авторская позиция искажена до неузнаваемости Связность и логичность. В тексте имеются серьезные нарушения логики изложения, что сказывается и на построении текста; имеются значительные недочеты при построении высказываний. В тексте не прослеживается никакой логики, текст бессвязен или представляет собой набор отдельных предложений. Языковое оформление (лексика, грамматика, стиль). Имеется больше 5 лексико-грамматических или стилистических ошибок.
Академическая презентация	Зачтено: Соблюдены правила оформления презентации; во время выступления студент логично строит монологическое высказывание в соответствии с коммуникативной задачей, лексические единицы и грамматические структуры используются уместно и практически без ошибок, речь понятна и фонетически грамотна, соблюдается необходимый объем высказывания, содержание выступления носит занимательный характер. Четко сформулирован научный вопрос, на который докладчик представляет обоснованный ответ в конце выступления. Ясно представлена структура доклада, каждый фрагмент которого поэтапно раскрывается в ходе выступления. Элементы доклада соединены семантическими или грамматическими связями. Докладчик обобщает и анализирует представленную информацию в конце доклада. Презентация, сопровождающая доклад, способствует более полному пониманию и восприятию его содержания. Слайды не перегружены информацией, графическое представление подчеркивает наиболее значимые позиции выступления; Не зачтено: Презентация оформлена с ошибками, количество слайдов недостаточно, студент строит монологическое высказывание в соответствии с коммуникативной задачей, но высказывание не всегда логично, имеются повторы, присутствуют лексические, грамматические и стилистические ошибки, затрудняющие понимание, в целом речь понятна, объем высказывания значительно ниже требуемого. Нечетко сформулирован научный вопрос, на который докладчик представляет не вполне обоснованный ответ в конце выступления. Нет четкой характеристики структуру доклада, каждая тема недостаточно полно и последовательно раскрывается в ходе выступления. Элементы доклада не всегда соединены семантическими или грамматическими связями. Докладчик обобщает и анализирует представленную информацию в конце доклада. Презентация, сопровождающая доклад, не способствует более полному пониманию и восприятию его содержания. Слайды в большинстве своем или перегружены

Формы текущего контроля успеваемости	Критерии оценивания
	информацией, или мало информативны. Графическое представление чаще всего не подчеркивает наиболее значимые позиции.

Все документы, предусмотренные Рабочими программами Языкового Центра, а также иные виды учебных материалов, поступающие в Языковой Центр в электронном виде, должны быть выполнены в программе Word.

7.2. Контрольные задания для текущей аттестации

1) Примерные задания контрольной работы по курсу

I. Academic vocabulary

From the following list, use each word only once to complete the sentences below. Remember that in the case of nouns and verbs you may need to change the form of the word:

arbitrary (adj) • assign (v) • context (n) • criterion (n) • data (n) denote (v) • devise (v) • formulate (v) • ignore (v) • impact (n) similar (adj) • summary (n) • usage (n) • vertical (adj)
--

- Although not exactly identical, the two books are so _____ to each other that an author must have copied much of his book from the other.
- The Prime Minister set up a committee of financial experts to help him discuss and _____ new policies.
- It is often possible to guess the meaning of a word from the other words around it — that is to say, the _____.
- In 1990, the British researcher Tim Berners-Lee _____ the first browser, and so paved the way for the development of the World Wide Web.
- In newspapers, the layout of the columns is _____, while the rows run across the page horizontally.
- The rise in the number of deaths from AIDS has had a very significant _____ on people's sexual behaviour.
- The _____ of drugs has increased significantly in spite of more severe penalties such as longer prison sentences.
- Students should not try to write down everything they hear in a lecture, but just make a _____ of the most important points.

9. We use the term "class" to _____ groups of people who share the same social and economic backgrounds.
10. In one case, a murderer may go to prison for life, while another may be set free: it all seems completely _____.
11. The new journalist was _____ to researching the election promises of the main political parties.
12. Before we can judge a government's success, we have to decide the _____, such as unemployment, defence or taxation.
13. One student failed because he completely _____ the instructions on the paper, although they appeared at the top of every page.
14. Market researchers use _____ such as people's spending patterns as well as information about age and occupation to decide on the most effective marketing strategies.

Fill in the gaps

1. We made a _____ of our baby's first sounds to send to my parents.
2. It can be quite difficult to really define _____ ideas, such as love or friendship.
3. A group of volunteers _____ to the needs of the victims of the tornado.
4. I _____ she was talking to me because she was looking right at me when she said it.
5. The boss _____ him to send the report out as soon as it was complete.
6. There has been a noticeable drop in the _____ of crime in the area since the teen centre opened up.
7. If we all _____, I'm sure we'll be able to finish on time.
8. Reading in English is an excellent way to _____ your vocabulary.

Make corresponding nouns and use in sentences of your own

to consider
to cause
to occur
to raise
to contribute
to sign
to think
to appreciate
to determine
to define

II. Grammar skills

Fill in the gaps using an infinitive in each sentence

1. The exceptions are too numerous for any rule
..... (найти)

2..... in turn each of the predecessors of Byzantine culture and to give a general outline of their contributions is the aim of this chapter. (рассмотреть)

3. These conditions are sufficiently homogenous together. (чтобы рассматривать)

4. civil officials, schools were established in the capital and provinces (для подготовки).

5. The people of this period to have lived in huts of skins, leaving no traces behind them. (предположительно)

6. He was the first English painter his native countryside so sincerely. (который описал)

7. This work was compiled by a learned monk, who to have lived at the end of the 14th century (по-видимому).

8. There is a distinctionbetween these classes of words. (следует сделать)

9., dialectical varieties are as numerous here as anywhere else in the peninsula. (прежде всего)

Gerund, infinitive and present participle

Put the verbs in brackets into the correct forms. Note that sometimes a bare infinitive will be required.

• 'I was lonely at first,' the old man admitted, 'but after a time I got used to (live) alone and even got (like) it.'

• Before trains were invented people used (travel) on horseback or in stage coaches. It used (take) a stage coach three days (go) from London to Bath.

• I meant (buy) an evening paper but I didn't see anyone (sell) them.

• Tom: I want (catch) the 7 a.m. train tomorrow.
Ann: But that means (get) up at 6.00; and you're not very good at (get) up early, are you?

• He accepted the cut in salary without complaint because he was afraid (complain). He was afraid of (lose) his job.

• She remembers part of her childhood quite clearly. She remembers (go) to school for the first time and (be) frightened and (put) her finger in her mouth. And she remembers her teacher (tell) her (take) it out.

• - Did you remember (lock) the car? -
No, I didn't. I'd better (go) back and (do) it now.

• Next time we go (house-hunt), remember (ask) the agent for clear directions. I wasted hours (look) for the last house.

• Tom: Let's (go) for a swim.
Ann: I'm not particularly keen on (swim). What about (go) for a drive instead?

III. Language comprehension

Fill in the gaps

Unpopular government policies have given to widespread public discontent.

A grounds

B rise

C cause

D consequence

Having never been in the country before, I was initially confused the value of each coin.
 A as for B as with C as of D as to
 She went into the bathroom and her face with cold water to wake herself up.
 A splashed B scattered C squirted D sprinkled
 Much of what he said had little to the issue we were discussing.
 A concern B accordance C relevance D involvement
 His personal problems seem to have been him from his work lately.
 A disrupting B disturbing C distracting D dispersing
 It was a terrible experience and it put her flying forever.
 A off B out C away D through
 He is a bad-tempered man who has a tendency to his problems out on other people.
 A let B put C get D take

2) Примерный текст для устного перевода по специальности по курсу

The History of Russian Fine Arts

In the history of Russian fine arts one can distinguish two periods. Peter the Great reforms marked the border between them. The difference is extremely deep and concerns the very essence of artistic perception of the world and a human being. In Old Russia painting appeared and developed in a close connection with icon worshipping, the basis of which is the doctrine of Incarnation. Alongside with Christianity the Russian masters adopted the Byzantium artistic style and technique developed through centuries. Henceforth in Russian principalities icon-painting schools having their own peculiarities of painting were formed (Novgorod, Pskov, Yaroslavl, Tver icon-painting schools).

The highest flourishing of Russian medieval painting refers to the 14th-15th centuries and it is reflected in the works of Pheophan Grek and Andrey Rublev. The top of Russian icon painting is Trinity (1422-1427) by A. Rublev, which he created as a symbol of spiritual consent and unity of Russian people.

Since the middle of the 16th century icon painting undergoes the influence of Western fine arts. Developed icon painting of the court school used Western European plot schemes. The end of the 16th century and the beginning of the 17th century is marked by the development of 'Stroganoff school' (despite the name it consisted mainly of court masters) that is distinguished by the refinement of color and careful working at details and by the tendency to some decoration and 'prettiness' of painting. In the second half of the 17th century icons of so-called 'fryag painting' appear. They included the elements of Western European painting: oil color and great verisimilitude in depicting people and nature. The most prominent representative of the trend is Simon Ushakov (the 17th century). The first attempts of creating a temporal portrait can also be referred to that time. The end of the 19th century is marked by awakening interest in an icon as 'a great world art' (E. Trubetskoy). It was possible thanks to clearing of ancient samples grown dark and discovering their real color. Artistic principles of icon painting were used creatively by both

single Russian icon-painters (V. Vasnetsov, M. Nesterov, K. Petrov-Vodkin), foreign ones (A. Matisse) and by the whole trends and vanguard schools.

In the 18th century and at the beginning of the 19th century fine arts in Russia, following cultural needs of the society, experiences all the mainstages of Western art: Baroque, Classicism, Romanticism. Foreign painter and sculptors invited to Russia play an important role but very talented home masters appear in the time of Elisabeth I.

При проведении текущей и промежуточной аттестации могут использоваться аутентичные тексты из монографий, научных статей, изучаемых студентами в ходе занятий и научных исследований.

3) Примерный текст для устного реферирования по специальности по курсу

Art History/18th Century

Spilling over into the beginning of the 18th century were the last remnants of Baroque art. Baroque interior design, in particular, is distinctly ornate and rich in ceiling decor.

Following Baroque art, a similar movement, called Rococo, developed. Initially, it thrived in interior design as Baroque had previously done, but in comparison to interior design done in the Baroque style, the Rococo style could be described as softer and more refined.

The main proponents of Rococo style painting were Antoine Watteau, Francois Boucher, and Jean-Honore Fragonard. Rococo painting has a very distinct style. Light, mint greens and soft pinks and blues were some of the most popularly used colors. In general, the color palette consisted of soft, yet intense, colors. Also, distinct to Rococo painting was the light subject matter; generally paintings in this style depicted the leisure of the upper class. Jean-Honore Fragonard's *The Swing* exemplifies the Rococo style, as seen in painting.

The Rococo movement came to an end with the onset of the Enlightenment, which ushered in the next major artistic movement – Neoclassicism. As the name suggest, a revival of the influence of classic art from ancient Greece and Rome ensued. In painting, Jaques-Louis David was the leading painter of this style. His works, such as the *Oath of the Horatii* exemplified Neoclassicism with its logical order and stately, even heroic, subject matter. In architecture, one of the greatest influences was Palladio's *Villa Rotunda*, a Renaissance building, itself, inspired by classic order and symmetry.

При проведении текущей и промежуточной аттестации могут использоваться аутентичные тексты из монографий, научных статей, изучаемых студентами в ходе занятий и научных исследований.

4) Примерная тематика академической презентации по курсу

- Academic Profile and Research Focus
- Research Proposal
- Conference Paper on Academic Issue
- Specialist Literature Overview
- Creative Thinking Fundamentals
- Academic's Essential Skills
- Major Factors Affecting Human Behavior
- Motivation Strategies

- Efficient Communication Principles
- Hard Subjects vs Soft Subjects
- Major Research Techniques

7.3 Показатели, критерии и оценивание компетенций и индикаторов их достижения в процессе промежуточной аттестации

Форма **промежуточной аттестации** в 1 и 2 семестрах представляет собой **письменно-устный экзамен**, который состоит из нескольких этапов:

1. Письменный перевод текста по специальности со словарем. Время – 1 час. Объем перевода: 2500 печатных знаков.

2. Устное реферирование текста по специальности, без словаря. Язык изложения – английский. Время подготовки – 5 мин. Объем: 1500 печатных знаков.

3. Беседа на английском языке по темам: Academic Profile (1,2 семестр), Research Interests (1,2 семестр), Conference Paper (2 семестр).

4. Проведение лексико-грамматического тестирования.

Перед экзаменом проводится консультация, на которой преподаватель отвечает на вопросы магистрантов.

Ответ магистранта на экзамене позволяет продемонстрировать уровень освоения знаний, полученных магистрантом в процессе изучения дисциплины, и сформированность умений и навыков.

В результате промежуточного контроля знаний студенты получают оценку по дисциплине

Таблица 7

Показатели, критерии и оценивание компетенций и индикаторов их достижения в процессе промежуточной аттестации

Форма промежуточной аттестации/вид промежуточной аттестации	Коды компетенций	Индикаторы компетенций (в соответствии с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)	Критерии оценивания	Оценка
Экзамен 1 и 2 семестров/ Письменно-устный: Письменный перевод, устное реферирование, собеседование, тестирование	УК-4	ИД.УК--4.1. ИД.УК--4.2. ИД.УК--4.3. ИД.УК--4.4.	З (УК-4) У (УК-4) В (УК-4)	1. Текст переведен полностью (100 % объема) за указанное время, без искажений и неточностей. Адекватность перевода достигается за счет правильного понимания содержания текста на основе знания лексико-грамматических правил, владения основами перевода, правильного понимания синтаксической и стилистической структуры предложения, владения терминологической системы по избранной специальности. Перевод должен соответствовать стандартам русского языка, но допускаются небольшие лексические и	Отлично 100-81

Форма промежуточной аттестации/вид промежуточной аттестации	Коды компетенций	Индикаторы компетенций (в соответствии с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)	Критерии оценивания	Оценка
				стилистические неточности (1-2); 2. Экзаменуемый демонстрирует нормативное произношение и беглость речи, умеет придерживаться схемы реферативного изложения содержания предъявленного текста, умеет логически и грамотно передать содержание прочитанного, используя разнообразную лексику и грамматические структуры, владеет навыками обобщения, выделения главного и выражения своего мнения. Возможны отдельные незначительные ошибки, не нарушающие логику изложения; 3. Экзаменуемый дает логически обоснованные развернутые ответы на вопросы экзаменатора, умеет выражать свое мнение, приводить примеры для иллюстрации своего ответа, использует разнообразные синтаксические структуры, владеет правилами грамматики, обладает широким спектром общеразговорной и профессиональной лексики; при ответе возможны отдельные мелкие ошибки, в целом, не нарушающие коммуникацию. 4. 81% - 100 % правильных ответов. 1. Текст переведен полностью (100 % объема) за указанное время, перевод выполнен адекватно, экзаменуемый демонстрирует знание синтаксических и лексико-грамматических правил, но допускает неточности лексического (не более 2-1) и/или стилистического (1-2) характера; 2. Экзаменуемый демонстрирует достаточно хорошее произношение, умеет	Хорошо 80-61

Форма промежуточной аттестации/вид промежуточной аттестации	Коды компетенций	Индикаторы компетенций (в соответствии с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)	Критерии оценивания	Оценка
				следовать схеме реферативного изложения текста, выделять главное, логически и грамотно передавать содержание прочитанного, но испытывает трудности со структурированием полученной информации (обобщением, выводами, высказыванием собственного мнения). Допускает некоторые грамматические или лексические ошибки, которые не нарушают логику изложения, но влияют на беглость речи; 3. Экзаменуемый дает развернутые ответы не на все вопросы экзаменатора, демонстрируя умение пользоваться разнообразными грамматическими структурами и общеразговорной и профессиональной лексикой в рамках освоенной программы. При этом экзаменуемый не владеет навыками структурирования своих высказываний, не умеет сопровождать их соответствующими примерами, ссылками и т.д.; при ответе им допускаются ошибки при построении сложных речевые конструкции без нарушения коммуникации в целом. 4. 61% - 80 % правильных ответов. 1. Перевод выполнен в указанное время и его объем составляет не менее 75 % объема оригинала, или выполнен в полном объеме (100 %), но при переводе допущены искажения (1-2), неточности (не более 3) в результате грамматических ошибок и выбора лексического значения слов, не соответствующего контексту;	Удовлетворительно 60-41

Форма промежуточной аттестации/вид промежуточной аттестации	Коды компетенций	Индикаторы компетенций (в соответствии с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)	Критерии оценивания	Оценка
				2. Экзаменуемый допускает заметные ошибки в произношении, не следует схеме реферативного изложения текста/статьи, но может адекватно передать содержание прочитанного, используя ограниченный запас лексики, и допуская грамматические ошибки, не нарушающие логику изложения; 3. Экзаменуемый дает краткие ответы, испытывает трудности при приведении примеров и высказывании собственного мнения, использует относительно простые лексико-грамматические средства, демонстрирует ограниченный запас лексики, допускает ошибки при использовании лексико-грамматических структур, препятствующих полноценной коммуникации. 4. 41% - 60 % правильных ответов. 1. Текст переведен в указанное время и его объем составляет менее 75 % объема оригинала, или выполнен в полном объеме, но допущены искажения (3 и более), неточности (4 и более) в результате грамматических ошибок и выбора лексического значения слов, не соответствующего контексту, а также стилистические неточности (2-3); 2. Экзаменуемый допускает грубые ошибки в произношении, не следует схеме реферативного изложения текста, не может адекватно передать содержание прочитанного, допускает много лексических и грамматических ошибок, нарушающих логику изложения; 3. Экзаменуемый дает неадекватные ответы,	Неудовлетворительно 40 и менее

Форма промежуточной аттестации/вид промежуточной аттестации	Коды компетенций	Индикаторы компетенций (в соответствии с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)	Критерии оценивания	Оценка
				демонстрирует непонимание вопросов экзаменатора, использует ограниченный запас слов, допускает большое количество лексических и грамматических ошибок, что приводит к нарушению коммуникации. 4. 40 % и менее правильных ответов.	

Результаты сдачи промежуточной аттестации по направлениям подготовки уровня магистратуры оцениваются по стобалльной системе оценки в соответствии с Положением о формах, периодичности и порядке организации и проведения текущего контроля успеваемости и промежуточной аттестации обучающихся в АНООВО «ЕУСПб» следующим образом согласно таблице 7а.

Таблица 7а

Система оценки знаний обучающихся

Пятибалльная (стандартная) система	Стобалльная система оценки	Бинарная система оценки
5 (отлично)	100-81	зачтено
4 (хорошо)	80-61	
3 (удовлетворительно)	60-41	
2 (неудовлетворительно)	40 и менее	не зачтено

Результаты промежуточного контроля по дисциплине, выраженные в оценках «отлично», «хорошо», «удовлетворительно» показывают уровень сформированности у обучающегося компетенций по дисциплине в соответствии с картами компетенций основной профессиональной образовательной программы высшего образования — программы магистратуры «Музейные исследования и кураторские стратегии» по направлению подготовки 51.04.04 Музеология и охрана объектов культурного и природного наследия.

Результаты промежуточного контроля по дисциплине, выраженные в оценках «неудовлетворительно» показывают несформированность у обучающегося компетенций по дисциплине в соответствии с картами компетенций основной профессиональной образовательной программы высшего образования — программы магистратуры «Музейные исследования и кураторские стратегии» по направлению подготовки 51.04.04 Музеология и охрана объектов культурного и природного наследия.

7.4 Типовые задания к промежуточной аттестации

1. Примерный текст для письменного перевода по специальности

Museum – Source of Knowledge and Impressions

In ancient Greece a museum was a temple dedicated to the Muses. By the Renaissance the term museum was applied to the room where a scholar examined and studied his collection of classical antiquities. Museums as they are known today were first established in Europe in the 18th century. In 1750 the French government began to admit members of the public, mostly artists and students, two days a week, to see some 100 pictures hung in the Luxembourg Palace, Paris; this collection was later transferred to the Louvre. The Louvre, which had its beginnings in the royal collections of the 16th century king Francis I, became, during the time of the French Revolution, the first great public art museum; it opened its doors in 1793. The British Museum in London was founded as a public institution in 1753, but prospective visitors had to apply in writing for admission. Even by 1800 it was possible to have to wait two weeks for an admission ticket.

Among other museums founded in the Age of Enlightenment were the National Museum in Naples (1738), the National Science Museum in Madrid (1771). Royal collections were opened to public view in Vienna (1700), Dresden (1746), and at the Hermitage in Saint Petersburg (1765).

The first museum concerned with a university was established in Basel, Switzerland, in 1671. The Ashmolean Museum (1663), part of the University of Oxford, England, was the first institution in Western Europe to call itself a museum. In America, Harvard College (now University) established a room of "curiosities" in 1750, it later evolved into the University Museum.

Science museums also include institutions devoted to industry and technology, such as National Air and Space Museum (1976) in Washington. Often science museums include aquariums, planetariums, zoological parks and botanical gardens.

Because museums exist to collect, preserve, study and interpret various objects, their collections must be made in accord with well-defined purposes and standards of quality. Objects chosen must be original works, wherever possible, and suitable for exhibition or for study purposes, or both. They must be documented with well-organized information and made available for viewing or study. Their care must be ensured and deterioration or destruction avoided.

Museum work requires certain levels of academic education and training. Museum studies training at the university level is becoming a prerequisite for staff positions.

The physical condition of museum objects is the responsibility of specially trained conservators and restorers. It is their duty to assess climatic, lighting and display conditions, to make recommendations for the protection of objects on display or in storage and to evaluate the fitness of objects to travel on intermuseum loan. Knowledge of chemistry and physics is required of conservation specialists, as well as training in art history, archaeological methods, scientific study of materials and media, and restoration techniques.

Many museums customarily lend objects to other institutions for exhibition purposes; many also organize traveling exhibitions destined to other museums, community centers, schools. Such activities make special subjects available to a broader public.

При проведении текущей и промежуточной аттестации могут использоваться аутентичные тексты из монографий, научных статей, изучаемых студентами в ходе занятий и научных исследований.

2. Примерный текст для устного реферирования по специальности

The State Hermitage Museum

The Hermitage itself is perhaps even more splendid than the art it enshrines. It is not the only museum that was formerly a palace (think of the Louvre, for example), but it is unique in maintaining its palatial identity. Crystal chandeliers flash their rainbow colours to the marble walls, and we walk dazzled through corridors of splendour: gigantic malachite urns to the right, immense Sevres vases to the left, mosaics to the front, damask and gilt to the rear. All this cherished magnificence leads one through and on into the actual galleries, themselves resplendent.

To take merely one example: with true Russian largess, the Hermitage boasts not one Leonardo but two - the very beautiful, if icily regal, *Madonna Litta*, and the enchanting Benois *Madonna*, which was the first authenticated commission Leonardo received. It was lost for centuries but turned up mysteriously in the nineteenth century in the centre of Russia. It has all the rough power of early genius: a plain little Mary, wholly engrossed in the miracle of her baby. He is examining, with infant absorption, a flower. It forms a cross, but neither are aware of anything except the fascination of watching. Almost always, artists show the Madonna as aware of spectators, sharing her prayerful worship with them. Leonardo sees her as completely human and private, a delightful child, and in this very simplicity, a most moving icon.

I dwell on this picture because it saves me from the daunting task of trying to describe the wealth of this museum, its hall of Rembrandts, room of major Poussins bordered by a room of Claudes, with Rubens around the corner. From the Director himself to the guards, we were given a gracious welcome.

При проведении текущей и промежуточной аттестации могут использоваться аутентичные тексты из монографий, научных статей, изучаемых студентами в ходе занятий и научных исследований.

3. Примерные вопросы для беседы по научным интересам

Discussing Background Information and Research

1. What Institute / Academy / University did you graduate from?
2. When did you graduate from the Institute / Academy / University?
3. What subjects were you interested in?
4. What is your specialty area?
5. What is your current research focus?
6. When did you get interested in research work?
7. What is the subject of your future master's thesis?
8. What issues are you going to address?
9. Is there extensive specialist literature on your subject?
10. What is theoretical framework of your research?
11. Why is your research important / topical?
12. What empirical material are you going to rely on?
13. What methods and techniques are you going to employ?
14. In what way is your paper going to contribute to developing your research field?
15. What is the theoretical / practical significance of your research?

4. Примерные задания для проведения лексико-грамматического тестирования

Academic Vocabulary Test I

Choose the correct answer for each exercise:

1. The arrangement of students into classes based on mastery of specific skills or according to general intelligence is known as
 - a. ability grouping
 - b. collaborative learning
 - c. bilingual education
 - d. accountability

2. A policy that requires that student progress be measured and teachers be responsible for student progress is
 - a. accountability
 - b. bilingual education
 - c. ability grouping
 - d. collaborative learning

3. Bilingual education
 - a. teaches a second language to students
 - b. teaches students how to ride a bicycle
 - c. involves home schooling
 - d. requires accountability

4. A learning situation in which students work together on a project or assignment is
 - a. competency testing
 - b. accountability
 - c. cultural literacy
 - d. collaborative learning

5. The measurement of a student's ability to perform a specific skill or achieve a specified level is
 - a. competency testing

- b. collaborative learning
 - c. accountability
 - d. curriculum
6. The familiarity with a body of knowledge that most people share is
- a. curriculum
 - b. competency testing
 - c. accountability
 - d. cultural literacy
7. A course or program of study is
- a. tenure
 - b. whole language
 - c. phonics
 - d. curriculum
8. A learning environment in which students have access to computers, the Internet, and multimedia sources of information is a/an
- a. field trip
 - b. phonics program
 - c. electronic classroom
 - d. home schooling program
9. A program of supplemental instruction designed to stimulate and further the growth of students who exhibit high intelligence or exceptional mastery of skills is
- a. school board
 - b. field trip
 - c. gifted and talented
 - d. skills teaching
10. A policy that allows qualified parents to educate their children at home is

- a. electronic teaching
- b. community learning
- c. collaborative learning
- d. home schooling

11. Specific learning goals or accomplishments that a school or teacher establishes for students with objectives that identify what the students are to learn are

- a. curriculums
- b. learning communities
- c. instructional objectives
- d. ability groups

12. An environment in which teachers and students come together to provide respect, interaction, and positive feedback in support of students as learners is

- a. tenure
- b. the learning community
- c. home schooling
- d. the school board

13. The ability to read and write is known as

- a. literacy
- b. library
- c. ability grouping
- d. phonics

14. A school that offers special, unique programs to attract students from within a school district is

- a. a home school
- b. a standard school
- c. a magnet school

d. a super school

15. A form of testing that requires students to show what they know by actually doing something, such as performing a specific task is

- a. performance assessment
- b. whole language testing
- c. standardized testing
- d. phonics

16. A method of teaching reading that emphasizes letters and the sounds associated with them is

- a. tenure
- b. whole language
- c. phonics
- d. ability grouping

17. A group of elected officials that serves as a governing body of a school district is the

- a. magnet school
- b. home school
- c. black board
- d. school board

18. A formal, usually commercial test that is administered according to specific directions with time limitations is a

- a. whole language
- b. learning community
- c. standardized test
- d. performance assessment

19. A method of teaching that integrates reading, writing, speaking and listening is

- a. home schooling

- b. whole language
- c. phonics
- d. ability grouping

Academic Vocabulary Test II

Choose the correct answer for each exercise.

1. A type of research that involves close, in-depth observation and analysis of individual people is a/an
 - a. culture
 - b. case study
 - c. defense mechanism
 - d. ethnic group
2. A mental process such as thinking, remembering, and understanding is
 - a. culture
 - b. memorization
 - c. cognition
 - d. memory
3. A system for living that includes objects, values, and characteristics that people acquire as members of society is
 - a. an ethnic group
 - b. culture
 - c. ethnocentrism
 - d. learning
4. A method of reducing anxiety by denying or distorting a situation or problem is
 - a. a learning
 - b. a case study
 - c. a hypothesis
 - d. a defense mechanism
5. Empirical refers to
 - a. information obtained from or that can be verified by observation or experimentation
 - b. information that can never be verified
 - c. a form of government ruled by an emperor
 - d. none of the above
6. A collection of people who share a cultural heritage is
 - a. learning
 - b. an ethnic group
 - c. a heterogeneous population
 - d. a homogeneous population
7. The belief that one's own culture is superior to that of others is

- a. xenophobia
- b. egomania
- c. ethnocentrism
- d. hypothesis

8. A tentative explanation about how various events are related to one another that can be tested by further experimentation is a

- a. case study
- b. hypothesis
- c. culture
- d. experiment

9. The capacity to learn from experience and to adapt to one's environment is

- a. multiculturalism
- b. intelligence
- c. ethnocentrism
- d. egomania

10. A relatively permanent change in knowledge or behavior that results from experience is

- a. an experiment
- b. learning
- c. intelligence
- d. culture

11. The study of diverse racial and ethnic groups within a culture is

- a. egomania
- b. intelligence
- c. ethnocentrism
- d. multiculturalism

12. A social rule that specifies how people should behave is

- a. value
- b. norms
- c. odds
- d. status

13. A group whose members share the same age or common interests is a

- a. inferior group
- b. peer group
- c. subgroup
- d. superior group

14. A reward or the process of giving a reward after a desirable behavior has occurred is

- a. sanction
- b. punishment
- c. reinforcement
- d. value

15. A reward for conforming to what is expected or a punishment for violating expectations is a
- a. reinforcement
 - b. value
 - c. sanction
 - d. punishment
16. A category of people who have approximately equal income, power, and prestige is a
- a. peer group
 - b. status class
 - c. social class
 - d. value group
17. One's position in a group or society is
- a. sanction
 - b. norm
 - c. status
 - d. value
18. An oversimplified, inaccurate mental picture or conception of others is a
- a. status
 - b. stereotype
 - c. value
 - d. norm
19. A socially agreed upon idea about what is good, desirable, or important is a
- a. norm
 - b. stereotype
 - c. status
 - d. value

Reading Comprehension Test

Museums of Fine Art and Their Public

The fact that people go to the Louvre museum in Paris to see the original painting Mona Lisa when they can see a reproduction anywhere leads us to question some assumptions about the role of museums of fine art in today's world.

One of the most famous works of art in the world is Leonardo da Vinci's Mona Lisa. Nearly everyone who goes to see the original will already be familiar with it from reproductions, but they accept that fine art is more rewardingly viewed in its original form.

However, if Mona Lisa was a famous novel, few people would bother to go to a museum to read the writer's actual manuscript rather than a printed reproduction. This might be explained by the fact that the novel has evolved precisely because of technological developments that made it possible to print out huge numbers of texts, whereas oil paintings have always been produced as unique objects. In addition, it could be argued that the practice of interpreting or 'reading' each medium follows different conventions. With novels, the reader attends mainly to the meaning of

words rather than the way they are printed on the page, whereas the 'reader' of a painting must attend just as closely to the material form of marks and shapes in the picture as to any ideas they may signify.

Yet it has always been possible to make very accurate facsimiles of pretty well any fine art work. The seven surviving versions of Mona Lisa bear witness to the fact that in the 16th century, artists seemed perfectly content to assign the reproduction of their creations to their workshop apprentices as regular 'bread and butter' work. And today the task of reproducing pictures is incomparably more simple and reliable, with reprographic techniques that allow the production of high-quality prints made exactly to the original scale, with faithful colour values, and even with duplication of the surface relief of the painting.

But despite an implicit recognition that the spread of good reproductions can be culturally valuable, museums continue to promote the special status of original work.

Unfortunately, this seems to place severe limitations on the kind of experience offered to visitors.

One limitation is related to the way the museum presents its exhibits. As repositories of unique historical objects, art museums are often called 'treasure houses'. We are reminded of this even before we view a collection by the presence of security guards, attendants, ropes and display cases to keep us away from the exhibits. In many cases, the architectural style of the building further reinforces that notion. In addition, a major collection like that of London's National Gallery is housed in numerous rooms, each with dozens of works, any one of which is likely to be worth more than all the average visitor possesses. In a society that judges the personal status of the individual so much by their material worth, it is, therefore, difficult not to be impressed by one's own relative 'worthlessness' in such an environment.

Furthermore, consideration of the 'value' of the original work in its treasure house setting impresses upon the viewer that, since these works were originally produced, they have been assigned a huge monetary value by some person or institution more powerful than themselves. Evidently, nothing the viewer thinks about the work is going to alter that value, and so today's viewer is deterred from trying to extend that spontaneous, immediate, self-reliant kind of reading which would originally have met the work.

The visitor may then be struck by the strangeness of seeing such diverse paintings, drawings and sculptures brought together in an environment for which they were not originally created. This 'displacement effect' is further heightened by the sheer volume of exhibits. In the case of a major collection, there are probably more works on display than we could realistically view in weeks or even months.

This is particularly distressing because time seems to be a vital factor in the appreciation of all art forms. A fundamental difference between paintings and other art forms is that there is no prescribed time over which a painting is viewed. By contrast, the audience encourages an opera or a play over a specific time, which is the duration of the performance. Similarly, novels and poems are read in a prescribed temporal sequence, whereas a picture has no clear place at which to start viewing, or at which to finish. Thus artworks themselves encourage us to view them superficially, without appreciating the richness of detail and labour that is involved.

Consequently, the dominant critical approach becomes that of the art historian, a specialised academic approach devoted to 'discovering the meaning' of art within the cultural context of its time. This is in perfect harmony with the museum's function, since the approach is dedicated to seeking out and conserving 'authentic', original, readings of the exhibits. Again, this seems to put paid to that spontaneous, participatory criticism which can be found in abundance in criticism of classic works of literature, but is absent from most art history.

The displays of art museums serve as a warning of what critical practices can emerge when spontaneous criticism is suppressed. The museum public, like any other audience, experience art more rewardingly when given the confidence to express their views. If appropriate works of fine art could be rendered permanently accessible to the public by means of high-fidelity reproductions, as literature and music already are, the public may feel somewhat less in awe of them. Unfortunately, that may be too much to ask from those who seek to maintain and control the art establishment.

Questions 1-5

Complete the summary using the list of words, A-L, below.

Write the correct letter: A-L, in boxes 1-5 on your answer sheet.

The value attached to original works of art.

People go to art museums because they accept the value of seeing an original work of art. But they do not go to museums to read original manuscripts of novels, perhaps because the availability of novels has depended on 1 for so long, and also because with novels, the 2 are the most important thing.

However, in historical times artists such as Leonardo were happy to instruct 3 to produce copies of their work and these days new methods of reproduction allow excellent replication of surface relief features as well as colour and 4

It is regrettable that museums still promote the superiority of original works of art, since this may not be in the interests of the 5

- | | | |
|----------------|---------------------|-------------------------|
| A. institution | B. mass production | C. mechanical processes |
| D. public | E. paints | F. artist |
| G. size | H. underlying ideas | I. basic technology |
| J readers | K. picture frames | L. assistants |

Questions 6-9

Choose the correct letter: A, B, C or D.

Write the correct letter in boxes 6-9 on your answer sheet.

6. The writer mentions London's National Gallery to illustrate
- A. the undesirable cost to a nation of maintaining a huge collection of art.
 - B. the conflict that may arise in society between financial and artistic values.
 - C. the negative effect a museum can have on visitors' opinions of themselves.
 - D. the need to put individual well-being above large-scale artistic schemes.
7. The writer says that today, viewers may be unwilling to criticise a because
- A. they lack the knowledge needed to support an opinion.
 - B. they fear it may have financial implications.
 - C. they have no real concept of the work's value.
 - D. they feel their personal reaction is of no significance.
8. According to the writer, the 'displacement effect' on the visitor is caused by
- A. the variety of works on display and the way they are arranged.
 - B. the impossibility of viewing particular works of art over a long period.
 - C. the similar nature of the paintings and the lack of great works.
 - D. the inappropriate nature of the individual works selected for exhibition.

9. The writer says that unlike other forms of art, a painting does not
- involve direct contact with an audience.
 - require a specific location for a performance.
 - need the involvement of other professionals.
 - have a specific beginning or end.

Таблица 9

Описание средств оценки индикаторов достижения компетенций

Средства оценки (в соотв. с Таблицами 5, 7)	Рекомендованный план выполнения работы
Устный перевод текста по специальности	В ходе выполнения устного перевода текста магистрантам рекомендуется: 1. Знать принципы эффективной коммуникации в устной и письменной формах на русском и иностранном языке, принятые в академическом и профессиональном сообществе. 2. Уметь создавать логичные, связные устные и письменные высказывания информативного характера на профессиональную тему. 3. Владеть иностранным языком как инструментом общения в профессиональном сообществе.
Контрольная работа	В ходе выполнения контрольной работы магистрантам рекомендуется: 1. Знать принципы эффективной коммуникации в устной и письменной формах на русском и иностранном языке, принятые в академическом и профессиональном сообществе. 2. Уметь создавать логичные, связные устные и письменные высказывания информативного характера на профессиональную тему. 3. Владеть иностранным языком как инструментом общения в профессиональном сообществе.
Устное реферирование текста по специальности	В ходе выполнения устного реферирования текста магистрантам рекомендуется: 1. Знать принципы эффективной коммуникации в устной и письменной формах на русском и иностранном языке, принятые в академическом и профессиональном сообществе. 2. Уметь создавать логичные, связные устные и письменные высказывания информативного характера на профессиональную тему. 3. Владеть иностранным языком как инструментом общения в профессиональном сообществе.
Академическая презентация	В ходе выполнения академической презентации магистрантам рекомендуется: 1. Знать принципы эффективной коммуникации в устной и письменной формах на русском и иностранном языке, принятые в академическом и профессиональном сообществе. 2. Уметь создавать логичные, связные устные и письменные высказывания информативного характера на профессиональную тему. 3. Владеть иностранным языком как инструментом общения в профессиональном сообществе.

8. ОСНОВНАЯ И ДОПОЛНИТЕЛЬНАЯ ЛИТЕРАТУРА

8.1 Основная литература

8.1. Основная литература

- Moore, Julie. Oxford Academic Vocabulary Practice: Upper-Intermediate / B2 - C1 / J. Moore. - Oxford: Oxford University Press, 2017. - 144 p. (55 экз.)

2. Chazal, Edward de. Oxford EAP: a Course of English for Academic Purposes : Intermediate / B1+ / E. de Chazal, L. Rogers. - Oxford: Oxford University Press, 2013. - 222 p. **(63 экз.)**
3. Chazal, Edward de. Oxford EAP: a Course of English for Academic Purposes : Advanced / C1 / E. Chazal, J. Moore. - Oxford : Oxford University Press, 2013. - 239 p. **(55 экз.)**
4. Paterson, Ken. Oxford Grammar for EAP: English Grammar and Practice for Academic Purposes : with answers / K. Paterson, R. Wedge. - Oxford: Oxford University Press, 2013. - 223 p. **(39 экз.)**

8.2. Дополнительная литература

1. McCarthy, Michael. Academic Vocabulary in Use: 50 Units of Academic Vocabulary Reference and Practice: Self-Study and Classroom Use / M. McCarthy, F. O'Dell. - Cambridge; New York; Melbourne: Cambridge University Press, 2008. - 176 p. **(57 экз.)**
2. Pathare, Emma. Skillful Listening and Speaking: Student's Book Pack. 4. C1 / E. Pathare, G. Pathare. - 2nd ed. - Oxford: Macmillan Education, 2018. - 190 p. **(32 экз.)**
3. Warwick, Lindsay. Skillful Reading and Writing: Student's Book Pack. 4. C1 / L. Warwick, L. Rogers. - 2nd ed. - Oxford: Macmillan Education, 2018. - 190 p. **(32 экз.)**

9. ИНФОРМАЦИОННЫЕ ТЕХНОЛОГИИ, ИСПОЛЬЗУЕМЫЕ ПРИ ОСУЩЕСТВЛЕНИИ ОБРАЗОВАТЕЛЬНОГО ПРОЦЕССА

9.1. Программное обеспечение

При осуществлении образовательного процесса магистрантами и профессорско-преподавательским составом используется следующее лицензионное программное обеспечение:

1. OS Microsoft Windows (OVS OS Platform)
2. MS Office (OVS Office Platform)
3. Adobe Acrobat Professional 11.0 MLP AOO License RU
4. Adobe CS5.5 Design Standart Win IE EDU CLP
5. ABBYY FineReader 11 Corporate Edition
6. ABBYY Lingvo x5
7. Adobe Photoshop Extended CS6 13.0 MLP AOO License RU
8. Adobe Acrobat Reader DC /Pro – бесплатно
9. Opera – бесплатно
10. Mozilla – бесплатно
11. Яндекс.Браузер (Yandex Browser) – бесплатно
12. VLC – бесплатно

9.2. Перечень информационно-справочных систем и профессиональных баз данных информационно-телекоммуникационной сети «Интернет», необходимых для освоения дисциплины:

Информационно-справочные системы

1. Гарант.Ру. Информационно-правовой портал: <https://www.garant.ru/>
2. Открытое образование. Ассоциация «Национальная платформа открытого образования»: <https://npoed.ru/>
3. Официальная Россия. Сервер органов государственной власти Российской Федерации: <http://www.gov.ru/>
4. Официальный интернет-портал правовой информации. Государственная система

правовой информации: <http://pravo.gov.ru/>

5. Правовой сайт КонсультантПлюс: <https://www.consultant.ru/>

6. Российское образование. Федеральный портал: <http://www.edu.ru/>

Профессиональные базы данных информационно-телекоммуникационной сети «Интернет»:

1. ЕНИП — Электронная библиотека «Научное наследие России»: <http://e-heritage.ru/>

2. Национальная электронная библиотека НЭБ: <https://rusneb.ru/about/>

3. Президентская библиотека: <http://www.prlib.ru>

4. Российская государственная библиотека: <http://www.rsl.ru/>

5. Российская национальная библиотека: <http://www.nlr.ru/poisk/>

9.3. Лицензионные электронные ресурсы библиотеки Университета

Профессиональные базы данных:

Полный перечень доступных обучающимся профессиональных баз данных представлен на официальном сайте Университета <https://eusp.org/library/electronic-resources>, включая следующие базы данных:

1. **eLIBRARY.RU** — Российский информационно-аналитический портал в области науки, технологии, медицины и образования, содержащий рефераты и полные тексты научных статей и публикаций, наукометрическая база данных: <https://elibrary-ru.elib.eusp.org/> ;

2. Электронные журналы по подписке (текущие номера научных зарубежных журналов).

Электронные библиотечные системы:

1. **Znaniyum.com** — Электронная библиотечная система (ЭБС) — <https://znaniyum.ru/> ;

2. **Университетская библиотека онлайн** — Электронная библиотечная система (ЭБС) — https://biblioclub.ru/index.php?page=book_blocks&view=main_ub

9.4. Электронная информационно-образовательная среда Университета

Образовательный процесс по дисциплине поддерживается средствами электронной информационно-образовательной среды Университета, которая включает в себя электронный учебно-методический ресурс АНООВО «ЕУСПб» — образовательный портал LMS Sakai — Sakai@EU, лицензионные электронные ресурсы библиотеки Университета, официальный сайт Университета (<https://eusp.org/>), локальную сеть и корпоративную электронную почту Университета, и обеспечивает:

– доступ к учебным планам, рабочим программам дисциплин (модулей), практик и к изданиям электронных библиотечных систем и электронным образовательным ресурсам, указанным в рабочих программах;

– фиксацию результатов промежуточной аттестации, результаты выполнения индивидуального плана научной деятельности и оценки выполнения индивидуального плана работы;

– формирование электронного портфолио обучающегося, в том числе сохранение работ обучающегося;

– взаимодействие между участниками образовательного процесса, в том числе синхронное и (или) асинхронное взаимодействие посредством сети «Интернет» (электронной почты и т.д.).

Каждый обучающийся в течение всего периода обучения обеспечен индивидуальным неограниченным доступом к электронным ресурсам библиотеки Университета, содержащей издания учебной, учебно-методической и иной литературы по изучаемой дисциплине.

10. МАТЕРИАЛЬНО-ТЕХНИЧЕСКАЯ БАЗА, НЕОБХОДИМАЯ ДЛЯ ОСУЩЕСТВЛЕНИЯ ОБРАЗОВАТЕЛЬНОГО ПРОЦЕССА

В ходе реализации образовательного процесса используются специализированные многофункциональные аудитории для проведения занятий лекционного типа, занятий семинарского типа (практических занятий, лабораторных работ), групповых и индивидуальных консультаций, текущего контроля и промежуточной аттестации, укомплектованные специализированной мебелью и техническими средствами обучения, служащими для представления учебной информации большой аудитории.

Проведение занятий обеспечивается демонстрационным оборудованием.

Помещения для самостоятельной работы оснащены компьютерной техникой с возможностью подключения к сети «Интернет» и обеспечением доступа в электронную информационно-образовательную среду организации.

Для лиц с ограниченными возможностями здоровья и инвалидов предоставляется возможность присутствия в аудитории вместе с ними ассистента (помощника). Для слабовидящих предоставляется возможность увеличения текста на экране ПК. В компьютерном классе и в помещении для самостоятельной работы в комплект оборудования также входит клавиатура, клавиши которой маркированы рельефно-точечным шрифтом. Для обучающихся с ограниченными возможностями здоровья, имеющих ограничения по слуху, предоставляется возможность использования портативной индукционной системы (индукционной петли). Для самостоятельной работы лиц с ограниченными возможностями здоровья в помещении для самостоятельной работы организовано одно место (ПК) с возможностями бесконтактного ввода информации и управления компьютером (специализированное лицензионное программное обеспечение – Camera Mouse, веб камера).

Библиотека университета предоставляет удаленный доступ к электронным ресурсам библиотеки Университета с возможностями для слабовидящего увеличения текста на экране ПК.

Лица с ограниченными возможностями здоровья могут при необходимости воспользоваться имеющимся в университете креслом-коляской. В учебном корпусе имеется адаптированный лифт. На первом этаже оборудован специализированный туалет. У входа в здание университета для инвалидов оборудована специальная кнопка, входная среда обеспечена информационной доской о режиме работы университета, выполненной рельефно-точечным тактильным шрифтом (азбука Брайля).

ФОНД ОЦЕНОЧНЫХ СРЕДСТВ ПО ДИСЦИПЛИНЕ
«Иностранный (английский) язык»

ФОНД ОЦЕНОЧНЫХ СРЕДСТВ ДЛЯ ПРОВЕДЕНИЯ ТЕКУЩЕЙ И ПРОМЕЖУТОЧНОЙ АТТЕСТАЦИИ ОБУЧАЮЩИХСЯ ПО ДИСЦИПЛИНЕ

1 Показатели, критерии и оценивание компетенций и индикаторов их достижения в процессе текущей аттестации

Информация о содержании и процедуре текущего контроля успеваемости, методике оценивания знаний, умений и навыков обучающегося в ходе текущего контроля доводятся научно-педагогическими работниками Университета до сведения обучающегося на первом занятии по данной дисциплине.

Текущий контроль предусматривает подготовку магистрантов к каждому аудиторному занятию. Магистрант должен присутствовать на занятиях, выполнять упражнения, предусмотренные планом, показывая, что подготовил внеаудиторные задания, представлять необходимые материалы, выполнять письменные работы и презентации по темам курса.

Текущий контроль проводится в форме устного перевода, устного реферирования иноязычных специальных текстов, контрольной работы и презентаций магистрантов по профессиональным темам.

Таблица 1

Показатели, критерии и оценивание компетенций и индикаторов их достижения в процессе текущей аттестации

Форма промежуточной аттестации/вид промежуточной аттестации	Коды компетенций	Индикаторы компетенций (в соответствии с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)	Критерии оценивания	Оценка
Экзамен 1 и 2 семестров/ Письменно-устный: Письменный перевод, устное реферирование, собеседование, тестирование	УК-4	ИД.УК--4.1. ИД.УК--4.2. ИД.УК--4.3. ИД.УК--4.4.	З (УК-4) У (УК-4) В (УК-4)	1. Текст переведен полностью (100 % объема) за указанное время, без искажений и неточностей. Адекватность перевода достигается за счет правильного понимания содержания текста на основе знания лексико-грамматических правил, владения основами перевода, правильного понимания синтаксической и стилистической структуры предложения, владения терминологической системы по избранной специальности. Перевод должен соответствовать стандартам русского языка, но допускаются небольшие лексические и стилистические неточности (1-2); 2. Экзаменуемый демонстрирует нормативное произношение и беглость речи, умеет придерживаться схемы реферативного изложения содержания предъявленного	Отлично 100-81

Форма промежуточной аттестации/вид промежуточной аттестации	Коды компетенций	Индикаторы компетенций (в соответствии с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)	Критерии оценивания	Оценка
				текста, умеет логически и грамотно передать содержание прочитанного, используя разнообразную лексику и грамматические структуры, владеет навыками обобщения, выделения главного и выражения своего мнения. Возможны отдельные незначительные ошибки, не нарушающие логику изложения; 3. Экзаменуемый дает логически обоснованные развернутые ответы на вопросы экзаменатора, умеет выражать свое мнение, приводить примеры для иллюстрации своего ответа, использует разнообразные синтаксические структуры, владеет правилами грамматики, обладает широким спектром общеразговорной и профессиональной лексики; при ответе возможны отдельные мелкие ошибки, в целом, не нарушающие коммуникацию. 4. 81% - 100 % правильных ответов. 1. Текст переведен полностью (100 % объема) за указанное время, перевод выполнен адекватно, экзаменуемый демонстрирует знание синтаксических и лексико-грамматических правил, но допускает неточности лексического (не более 2-1) и/или стилистического (1-2) характера; 2. Экзаменуемый демонстрирует достаточно хорошее произношение, умеет следовать схеме реферативного изложения текста, выделять главное, логически и грамотно передавать содержание прочитанного, но испытывает трудности со структурированием полученной информации (обобщением,	Хорошо 80-61

Форма промежуточной аттестации/вид промежуточной аттестации	Коды компетенций	Индикаторы компетенций (в соответствии с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)	Критерии оценивания	Оценка
				выводами, высказыванием собственного мнения). Допускает некоторые грамматические или лексические ошибки, которые не нарушают логику изложения, но влияют на беглость речи; 3. Экзаменуемый дает развернутые ответы не на все вопросы экзаменатора, демонстрируя умение пользоваться разнообразными грамматическими структурами и общеразговорной и профессиональной лексикой в рамках освоенной программы. При этом экзаменуемый не владеет навыками структурирования своих высказываний, не умеет сопровождать их соответствующими примерами, ссылками и т.д.; при ответе им допускаются ошибки при построении сложных речевых конструкции без нарушения коммуникации в целом. 4. 61% - 80 % правильных ответов. 1. Перевод выполнен в указанное время и его объем составляет не менее 75 % объема оригинала, или выполнен в полном объеме (100 %), но при переводе допущены искажения (1-2), неточности (не более 3) в результате грамматических ошибок и выбора лексического значения слов, не соответствующего контексту; 2. Экзаменуемый допускает заметные ошибки в произношении, не следует схеме реферативного изложения текста/статьи, но может адекватно передать содержание прочитанного, используя ограниченный запас лексики, и допуская грамматические	Удовлетворительно 60-41

Форма промежуточной аттестации/вид промежуточной аттестации	Коды компетенций	Индикаторы компетенций (в соответствии с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)	Критерии оценивания	Оценка
				ошибки, не нарушающие логику изложения; 3. Экзаменуемый дает краткие ответы, испытывает трудности при приведении примеров и высказывании собственного мнения, использует относительно простые лексико-грамматические средства, демонстрирует ограниченный запас лексики, допускает ошибки при использовании лексико-грамматических структур, препятствующих полноценной коммуникации. 4. 41% - 60 % правильных ответов. 1. Текст переведен в указанное время и его объем составляет менее 75 % объема оригинала, или выполнен в полном объеме, но допущены искажения (3 и более), неточности (4 и более) в результате грамматических ошибок и выбора лексического значения слов, не соответствующего контексту, а также стилистические неточности (2-3); 2. Экзаменуемый допускает грубые ошибки в произношении, не следует схеме реферативного изложения текста, не может адекватно передать содержание прочитанного, допускает много лексических и грамматических ошибок, нарушающих логику изложения; 3. Экзаменуемый дает неадекватные ответы, демонстрирует непонимание вопросов экзаменатора, использует ограниченный запас слов, допускает большое количество лексических и грамматических ошибок, что приводит к нарушению коммуникации.	Неудовлетворительно 40 и менее

Форма промежуточной аттестации/вид промежуточной аттестации	Коды компетенций	Индикаторы компетенций (в соответствии с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)	Критерии оценивания	Оценка
				4. 40 % и менее правильных ответов.	

Дисциплина «**Иностранный (английский) язык**» предполагает:

1. Устный перевод текста по специальности, целью которого является проверка овладения учащимися навыками академического перевода, а также знания профессиональной лексики.
2. Выполнение контрольной работы, целью которой является проверка знаний и навыков, полученных студентами в области грамматики, академической и профессиональной лексики и словообразования.
3. Устное реферирование специального текста, целью которого является проверка навыков учащихся в области целостного восприятия текста, связности и логичности изложения, владение профессиональной лексикой.
4. Подготовку и представление презентации по тематике своей научной работы в формате выступления в ходе научной конференции. Целью этого вида контроля является проверка знаний и навыков учащихся в сфере профессиональной иноязычной коммуникации.

Таблица 2.

Формы текущего контроля успеваемости	Критерии оценивания
Устный перевод текста по специальности	Зачтено: Содержательная идентичность текста перевода. Эквивалентный перевод: содержательная идентичность текста перевода. Погрешности перевода не нарушают общего смысла оригинала. Лексические аспекты перевода. Использование эквивалентов для перевода 30-100% текста Грамматические аспекты перевода. Эквивалентный перевод с использованием основных грамматических конструкций, характерных для академического стиля речи. Соблюдение языковых норм и правил языка перевода: стилистическая идентичность текста перевода. Соблюдение языковых норм и правил языка перевода для 30-100 % текста. Не зачтено: Содержательная идентичность текста перевода. Неэквивалентная передача смысла: ошибки представляют собой грубое искажение содержания оригинала. Лексические аспекты перевода. Использование эквивалентов менее чем для 30% текста Грамматические аспекты перевода. Использование грамматических эквивалентов менее чем для 30% текста Соблюдение языковых норм и правил языка перевода: стилистическая идентичность текста перевода. Соблюдение языковых норм и правил языка перевода менее чем для 30% текста.

Формы текущего контроля успеваемости	Критерии оценивания
Контрольная работа	Зачтено: Грамматическая составляющая. 60% - 100 % правильных ответов. Лексическая составляющая. 60% - 100 % правильных ответов. Целостное восприятие текста. 60% - 100 % правильных ответов. Не зачтено: Грамматическая составляющая. 0% - 59% правильных ответов Лексическая составляющая. 0% - 59% правильных ответов Целостное восприятие текста. 0% - 59% правильных ответов
Устное реферирование текста по специальности	Зачтено: Точная передача фактов. Вся фактическая информация передана точно и без искажений. Имеются незначительные искажения Нейтральность изложения (либо правильная передача авторской позиции). Изложение нейтрально либо авторская оценка описываемых событий передана правильно. Имеются незначительные отклонения от нейтрального тона либо незначительные искажения авторской позиции. Связность и логичность. Изложение связное, структура прозрачная, логика изложения прослеживается. Изложение в целом связное, имеются незначительные недостатки изложения. Языковое оформление (лексика, грамматика, стиль). Лексико-грамматические ошибки отсутствуют, имеются только 1-2 незначительные грамматические и стилистические ошибки. Не зачтено: Точная передача фактов. Имеется более 5 серьезных искажений или множество мелких. Нейтральность изложения (либо правильная передача авторской позиции). Имеются серьезные отклонения / искажения в нескольких местах. Текст не понят, либо авторская позиция искажена до неузнаваемости Связность и логичность. В тексте имеются серьезные нарушения логики изложения, что сказывается и на построении текста; имеются значительные недочеты при построении высказываний. В тексте не прослеживается никакой логики, текст бессвязен или представляет собой набор отдельных предложений. Языковое оформление (лексика, грамматика, стиль). Имеется больше 5 лексико-грамматических или стилистических ошибок.
Академическая презентация	Зачтено: Соблюдены правила оформления презентации; во время выступления студент логично строит монологическое высказывание в соответствии с коммуникативной задачей, лексические единицы и грамматические структуры используются уместно и практически без ошибок, речь понятна и фонетически грамотна, соблюдается необходимый объем высказывания, содержание выступления носит занимательный характер. Четко сформулирован научный вопрос, на который докладчик представляет обоснованный ответ в конце выступления. Ясно представлена структура доклада, каждый фрагмент которого поэтапно раскрывается в ходе выступления. Элементы доклада соединены семантическими или грамматическими связями. Докладчик обобщает и анализирует представленную информацию в конце доклада. Презентация, сопровождающая доклад, способствует более полному пониманию и

Формы текущего контроля успеваемости	Критерии оценивания
	восприятию его содержания. Слайды не перегружены информацией, графическое представление подчеркивает наиболее значимые позиции выступления; Не зачтено: Презентация оформлена с ошибками, количество слайдов недостаточно, студент строит монологическое высказывание в соответствии с коммуникативной задачей, но высказывание не всегда логично, имеются повторы, присутствуют лексические, грамматические и стилистические ошибки, затрудняющие понимание, в целом речь понятна, объем высказывания значительно ниже требуемого. Нечетко сформулирован научный вопрос, на который докладчик представляет не вполне обоснованный ответ в конце выступления. Нет четкой характеристики структуры доклада, каждая тема недостаточно полно и последовательно раскрывается в ходе выступления. Элементы доклада не всегда соединены семантическими или грамматическими связями. Докладчик обобщает и анализирует представленную информацию в конце доклада. Презентация, сопровождающая доклад, не способствует более полному пониманию и восприятию его содержания. Слайды в большинстве своем или перегружены информацией, или мало информативны. Графическое представление чаще всего не подчеркивает наиболее значимые позиции.

Все документы, предусмотренные Рабочими программами Языкового Центра, а также иные виды учебных материалов, поступающие в Языковой Центр в электронном виде, должны быть выполнены в программе Word.

2. Контрольные задания для текущей аттестации

1) Задания контрольной работы по курсу

Grammar Tests

Comprehensive Test 1

Choose the right answer. Only one answer is correct.

1. We expected the Harrisons ...later than usual.

1. arrive
2. to arrive
3. arrives
4. arrived

2. Look! The bridge

1. is being repaired
2. is been repaired
3. has being repaired
4. has repaired

3. I don't want to be interrupted by him.

1. Я не хочу перебивать его.
2. Я не хочу, чтобы он перебивал меня.
3. Я не хочу, чтобы его перебивали

4. Я не хочу, чтобы мы перебивали друг друга.

4. He told us that he ... for a new job.

1. thought he would apply
2. applied
3. is applying
4. had been applied

5. The results are to be checked again.

1. The results must be checked again.
2. The results have been checked again.
3. The results are being checked again.
4. The results are checked again.

6. She said the lectures on art (посещаются) by many students.

1. were attended
2. are attended
3. are attending
4. attended

7. Mr. Blackten years.

1. has been head of this department for
2. is head of this department for
3. is head of this department since
4. has been head of this department since

8. The speaker has been..... to with great interest.

1. listened
2. listening
3. listen

9. The letter isn't ready yet. It ... still ... into English.

1. is translated
2. has been translated
3. is being translated

10. You should have looked through the mail.

1. It is necessary for you to look through the mail.
2. You were to look through the mail, but you didn't.
3. You must look through the mail.
4. You did not have to look through the mail.

11. He didn't refuse when he ... this job.

1. offered
2. was offered
3. is offered
4. offers

12. Why don't you answer when you ... ?

- 1. ask
- 2. are asking
- 3. are asked
- 4. were asked

13. You ... a hard life when you were a child, granddad.

- 1. must have
- 2. were to have
- 3. must have had
- 4. had had

14. You will ... speak Spanish in another few months.

- 1. can
- 2. have
- 3. be able to
- 4. ought

15. This theatrebefore we came to live in this town.

- 1. was built
- 2. has been built
- 3. had been built
- 4. was building

16. She is known ... on a very important issue now.

- 1. to have worked
- 2. working
- 3. to be working
- 4. working

17. He is said ... a novel for ten years.

- 1. to have been writing
- 2. to have written
- 3. to be writing
- 4. to write

18. Roy ... to be a good manager.

- 1. turned out
- 2. is turned out
- 3. to turn out
- 4. turned

19. The problem ... is of great importance.

- 1. discussing
- 2. being discussed
- 3. discuss

4. to discuss

20. the mail the secretary gave the most urgent letters to the manager.

1. Sorting out
2. Having sorted out
3. Sorted out
4. Looking

21. You should look ... the mail before leaving.

1. in
2. through
3. though
4. at

22. This is one of the best works ... Falconet.

1. by
2. of
3. to
4. from

23. I'll make decision only ... the agreement of my boss.

1. by
2. under
3. with
4. for

24. He arrived ... the invitation of the Prime Minister.

1. by
2. at
3. from
4. to

25. Everything depends ... your decision.

1. on
2. of
3. about
4. from

26. The quotation is enclosed ... the letter.

1. in
2. to
3. with
4. by

27. These defects are to be corrected ... your expense.

1. with
2. by

3. at
4. from

28. These defects appeared ... the Buyer's fault.

1. through
2. from
3. out of
4. on

29. Many international exhibitions and fairs ... in St. Petersburg.

1. are given
2. are held
3. are taken
4. take part

30. The company is going to ... an order for a new model of car.

1. put
2. give
3. place
4. make

31. The members of the House of Commons are elected by

1. secret ballot
2. political parties
3. the chief executive
4. secret

32. Each new Prime Minister ... new ministers.

1. accepts
2. invites
3. appoints
4. notifies

33. If you ... your order we'll be able to give you a 5% discount.

1. reduce
2. increase
3. inquire
4. ask

34. The most popular ... today is television.

1. entertainment
2. purchase
3. feature
4. setting

35. It costs 10 dollars if you are paying

1. currency

2. cash
3. money
4. coins

36. The Prime Minister takes policy decisions with the ... of his ministers.

1. appointment
2. agreement
3. invitation
4. position

37. The national Gallery ... a rich collection of paintings.

1. houses
2. sells
3. buys
4. frames

38. On TV in Great Britain news is ... at regular intervals.

1. told
2. heard
3. broadcast
4. sung

39. Our information is that your ... are quoting lower prices for the same product.

1. workers
2. sellers
3. competitors
4. contacts

40. We enclose for your further information our current FOB

1. price-list
2. payment
3. delivery
4. check

41. If any defects are found during the guarantee period the Seller is to correct them promptly at his

1. obligation
2. expense
3. fault
4. money

42. We ... with this letter all the particulars concerning the product.

1. advise
2. enclose
3. develop
4. write

43. Our company is interested in ... business relations with you.

- 1. making
- 2. establishing
- 3. getting
- 4. making

Comprehensive Test 2

Choose the best answer to complete the sentence.

1. If she _____ about his financial situation, she would have helped him out.

- had known
- knew
- would have known

2. I'll be _____ their cat while they are away on holiday.

- looking into
- looking at
- looking after

3. He made his children _____ their homework every afternoon.

- to do
- doing
- do

4. The test was _____ difficult she had problems finishing it on time.

- such
- so
- as

5. By the time she arrives, we _____ our homework.

- finish
- will finish
- will have finished

6. She _____ lunch by the time we arrived.

- finished
- had finished
- was finished

7. The sun _____ at 9 last night.

- sat
- setted
- set

8. When I stopped _____ to Mary, she was picking some flowers in her garden.

- speaking
- to speak
- speak

9. Despite _____ hard, he failed the exam.

- he studied
- studied
- studying

10. That room _____ for a meeting this afternoon.

- is used
- is being used

- uses
11. We _____ play tennis every day when we were young.
- used
 - would to
 - would
12. If I _____ you, I would get a better job.
- was
 - are
 - were
13. He'll give you a call as soon as he _____.
- arrives
 - will arrive
 - is going to arrive
14. I really didn't want to come last night. _____
- So did I.
 - Neither I did.
 - Neither did I.
15. Do you think he knows what _____?
- he wants
 - does he want
 - wants he
16. I think San Francisco is _____ exciting _____ New York.
- as ... than
 - as so
 - as ... as
17. Why are your hands so dirty? - Well, I _____ in the garden.
- have worked
 - have been working
 - worked
18. Did you remember _____ the door?
- locking
 - lock
 - tolock
19. _____ 250 k.p.h.?
- Which model does go
 - Which does model go
 - Which model goes
20. That is the man _____ grandfather founded Kentucky Root Beer.
- who
 - whose
 - that
21. I could hardly _____ the ship in the distance.
- see out
 - make through
 - make out
22. Look at those clouds! It _____ rain.
- 's going to

- will
 - shall
23. _____, we won't have much to talk about.
- If not he comes
 - Unless he comes
 - Since he comes
24. He has _____ interest in continuing the project.
- any
 - not any
 - no
25. Where do you think Jane was yesterday? - She _____ at home.
- mustbe
 - musthavebeen
 - mustgo
26. Jack told me he _____ come the next day.
- is going to
 - will
 - was going to
27. He drove the car _____ the garage and left for work.
- out of
 - out
 - into
28. Jack _____ a fortune when his great uncle passed on.
- came along
 - came into
 - came through
29. Unfortunately, Peter has _____ friends in Tacoma.
- a few
 - a lot
 - few
30. 'I will finish that project soon.' - Ken said he _____ finish that project soon.
- were
 - would
 - will
31. In his position _____ managing director, he is responsible for more than 300 employees.
- like
 - as
 - so
32. She wished she _____ the new car.
- bought
 - would buy
 - had bought
33. Fiestas _____ in Cologne, Germany for many years now.
- have been made
 - have been making
 - have made
34. I think you _____ see a doctor.

- should better to
- ought
- had better

35. You'll be leaving for Tokyo soon, _____?

- aren't you
- will you
- won't you

36. _____ the last market session the Dow Jones dropped 67 points.

- During
- While
- For

Passive Verbs

Choose the best verb to fill in the blank.

1. Today most tea _____ in India and China.

- A. is grown
- B. was grown

2. The conference room _____ to hold 50 people.

- A. was designed
- B. was designing

3. The 2006 World Cup _____ in Germany, and Italy won the soccer tournament.

- A. is held
- B. was held

4. The personal computer, fax machine and iPod _____ in the last 25 years.

- A. have all been invented
- B. had all been invented

5. Grammatical mistakes _____ when grading your final paper.

- A. will be counted
- B. would be counted

6. The vaccine _____ free of charge for those who cannot pay.

- A. will be distributing
- B. will be distributed

7. The minutes of the meeting _____ by and distributed before today's workshop.

- A. are being typed up
- B. were typed up

8. The office building _____ to a shopping mall.

- A. is connected
- B. is connecting

9. The car _____ twice but it is still not running well.

- A. has been fixed
- B. is fixed

10. Cell phones _____ during the movie.

- A. will be turned off
- B. must be turned off

Modal Verbs

I.

1. I ... speak French. How about you?

- a) can b) may c) must

2. It is rather late. I ... go now.

- a) may b) must c) can

3. ... I have your pen for a minute?

- a) must b) may c) need

4. Your work is over. You ... have a day off tomorrow.

- a) may b) can c) must

II.

1. Министры должны встретиться в Париже.

The ministers ... in Paris.

- a) have to meet b) are to meet c) should meet

2. Вам следует посоветоваться с врачом.

a) should consult b) must consult c) have to consult

3. Ему пришлось много работать вчера.

- a) must work b) was to work c) had to work

4. Вам не разрешат сделать это.

- a) will not be able to do b) won't be allowed to do
- c) can't do

5. Вам не нужно брать эти книги с собой. У меня они есть.

a) need not take b) must not take c) won't have to take

6. Мы должны были встретиться в 5, но он не пришел.

a) had to meet b) were to meet c) might meet

III.

1. He is very ill. They must send for the doctor immediately.

- a) had to send ... b) were to send ... c) might send

2. Nobody can help me.

- a) might help ... b) could help ...
- c) was allowed to help ...

3. You may not enter.

a) were not able to enter ... b) could not enter ... c) were not allowed to enter ...

Sequence of Tenses

Complete these sentences with suitable options.

I. We thought they ... be late.

1.would 2.shall 3.will

II. The man asked if we ... English.

1.speak 2.spoke 3.speaks

III. He told her that she ... a thief.

1.is 2.was 3.would

IV. He said that he ... at this Institute.

1.is studying 2.studies 3.studied

V. We thought that you (приняли) their invitation.

1.had accepted 2.assepted 3.received

VI. We were sure that you (будете принимать участие) in these sports events.

1.will take part 2.would take part 3.would take place

VII. He says that he (будет слушать) to the tape.

1.will be listened 2.will listen 3.would listen

VIII. He knew I (собираюсь) to leave.

1.was going 2.is going 3.will have

IX. We were sure that he (разрешил) all his problems.

1.solved 2.had solved 3.had decided

X. He said that he preferred to spend his days off at home.

1.Он сказал, что предпочитал проводить свои выходные дни дома.

2.Он сказал, что предпочитает проводить выходные дни дома.

3.Он говорит, что предпочитал проводить выходные дни дома.

XI. We thought that she was going to enter the Institute.

1. Мы думаем, что она собирается поступить в институт.

2. Мы думали, что она собирается поступить в институт.

3. Мы думали, что она пойдет в институт.

XII. The scientist said: " I work at this problem".

1.The scientist said that he worked at that problem.

2.The scientist said that he works at this problem.

3.The scientist said that he was working at this problem.

Которое из этих предложений точнее передает смысл данного английского предложения?

XIII. He said he would repair that watch.

1. He said he had to repair that watch.
2. He could have repaired that watch.
3. He said: 'I'll repair this watch'.

XIV. She asked me: "Have you completed the experiment?"

1. She asked me whether my experiment was completed.
2. She asked me if I had completed the experiment.
3. She asked me if I was going to complete the experiment.

Subjunctive Mood

After each sentence, select the verb or verb string that best completes that sentence. Caution: the subjunctive form will not be the best choice in all sentences.

1. It is very important that all employees _____ in their proper uniforms before 6:30 a.m.

- ☐ A. are dressed
- ☐ B. will be dressed
- ☐ C. be dressed

2. I wish my brother _____ here.

- ☐ A. were
- ☐ B. was

3. The coach insisted that Fabio _____ the center position, even though he's much too short for that position.

- ☐ A. plays
- ☐ B. play

4. Evelyn Pumita moved that the meeting _____.

- ☐ A. was adjourned
- ☐ B. be adjourned

5. My mother would know what to do. Oh, would that she _____ here with us now!

- ☐ A. were
- ☐ B. was

6. If only he _____ a little more responsible in his choice of courses!

- ☐ A. was
- ☐ B. were

7. If Mrs. Lincoln _____ ill that night, the Lincolns would not have gone to Ford Theatre.

- ☐ A. were
- ☐ B. had been

8. Her employees treated Mrs. Greenblatt as though she _____ a queen.

- ☐ A. was
- ☐ B. were

9. If his parents _____ more careful in his upbringing, Holden Caulfield would have been quite different.

- ☐ A. had been
- ☐ B. were

10. I wish I _____ better today.

- ☐ A. feel
- ☐ B. felt

The Infinitive

1. You warned me to stay away from Robert. I am sorry not your advice.

- ☐ to have followed
- ☐ to be following
- ☐ to follow
- ☐ to have been following

2. Don't interrupt him when he is working. He hates

- ☐ to disturb
- ☐ to be disturbing
- ☐ to be disturbed
- ☐ to have been disturbed

3. I am gladto stay with them in their country-house.

- ☐ to invite
- ☐ to be invited
- ☐ to have invited
- ☐ to have been invited

4. Library books mustn't for more than two weeks.
- ☐ keep
 - ☐ be kept
 - ☐ be keeping
 - ☐ have kept
5. I meanta job interview for you, I am sorry I couldn't.
- ☐ to have arranged
 - ☐ to arrange
 - ☐ to have been arranged
 - ☐ to be arranged
6. They must have taught him a lesson. It ought to ...long ago.
- ☐ be done
 - ☐ have been done
 - ☐ do
 - ☐ have done
7. It is not enough to have a good mind; the main thing isit.
- ☐ to be using
 - ☐ to use
 - ☐ to have used
 - ☐ to have been using
8. A great mistake that you can make in life is ... you are always right.
- ☐ to have thought
 - ☐ to think
 - ☐ to be thinking
 - ☐ to have been thinking
9. Greg's wife gave him a long list of things ... at the supermarket.
- ☐ to buy
 - ☐ to be bought
 - ☐ to have been bought
 - ☐ to have bought
10. My friend Marion is coming from Chile. I am sorry not...about it earlier.
- ☐ to ten
 - ☐ to be told
 - ☐ to have been told
 - ☐ to have told
11. I was very upset and I didn't know whom ... to for advice.
- ☐ to turn
 - ☐ to be turning
 - ☐ to have turned
 - ☐ to have been turned

12. I hoped ... you by phone, but I couldn't. Why didn't you pick up the receiver?

- ☐ to reach
- ☐ to have reached
- ☐ to be reaching
- ☐ to have been reaching

13. Judging from the books and papers on his desk he mustsince they left him in the morning.

- ☐ be working
- ☐ work
- ☐ have worked
- ☐ have been working

14. - Good-bye! I am so pleased.....you. - The pleasure is mine.

- ☐ to meet
- ☐ to be meeting
- ☐ to have been meeting
- ☐ to have met

15. This dress looks so old and worn out. It seems.....ages ago.

- ☐ to make
- ☐ to be made
- ☐ to have been made
- ☐ to have made

Infinitive and Gerund

1. **I don't mind _____ Zac. It's a nice nickname.**

- ☐ calling
- ☐ being called
- ☐ having been called

2. **The safe showed no sign of _____.**

- ☐ touching
- ☐ being touched
- ☐ having been touched

3. **Our teacher suggests _____ test next week.**

- ☐ writing
- ☐ being written
- ☐ having been written

4. **I really appreciate _____ this opportunity. I'll do my best.**

- ☐ giving

- ☐ being given
- ☐ having been given
- 5. **She strongly objected to our _____ a fire.**
 - ☐ making
 - ☐ being made
 - ☐ having been made
- 6. **The child was punished by _____ to bed without dinner.**
 - ☐ sending
 - ☐ being sent
 - ☐ having been sent
- 7. **He was clever enough _____ in this delicate situation.**
 - ☐ avoiding, speaking
 - ☐ to avoid, to speak
 - ☐ avoiding, to speak
 - ☐ to avoid, speaking
- 8. **I wonder if there is any use _____ the results.**
 - ☐ trying, improving
 - ☐ trying, to improve
 - ☐ to try, to improve
 - ☐ to try, improving
- 9. **I used a car to get to work, and now I can't get used to _____ by bus.**
 - ☐ go
 - ☐ going
- 10. **Do you remember _____ your last exam? Was it hard?**
 - ☐ take
 - ☐ to take
 - ☐ taking
- 11. **I don't feel like _____ this article today.**
 - ☐ reading and to translate
 - ☐ to read and translating
 - ☐ reading and translating
- 12. **The little girl was really afraid of _____ lost in the forest.**
 - ☐ having been
 - ☐ getting
 - ☐ having got
- 13. **Is there anything here worth _____?**
 - ☐ buying

- ☐ being bought
☐ having been bought
14. **He disliked _____ coming home late.**
- ☐ I
☐ Me
15. **Would you mind _____ smoking here?**
- ☐ not
☐ not to
☐ no
☐ don't
16. **We stopped _____ some food in the store, because we'd run out of our supplies.**
- ☐ buying
☐ to buy
☐ having bought
17. **What about _____ to the cinema tomorrow?**
- ☐ to go
☐ going
☐ having gone
18. **_____ you here was a great surprise to me.**
- ☐ finding
☐ having found
19. **The friends couldn't _____ laughing when they discovered the problem.**
- ☐ assist
☐ help
☐ aid
☐ support
20. **I can't _____ standing in queues.**
- ☐ stand
☐ fall
☐ sit
☐ lie

Grammar Skills

Fill in the gaps using an infinitive in each sentence.

1. The exceptions are too numerous for any rule
 (найти)
2. in turn each of the predecessors of Byzantine culture and to give a general outline of their contributions is the aim of this chapter. (рассмотреть)

3. These conditions are sufficiently homogenous together. (чтобы рассматривать)

4. civil officials, schools were established in the capital and provinces (для подготовки).

5. The people of this period to have lived in huts of skins, leaving no traces behind them. (предположительно)

6. He was the first English painter his native countryside so sincerely. (который описал)

7. This work was compiled by a learned monk, whoto have lived at the end of the 14th century (по-видимому).

8. There is a distinctionbetween these classes of words. (следует сделать)

9., dialectical varieties are as numerous here as anywhere else in the peninsula.(прежде всего)

Gerund, infinitive and present participle

Put the verbs in brackets into the correct forms. Note that sometimes a bare infinitive will be required.

• 'I was lonely at first,' the old man admitted, 'but after a time I got used to (live) alone and even got (like) it.'

• Before trains were invented people used (travel) on horseback or in stage coaches. It used (take) a stage coach three days (go) from London to Bath.

• I meant (buy) an evening paper but I didn't see anyone (sell) them.

• Tom: I want (catch) the 7 a.m. train tomorrow.
Ann: But that means (get) up at 6.00; and you're not very good at (get) up early, are you?

• He accepted the cut in salary without complaint because he was afraid (complain). He was afraid of (lose) his job.

• She remembers part of her childhood quite clearly. She remembers (go) to school for the first time and (be) frightened and (put) her finger in her mouth. And she remembers her teacher (tell) her (take) it out.

• - Did you remember (lock) the car? -
No, I didn't. I'd better (go) back and (do) it now.

• Next time we go (house-hunt), remember (ask) the agent for clear directions. I wasted hours (look) for the last house.

• Tom: Let's (go) for a swim.
Ann: I'm not particularly keen on (swim). What about (go) for a drive instead?

Reading Comprehension Test 1

This passage is followed by a number of questions about it. You are to choose the one best answer, (A), (B), (C), or (D), to each question.

Pauline Ortiz is a senior officer for a banking union, and her life was not always so good. She left school at 17 and by 31 she was divorced with two children and no job. Then she heard about Ruskin. Founded in 1899 Ruskin was the first residential college for working people and for those who had little or no educational opportunity when young. Every autumn since then, men and women have arrived at the college from a

variety of communities and backgrounds, ethnic, industrial, and trade union, to study full-time for the first time in their adult lives. They will leave with a degree and go on to further study, or return home to make their careers, few have any recognized educational qualifications when they arrive.

All have a common interest in society and a desire to improve it. Entry to Ruskin is by interview and is only for students who are 20 and over.

The college is residential and full state grants are available. If you are motivated to improve society this is your opportunity to gain the education you always wanted - but missed.

Think of where it could get you.

Send for a prospectus now or ring 01865 310713.

1. Ruskin College is an institution for

- A. military education
- B. distance education
- C. full-time higher education
- D. post-graduate studies

2. To apply for a course you

- A. must be a teenager
- B. must be not younger than twenty
- C. may be a person of any age
- D. must be in your early twenties

3. The number of people studying at Ruskin

- A. is unlimited
- B. is more than 30
- C. is not stated in the text
- D. depends on communities demands

4. Ruskin college is for

- A. people without degrees
- B. divorced people
- C. bankers
- D. local residents

5. People come to the college to

- A. get a state grant
- B. learn more about Ruskin
- C. join a trade union
- D. get a degree

Reading Comprehension Test 2

Do you work with problem people? You know the type - the boss who is always moving the goal-posts, uncooperative colleagues, underlings who fail to do things as well as you do. If you are plagued by these or other problem types, perhaps you think the situation is beyond your control.

If so, think again. A good starting point is to recognize that behaviour breeds behaviour, which is one of those great truths that hasn't really dawned on a lot of people. Through your behaviour you may, quite unintentionally, be triggering a behaviour pattern in someone else that is for you a problem.

One of the commoner problem types is the authoritarian. Authoritarians talk too much and don't listen enough. They assume that people are basically lazy, can't be trusted and must not be allowed to make their own decisions because they would get it wrong. Authoritarians expect unswerving obedience and for someone with ideas and initiative it can be very frustrating. Doing nothing is not a good idea - unless it suits you to have someone taking all the decisions and telling you what to do.

You can alter your perception of the problem by recognizing that authoritarian behavior indicates not strength but rather feelings of inadequacy. But there is little point in trying to persuade authoritarians to change, so try to modify the situation. Nobody is authoritarian all the time: sometimes they are extremely bossy, sometimes less so. The key lies in understanding what sort of situation triggers their authoritarian behavior. It could be the risk of chaos, which authoritarians loathe. Or it might be a threat to or violation of a non-negotiable matter, or insubordination by a junior. You will reduce the problem if you are compliant on the issues that are sacrosanct and non-negotiable, but otherwise assertive. A useful approach is to assume that it's all right to do things until told otherwise. This will give you some space for initiatives, and you can win their trust slowly - but make sure that any initiatives you take do not jeopardize the orderliness which the authoritarian holds so dear.

The defensive person is another problem type. Defensive people do not accept responsibility for their actions, and therefore never learn from their experience. Nothing is ever their fault; there is always a seemingly plausible explanation. The best way to tackle a defensive person is to choose a time when he has made a mistake and invite him to join you in analyzing why it happened and what should be done to avoid it happening again. A softly-softly approach is essential to stop the defensive barriers being raised. So start by asking for their advice, initially about what you should do differently, and then slowly turning it round to establish what they are going to do differently in future. This will provoke more defensiveness, but you must not let them off the hook. Just keep repeating your challenge and eventually they will accept responsibility for their part in the mistake.

When they do, ease up on them. In this way they will learn that defensiveness doesn't pay.

Answer these questions selecting the best option

1 What should people realize about 'problem people' in general?

- A Their behaviour results from personal ambition.
- B Their behaviour stems from a lack of clear purpose.
- C Their behaviour will get worse if it is not controlled.
- D Their behaviour is not necessarily a problem for others.

2 Which of the following is true of authoritarians, according to the writer?

- A They do their jobs less efficiently than they think they do.
- B They are a problem for everyone who has to work with them.
- C They are disguising their own lack of self-confidence.
- D They fear that other people are trying to get their jobs,

3 The writer advises that when dealing with authoritarians you should

- A try to make them realize that they are being unreasonable.
- B obey every order that they give to you without question.
- C try to discuss things with them when they are feeling tolerant.
- D challenge their attitude to people who show initiative.

4 When approaching defensive people, you should

- A express disbelief of the explanations they give.
- B suggest that you have made mistakes yourself.
- C accuse them of being to blame for something.
- D wait until they have made a particularly bad mistake.

5 The best way of solving the problem of defensive people is to

- A force them to admit that nobody else is to blame.
- B show them the advantages of admitting guilt.
- C prevent them from becoming defensive.
- D accept some of their denials of responsibility.

Language Comprehension Test 1

You must choose the word or phrase which best completes each sentence. Indicate the letter A, B, C, or D against the number of each item 1 to 25 for the word or phrase you choose.

1 Following a lengthy power he became the Chairman of the company.

- A strife B struggle C rivalry D confrontation

2 He proved to be distinctly to working in a position of responsibility,

- A incompatible B inapt C unfit D unsuited

3 The passengers demanded for the loss of their luggage on the journey.

- A refund B subsidies C compensation D proceeds

4 When questioned by the press, the Minister to discuss the matter.

- A rejected B retracted C declined D denied

5 As the game went on, she in confidence.

- A rose B grew C advanced D lifted

6 When I first came to this country, I only staying for a short time.

- A predicted B envisaged C forecast D supposed

7 I gave them time to make a decision so I don't know why they still haven't replied.

- A spacious B lavish C extensive D ample

8 What are the main of this illness?

- A traces B symptoms C emblems D tokens

9 Money to be a problem after he had made his first successful film.

- A ceased B discontinued C terminated D halted

10 Nobody would any tears if these terrible schemes were abandoned.

- A pour B leak C spill D shed

11 She is so on getting to the top of her profession that she never lets anything get in her way.

A willing B desperate C eager D intent

12 There was little we could do registering a formal complaint.

A beyond B further C over D beside

13 every effort has been made to ensure that the details in this brochure are correct, the company cannot accept responsibility for any late changes.

A Even so B While C Nevertheless D Whereas

14 Unpopular government policies have given to widespread public discontent.

A grounds B rise C cause D consequence

15 Having never been in the country before, I was initially confused the value of each coin.

A as for B as with C as of D as to

16 She went into the bathroom and her face with cold water to wake herself up.

A splashed B scattered C squirted D sprinkled

17 Much of what he said had little to the issue we were discussing.

A concern B accordance C relevance D involvement

18 His personal problems seem to have been him from his work lately.

A disrupting B disturbing C distracting D dispersing

19 It was a terrible experience and it put her flying forever.

A off B out C away D through

20 He is a bad-tempered man who has a tendency to his problems out on other people.

A let B put C get D take

21 The captain's magnificent performance an example to the rest of the team.

A set B gave C made D laid

22 When I got back, they had eaten the whole cake and just a few were left on the plate.

A grains B drops C crumbs D shreds

23 Until a agreement has been reached, I am not committed to accepting the offer.

A hard B stable C firm D settled

24 She said that she the opportunity to show that she could play a serious film role.

A greeted B rejoiced C welcomed D cheered

25 I'll round to replying to their letter as soon as I have time, but I'm too busy at the moment.

A get B come C go D turn

Language Comprehension Test 2

In this section you must choose the word or phrase which best completes each sentence. Indicate the letter A, B, C, or D against the number of each item 1 to 25 for the word or phrase you choose.

- 1 The film is based on a true story, but most of it is fiction.
A loosely B casually C faintly D lightly
- 2 Unfortunately, the clerk to tell me that the ticket I bought was not valid before 9 am.
A ignored B disregarded C omitted D missed
- 3 It was withregret that we left the village in which we had lived happily for so many years.
A deep B full C keen D passionate
- 4 Joan has always had a tendency to the importance of minor problems.
A overrate B exaggerate C multiply D heighten
- 5 They started the business in of making a lot of money quickly, but things didn't work out that way.
A expectation B belief C certainty D likelihood
- 6 Police have not revealed thedetails of the case.
A full B total C whole D sheer
- 7 She set to write a short novel, but it got longer and longer as she wrote it.
A up B in C out D about
- 8 In of value for money, this is the best car I've ever bought.
A sense B light C terms D regards
- 9 The cast several times and then left the stage to wild applause.
A bowed B ducked C crouched D stooped
- 10 Competition winners will be selected at from a bag containing all correct entries.
A muddle B random C fluke D disarray
- 11 The pilot spoke to the passengers to their fears when the plane entered a storm.
A allay B deter C soothe D placate
- 12 Then he started out on what to be a very eventful journey.
A proved B arose C turned D developed
- 13 I think you're being pessimistic and that you'll do better than you expect.
A additionally B abundantly C unduly D worthlessly
- 14 Losses have forced the company to 1000 of its workers.
A lay off B take away C set apart D lose out
- 15 She being treated as an inferior at work.
A exasperates B resents C enrages D embitters

- 16 She seemed to be to losing and didn't make much effort.
 A acceptable B resigned C compromised D content
- 17 I don't know why you have to make such a about such a trivial matter.
 A fuss B sensation C trouble D stir
- 18 I'd like to start my own business, but I'm not sure how to about it.
 A come B bring C go D see
- 19 She often appears not to care about her work, but appearances can be
 A cunning B deceitful C deceptive D insincere
- 20 In to them, it wasn't their fault that the party went so badly.
 A fairness B justice C recognition D sympathy
- 21 Brian isn't keen on exercise, but he isn't to the occasional walk.
 A averse B unwilling C reluctant D contrary
- 22 It is difficult to decide on the best of action in these circumstances.
 A measure B course C process D policy
- 23 He has been with the company for 30 years, but the management has now decided to with his services.
 A discard B dispense C disuse D dismiss
- 24 Ruth is to give up immediately when faced with any problem.
 A habitual B subject C susceptible D apt
- 25 The government is making every effort to an economic crisis.
 A hinder B avert C impede D swerve

Conversation

What is the most appropriate answer?

1. Could I speak to Ms Johnson, please?

- a) Hang up and I'll call you back.
- b) Yes, I'll put you through.
- c) No, I prefer to hang on, it's very important.
- d) Yes, I'd like to speak to the person who deals with paying your suppliers, please.

2. Good afternoon. Can I help you?

- a) Yes, I'd like to speak to the person who deals with paying your suppliers, please.
- b) I'm afraid you seem to have the wrong number.
- c) No, I prefer to hang on, it's very important.
- d) Hang up and I'll call you back.

3. Is that Ojay and Simpson?

- a) Well could you get him to call me back as soon as he gets in?
- b) Yes, I'll put you through.
- c) I'm afraid you seem to have the wrong number.
- d) No, I prefer to hang on, it's very important.

4. I'm afraid he's out of the office and won't be back for an hour or so.

- a) Well could you get him to call me back as soon as he gets in?
- b) I'm afraid you seem to have the wrong number.
- c) Hang up and I'll call you back.
- d) Yes, I'll put you through.

5. I could get him to call you back in a few minutes.

- a) Yes, I'll put you through.
- b) I'm afraid you seem to have the wrong number.
- c) Hang up and I'll call you back.
- d) No, I prefer to hang on, it's very important.

6. There's a lot of noise on the line. Could you speak up?

- a) Hang up and I'll call you back.
- b) I'm afraid you seem to have the wrong number.
- c) Yes, I'll put you through.
- d) Well could you get him to call me back as soon as he gets in

Academic Vocabulary

From the following list, use each word only once to complete the sentences below. Remember that in the case of nouns and verbs you may need to change the form of the word:

arbitrary (adj)	•	assign (v)	•	context (n)	•	criterion (n)	•	data (n)
denote (v)	•	devise (v)	•	formulate (v)	•	ignore (v)	•	impact (n)
similar (adj)	•	summary (n)	•	usage (n)	•	vertical (adj)		

1. Although not exactly identical, the two books are so _____ to each other that an author must have copied much of his book from the other.
2. The Prime Minister set up a committee of financial experts to help him discuss and new policies.
3. It is often possible to guess the meaning of a word from the other words around it — that is the _____ .
4. In 1990, the British researcher Tim Berners-Lee _____ the first browser, and so paved the way for the development of the World Wide Web.
5. In newspapers, the layout of the columns is _____ , while the rows run across the

page horizontally.

6. The rise in the number of deaths from AIDS has had a very significant _____ on people's sexual behaviour.
7. The _____ of drugs has increased significantly in spite of more severe penalties such as longer prison sentences.
8. Students should not try to write down everything they hear in a lecture, but just make a _____ of the most important points.
9. We use the term "class" to _____ groups of people who share the same social and economic backgrounds.
10. In one case, a murderer may go to prison for life, while another may be set free: it all seems completely _____.
11. The new journalist was _____ to researching the election promises of the main political parties.
12. Before we can judge a government's success, we have to decide the _____, such as unemployment, defence or taxation.
13. One student failed because he completely _____ the instructions on the paper, although they appeared at the top of every page.
14. Market researchers use _____ such as people's spending patterns as well as information about age and occupation to decide on the most effective marketing strategies.

Fill in the gaps

1. We made a _____ of our baby's first sounds to send to my parents.
2. It can be quite difficult to really define _____ ideas, such as love or friendship.
3. A group of volunteers _____ to the needs of the victims of the tornado.
4. I _____ she was talking to me because she was looking right at me when she said it.
5. The boss _____ him to send the report out as soon as it was complete.
6. There has been a noticeable drop in the _____ of crime in the area since the teen centre opened up.
7. If we all _____, I'm sure we'll be able to finish on time.
8. Reading in English is an excellent way to _____ your vocabulary.

Make corresponding nouns and use in sentences of your own

to consider

to cause

to occur

to raise
to contribute
to sign
to think
to appreciate
to determine
to define

2) **Примерные тексты для устного перевода по специальности по курсу**

Post-Impressionism

Post-Impressionism in Western painting, movement in France that represented both an extension of Impressionism and a rejection of that style's inherent limitations. The term Post-Impressionism was coined by the English art critic Roger Fry for the work of such late 19th-century painters as Paul Cézanne, Georges Seurat, Paul Gauguin, Vincent van Gogh, Henri de Toulouse-Lautrec, and others. All of these painters except van Gogh were French, and most of them began as Impressionists; each of them abandoned the style, however, to form his own highly personal art. Impressionism was based, in its strictest sense, on the objective recording of nature in terms of the fugitive effects of colour and light. The Post-Impressionists rejected this limited aim in favour of more ambitious expression, admitting their debt, however, to the pure, brilliant colours of Impressionism, its freedom from traditional subject matter, and its technique of defining form with short brushstrokes of broken colour. The work of these painters formed a basis for several contemporary trends and for early 20th-century modernism.

The Post-Impressionists often exhibited together, but, unlike the Impressionists, who began as a close-knit, convivial group, they painted mainly alone. Cézanne painted in isolation at Aix-en-Provence in southern France; his solitude was matched by that of Paul Gauguin, who in 1891 took up residence in Tahiti, and of van Gogh, who painted in the countryside at Arles. Both Gauguin and van Gogh rejected the indifferent objectivity of Impressionism in favour of a more personal, spiritual expression. After exhibiting with the Impressionists in 1886, Gauguin renounced "the abominable error of naturalism." With the young painter Émile Bernard, Gauguin sought a simpler truth and purer aesthetic in art; turning away from the sophisticated, urban art world of Paris, he instead looked for inspiration in rural communities with more traditional values. Copying the pure, flat colour, heavy outline, and decorative quality of medieval stained glass and manuscript illumination, the two artists explored the expressive potential of pure colour and line, Gauguin especially using exotic and sensuous colour harmonies to create poetic images of the Tahitians among whom he would eventually live. Arriving in Paris in 1886, the Dutch painter van Gogh quickly adapted Impressionist techniques and colour to express his acutely felt emotions. He transformed the contrasting short brushstrokes of Impressionism into curving, vibrant lines of colour, exaggerated even beyond Impressionist brilliance, that convey his emotionally charged and ecstatic responses to the natural landscape.

Amsterdam & The Hague

The Netherlands is one of those miraculous countries, like Belgium: so small, so geographically unromantic, so astonishingly rich artistically. The friendliness of Amsterdam,

low-key, just a touch zany, offered no hint of the profundities waiting to be looked at in museums such as the Rijks or the Van Gogh. I spent my time there in an almost constant state of wonder. The Rijksmuseum had just finished a massive work of restoration of some of their great Rembrandts, and that alone was sufficient cause for awe. A sensitive cleaning has revealed works like Titus as a Monk or the Denial of St Peter as even more beautiful, more luminous with an inner intensity than I had realized.

Skimming along to the Rembrandts I was arrested by the face of the Woman Warming her Hands at a Brazier, a painting by a relatively unknown artist, Caesar van Everdingen. It is a plain face, wholly serious as it concentrates on the brazier, which is concealed beneath a cloth. There is a sense of the sacramental, of something at stake. The young woman is dressed not only in costly seventeenth-century bed attire, she is also wearing her earrings and pearls, dressed in her finery for an empty bed; yet she is not repining but making do with her loneliness and setting herself to cope. Finding a minor artist so transcending himself, which suggests that the theme had some personal significance for him, is one of the unexpected delights of a Grand Tour. The expected delights were even greater. Amsterdam has a wealth of quietly majestic Vermeers, so that it seemed almost greedy to travel the short distance to The Hague where there hangs the greatest of all Vermeers (perhaps of all Dutch pictures?), the View of Delft. The Mauritshuis at The Hague, which is the Queen of the Netherlands' own collection, also contains some wonderful Rembrandts, like his moving Susanna, crouching with such vulnerable grace as she realizes her bath is being spied upon, and a haunting pair of early and late self-portraits. Perhaps the Dutch have a special gift for self-portraits, with van Gogh staring out at us with bleak intentness in the Van Gogh Museum and ter Borch looking reassuringly normal at the Mauritshuis. The Netherlands reminded me of Christopher Marlowe's great line: 'Infinite riches in a little room'.

The History of Russian Fine Arts

In the history of Russian fine arts one can distinguish two periods. Peter the Great reforms marked the border between them. The difference is extremely deep and concerns the very essence of artistic perception of the world and a human being. In Old Russia painting appeared and developed in a close connection with icon worshiping, the basis of which is the doctrine of Incarnation. Alongside with Christianity the Russian masters adopted the Byzantium artistic style and technique developed through centuries. Henceforth in Russian principalities icon-painting schools having their own peculiarities of painting were formed (Novgorod, Pskov, Yaroslavl, Tver icon-painting schools).

The highest flourishing of Russian medieval painting refers to the 14th-15th centuries and it is reflected in the works of Pheophan Grek and Andrey Rublev. The top of Russian icon painting is Trinity (1422-1427) by A. Rublev, which he created as a symbol of spiritual consent and unity of Russian people.

Since the middle of the 16th century icon painting undergoes the influence of Western fine arts. Developed icon painting of the court school used Western European plot schemes. The end of the 16th century and the beginning of the 17th century is marked by the development of 'Stroganoff school' (despite the name it consisted mainly of court masters) that is distinguished by the refinement of color and careful working at details and by the tendency to some decoration and 'prettiness' of painting. In the second half of the 17th century icons of so-called 'fryag painting' appear. They included the elements of Western European painting: oil color and great verisimilitude in depicting people and nature. The most prominent representative of the trend is Simon Ushakov (the 17th century). The first attempts of creating a temporal portrait can also be

referred to that time. The end of the 19th century is marked by awakening interest in an icon as 'a great world art' (E. Trubetskoy). It was possible thanks to clearing of ancient samples grown dark and discovering their real color. Artistic principles of icon painting were used creatively by both single Russian icon-painters (V. Vasnetsov, M. Nesterov, K. Petrov-Vodkin), foreign ones (A. Matisse) and by the whole trends and vanguard schools.

In the 18th century and at the beginning of the 19th century fine arts in Russia, following cultural needs of the society, experiences all the mainstages of Western art: Baroque, Classicism, Romanticism. Foreign painter and sculptors invited to Russia play an important role but very talented home masters appear in the time of Elisabeth I.

The Great Thaw

There have been times in the history of man when the earth seems suddenly to have grown warmer or more radio-active ... I don't put that forward as a scientific proposition, but the fact remains that three or four times in history man has made a leap forward that would have been unthinkable under ordinary evolutionary conditions. One such time was about the year 3000 BC, when quite suddenly civilisation appeared, not only in Egypt and Mesopotamia but in the Indus valley; another was in the late sixth century BC, when there was not only the miracle of Ionia and Greece – philosophy, science, art, poetry, all reaching a point that wasn't reached again for 2000 years – but also in India a spiritual enlightenment that has perhaps never been equalled. Another was round about the year 1100. It seems to have affected the whole world; but its strongest and most dramatic effect was in Western Europe – where it was most needed. In every branch of life – action, philosophy, organisation, technology – there was an extraordinary outpouring of energy, an intensification of existence. Popes, emperors, kings, bishops, saints, scholars, philosophers were all larger than life, and the incidents of history – Henry IV at Canossa, Pope Urban announcing the First Crusade, Heloise and Abelard, the martyrdom of St Thomas à Becket – are great heroic dramas, or symbolic acts, that still stir our hearts.

The evidence of this heroic energy, this confidence, this strength of will and intellect, is still visible to us. In spite of all our mechanical aids and the inflated scale of modern materialism, Durham Cathedral remains a formidable construction, and the east end of Canterbury still looks very large and very complex. And these great orderly mountains of stone at first rose out of a small cluster of wooden houses; everyone with the least historical imagination has thought of that. But what people don't always realise is that it all happened quite suddenly – in a single lifetime. An even more astonishing change took place in sculpture. Tournus is one of the very few churches of any size to have survived from before the dreaded year 1000, and the architecture is rather grand in a primitive way. But its sculpture is miserably crude, without even the vitality of barbarism. Only fifty years later sculpture has the style and rhythmic assurance of the greatest epochs of art. The skill and dramatic invention that had been confined to small portable objects – goldsmith work or ivory carving – suddenly appear on a monumental scale.

Honest Opinion

An artist friend of mine recently presented me with an enormous portrait of myself completely out of the blue. It was a real shock which rendered me speechless for several minutes as I fought for the right thing to say. The portrait was horrendous. I was so concerned not to offend my friend by revealing my true emotions that I went way over the top with vacuous flattery: I simply loved it, the best painting I'd ever seen, I would treasure it forever. I silently knew that I could

never live with it. But this monstrous caricature moved into the flat and was here to stay. As I sat and stared at it (at me!) it began seriously to disturb me.

Was this how I really looked? Did the artist really see me like this? My flatmate said there was something positively evil about it, and thought the artist must hate me with a vengeance, while others thought it was a joke. When I saw the photograph from which the portrait had been taken, I could vaguely see a resemblance. But I had looked like that only for the millisecond during which the camera shutter had been open; the artist had captured me in that form forever. I knew she was not trying for a literal likeness (the camera had done that, sort of) but was seeking to portray the essence of my personality, or some characteristic of my inner soul. When I looked at my portrait I expected to recognize some part of me, but all I saw was this vile lump.

The problem I faced was what to do when the artist came round to the flat. After declaring dishonestly how much I loved it, how would I be able to explain its absence from my walls? How would she attract new commissions (which she desperately needed) if it wasn't prominently displayed? How could I say I was so attached to it that I'd had to put it in the attic for future generations to find? Or should I bring it out just before her visit? Supposing I forgot one time? I would have to live that lie forever. That fear destroyed our friendship. Now it has happened again. Another friend has just changed careers and taken up painting. I thought it my duty to support and encourage her (as good friends do). She suggested I commission her to paint a picture of my mother's house, as I was stuck for a present for her birthday. When it eventually arrived it was a real horror. I knew my mother would hate it. It was totally unsympathetic to the feel and character of the little country cottage, all overgrown with rambling wild roses.

This friend had been to the cottage on many occasions and I thought she had shared in its tranquil and timeless atmosphere. But she had chosen to portray it as a shocking confusion of violent and clashing colour. I tried to be objective and judge it as a work of art, but it was too personal; however I looked at it, it was my mother's home and the place where I had spent an idyllic childhood. I felt it was insensitive and insulting. The dreaded moment came when she asked me what I'd thought of it. I um'd and ah'd and played for time. I really tried to like it so that my critical appraisal could gush with sincerity. As I had been in this situation before, I was determined to be honest this time and not get tied up in knots of deceit. Then my friend asked me whether my mother liked the painting. I said I thought so, that it already had pride of place up on the wall. This was hardly critical, but not effervescent with praise either. She immediately went into a massive sulk that unleashed a string of pent-up emotions about what a bad friend I was. She hasn't spoken to me since.

Civilization

At certain epochs man has felt conscious of something about himself- body and spirit which was outside the day-to-day struggle for existence and the night-to-night struggle with fear; and he has felt the need to develop these qualities of thought and feeling so that they might approach as nearly as possible to an ideal of perfection – reason, justice, physical beauty, all of them in equilibrium. He has managed to satisfy this need in various ways – through myths, through dance and song, through systems of philosophy and through the order that he has imposed on the visible world. The children of his imagination are also the expressions of an ideal.

Western Europe inherited such an ideal. It had been invented in Greece in the fifth century before Christ and was without doubt the most extraordinary creation in the whole of history, so complete, so convincing, so satisfying to the mind and the eye, that it lasted practically unchanged for over six hundred years. Of course, its art became stereotyped and conventional. The same

architectural language, the same imagery, the same theatres, the same temples – at any time for five hundred years you could have found them all round the Mediterranean, in Greece, Italy, France, Asia Minor or North Africa. If you had gone into the square of any Mediterranean town in the first century you would hardly have known where you were, any more than you would in an airport today. The so-called Maison Carrée at Nîmes is a little Greek temple that might have been anywhere in the Greco-Roman world. Nîmes isn't very far from the Mediterranean. Greco-Roman civilization stretched much further than that – right up to the Rhine, right up to the borders of Scotland, although by the time it got to Carlisle it had become a bit rough, like Victorian civilisation on the North-West Frontier. It must have seemed absolutely indestructible. And of course some of it was never destroyed. The so-called Pont du Gard, the aqueduct not far from Nîmes, was materially beyond the destructive powers of the barbarians. And a vast mass of fragments remained - the Museum at Aries is full of them. 'These fragments have I shored against my ruin.' When the spirit of man revived, they were there to be imitated by the masons who decorated the local churches: but that was a long way off.

При проведении текущей и промежуточной аттестации могут использоваться аутентичные тексты из монографий, научных статей, изучаемых студентами в ходе занятий и научных исследований.

3) Примерные тексты для устного реферирования по специальности по курсу

Art History/18th Century

Spilling over into the beginning of the 18th century were the last remnants of Baroque art. Baroque interior design, in particular, is distinctly ornate and rich in ceiling decor. Following Baroque art, a similar movement, called Rococo, developed. Initially, it thrived in interior design as Baroque had previously done, but in comparison to interior design done in the Baroque style, the Rococo style could be described as softer and more refined.

The main proponents of Rococo style painting were Antoine Watteau, Francois Boucher, and Jean-Honore Fragonard. Rococo painting has a very distinct style. Light, mint greens and soft pinks and blues were some of the most popularly used colors. In general, the color palette consisted of soft, yet intense, colors. Also, distinct to Rococo painting was the light subject matter; generally paintings in this style depicted the leisure of the upper class. Jean-Honore Fragonard's *The Swing* exemplifies the Rococo style, as seen in painting.

The Rococo movement came to an end with the onset of the Enlightenment, which ushered in the next major artistic movement-Neoclassicism. As the name suggest, a revival of the influence of classic art from ancient Greece and Rome ensued. In painting, Jaques-Louis David was the leading painter of this style. His works, such as the *Oath of the Horatii* exemplified Neoclassicism with its logical order and stately, even heroic, subject matter. In architecture, one of the greatest influences was Palladio's *Villa Rotunda*, a Renaissance building, itself, inspired by classic order and symmetry.

Berlin and Art

Berlin is not the most romantic of German cities but it is one of the most exciting, and in this it reflects something of Germanic art. It is an uneasy excitement, though, and the split that was symbolized by the Wall runs deep through the psyche of the art.

It seemed oddly fitting that the Gemälde Gallery, the great Old Master collection, should be housed in a building that is modern on the outside and traditional on the inside. This is in no sense a criticism. There are tremendous works in the gallery, from every age and country I especially rejoiced in the medieval and Renaissance sculpture (which is not actually in the Gemälde Gallery but in another section of the parent Dahlem Museum). I lingered lovingly over a serene Riemenschneider carving of *St Crispin*, the shoemaker saint, calmly bent over his last, with a wilderness of heels and soles tucked under the bench.

In the gallery hangs my favourite painting of *St John the Baptist*, by Geertgen tot Sint Hans, where a bearded John sits rather glumly in a forest clearing, twiddling his largish toes. It is a grief to me that I missed the cities that are richest in Piero della Francesca, but Berlin offered compensation: a deeply silent *St Jerome*, where the intentness of the saint's concentration is paralleled by Piero's concentration on the geometric trees and their gleaming reflection in the little stream that winds gently through the grasses.

Berlin also holds the picture that moves me more deeply than any other: Tiepolo's *St Agatha*. He is all too often considered a brilliant lightweight, but no painting so marvelously expresses the depth of faith than this one. It has a wall to itself in an upper room, a quietly contained explosion of pain sublimated by a trust in the meaning of what is happening.

Romance and Reality

I am in the Gothic world, the world of chivalry, courtesy and romance; a world in which serious things were done with a sense of play – where even war and theology could become a sort of game; and when architecture reached a point of extravagance unequalled in history. After all the great unifying convictions of the twelfth century, High Gothic art can look fantastic and luxurious - what Veblen called conspicuous waste. And yet these centuries produced some of the greatest spirits in the history of man, amongst them St Francis of Assisi and Dante. Behind all the fantasy of the Gothic imagination there remained, on two different planes, a sharp sense of reality. Medieval man could see things very clearly, but he believed that these appearances should be considered as nothing more than symbols or tokens of an ideal order, which was the only true reality.

The fantasy strikes us first, and last; and one can see it in the room in the Cluny Museum in Paris hung with a series of tapestries known as *The Lady with the Unicorn*, one of the most seductive examples of the Gothic spirit. It is poetical, fanciful and profane. Its ostensible subject is the four senses. But its real subject is the power of love which can enlist and subdue all the forces of nature, including those two emblems of lust and ferocity, the unicorn and the lion. They kneel before this embodiment of chastity, and hold up the corners of her tent. These wild animals have become, in the heraldic sense, her supporters. And all round this allegorical scene is what the medieval philosophers used to call *naturanaturans* – nature naturing – trees, flowers, leaves galore, birds, monkeys, and those rather obvious symbols of nature naturing, rabbits. There is even nature domesticated, a little dog, sitting on a cushion. It is an image of worldly happiness at its most refined, what the French call the *douceur de vivre*, which is often confused with civilization.

The Vatican Museums and the Uffizi Gallery, Italy

Twenty-two separate collections comprise the Musei Vaticani, each one more spectacular than the next. The most famous are probably the Museo Pio-Clementino, with its splendid classical sculpture; the Raphael Rooms, entire rooms painted by Raphael; the Pinacoteca (picture gallery), which contains the cream of the Vatican's collection of medieval and Renaissance

paintings; and, of course, Michelangelo's Sistine Chapel. But there is also the ancient Egyptian exhibits of the Museo Gregoriano Egizio, as well as the Etruscan offerings of the Museo Gregoriano Etrusco. And that's just a start.

Main attractions: The renowned Sistine Chapel and the Raphael Rooms are not to be missed.

"Great" is an overworked adjective in Italy, where so many of the country's monuments and works of art command the highest praise. In the case of the Galleria degli Uffizi, it barely does justice to a gallery that holds the world's finest collection of Renaissance paintings. All the famous names of Italian art are here—not only the Renaissance masters, but also painters from the early medieval, baroque, and Mannerist heydays.

Main attraction: "The Birth of Venus" by Botticelli is one.

Civilized man

Civilised man, or so it seems to me, must feel that he belongs somewhere in space and time; that he consciously looks forward and looks back. And for this purpose it is a great convenience to be able to read and write.

For over five hundred years this achievement was rare in Western Europe. It is a shock to realise that during all this time practically no lay person, from kings and emperors downwards, could read or write. Charlemagne learnt to read, but he never could write. He had wax tablets beside his bed to practise on, but said he couldn't get the hang of it. Alfred the Great, who was an exceptionally clever man, seems to have taught himself to read at the age of forty, and was the author of several books, although they were probably dictated in a kind of seminar. Great men, even ecclesiastics, normally dictated to their secretaries, as they do today and as we see them doing in tenth-century illuminations. Of course, most of the higher clergy could read and write, and the pictures of the Evangelists, which are the favourite (often the only) illustrations of early manuscripts, become, in the tenth century, a kind of assertion of this almost divine accomplishment. But St Gregory, who looks so intensely devoted to scholarship on a tenth century ivory St Gregory himself is credited with having destroyed many volumes of classical literature, even whole libraries, lest they seduced men's minds away from the study of holy writ. And in this he was certainly not alone. What with prejudice and destruction, it's surprising that the literature of pre-Christian antiquity was preserved at all. And in fact it only just squeaked through. In so far as we are the heirs of Greece and Rome, we got through by the skin of our teeth.

При проведении текущей и промежуточной аттестации могут использоваться аутентичные тексты из монографий, научных статей, изучаемых студентами в ходе занятий и научных исследований.

4) Тематика академической презентации по курсу

1. Academic Profile and Research Focus
2. Research Proposal
3. Conference Paper on Academic Issue
4. Specialist Literature Overview
5. Creative Thinking Fundamentals
6. Academic's Essential Skills
7. Major Factors Affecting Human Behavior
8. Motivation Strategies

9. Efficient Communication Principles
10. Hard Subjects vs Soft Subjects
11. Major Research Techniques
12. Making the Most of Higher Education
13. Sustainability: Various Perspectives
14. Issues of Urbanization
15. Importance of Intercultural Awareness and Sensitivity
16. Creativity and Innovation in Your Subject Area
17. Qualitative and Quantitative Methods of Data Analysis

3. Показатели, критерии и оценивание компетенций по этапам их формирования в процессе промежуточной аттестации

Форма **промежуточной аттестации** в 1 и 2 семестрах представляет собой **письменно-устный** экзамен, который состоит из нескольких этапов:

1. Письменный перевод текста по специальности со словарем. Время – 1 час. Объем перевода: 2500 печатных знаков.
2. Устное реферирование текста по специальности, без словаря. Язык изложения – английский. Время подготовки – 5 мин. Объем: 1500 печатных знаков.
3. Беседа на английском языке по темам: Academic Profile (1,2 семестр), Research Interests (1,2 семестр), Conference Paper (2 семестр).
4. Проведение лексико-грамматического тестирования.

Перед экзаменом проводится консультация, на которой преподаватель отвечает на вопросы магистрантов.

Ответ магистранта на экзамене позволяет продемонстрировать уровень освоения знаний, полученных магистрантом в процессе изучения дисциплины, и сформированность умений и навыков.

В результате промежуточного контроля знаний студенты получают оценку по дисциплине.

Таблица 3.

Показатели, критерии и оценивание компетенций по этапам их формирования в процессе промежуточной аттестации

Форма промежуточной аттестации/вид промежуточной аттестации	Коды компетенций	Индикаторы компетенций (в соответствии с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)	Критерии оценивания	Оценка
Экзамен 1 и 2 семестров/ Письменно-устный: Письменный перевод, устное реферирование, собеседование, тестирование	УК-4	ИД.УК--4.1. ИД.УК--4.2. ИД.УК--4.3. ИД.УК--4.4.	З (УК-4) У (УК-4) В (УК-4)	1. Текст переведен полностью (100 % объема) за указанное время, без искажений и неточностей. Адекватность перевода достигается за счет правильного понимания содержания текста на основе знания лексико-грамматических правил, владения основами перевода, правильного понимания синтаксической и	Отлично 100-81

Форма промежуточной аттестации/вид промежуточной аттестации	Коды компетенций	Индикаторы компетенций (в соответствии с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)	Критерии оценивания	Оценка
				стилистической структуры предложения, владения терминологической системы по избранной специальности. Перевод должен соответствовать стандартам русского языка, но допускаются небольшие лексические и стилистические неточности (1-2); 2. Экзаменуемый демонстрирует нормативное произношение и беглость речи, умеет придерживаться схемы реферативного изложения содержания предъявленного текста, умеет логически и грамотно передать содержание прочитанного, используя разнообразную лексику и грамматические структуры, владеет навыками обобщения, выделения главного и выражения своего мнения. Возможны отдельные незначительные ошибки, не нарушающие логику изложения; 3. Экзаменуемый дает логически обоснованные развернутые ответы на вопросы экзаменатора, умеет выражать свое мнение, приводить примеры для иллюстрации своего ответа, использует разнообразные синтаксические структуры, владеет правилами грамматики, обладает широким спектром общеразговорной и профессиональной лексики; при ответе возможны отдельные мелкие ошибки, в целом, не нарушающие коммуникацию. 4. 81% - 100 % правильных ответов. 1. Текст переведен полностью (100 % объема) за указанное время, перевод выполнен адекватно, экзаменуемый демонстрирует знание синтаксических и лексико-	Хорошо 80-61

Форма промежуточной аттестации/вид промежуточной аттестации	Коды компетенций	Индикаторы компетенций (в соответствии с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)	Критерии оценивания	Оценка
				грамматических правил, но допускает неточности лексического (не более 2-1) и/или стилистического (1-2) характера; 2. Экзаменуемый демонстрирует достаточно хорошее произношение, умеет следовать схеме реферативного изложения текста, выделять главное, логически и грамотно передавать содержание прочитанного, но испытывает трудности со структурированием полученной информации (обобщением, выводами, высказыванием собственного мнения). Допускает некоторые грамматические или лексические ошибки, которые не нарушают логику изложения, но влияют на беглость речи; 3. Экзаменуемый дает развернутые ответы не на все вопросы экзаменатора, демонстрируя умение пользоваться разнообразными грамматическими структурами и общеразговорной и профессиональной лексикой в рамках освоенной программы. При этом экзаменуемый не владеет навыками структурирования своих высказываний, не умеет сопровождать их соответствующими примерами, ссылками и т.д.; при ответе им допускаются ошибки при построении сложных речевых конструкции без нарушения коммуникации в целом. 4. 61% - 80 % правильных ответов. 1. Перевод выполнен в указанное время и его объем составляет не менее 75 % объема оригинала, или выполнен в полном объеме (100	Удовлетворительно 60-41

Форма промежуточной аттестации/вид промежуточной аттестации	Коды компетенций	Индикаторы компетенций (в соответствии с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)	Критерии оценивания	Оценка
				%), но при переводе допущены искажения (1-2), неточности (не более 3) в результате грамматических ошибок и выбора лексического значения слов, не соответствующего контексту; 2. Экзаменуемый допускает заметные ошибки в произношении, не следует схеме реферативного изложения текста/статьи, но может адекватно передать содержание прочитанного, используя ограниченный запас лексики, и допуская грамматические ошибки, не нарушающие логику изложения; 3. Экзаменуемый дает краткие ответы, испытывает трудности при приведении примеров и высказывании собственного мнения, использует относительно простые лексико-грамматические средства, демонстрирует ограниченный запас лексики, допускает ошибки при использовании лексико-грамматических структур, препятствующих полноценной коммуникации. 4. 41% - 60 % правильных ответов. 1. Текст переведен в указанное время и его объем составляет менее 75 % объема оригинала, или выполнен в полном объеме, но допущены искажения (3 и более), неточности (4 и более) в результате грамматических ошибок и выбора лексического значения слов, не соответствующего контексту, а также стилистические неточности (2-3); 2. Экзаменуемый допускает грубые ошибки в произношении, не следует схеме реферативного изложения текста, не может адекватно	Неудовлетворительно 40 и менее

Форма промежуточной аттестации/вид промежуточной аттестации	Коды компетенций	Индикаторы компетенций (в соответствии с Таблицей 1)	Коды ЗУВ (в соответствии с Таблицей 1)	Критерии оценивания	Оценка
				передать содержание прочитанного, допускает много лексических и грамматических ошибок, нарушающих логику изложения; 3. Экзаменуемый дает неадекватные ответы, демонстрирует непонимание вопросов экзаменатора, использует ограниченный запас слов, допускает большое количество лексических и грамматических ошибок, что приводит к нарушению коммуникации. 4. 40 % и менее правильных ответов.	

Результаты сдачи промежуточной аттестации по направлениям подготовки уровня магистратуры оцениваются по стобалльной системе оценки в соответствии с Положением о формах, периодичности и порядке организации и проведения текущего контроля успеваемости и промежуточной аттестации обучающихся в АНООВО «ЕУСПб» следующим образом согласно таблице 3а.

Таблица 3а

Система оценки знаний обучающихся

Пятибалльная (стандартная) система	Стобалльная система оценки	Бинарная система оценки
5 (отлично)	100-81	зачтено
4 (хорошо)	80-61	
3 (удовлетворительно)	60-41	
2 (неудовлетворительно)	40 и менее	не зачтено

Результаты промежуточного контроля по дисциплине, выраженные в оценках «удовлетворительно», «хорошо», «отлично» показывают уровень сформированности у обучающегося компетенций по дисциплине в соответствии с картами компетенций образовательной программы «Музейные исследования и кураторские стратегии» по направлению подготовки 51.04.04 Музеология и охрана объектов культурного и природного наследия (уровень магистратуры).

Результаты промежуточного контроля по дисциплине, выраженные в оценке «неудовлетворительно», показывают не сформированность у обучающегося компетенций по дисциплине в соответствии с картами компетенций образовательной программы «Музейные исследования и кураторские стратегии» по направлению подготовки 51.04.04 Музеология и охрана объектов культурного и природного наследия (уровень магистратуры).

4. Задания к промежуточной аттестации

1. Примерные тексты для письменного перевода по специальности

Art: Defined

The modern use of the word 'Art', which rose to prominence after 1750, commonly refers to a skill used to produce an aesthetic result. By any definition of the word, Art has existed alongside humankind, from the Ancient to the Contemporary.

The first and broadest sense of how Art is described has remained closest to its Latin meaning, which roughly translates to a "skill" or "craft", a few examples demonstrating the broad sense of the root "Art" includes artifact, artificial, artifice, artillery, medical arts, and military arts. However, there are many other colloquial uses of the word, all with some relation to its etymology, such as from the Indo-European root meaning "arrangement" or "to arrange". In this sense, Art is whatever is described as having undergone a deliberate process of arrangement by an agent.

The second, more recent, sense of the word Art is an extension for "*creative art*" or "*fine art*". In this instance, Art skill is being used to express the artist's creativity, or to engage the audience's aesthetic sensibilities, or to draw the audience towards consideration of the "finer" things. Often, if the skill is being used in a lowbrow or practical way, people will consider it a craft instead of Art. Likewise, if the skill is being used in a commercial or industrial way, it will be considered commercial art instead of Art. On the other hand, crafts and design are sometimes considered applied art. Some have argued that the difference between fine art and applied art has more to do with value judgments rather than any distinct and defined difference. However, even fine art can have goals beyond just pure creativity and self-expression.

The ultimate derivation of fine in fine art comes from the Aristotelian philosophy, Four causes. This principle states that there are four causes or explanations for an object. The fourth and/or final cause of an object is the purpose for its existence. The term fine art is derived from this notion. If the final cause of an artwork is simply the artwork itself, and not a means to another end, then that artwork could appropriately be called fine.

The closely related concept of beauty is classically defined as "that which when seen, pleases". Pleasure is the final cause of beauty, and so it is not a means to another end, but is an end in itself. Art can describe several kinds of things: a study of creative skill, a process of using the creative skill, a product of the creative skill, or the audience's experiencing of the creative skill. The creative arts ("art" as discipline) are a collection of disciplines ("arts") which produce artworks ("art" as objects) that is compelled by a personal drive ("art" as activity) and echoes or reflects a message, mood, or symbolism for the viewer to interpret ("art" as experience).

The Usefulness of Archives

Those who search the past for understanding the present find in archives the raw materials with which to construct their narratives and analyses. Indeed, most researchers are guided by the slogan they learn early in their training: "no archives, no history".

Archives are useful because they inform, entertain enlighten and educate.

Many archives actively plan and implement educational programs for senior citizens and for school students. Archival records help senior citizens relive their own experiences and tell the stories of their lives to others. Those same records help young people reach back beyond the extent of their own personal memory.

Anniversary celebrations of churches, social clubs, schools, neighbourhoods and towns are all enriched by drawing on archival sources: original letters, photographs, reminiscences and other records. When individuals make contact with such archival sources-not only the information they contain, but

also the “real things”, letters and diaries written by real people-they transcend the bounds of time and realize in direct and personal ways that they are part of a larger whole.

Archivists are charged with the responsibility to preserve records for the indefinite future. This responsibility requires that archivists employ certain safeguards to ensure that the records in their care will survive, including establishing and enforcing procedures that will guarantee the physical survival and integrity of the records. This also implies the responsibility to organize the records in a coherent and understandable way. All these activities are carried out to serve the purpose of making the records usable. Archivists are preservers of information.

Archivists make the records available to those who seek information-whether in person, by mail, by telephone or perhaps by electronic mail or fax machine. The archivist explains and enforces any restrictions on access to the records, while at the same time publicizing information about the archives and actively reaching out to a wide public audience through exhibits as well as educational and other public programs. Many changes affected the way records were made, how they were used, and ultimately what they meant. The nature of recorded information has evolved substantially since mankind first began to write things down rather than simply try to remember them. Today the amount of recorded information is vast and growing inexorably more so. To keep this quantity in perspective is a significant task of archives. Understanding the nature and characteristics of recorded information is essential for anyone who records, keeps or uses – that is to say, for everyone.

Antwerp

There is a gentle elegance about Antwerp that is surprisingly evocative of Flemish art. I say 'surprisingly', because we often think only of the more robust artists from the region that is now Belgium: the muscular Jordaens or the lovely plumpness of the Rubens' women. Yet Rubens is also one of the supremely poetic painters, and even Jordaens has a wistful touch. But think of van Eyck, van der Weyden, Joachim Patinir, Quintin Metsys or Petrus Christus, and the images that come to mind are almost ethereal in their beauty.

Antwerp has two of these unworldly van Eycks: *St Barbara* and the *Virgin of the Fountain*; they are small and exquisite and I love them intensely. They shine sublimely out from the walls of the Koninklijk Museum, as does one of the greatest of Patinir's works, the *Flight into Egypt*. Apart from the magical bird's-eye view of the landscape - this from an artist who could not have seen it from so high, in those days without aeroplanes – Patinir has told the whole legend of the hurried journey that Mary and Joseph took into Egypt, refugees with the Christ Child from the wrath of the jealous Herod. Its tiny delicacy is for personal contemplation.

This same museum has a wonderful *Mary Magdalene* by Metsys, a saint who is usually depicted with a certain amount of drama: grieving over her years as a prostitute or at least more obviously as a glamorous woman. Metsys' Magdalene has a face worn with living, quiet and thoughtful. She is dressed with Flemish modesty and lingers in my mind as one of the most touchingly dignified portraits I have ever seen.

Antwerp is rich in museums. Rubens' house, the mansion he raised by his artistic efforts, recalls his effortless grandeur on every floor and in the gracious garden. He, Jordaens and van Dyck, the three greatest painters of Renaissance Antwerp, are glorious in churches and museums throughout the city, the great Baroque sweep of their line complemented by the still inwardness of the earlier artists. I loved everything I saw.

Man – the Measure of all Things

The men who had made Florence the richest city in Europe, the bankers and wool-merchants, the pious realists, lived in grim defensive houses strong enough to withstand party feuds and popular riots. They don't foreshadow in any way the extraordinary episode in the history of civilisation known as the Renaissance. There seems to be no reason why suddenly out of the dark, narrow streets there arose these light, sunny arcades with their round arches 'running races in their mirth' under their straight cornices.

What had happened? The answer is contained in one sentence by the Greek philosopher Protagoras, 'Man is the measure of all things'. The Pazzi Chapel, built by the great Florentine Brunellesco in about 1430, is in a style that has been called the architecture of humanism.

His friend and fellow-architect, Leon Battista Alberti, addressed man in these words: 'To you is given a body more graceful than other animals, to you power of apt and various movements, to you most sharp and delicate senses, to you wit, reason, memory like an immortal god.' Well, it is certainly incorrect to say that we are more graceful than other animals, and we don't feel much like immortal gods at the moment. But in 1400 the Florentines did. There is no better instance of how a burst of civilisation depends on confidence than the Florentine state of mind in the early fifteenth century. For thirty years the fortunes of the republic, which in a material sense had declined, were directed by a group of the most intelligent individuals who have ever been elected to power by a democratic government. From Salutati onwards the Florentine chancellors were scholars, believers in the *studia humanitatis*, in which learning could be used to achieve a happy life, believers in the application of free intelligence to public affairs, and believers, above all, in Florence.

The second and greatest of these humanist chancellors, Leonardo Bruni, compared the civic virtues of republican Florence with those of republican Rome. Later he went even further and compared her to Athens in the age of Pericles. Medieval philosophers, insofar as they thought of their own times in the context of history, were inclined to be gloomy. 'We are dwarfs,' said John of Salisbury, 'standing on the shoulders of giants.' But Bruni saw the Florentine republic as reviving the virtues of Greece and Rome.

Parisian Art

Everybody told me that Paris was a city of ravishing beauty and that I would love it. If I confess to being disappointed, it must be because my expectations were impossibly high. I had a dream of a romantically sun-dappled city, all greenery and medieval architecture; the reality of the noisy traffic and the preponderance of massive nineteenth-century buildings weighed down my spirits. There were, of course, delights to be found, and in the end I forgot both the disillusioning and the exhilarating in the presence of the actual art in the galleries.

The Musée d'Orsay may be a rather weirdly shaped museum, fashioned as it is out of the great former railway station, but it provides space and light in which to contemplate roomfuls of Cezanne and Manet, Courbet and Corot, Degas and Gauguin. Cezanne is the painter I prize above all others, and there was a sort of sweet agony in having to decide on just one masterwork: the marvellously luminous landscapes, the noble still lifes, the portraits? There is a whole row of *Bathers*, the theme that engrossed Cezanne all his life and that I have come to love best of all his works. I played with the idea of *The Card-players* or the *House of the Hanged Man*, but the serious choice had to be among the variously dated *Bathers*: all superb.

Then there was the Louvre, not a pleasant museum physically, but I had the privilege of seeing it on its closed day, when no one else was around. There is something eerie about being alone with the *Mona Lisa*, able to 'see' her without company, yet somehow never able to 'see',

because she has become too familiar to us as icon. Small and darkened as the picture is, it lives a subliminal life of its own in the modern consciousness: the supreme image of enigmatic beauty. I tried to pierce through the veils of accreted myth, seeking an encounter with the young Italian wife who sat to the famous Leonardo for her portrait. She evaded me, yet I cannot free myself from that failure. It is as if *Mona Lisa* affected me more by this evasion than if I had succeeded, and this may be the secret of the work's greatness. She stayed with me as I went on to meet the other masterworks in the Louvre, and was invisibly present in her very absence! Ironically I had thought I would escape her challenge because I intended to speak only about French artists in this great French museum, but then recalled that Leonardo ended his days at the French court and is an honorary Frenchman.

Civilization

At certain epochs man has felt conscious of something about himself- body and spirit which was outside the day-to-day struggle for existence and the night-to-night struggle with fear; and he has felt the need to develop these qualities of thought and feeling so that they might approach as nearly as possible to an ideal of perfection - reason, justice, physical beauty, all of them in equilibrium. He has managed to satisfy this need in various ways – through myths, through dance and song, through systems of philosophy and through the order that he has imposed on the visible world. The children of his imagination are also the expressions of an ideal.

Western Europe inherited such an ideal. It had been invented in Greece in the fifth century before Christ and was without doubt the most extraordinary creation in the whole of history, so complete, so convincing, so satisfying to the mind and the eye, that it lasted practically unchanged for over six hundred years. Of course, its art became stereotyped and conventional. The same architectural language, the same imagery, the same theatres, the same temples – at any time for five hundred years you could have found them all round the Mediterranean, in Greece, Italy, France, Asia Minor or North Africa. If you had gone into the square of any Mediterranean town in the first century you would hardly have known where you were, any more than you would in an airport today. The so-called Maison Carrée at Nimes is a little Greek temple that might have been anywhere in the Greco-Roman world. Nimes isn't very far from the Mediterranean. Greco-Roman civilization stretched much further than that – right up to the Rhine, right up to the borders of Scotland, although by the time it got to Carlisle it had become a bit rough, like Victorian civilisation on the North-West Frontier. It must have seemed absolutely indestructible. And of course some of it was never destroyed. The so-called Pont du Gard, the aqueduct not far from Nimes, was materially beyond the destructive powers of the barbarians. And a vast mass of fragments remained – the Museum at Aries is full of them. 'These fragments have I shored against my ruin.' When the spirit of man revived, they were there to be imitated by the masons who decorated the local churches: but that was a long way off.

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2. Примерные тексты для устного реферирования по специальности

The State Hermitage Museum

The Hermitage itself is perhaps even more splendid than the art it enshrines. It is not the only museum that was formerly a palace (think of the Louvre, for example), but it is unique in maintaining its palatial identity. Crystal chandeliers flash their rainbow colours to the marble walls, and we walk dazzled through corridors of splendour: gigantic malachite urns to the right, immense Sevres vases to the left, mosaics to the front, damask and gilt to the rear. All this cherished magnificence leads one through and on into the actual galleries, themselves resplendent.

To take merely one example: with true Russian largess, the Hermitage boasts not one Leonardo but two - the very beautiful, if icily regal, *Madonna Litta*, and the enchanting Benois *Madonna*, which was the first authenticated commission Leonardo received. It was lost for centuries but turned up mysteriously in the nineteenth century in the centre of Russia. It has all the rough power of early genius: a plain little Mary, wholly engrossed in the miracle of her baby. He is examining, with infant absorption, a flower. It forms a cross, but neither are aware of anything except the fascination of watching. Almost always, artists show the Madonna as aware of spectators, sharing her prayerful worship with them. Leonardo sees her as completely human and private, a delightful child, and in this very simplicity, a most moving icon.

I dwell on this picture because it saves me from the daunting task of trying to describe the wealth of this museum, its hall of Rembrandts, room of major Poussins bordered by a room of Claudes, with Rubens around the corner. From the Director himself to the guards, we were given a gracious welcome.

Madrid

Although I never really expected to go anywhere, I always thought that, should the unexpected ever happen, my first choice would be Madrid. This was solely because of the Prado, that great museum that contains the supreme works of Velázquez and Goya, two of my most dearly loved artists. Now that it has actually happened and I have been to the Prado, I find my hopes more than fulfilled. There are no words to describe the experience of seeing wall after wall of Velázquez's paintings, most beautifully hung, and room after room of Goya. The Prado has the added advantage of not being too large. One can take it all in without over-exhaustion, though 'take in' are inadequate words for the impact one receives. There are wonderful El Grecos too, and a wealth of Spanish medieval art, some of it installed in a chapel so that we can understand the setting from which so many of these early works came.

The other great museum in Madrid houses the Thyssen-Bornemisza Collection, and I would have spent all my time there had it not been for the Prado. Although there are two superb El Grecos, all fire and surging passion, the Collection on the whole contains non-Spanish artists, and makes a lovely synthesis with the Prado. Of course, there are non-Spaniards there too, including the best-known Bosch, the *Garden of Earthly Delights*. To my amazement and distress, this was less impressive in reality than in reproduction. The colour seemed faded and the intricate detail, the great glory of this wholly inventive painting, is hard to see in the gallery. But I may only have thought this because my eyes were so dazzled from the brilliance of the Goyas around the corner!

Art Exhibition

Art exhibitions are traditionally the space in which art objects (in the most general sense) meet an audience. The exhibit is universally understood to be for some temporary period unless, as is rarely true, it is stated to be a "permanent exhibition". In American English, they may be called "exhibit", "exposition" (the French word) or "show". In UK English, they are always called "exhibitions" or "shows", and an individual item in the show is an "exhibit".

Such expositions may present pictures, drawings, video, sound, installation, performance, interactive art or sculptures by individual artists, groups of artists or collections of a specific form of art. The art works may be presented in museums, art halls, art clubs or private art galleries, or at some place the principal business of which is not the display or sale of art, such as a coffeehouse. An important distinction is noted between those exhibits where some or all of the works are for sale, normally in private art galleries, and those where they are not. Sometimes the event is organized on a specific occasion, like a birthday, anniversary or commemoration.

There are different kinds of art exhibitions, for example retrospectives, which look back over the work of a single artist, individual expositions, group expositions, or expositions on a specific theme or topic. A travelling exhibition is another category of art exhibition. Art exhibitions can be juried, invitational, or open.

- A juried exhibition, such as the Iowa Biennial, has an individual (or group) acting as judge of the submitted artworks, selecting which are to be shown. If prizes are to be awarded, the judge or panel of judges will usually select the prizewinners as well.
- In an invitational exhibition, such as the Whitney Biennial, the organizer of the show asks certain artists to supply artworks and exhibits them.
- An open or "non-juried" exhibition, such as the Kyoto Triennial, allows anybody to enter artworks and shows them all. A type of exhibition that is usually non-juried is a mail art exhibition.

St. John Resting on the Bosom of Christ

Flemish art is very rich (including, in the Mayer van den Bergh Museum, a superb work by Pieter Bruegel the Younger, a creative copy of his father's *Triumph of Death*) so I feel almost ashamed to confess that here I have cheated. I wanted to explore only the wonders of its national art in Antwerp, and this carving is by a Swiss, whose very surname is unknown. But I cannot pass this by: it is one of the most beautiful things I have ever seen.

Here is Jesus, a young man in his twenties, and his friend John, a young man in his late teens. John is leaning on Jesus with total trust. John knows for certain that Jesus will protect him, care for him, always put him first, never act other than as a big brother. The very way the work has been carved emphasizes this. There is no space between the two, no gap; these are two who think alike. John does not hold the hand of Jesus but merely rests his hand on it. The older friend provides a firm platform, absolute support. There is a wonderful sense of peace and a kind of rhythmic serenity in the curving flow of the drapery, telling us that there is no passion here, no great emotionality, just love.

But if we want to experience the full impact of this sculpture, I think we have to imagine it back into its original setting. It came from a convent. For centuries it stood in a contemplative convent, a monastery, as an example to the sisters of the meaning of prayer. It is impossible to be a nun without understanding prayer (a living understanding, not an intellectual one). If one is going to spend hours praying everyday, these cannot be hours of talking, or asking, but hours of loving. Prayer is essentially resting one's head on the heart of God, certain that He knows. Prayer is complete surrender. A nun takes a great gamble, that without the normal fulfilment of a partner and perhaps

children, she will still become a complete woman. She has unshakeable faith that resting on God will mean human fulfilment, which is what this sculpture shows. So it is special for everybody, but it is particularly special for me.

The Royal Abbey of St. Denis

The royal Abbey of St. Denis had been famous enough in earlier times, but the part it played in western civilisation was due to the abilities of one extraordinary individual, the Abbot Suger. He was one of the first men of the Middle Ages whom one can think of in modern, I might almost say in transatlantic, terms. His origins were completely obscure and he was extremely small, but his vitality was overwhelming. It extended to everything that he undertook – organisation, building, statesmanship. He was Regent of France for seven years and a great patriot; indeed he seems to have been the first to pronounce those now familiar words: 'The English are destined by moral and natural law to be subjected to the French and not contrariwise.' He loved to talk about himself without any false modesty, and he tells the story of how his builders assured him that beams of the length he needed for a certain roof could never be found because trees just weren't as tall as that. Whereupon he took his carpenters into the forests ('they smiled,' he says, 'and would have laughed if they had dared'), and in the course of the day he had discovered twelve trees of the necessary size, had them felled and brought back. You see why I used the word transatlantic.

Like several of the pioneers of the new world, for example Van Home, the builder of the Canadian-Pacific Railway, Suger had a passionate love of art. One of the most fascinating documents of the Middle Ages is the account he wrote of the works carried out at St Denis under his administration – the gold altar, the crosses, the precious crystals. Suger's great gold cross was twenty-four feet high; it was studded with jewels and inlaid with enamels made by one of the finest craftsmen of the age, Godfroix de Claire. It was all destroyed in the Revolution.

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3. Вопросы для беседы по научным интересам

Discussing Background Information and Research

1. What Institute / Academy / University did you graduate from?
2. When did you graduate from the Institute / Academy / University?
3. What subjects were you interested in?
4. What is your specialty area?
5. What is your current research focus?
6. When did you get interested in research work?
7. What is the subject of your future master's thesis?
8. What issues are you going to address?
9. Is there extensive specialist literature on your subject?
10. What is theoretical framework of your research?
11. Why is your research important / topical?
12. What empirical material are you going to rely on?

13. What methods and techniques are you going to employ?
14. In what way is your paper going to contribute to developing your research field?
15. What is the theoretical / practical significance of your research?
16. Have you started your research yet? How long will it take you to write your thesis?
17. What do you think determines a person's progress in academic environment?
18. Who is your academic supervisor? Do you often consult him / her? What does he / she specialize in?
19. What professional training / retraining courses have you taken up / would you like to take up?
20. Why did you choose your particular field of research?
21. What personal characteristics do you feel are necessary for success in your chosen field?
22. What are your long term / short term plans and ambitions?

4. Задания для проведения лексико-грамматического тестирования

Grammar and Vocabulary Test

Circle the correct letter.

- | | |
|--|---|
| <p>1 I'm 18 and my brother is 20, so he'sme.
 a the oldest of
 b older than
 c as old as</p> | <p>6 Tomorrow's a holiday, so wego to work.
 a have to
 b mustn't
 c don't have to</p> |
| <p>2 Carl's veryHe's never late, and he never forgets to do things.
 a reliable
 b patient
 c strict</p> | <p>7 I usuallyswimming at least once a week.
 a go
 b do
 c play</p> |
| <p>3 We stayed in a lovely villathe sea.
 a it overlooks
 b overlooked
 c overlooking</p> | <p>8 My friend Sienato Russia last year.
 a went
 b has gone
 c has been</p> |
| <p>4 Not until the 1980sfor the average person to own a computer.
 a it was possible
 b was it possible
 c was possible</p> | <p>9 This isarea, with a lot of factories and warehouses.
 a an agricultural
 b an industrial
 c a residential</p> |
| <p>5 Janher arm on a hot iron.
 a broke
 b burned
 c sprained</p> | <p>10 If I.....well in my exams, I..... to university.
 a will do; will go
 b will do; go
 c do; will go</p> |

11 She was so upset that she burst__

- tears.
- a** into
- b** out
- c** with

12 Where did you goholiday last

- year?
- a** for
- b** on
- c** to

13 Ocean currents..... play an important

- part in regulating global climate.
- a** are known to
- b** thought to
- c** are believed that they

14 My cousingetting a job in Bahrain.

- a** would like
- b** is planning
- c** is thinking of

15 I can't your hair, because I haven't

- got any scissors.
- a** brush
- b** cut
- c** wash

16 I wish Ihave an exam tomorrow!

- a** don't
- b** didn't
- c** won't

17 The government plans totaxes on

- sales of luxury items.
- a** increase
- b** expand
- c** go up

18 When I first moved to Hong Kong, life in a different country was very strange, but

now I'm usedhere.

- a** living
- b** to live
- c** to living

19 Theremilk in the fridge.

- a** is some
- b** are some
- c** is a

20 Criminals are people who are guilty ofthe law.

- a** breaking
- b** cheating
- c** committing

21 Why on earth isn't Josh here yet?

- for him for over an hour!
- a** I'm waiting
- b** I've been waiting
- c** I've waited

22 "It's pouring down, and it's freezing." What are the weather conditions?

- a** high winds and snow
- b** heavy rain and cold temperatures
- c** thick cloud but quite warm

23feeling OK? You don't look very well.

- a** Do you
- b** You are
- c** Are you

24 Daniel's hair is getting far too long; he shouldsoon.

- a** cut it
- b** have cut it
- c** have it cut

25 Mandy works for a computer software company. She got.....recently, and so

- now she's an area manager.
a made redundant
b promoted
c a raise
- 26 I can't hear you - it'snoisy in here.
a too
b too much
c too many
- 27 Jamal has just sent meto arrange plans for this weekend.
a a blog
b an email
c a website
- 28 I promise I'll call you as soon as I.....
a I arrive
b I arrived
c I'll arrive
- 29 Photographers and designers need to be very
a creative
b fit
c annoying
- 30 The global financial crisis,is forcing lots of small businesses to close, does not look set to end soon.
a it
b that
c which
- 31 Therea terrible accident if the pilot hadn't reacted so quickly.
a had been
b was
c would have been
- 32 "Are you ready to order?"
 "Not yet - I'm still looking at the"
a bill
- b** menu
c service
- 33 "My job is never boring."
 The speaker's job is always
a interesting
b popular
c difficult
- 34 I've been working here..... about the last two years.
a during
b for
c since
- 35 "It leaves from Platform 2 at 4.15."
 The speaker is talking about
a an airline flight
b a train
c a taxi
- 36 I went to a lovelylast Saturday.
 The bride was my best friend when we were at school.
a anniversary
b marriage
c wedding
- 37 "I've got a headache."
 "Maybe youto take an aspirin."
a should
b ought
c don't
- 38 The patient had anto insert metal pins in his broken leg.
a injection
b operation
c X-ray
- 39 She won a seat in parliament at the last.....
a general election
b opinion poll

c referendum

40 I'm surprised you didn't get upset. If

someone said that to me,really
angry.

- a** I'm
- b** I was
- c** I'd be

41 This used to be.... part of the city, but

since the old buildings were renovated
it's become a very fashionable area.

- a** an affluent
- b** a run-down
- c** a trendy

42 Cassie went to bed early because she was.... .

- a** tired
- b** stressed
- c** relaxed

43 In the 1960s, computers were

expensive that ordinary people couldn't
afford them.

- a** so
- b** such
- c** too

44 Do you wantthe match tonight?

- a** watching
- b** watch
- c** to watch

45 Researchers claim the new discovery is a
majorin the fight against malaria.

- a** breakthrough
- b** investigation
- c** progress

46 The Maths problem was really difficult
and I just couldn'tthe answer.

- a** check in
- b** set off

c work out

47 When I was a child, I neverabout

the future.

- a** have worried
- b** used to worry
- c** was worrying

48 A local politician hascharges of

corruption made by the opposition party,

- a** accused
- b** blamed
- c** denied

49worries me about society today is

how completely we have come to depend
on technology.

- a** That
- b** What
- c** Which

50 Cats and dogs are usually kept as.....

- a** farm animals
- b** wild animals
- c** pets

Academic Vocabulary Test I
Choose the correct answer for each exercise:

1. The arrangement of students into classes based on mastery of specific skills or according to general intelligence is known as
 - a. ability grouping
 - b. collaborative learning
 - c. bilingual education
 - d. accountability

2. A policy that requires that student progress be measured and teachers be responsible for student progress is
 - a. accountability
 - b. bilingual education
 - c. ability grouping
 - d. collaborative learning

3. Bilingual education
 - a. teaches a second language to students
 - b. teaches students how to ride a bicycle
 - c. involves home schooling
 - d. requires accountability

4. A learning situation in which students work together on a project or assignment is
 - a. competency testing
 - b. accountability
 - c. cultural literacy
 - d. collaborative learning

5. The measurement of a student's ability to perform a specific skill or achieve a specified level is
 - a. competency testing
 - b. collaborative learning
 - c. accountability
 - d. curriculum

6. The familiarity with a body of knowledge that most people share is
 - a. curriculum

- b. competency testing
 - c. accountability
 - d. cultural literacy
7. A course or program of study is
- a. tenure
 - b. whole language
 - c. phonics
 - d. curriculum
8. A learning environment in which students have access to computers, the Internet, and multimedia sources of information is a/an
- a. field trip
 - b. phonics program
 - c. electronic classroom
 - d. home schooling program
9. A program of supplemental instruction designed to stimulate and further the growth of students who exhibit high intelligence or exceptional mastery of skills is
- a. school board
 - b. field trip
 - c. gifted and talented
 - d. skills teaching
10. A policy that allows qualified parents to educate their children at home is
- a. electronic teaching
 - b. community learning
 - c. collaborative learning
 - d. home schooling
11. Specific learning goals or accomplishments that a school or teacher establishes for students with objectives that identify what the students are to learn are
- a. curriculums
 - b. learning communities
 - c. instructional objectives
 - d. ability groups

12. An environment in which teachers and students come together to provide respect, interaction, and positive feedback in support of students as learners is
- a. tenure
 - b. the learning community
 - c. home schooling
 - d. the school board
13. The ability to read and write is known as
- a. literacy
 - b. library
 - c. ability grouping
 - d. phonics
14. A school that offers special, unique programs to attract students from within a school district is
- a. a home school
 - b. a standard school
 - c. a magnet school
 - d. a super school
15. A form of testing that requires students to show what they know by actually doing something, such as performing a specific task is
- a. performance assessment
 - b. whole language testing
 - c. standardized testing
 - d. phonics
16. A method of teaching reading that emphasizes letters and the sounds associated with them is
- a. tenure
 - b. whole language
 - c. phonics
 - d. ability grouping
17. A group of elected officials that serves as a governing body of a school district is the
- a. magnet school

- b. home school
- c. black board
- d. school board

18. A formal, usually commercial test that is administered according to specific directions with time limitations is a

- a. whole language
- b. learning community
- c. standardized test
- d. performance assessment

19. A method of teaching that integrates reading, writing, speaking and listening is

- a. home schooling
- b. whole language
- c. phonics
- d. ability grouping

Academic Vocabulary Test II

Choose the correct answer for each exercise.

1. A type of research that involves close, in-depth observation and analysis of individual people is a/an

- a. culture
- b. case study
- c. defense mechanism
- d. ethnic group

2. A mental process such as thinking, remembering, and understanding is

- a. culture
- b. memorization
- c. cognition
- d. memory

3. A system for living that includes objects, values, and characteristics that people acquire as members of society is

- a. an ethnic group
- b. culture
- c. ethnocentrism
- d. learning

4. A method of reducing anxiety by denying or distorting a situation or problem is

- a. a learning
- b. a case study
- c. a hypothesis
- d. a defense mechanism

5. Empirical refers to

- a. information obtained from or that can be verified by observation or experimentation

- b. information that can never be verified
 - c. a form of government ruled by an emperor
 - d. none of the above
6. A collection of people who share a cultural heritage is
- a. learning
 - b. an ethnic group
 - c. a heterogeneous population
 - d. a homogeneous population
7. The belief that one's own culture is superior to that of others is
- a. xenophobia
 - b. egomania
 - c. ethnocentrism
 - d. hypothesis
8. A tentative explanation about how various events are related to one another that can be tested by further experimentation is a
- a. case study
 - b. hypothesis
 - c. culture
 - d. experiment
9. The capacity to learn from experience and to adapt to one's environment is
- a. multiculturalism
 - b. intelligence
 - c. ethnocentrism
 - d. egomania
10. A relatively permanent change in knowledge or behavior that results from experience is
- a. an experiment
 - b. learning
 - c. intelligence
 - d. culture
11. The study of diverse racial and ethnic groups within a culture is
- a. egomania
 - b. intelligence
 - c. ethnocentrism
 - d. multiculturalism
12. A social rule that specifies how people should behave is
- a. value
 - b. norms
 - c. odds
 - d. status
13. A group whose members share the same age or common interests is a
- a. inferior group
 - b. peer group
 - c. subgroup
 - d. superior group
14. A reward or the process of giving a reward after a desirable behavior has occurred is
- a. sanction
 - b. punishment
 - c. reinforcement

d. value

15. A reward for conforming to what is expected or a punishment for violating expectations is a
- a. reinforcement
 - b. value
 - c. sanction
 - d. punishment

16. A category of people who have approximately equal income, power, and prestige is a
- a. peer group
 - b. status class
 - c. social class
 - d. value group

17. One's position in a group or society is
- a. sanction
 - b. norm
 - c. status
 - d. value

18. An oversimplified, inaccurate mental picture or conception of others is a
- a. status
 - b. stereotype
 - c. value
 - d. norm

19. A socially agreed upon idea about what is good, desirable, or important is a
- a. norm
 - b. stereotype
 - c. status
 - d. value

Academic Vocabulary Test III

1. Choose the word to match the definition:

an abstract or general idea inferred or derived from specific instances

- ☐ concept
- ☐ formula
- ☐ labour

. an amount of time

- ☐ estimate
- ☐ source
- ☐ period

. the field of academic study in which one concentrates or specializes

- ☐ available
- ☐ major
- ☐ similar

. the totality of surrounding conditions

- ☐ method
- ☐ environment
- ☐ finance

. inquire into

- ☐ research
- ☐ derive
- ☐ interpret

. marked by correspondence or resemblance

- ☐ legal
- ☐ specific
- ☐ similar

a document (or organization) from which information is obtained

- ☐ source
- ☐ estimate
- ☐ function

. set up or lay the groundwork for

- ☐ establish
- ☐ vary
- ☐ distribute

have need of

- ☐ approach
- ☐ require
- ☐ analyze

a rule or standard especially of good behavior

- ☐ percent
- ☐ estimate
- ☐ principle

take to be the case or to be true; accept without verification or proof

- ☐ assume
- ☐ issue
- ☐ define

a particular geographical region of indefinite boundary (usually serving some special purpose or distinguished by its people or culture or geography)

- ☐ area
- ☐ theory
- ☐ section

capable of being seen or noticed

- ☐ evident
- ☐ similar
- ☐ specific

make sense of; assign a meaning to

- ☐ interpret
- ☐ define
- ☐ approach

an administrative unit of government

- ☐ estimate
- ☐ authority
- ☐ economy

a well-substantiated explanation of some aspect of the natural world; an organized system of accepted knowledge that applies in a variety of circumstances to explain a specific set of phenomena

- ☐ theory
- ☐ major
- ☐ area

. allowed by official rules

- ☐ legal
- ☐ major
- ☐ individual

2. Choose the best preposition to complete the sentences.

1. Einstein's special **theory** relativity was published in 1905. (about, of)
2. Our analysis is **based** data from the 100 largest companies. (in, upon)
3. He **defined** ageism "a process of stereotyping and discrimination against people because they are old". (as, by)
4. Health issues need to be viewed the **context** of a person's way of life. (at, in)

5. The Earth has experienced warming and cooling many times in the past, as **inferred** geological records. (from, of)
6. Factors that may contribute _____ the development of diabetes include environment or genetics.
7. We cannot infer a direct causal relationship _____ these results.
8. Such policies do not differentiate _____ different types of crimes.
9. Some countries have imposed restrictions _____ television advertising of products to children.
10. Schools are _____ increasing pressure to lift levels of achievement.

Reading Comprehension Test

Museums of Fine Art and Their Public

The fact that people go to the Louvre museum in Paris to see the original painting Mona Lisa when they can see a reproduction anywhere leads us to question some assumptions about the role of museums of fine art in today's world.

One of the most famous works of art in the world is Leonardo da Vinci's Mona Lisa. Nearly everyone who goes to see the original will already be familiar with it from reproductions, but they accept that fine art is more rewardingly viewed in its original form.

However, if Mona Lisa was a famous novel, few people would bother to go to a museum to read the writer's actual manuscript rather than a printed reproduction. This might be explained by the fact that the novel has evolved precisely because of technological developments that made it possible to print out huge numbers of texts, whereas oil paintings have always been produced as unique objects. In addition, it could be argued that the practice of interpreting or 'reading' each medium follows different conventions. With novels, the reader attends mainly to the meaning of words rather than the way they are printed on the page, whereas the 'reader' of a painting must attend just as closely to the material form of marks and shapes in the picture as to any ideas they may signify.

Yet it has always been possible to make very accurate facsimiles of pretty well any fine art work. The seven surviving versions of Mona Lisa bear witness to the fact that in the 16th century, artists seemed perfectly content to assign the reproduction of their creations to their workshop apprentices as regular 'bread and butter' work. And today the task of reproducing pictures is incomparably more simple and reliable, with reprographic techniques that allow the production of high-quality prints made exactly to the original scale, with faithful colour values, and even with duplication of the surface relief of the painting.

But despite an implicit recognition that the spread of good reproductions can be culturally valuable, museums continue to promote the special status of original work.

Unfortunately, this seems to place severe limitations on the kind of experience offered to visitors.

One limitation is related to the way the museum presents its exhibits. As repositories of unique historical objects, art museums are often called 'treasure houses'. We are reminded of this even before we view a collection by the presence of security guards, attendants, ropes and display cases to keep us away from the exhibits. In many cases, the architectural style of the building further reinforces that notion. In addition, a major collection like that of London's National Gallery is housed in numerous rooms, each with dozens of works, any one of which is likely to be worth more than all the average visitor possesses. In a society that judges the personal status of the individual so much by their material worth, it is, therefore, difficult not to be impressed by one's own relative 'worthlessness' in such an environment.

Furthermore, consideration of the 'value' of the original work in its treasure house setting impresses upon the viewer that, since these works were originally produced, they have been assigned a huge monetary value by some person or institution more powerful than themselves. Evidently, nothing the viewer thinks about the work is going to alter that value, and

so today's viewer is deterred from trying to extend that spontaneous, immediate, self-reliant kind of reading which would originally have met the work.

The visitor may then be struck by the strangeness of seeing such diverse paintings, drawings and sculptures brought together in an environment for which they were not originally created. This 'displacement effect' is further heightened by the sheer volume of exhibits. In the case of a major collection, there are probably more works on display than we could realistically view in weeks or even months.

This is particularly distressing because time seems to be a vital factor in the appreciation of all art forms. A fundamental difference between paintings and other art forms is that there is no prescribed time over which a painting is viewed. By contrast, the audience encourages an opera or a play over a specific time, which is the duration of the performance. Similarly, novels and poems are read in a prescribed temporal sequence, whereas a picture has no clear place at which to start viewing, or at which to finish. Thus artworks themselves encourage us to view them superficially, without appreciating the richness of detail and labour that is involved.

Consequently, the dominant critical approach becomes that of the art historian, a specialised academic approach devoted to 'discovering the meaning' of art within the cultural context of its time. This is in perfect harmony with the museum's function, since the approach is dedicated to seeking out and conserving 'authentic', original, readings of the exhibits. Again, this seems to put paid to that spontaneous, participatory criticism which can be found in abundance in criticism of classic works of literature, but is absent from most art history.

The displays of art museums serve as a warning of what critical practices can emerge when spontaneous criticism is suppressed. The museum public, like any other audience, experience art more rewardingly when given the confidence to express their views. If appropriate works of fine art could be rendered permanently accessible to the public by means of high-fidelity reproductions, as literature and music already are, the public may feel somewhat less in awe of them. Unfortunately, that may be too much to ask from those who seek to maintain and control the art establishment.

Questions 1-5

Complete the summary using the list of words, A-L, below.

Write the correct letter: A-L, in boxes 1-5 on your answer sheet.

The value attached to original works of art.

People go to art museums because they accept the value of seeing an original work of art. But they do not go to museums to read original manuscripts of novels, perhaps because the availability of novels has depended on 1 for so long, and also because with novels, the 2 are the most important thing.

However, in historical times artists such as Leonardo were happy to instruct 3 to produce copies of their work and these days new methods of reproduction allow excellent replication of surface relief features as well as colour and 4

It is regrettable that museums still promote the superiority of original works of art, since this may not be in the interests of the 5

A. institution

B. mass production

C. mechanical processes

D. public

E. paints

F. artist

G. size

H. underlying ideas

I. basic technology

J. readers

K. picture frames

L. assistants

Questions 6-9

Choose the correct letter: A, B, C or D.

Write the correct letter in boxes 6-9 on your answer sheet.

6. The writer mentions London's National Gallery to illustrate
- the undesirable cost to a nation of maintaining a huge collection of art.
 - the conflict that may arise in society between financial and artistic values.
 - the negative effect a museum can have on visitors' opinions of themselves.
 - the need to put individual well-being above large-scale artistic schemes.
7. The writer says that today, viewers may be unwilling to criticise because
- they lack the knowledge needed to support an opinion.
 - they fear it may have financial implications.
 - they have no real concept of the work's value.
 - they feel their personal reaction is of no significance.
8. According to the writer, the 'displacement effect' on the visitor is caused by
- the variety of works on display and the way they are arranged.
 - the impossibility of viewing particular works of art over a long period.
 - the similar nature of the paintings and the lack of great works.
 - the inappropriate nature of the individual works selected for exhibition.
9. The writer says that unlike other forms of art, a painting does not
- involve direct contact with an audience.
 - require a specific location for a performance.
 - need the involvement of other professionals.
 - have a specific beginning or end.

5. Средства оценки индикаторов достижения компетенций

Таблица 4

Средства оценки индикаторов достижения компетенций

Коды компетенций	Индикаторы компетенций (в соот.с Таблицей 1)	Средства оценки (в соот. с Таблицами 1, 3)
УК-4	ИД.УК-4.1. ИД.УК-4.2. ИД.УК-4.3. ИД.УК-4.4.	Устный перевод текста по специальности, контрольная работа, устное реферирование текста по специальности, академическая презентация

Таблица 5

Описание средств оценки индикаторов достижения компетенций

Средства оценки (в соот. с Таблицами 1, 3)	Рекомендованный план выполнения работы
Устный перевод текста по специальности	В ходе выполнения устного перевода текста магистрантам рекомендуется: 1.Знать принципы эффективной коммуникации в устной и письменной формах на русском и иностранном языке, принятые в академическом и профессиональном сообществе. 2.Уметь создавать логичные, связные устные и письменные высказывания информативного характера на профессиональную тему. 3.Владеть иностранным языком как инструментом общения в профессиональном сообществе.
Контрольная работа	В ходе выполнения контрольной работы магистрантам рекомендуется: 1.Знать принципы эффективной коммуникации в устной и письменной формах на русском и иностранном языке, принятые в академическом и профессиональном сообществе. 2.Уметь создавать логичные, связные устные и письменные высказывания информативного характера на профессиональную тему.

Средства оценки (в соот. с Таблицами 1, 3)	Рекомендованный план выполнения работы
	3. Владеть иностранным языком как инструментом общения в профессиональном сообществе.
Устное реферирование текста по специальности	В ходе выполнения устного реферирования текста магистрантам рекомендуется: 1. Знать принципы эффективной коммуникации в устной и письменной формах на русском и иностранном языке, принятые в академическом и профессиональном сообществе. 2. Уметь создавать логичные, связные устные и письменные высказывания информативного характера на профессиональную тему. 3. Владеть иностранным языком как инструментом общения в профессиональном сообществе.
Академическая презентация	В ходе выполнения академической презентации магистрантам рекомендуется: 1. Знать принципы эффективной коммуникации в устной и письменной формах на русском и иностранном языке, принятые в академическом и профессиональном сообществе. 2. Уметь создавать логичные, связные устные и письменные высказывания информативного характера на профессиональную тему. 3. Владеть иностранным языком как инструментом общения в профессиональном сообществе.