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«Европейский университет в Санкт-Петербурге»
Факультет истории искусств**

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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)
«Музейное дело: теория и практика»
программа подготовки – магистратура

язык обучения – русский
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квалификация (степень) выпускника
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Рабочая программа дисциплины **«Иностранный (английский) язык»**, входящая в образовательную программу уровня магистратуры «Музейное дело: теория и практика», утверждена на заседании Совета факультета истории искусств.

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АННОТАЦИЯ РАБОЧЕЙ ПРОГРАММЫ ДИСЦИПЛИНЫ «Иностранный (английский) язык»

Дисциплина **«Иностранный (английский) язык»** является дисциплиной обязательной части образовательной программы «Музейные исследования и кураторские стратегии» по направлению подготовки 51.04.04 Музеология и охрана объектов культурного и природного наследия (уровень – магистратура).

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 в форме устного перевода текста по специальности, контрольной работы, академической презентации, устного реферирования текста по специальности; промежуточная аттестация в форме экзамена (в конце 1, 2 семестра).

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

Содержание

1. ЦЕЛИ И ЗАДАЧИ ОСВОЕНИЯ ДИСЦИПЛИНЫ	5
2. ПЛАНИРУЕМЫЕ РЕЗУЛЬТАТЫ ОСВОЕНИЯ ДИСЦИПЛИНЫ	5
3. МЕСТО ДИСЦИПЛИНЫ В СТРУКТУРЕ ОБРАЗОВАТЕЛЬНОЙ ПРОГРАММЫ	6
4. ОБЪЕМ ДИСЦИПЛИНЫ	6
5. СОДЕРЖАНИЕ И СТРУКТУРА ДИСЦИПЛИНЫ	6
5.1 Содержание дисциплины.....	7
5.2. Структура дисциплины.....	8
5.3. Рекомендации по распределению учебного времени по видам самостоятельной работы и разделам дисциплины	9
6. УЧЕБНО-МЕТОДИЧЕСКОЕ ОБЕСПЕЧЕНИЕ САМОСТОЯТЕЛЬНОЙ РАБОТЫ ОБУЧАЮЩИХСЯ ПО ДИСЦИПЛИНЕ.....	9
6.1. Общие положения	9
6.2. Перечень основных вопросов по изучаемым темам для самостоятельной работы обучающихся по дисциплине.....	10
6.3. Перечень литературы для самостоятельной работы обучающегося.....	11
6.4. Перечень учебно-методического обеспечения для самостоятельной работы обучающихся по дисциплине.....	11
7. ФОНД ОЦЕНОЧНЫХ СРЕДСТВ ДЛЯ ПРОВЕДЕНИЯ ПРОМЕЖУТОЧНОЙ АТТЕСТАЦИИ ОБУЧАЮЩИХСЯ ПО ДИСЦИПЛИНЕ.....	12
7.1. Показатели, критерии и оценивание компетенций по уровням их формирования в процессе текущей аттестации.....	12
7.2. Контрольные задания для текущей аттестации.....	14
7.3. Показатели, критерии и оценивание компетенций по уровням их формирования в процессе промежуточной аттестации.....	19
7.4. Типовые задания к промежуточной аттестации.....	23
7.5. Средства оценки индикаторов достижения компетенций.....	25
8. ОСНОВНАЯ И ДОПОЛНИТЕЛЬНАЯ УЧЕБНАЯ ЛИТЕРАТУРА, НЕОБХОДИМАЯ ДЛЯ ОСВОЕНИЯ ДИСЦИПЛИНЫ	26
8.1. Основная литература.....	26
8.2. Дополнительная литература.....	26
9. ИНФОРМАЦИОННЫЕ ТЕХНОЛОГИИ, ИСПОЛЬЗУЕМЫЕ ПРИ ОСУЩЕСТВЛЕНИИ ОБРАЗОВАТЕЛЬНОГО ПРОЦЕССА	26
9.1 Программное обеспечение.....	26
9.2 Перечень информационно-справочных систем и профессиональных баз данных информационно-телекоммуникационной сети «Интернет», необходимых для освоения дисциплины:.....	27
9.3 Лицензионные электронные ресурсы библиотеки Университета	28
9.4 Электронная информационно-образовательная среда Университета.....	27
10. МАТЕРИАЛЬНО-ТЕХНИЧЕСКАЯ БАЗА, НЕОБХОДИМАЯ ДЛЯ ОСУЩЕСТВЛЕНИЯ ОБРАЗОВАТЕЛЬНОГО ПРОЦЕССА.....	29
Приложение 1.....	32

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 универсальной компетенцией (УК). Планируемые результаты формирования компетенций в результате освоения дисциплины представлены в Таблице 1.

Таблица 1

Планируемые результаты освоения дисциплины, соотнесенные с планируемыми результатами формирования компетенций обучающихся

Код и наименование компетенции	Индикаторы достижения компетенции	Результаты обучения по дисциплине (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. Устанавливает контакты и организует общение в соответствии с потребностями совместной деятельности, используя современные коммуникационные технологии	Знать: принципы эффективной коммуникации в устной и письменной формах на русском и иностранном языке, принятые в академическом и профессиональном сообществе
	ИД.УК-4.2. Составляет в соответствии с нормами русского языка деловую документацию разных жанров	Уметь: использовать разные коммуникативные роли и стратегии для решения задач профессиональной деятельности на русском и иностранном языке, принятые в академическом и профессиональном сообществе
	ИД.УК-4.3. Составляет типовую деловую документацию для академических и профессиональных целей на иностранном языке ИД.УК-4.4. Составляет академические и (или) профессиональные тексты на иностранном языке ИД.УК-4.6. Представляет результаты исследовательской и проектной деятельности на различных публичных мероприятиях, участвует в академических и профессиональных дискуссиях на иностранном языке	Владеть: навыками использования разных коммуникативных ролей и стратегий для решения профессиональных задач на русском и иностранном языке, принятые в академическом и профессиональном сообществе

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, владеть научной терминологией;

— **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 образовательной программы «Музейное дело: теория и практика» по направлению подготовки 51.04.04 Музеология и охрана объектов культурного и природного наследия (уровень – магистратура). Код дисциплины по учебному плану Б1.О.05. Курс читается в первом и втором семестрах, форма промежуточной аттестации – экзамен в 1 и 2 семестрах.

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.

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
<i>Очная форма обучения</i>					
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) 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	<p>Видовременная система английского глагола (Действительный залог).</p> <p>Видовременная система английского глагола (Страдательный залог).</p> <p>Существительное: исчисляемые, неисчисляемые существительные.</p> <p>Слова, выражающие количество.</p> <p>Типы местоимений.</p> <p>Прилагательное и наречие.</p> <p>Степени сравнения прилагательных и наречий.</p> <p>Предлоги места и направления, падежные предлоги. Модальные глаголы в 1 и 2 значениях. Правила согласования времен, косвенный вопрос, глаголы говорения.</p> <p>Инфинитив. Герундий. Причастие.</p> <p>Сослагательное наклонение.</p> <p>Сложносочиненное и сложноподчиненное предложения.</p> <p>Типы придаточных, бессоюзная связь. Эмфатические конструкции.</p>	УК-4	ИД.УК-4.2. ИД.УК-4.3. ИД.УК-4.4.	З (УК-4)
Тема 2	Основы академической коммуникации	<p>Принципы академической коммуникации:</p> <p>Цель академической коммуникации. Требования к эффективному посланию</p> <p>Этапы создания и передачи эффективного послания.</p> <p>Взаимодействие с аудиторией.</p> <p>Способы получения и анализа обратной связи в процессе коммуникации.</p> <p>Типы вербальной (устной и письменной) академической коммуникации.</p> <p>Типы невербальной коммуникации.</p> <p>Взаимодействие вербальной и невербальной коммуникации.</p> <p>Мероприятия в сфере академической коммуникации.</p> <p>Эффективная академическая презентация:</p> <p>Структура и этапы презентации</p> <p>Организация и структурирование информации.</p> <p>Объяснение основных концепций и идей. Связь элементов презентации.</p> <p>Как заинтересовать аудиторию и вовлечь ее в дискуссию. Как выделить главное и подчеркнуть самые яркие мысли.</p>	УК-4	ИД.УК-4.1. ИД.УК-4.6.	У (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)
		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.			
Тема 3	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. <i>Vocabulary: key nouns, verbs, adjectives, adverbs. Ways of talking about: Sources, facts, evidence, data. Cause and effect. Statistics, graphs and Diagrams. Opinions and Ideas. Talking about ideas, references, analysis of results, points of view, degrees of certainty. Профессиональные темы: Образование в России, странах Европы и США. Типы высших учебных заведений, степени, должности и звания. Современные системы и способы коммуникации в академической среде. Международное академическое сообщество. Корпоративная культура вуза.</i>	УК-4	ИД.УК-4.2. ИД.УК-4.4.	В (УК-4)

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		
<i>Очная форма обучения</i>						
Тема 1	Основы академической грамматики	135	6	82	47	ПТ КР
Промежуточная аттестация		9	-	-	-	Экзамен
Всего за 1 семестр		144	6	82	47	9

№ 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 коммуникации	67	4	40	23	АП
Тема 3	Основы академической лексики	68	2	42	24	Р ПТ
Промежуточная аттестация		9	-	-	-	Экзамен
Всего за 2 семестр		144	6	82	47	9
Всего:		288	12	176	94	18

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

5.3. 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 – 20 часов.

1.2. Подготовка к занятиям по предложенным для выполнения заданиям, самостоятельное изучение рекомендованной учебной литературы, повторение материала практических занятий – 27 часов. Итого: 47 часов.

Тема 2. Основы академической коммуникации:

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

2.2. 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 – 13 часов. Итого: 23 часа.

Тема 3. Основы академической лексики:

3.1. Изучение рекомендуемых разделов лексики и профессиональных тем. Повторение изученного лексического материала на предыдущих занятиях при подготовке к последующим занятиям – 10 часов.

3.2. Подготовка к занятиям по предложенным для обсуждения темам, самостоятельное изучение рекомендованной учебной литературы, повторение материала практических занятий – 14 часов. Итого: 24 часа.

6. УЧЕБНО-МЕТОДИЧЕСКОЕ ОБЕСПЕЧЕНИЕ САМОСТОЯТЕЛЬНОЙ РАБОТЫ ОБУЧАЮЩИХСЯ ПО ДИСЦИПЛИНЕ

6.1. Общие положения

Знания и навыки, полученные в результате практических занятий и самостоятельной работы магистрантов закрепляются и развиваются в результате повторения материала, усвоенного в аудитории, путем чтения текстов специальной научной литературы на иностранном языке (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 и подготовка к следующим практическим занятиям. 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, конспектов, интернет-ресурсов и пр. Подготовка к практическим занятиям, выполнение контрольных работ, устных переводов текстов, создание академических презентаций, подготовка к устному реферированию текстов также является важной формой работы магистранта. Самостоятельная работа может вестись как индивидуально, так и при содействии преподавателя.

6.2. 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 (парентеза), 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 + partII».

- 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).

6.3. Перечень литературы для самостоятельной работы обучающегося

1. Boyle, Mike. Skillful Listening and Speaking [Text]: Student's Book. 3. B2 / M. Boyle, E. Kisslinger. - Oxford: Macmillan Education, 2013. - 109 p. (20 экз.)
2. Thorner, Nick. Foundation IELTS Masterclass [Text]: Student's Book / N. Thorner, L. Rogers. - Oxford: Oxford University Press, 2015. - 173 p. (20 экз.)
3. Chazal, Edward de. Oxford EAP: a Course of English for Academic Purposes [Text]: Intermediate / B1+ / E. de Chazal, L. Rogers. - Oxford: Oxford University Press, 2013. - 222 p. (50 экз.)
4. Paterson, Ken. Oxford Grammar for EAP: English Grammar and Practice for Academic Purposes [Text]: with answers / K. Paterson, R. Wedge. - Oxford: Oxford University Press, 2013. - 223 p. (35 экз.)
5. Алаева О. В. English for Art Historians: учебное пособие. Рекомендовано Учебно-методическим центром «Профессиональный учебник» в качестве учебного пособия для студентов, обучающихся по специальностям культуры и искусства (050000). М.: Юнити-Дана, 2015. 239 с. (Серия: Special English for Universities and Colleges) Университетская библиотека ONLINE <http://biblioclub.ru.ez.eu.spb.ru/index.php?page=book&id=118560&sr=1>
6. Деловой иностранный язык : английский язык: учебно-методический комплекс / Авт.-сост.: Межова М.В. Кемерово: Кемеровский государственный университет культуры и искусств, 2014. 103 с. Университетская библиотека ONLINE <http://biblioclub.ru.ez.eu.spb.ru/index.php?page=book&id=273811&sr=1>
7. Английский язык в научной среде: практикум устной речи: Учебное пособие / Гальчук Л.М. - 2 изд. - М.: Вузовский учебник, НИЦ ИНФРА-М, 2016. - 80 с.: 60x90 1/16 (Обложка) ISBN 978-5-9558-0463-7 <http://znanium.com/catalog/product/518953>
8. Английский язык в научной среде: практикум устной речи : учеб. пособие / Л.М. Гальчук. — 2 изд. — М. : Вузовский учебник, НИЦ ИНФРА-М, 2017. - 80 с. <http://znanium.com/catalog/product/753351>

6.4. Перечень учебно-методического обеспечения для самостоятельной работы обучающихся по дисциплине

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 LSM Sakai – Sakai@EU).

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

7.1. Показатели, критерии и оценивание компетенций по уровням их формирования 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 по уровням их формирования 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-4.2.	З (УК-4)	устный перевод текста по специальности	зачтено/ не зачтено
		ИД.УК-4.3. ИД.УК-4.4.		контрольная работа	зачтено/ не зачтено
2. Основы академической коммуникации.	УК-4	ИД.УК-4.1. ИД.УК-4.6.	У (УК-4)	академическая презентация	зачтено/ не зачтено
3. Основы академической лексики.	УК-4	ИД.УК-4.4.	В (УК-4)	устное реферирование текста по специальности	зачтено/ не зачтено
		ИД.УК-4.2.		устный перевод текста по специальности	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. 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.
4. Устное реферирование специального текста, целью которого является проверка навыков учащихся в области целостного восприятия текста, связности и логичности изложения, владение профессиональной лексикой.

Критерии оценивания

Формы текущего контроля успеваемости	Критерии оценивания
Устный перевод текста по специальности	<p>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.</p> <p>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.</p>
Контрольная работа	<p>Зачтено: Грамматическая составляющая. 60% - 100 % правильных ответов. Лексическая составляющая. 60% - 100 % правильных ответов. Целостное восприятие текста. 60% - 100 % правильных ответов.</p> <p>Не зачтено: Грамматическая составляющая. 0% - 59% правильных ответов Лексическая составляющая. 0% - 59% правильных ответов Целостное восприятие текста. 0% - 59% правильных ответов</p>
Академическая презентация	<p>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;</p> <p>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</p>

Формы текущего контроля успеваемости	Критерии оценивания
	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.
Устное реферирование текста по специальности	<p>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.</p> <p>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.</p>

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

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

1) Примерная тематика академической презентации по курсу

1. Area of my research
2. Research proposal
3. Conference paper
4. Specialist Literature Overview

2) Примерные задания контрольной работы по курсу (пример)

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)

1. Although not exactly identical, the two books are so _____ to each other that one 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 to say, 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

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.

• No, I didn't move the bomb. I was afraid (touch) it; I was afraid of (be) blown to pieces!

• 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

3) Примерный текст 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.

4) 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.

7.3. Показатели, критерии и оценивание компетенций по уровням 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, My Research, Research Proposal.

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 по уровням 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	УК-4	ИД.УК-4.1. ИД.УК-4.2. ИД.УК-4.3. ИД.УК-4.4. ИД.УК-4.6.	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,	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
				<p>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;</p> <p>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.</p> <p>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;</p> <p>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</p>	<p>Хорошо 80-61</p>

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
				<p>не нарушают логику изложения, но влияют на беглость речи;</p> <p>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.</p> <p>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;</p> <p>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.;</p> <p>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</p>	<p>Удовлетворительно 60-41</p>

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
				<p>структур, препятствующих полноценной коммуникации.</p> <p>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);</p> <p>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;</p> <p>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.</p>	Не удовлетворительно 40 и менее

Результаты сдачи промежуточной аттестации по направлениям подготовки уровня магистратуры на факультете истории искусств 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 «удовлетворительно», «хорошо», «отлично» показывают уровень сформированности у обучающегося компетенций по дисциплине в соответствии с картами компетенций образовательной программы «Музейное дело: теория и практика» 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 «Музейное дело: теория и практика» по направлению подготовки 51.04.04 Музеология и охрана объектов культурного и природного наследия (уровень магистратуры).

7.4. Типовые задания к промежуточной аттестации

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

1. Примерный текст 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).

2. Примерный текст для реферирования по специальности

Utility of Art

Often one of the defining characteristics of fine art as opposed to applied art, is the absence of any clear usefulness or utilitarian value. But this requirement is sometimes criticized as being a class prejudice against labor and utility. Opponents of the view that art cannot be useful, argue that all human activity has some utilitarian function, and the objects claimed to be "non-utilitarian" actually have the function of attempting to mystify and codify flawed social hierarchies. It is also sometimes argued that even seemingly non-useful art is not useless, but rather that its use is the effect it has on the psyche of the creator or viewer.

Art is also used by art therapists, psychotherapists and clinical psychologists as art therapy. The end product is not the principal goal in this case; rather a process of healing, through creative acts, is sought. The resultant piece of artwork may also offer insight into the troubles experienced by the subject and may suggest suitable approaches to be used in more conventional forms of psychiatric therapy.

Graffiti is a kind of graphic art, often painted on buildings, buses, trains and bridges. The "use" of art from the artist's standpoint could be as a means of expression. It allows one to symbolize complex ideas and emotions in an arbitrary language subject only to the interpretation of the self and peers.

In a social context, art can serve to soothe the soul and promote popular morale. In a more negative aspect of this facet, art is often utilised as a form of propaganda, and thus can be used to subtly influence popular conceptions or mood (in some cases, artworks are appropriated to be used in this manner, without the creator's initial intention).

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?
3. What subjects were you interested in?
4. When did you get interested in research work?
5. What is your field?
6. What is the theme of your future candidate thesis?
7. What problems are you going to study?
8. Are there many important papers on your subject?
9. Why is your research important / topical?
10. What aspects of your research are especially topical?
11. Who is your scientific adviser?
12. Do you often consult him?
13. What does he specialize in?
14. What analysis are you going to carry out?
15. In what way is your paper going to contribute to your practical work?
16. What is the practical significance of your research?
17. What materials are you going to use when working at your paper?
18. Have you started your research yet? How long will it take you to write your thesis?

7.5. Средства оценки индикаторов достижения компетенций

Таблица 8

Средства оценки индикаторов достижения компетенций

Коды компетенций	Индикаторы компетенций (в соот.с Таблицей 1)	Средства оценки (в соот. с Таблицами 5, 7)
УК-4	ИД.УК-4.1. ИД.УК-4.2. ИД.УК-4.3. ИД.УК-4.4. ИД.УК-4.6.	Устный перевод текста по специальности, контрольная работа, академическая презентация, устное реферирование текста по специальности

Таблица 9

Описание средств оценки индикаторов достижения компетенций

Средства оценки (в соот. с Таблицами 5, 7)	Рекомендованный план выполнения работы
Устный перевод текста по специальности	В ходе выполнения перевода магистрантам рекомендуется: 1. Устанавливает контакты и организывает общение в соответствии с потребностями совместной деятельности, используя современные коммуникационные технологии, составлять в соответствии с нормами русского языка деловую документацию разных жанров, в том числе для академических и профессиональных целей на иностранном языке. 2. Обсуждает и представляет результаты исследовательской и проектной деятельности, участвует в дискуссиях на различных публичных мероприятиях, выбирая подходящий формат
Контрольная работа	В ходе выполнения контрольной работы магистрантам рекомендуется учитывать: 1. Устанавливает контакты и организывает общение в соответствии с потребностями совместной деятельности, используя современные коммуникационные технологии, составлять в соответствии с нормами русского языка деловую документацию разных жанров, в том числе для академических и профессиональных целей на иностранном языке. 2. Обсуждает и представляет результаты исследовательской и проектной деятельности, участвует в дискуссиях на различных публичных мероприятиях, выбирая подходящий формат
Академическая презентация	В ходе подготовки академической презентации магистрантам рекомендуется: 1. Устанавливает контакты и организывает общение в соответствии с потребностями совместной деятельности, используя современные коммуникационные технологии, составлять в соответствии с нормами русского языка деловую документацию разных жанров, в том числе для академических и профессиональных целей на иностранном языке. 2. Обсуждает и представляет результаты исследовательской и проектной деятельности, участвует в дискуссиях на различных публичных мероприятиях, выбирая подходящий формат
Устное реферирование текста по специальности	В ходе выполнения реферирования текста магистрантам рекомендуется: 1. Устанавливает контакты и организывает общение в соответствии с потребностями совместной деятельности, используя современные коммуникационные технологии, составлять в соответствии с нормами русского языка деловую документацию разных жанров, в том числе для академических и профессиональных целей на иностранном языке. 2. Обсуждает и представляет результаты исследовательской и проектной деятельности, участвует в дискуссиях на различных публичных мероприятиях, выбирая подходящий формат

8. ОСНОВНАЯ И ДОПОЛНИТЕЛЬНАЯ УЧЕБНАЯ ЛИТЕРАТУРА, НЕОБХОДИМАЯ ДЛЯ ОСВОЕНИЯ ДИСЦИПЛИНЫ

8.1. Основная литература

1. Boyle, Mike. Skillful Listening and Speaking [Text]: Student's Book. 3. B2 / M. Boyle, E. Kisslinger. - Oxford: Macmillan Education, 2013. - 109 p. (20 экз.)
2. Thorner, Nick. Foundation IELTS Masterclass [Text]: Student's Book / N. Thorner, L. Rogers. - Oxford: Oxford University Press, 2015. - 173 p. (20 экз.)
3. Chazal, Edward de. Oxford EAP: a Course of English for Academic Purposes [Text]: Intermediate / B1+ / E. de Chazal, L. Rogers. - Oxford: Oxford University Press, 2013. - 222 p. (50 экз.)

8.2. Дополнительная литература

1. Paterson, Ken. Oxford Grammar for EAP: English Grammar and Practice for Academic Purposes [Text]: with answers / K. Paterson, R. Wedge. - Oxford: Oxford University Press, 2013. - 223 p. (35 экз.)
2. Алаева О. В. English for Art Historians: учебное пособие. Рекомендовано Учебно-методическим центром «Профессиональный учебник» в качестве учебного пособия для студентов, обучающихся по специальностям культуры и искусства (050000). М.: Юнити-Дана, 2015. 239 с. (Серия: Special English for Universities and Colleges) Университетская библиотека ONLINE
<http://biblioclub.ru.ez.eu.spb.ru/index.php?page=book&id=118560&sr=1>
3. Деловой иностранный язык : английский язык: учебно-методический комплекс / Авт.-сост.: Межова М.В. Кемерово: Кемеровский государственный университет культуры и искусств, 2014. 103 с. Университетская библиотека ONLINE
<http://biblioclub.ru.ez.eu.spb.ru/index.php?page=book&id=273811&sr=1>
4. Английский язык в научной среде: практикум устной речи: Учебное пособие / Гальчук Л.М. - 2изд. - М.: Вузовский учебник, НИЦ ИНФРА-М, 2016. - 80 с.: 60x90 1/16 (Обложка) ISBN 978-5-9558-0463-7 <http://znanium.com/catalog/product/518953>
5. Английский язык в научной среде: практикум устной речи : учеб. пособие / Л.М. Гальчук. — 2изд. — М. : Вузовский учебник, НИЦ ИНФРА-М, 2017. - 80 с. <http://znanium.com/catalog/product/753351>

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. Google Chrome – бесплатно
10. Opera – бесплатно
11. Mozilla – бесплатно

12. VLC – бесплатно

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

Ресурсы системы федеральных образовательных порталов

1. Гарант.Ру. Информационно-правовой портал: <http://www.garant.ru>
2. Информационная система «Единое окно доступа к образовательным ресурсам»: <http://window.edu.ru/>
3. Информационно-коммуникационные технологии в образовании. Система федеральных образовательных порталов: <http://www.ict.edu.ru>
4. Министерство образования и науки Российской Федерации. <https://минобрнауки.рф>
5. Открытое образование. Ассоциация «Национальная платформа открытого образования»: <http://npoed.ru>
6. Официальная Россия. Сервер органов государственной власти Российской Федерации: <http://www.gov.ru>
7. Официальный интернет-портал правовой информации. Государственная система правовой информации: <http://pravo.gov.ru>
8. Правовой сайт КонсультантПлюс: <http://www.consultant.ru/sys>
9. Российское образование. Федеральный портал: <http://www.edu.ru>

Тематические:

1. Библиотека Гумер – гуманитарные науки: <http://www.gumer.info>
2. Государственная публичная историческая библиотека России. Электронная библиотека ГПИБ: <http://elib.shpl.ru/ru/nodes/9347-elektronnaya-biblioteka-gpib>
3. Докусфера — Российская национальная библиотека: <http://leb.nlr.ru>
4. ЕНИП — Электронная библиотека «Научное наследие России»: <http://e-heritage.ru/index.html>
5. Журнальный зал: <http://magazines.russ.ru/>
6. Музеи России: <http://www.museum.ru>
7. Национальная электронная библиотека НЭБ: <http://www.rusneb.ru>
8. ПостНаука: <https://postnauka.ru/>
9. Президентская библиотека: <http://www.prlib.ru>
10. Российская государственная библиотека: <http://www.rsl.ru/ru/s97/s339/>
11. Российская национальная библиотека: <http://www.nlr.ru/poisk/>
12. Справочная служба русского языка [Официальный сайт]: <http://www.rusvaz.ru/>
13. Справочно-информационный портал Грамота.ру: www.gramota.ru
14. Федеральное архивное агентство (Официальный сайт Федерального архивного агентства (Росархива)): <http://archives.ru>
15. Электронная библиотека: Библиотека диссертаций: <http://diss.rsl.ru>
16. Электронная библиотека Института славяноведения Российской академии наук: <http://www.inslav.ru/resursy>
17. Электронная библиотека PADABUM: <http://padabum.com>
18. Электронная энциклопедия и библиотека Руниверс: <http://www.runivers.ru>
19. Arzamas: <https://arzamas.academy/>
20. Bibliothèque nationale de France: <http://catalogue.bnf.fr/index.do>
21. Dictionary of Art Historians: <http://www.dictionaryofarthistorians.org/>
22. Engramma. La tradizione classica nella memoria occidentale: <http://www.gramma.it/eOS2/index.php>
23. Gallica / Bibliothèque nationale de France: <http://gallica.bnf.fr/accueil/?mode=desktop>

24. Google. Книги: <https://books.google.com>
25. Internet Archive: <https://archive.org>
26. Library / The Frick Collection: <http://www.frick.org/research/library>
27. Library / The Clark: <https://www.clarkart.edu/Mobile/Library>
28. Library&Collections/The Warburg Institute. School of Advanced Study University of London: <https://warburg.sas.ac.uk/library-collections>
29. Slovari.ru / Словари.ру [Электронная библиотека]: www.slovari.ru
30. The Library of Congress: <https://www.loc.gov/rr/main/inforeas/opac.html>
31. The British Library: <http://www.bl.uk/reshelp/findhelprestype/catblhold/all/allcat.html>
32. Warburg-Haus: <http://www.warburg-haus.de/texte/stiftung.html>

9.3 Лицензионные электронные ресурсы библиотеки Университета

1. «East View» – 79 ведущих российских журналов по гуманитарным наукам (архив и текущая подписка): <https://dlib.eastview.com/browse>;
2. **Academic Complete and Library Thing Book Cover Widget Package** компании **ProQuest — Ebook Central** — более 140 тыс. электронных научных книг крупнейших издательств мира: <https://ebookcentral.proquest.com>;
3. **EBSCO** – научные журналы справочники и другие виды изданий: <http://search.ebscohost.com>;
4. **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: <http://elibrary.ru>;
5. **Cambridge University Press** — полнотекстовая коллекция журналов издательства Cambridge University Press: <https://www.cambridge.org>;
6. **JSTOR** – полнотекстовая база данных междисциплинарного характера, включающая более тысячи научных журналов по гуманитарным, социальным наукам и математике с их первого выпуска: <http://www.jstor.org/>;
7. **Oxford Reference Online** — словари издательства Oxford University Press - <http://www.oxfordreference.com/>;
8. **Oxford University Press** — полнотекстовая коллекция журналов издательства Oxford University Press (текущая подписка и архив): <http://www.oxfordjournals.org/en/>;
9. **Project MUSE Standard Collection** — полные тексты более чем 300 журналов по гуманитарным наукам зарубежных научных издательств: <http://muse.jhu.edu/>;
10. **ProQuest Dissertations & Theses** — база диссертаций и дипломных работ: <http://search.proquest.com/pqdtglobal/dissertations>;
11. **Sage** — полнотекстовая коллекция журналов издательства Sage (текущая подписка и архив): <http://online.sagepub.com/>;
12. **SCOPUS** – реферативная наукометрическая база данных: <https://www.scopus.com>;
13. **Taylor&Francis** – полнотекстовая коллекция журналов издательства Taylor&Francis (текущая подписка и архив) – <http://www.tandfonline.com/>;
14. **Web of Science** — реферативная наукометрическая база данных: <http://apps.webofknowledge.com>;
15. **Университетская информационная система РОССИЯ** — Российский портал электронных ресурсов для учебных программ и исследовательских проектов в области социально-гуманитарных наук: <http://www.uisrussia.msu.ru/>;
16. Электронные журналы по подписке (текущие номера научных зарубежных журналов)
17. **Social Science and Humanities Collection 2019 (Wiley)** - Полнотекстовая коллекция журналов компании Wiley: <https://onlinelibrary.wiley.com/>

Электронные библиотечные системы:

1. **Znanium.com** – Электронная библиотечная система (ЭБС) – <http://znanium.com/>;
2. Университетская библиотека онлайн – Электронная библиотечная система (ЭБС) – <http://biblioclub.ru/>

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 (Европейский университет в Санкт-Петербурге [<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 хода образовательного процесса, результатов промежуточной аттестации и результатов освоения основной образовательной программы;
- формирование электронного портфолио обучающегося, в том числе сохранение работ обучающегося, рецензий и оценок за эти работы со стороны любых участников образовательного процесса;
- 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, 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 лекционного типа обеспечивается демонстрационным оборудованием и учебно-наглядными пособиями.

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. 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 слабовидящих 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).

**Фонды 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 по этапам их формирования 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.

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

Таблица 1.

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-4.2.	З (УК-4)	устный перевод текста по специальности	зачтено/ не зачтено
		ИД.УК-4.3. ИД.УК--4.4.		контрольная работа	зачтено/ не зачтено
2. Основы академической коммуникации.	УК-4	ИД.УК-4.1. ИД.УК-4.6.	У (УК-4)	академическая презентация	зачтено/ не зачтено
3. Основы академической лексики.	УК-4	ИД.УК-4.4.	В (УК-4)	устное реферирование текста по специальности	зачтено/ не зачтено
		ИД.УК-4.2.		устный перевод текста по специальности	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. 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.
4. Устное реферирование специального текста, целью которого является проверка навыков учащихся в области целостного восприятия текста, связности и логичности изложения, владение профессиональной лексикой.

Таблица 2.

Формы текущего контроля успеваемости	Критерии оценивания
Устный перевод текста по специальности	<p>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.</p>
Контрольная работа	<p>Зачтено: Грамматическая составляющая. 60% - 100 % правильных ответов. Лексическая составляющая. 60% - 100 % правильных ответов. Целостное восприятие текста. 60% - 100 % правильных ответов.</p> <p>Не зачтено: Грамматическая составляющая. 0% - 59% правильных ответов Лексическая составляющая. 0% - 59% правильных ответов Целостное восприятие текста. 0% - 59% правильных ответов</p>
Академическая презентация	<p>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 который 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;</p> <p>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</p>

Формы текущего контроля успеваемости	Критерии оценивания
	<p>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.</p>
<p>Устное реферирование текста по специальности</p>	<p>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.</p> <p>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.</p>

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) Примерная тематика академической презентации по курсу

1. Area of my research
2. Research proposal
3. Conference paper
4. Specialist Literature Overview
5. Academic's essential skills
6. Major factors affecting human behavior
7. Motivation strategies
8. Efficient communication principles
9. Hard subjects vs soft subjects
10. Major research techniques
11. Making the most of higher education
12. Sustainability: various perspectives
13. Issues of urbanization
14. Importance of intercultural awareness and sensitivity
15. Creativity and innovation in your subject area
16. The future of knowledge transfer
17. Managing information
18. Importance of trends

- 19. Pressing global issues
- 20. Qualitative and quantitative methods of data analysis

2) **Примерные задания контрольной работы по курсу
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.
4. The Prime Minister set up a committee of financial experts to help him discuss and _____ new policies.
5. 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.
10. Students should not try to write down everything they hear in a lecture, but just make a _____ of the most important points.
11. We use the term "class" to _____ groups of people who share the same social and economic backgrounds.
12. In one case, a murderer may go to prison for life, while another may be set free: it all seems completely _____ .
13. 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 lover 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

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.
- No, I didn't move the bomb. I was afraid (touch) it; I was afraid of (be) blown to pieces!
- 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?

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 andher 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 tohis problems out on other people.

- A let B put C get D take

Grammar Tests

Comprehensive test 1.

Choose the right answer. Only one answer is correct.

I. 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 problem 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 ... in Russia 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
 - to lock
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: 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: 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 Jughead _____ 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 notyour 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 must since 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

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.

Read through the text, answer the questions that follow.

Some scientists have predicted that healthy adults and children will one day take drugs to improve their intelligence and intellectual performance. A research group has suggested that such drugs might become as common as coffee or tea within the next couple of decades.

Before exams students will take drugs tests like athletes. There are already drugs that improve mental performance, like Ritalin. They give it to children with problems concentrating. A drug they give to people with trouble sleeping also helps people remember numbers.

These drugs raise serious legal and moral questions, but people already take vitamins to help them remember things better, so it will not be a simple problem to solve. It will probably be very difficult to decide at what point a food supplement becomes an unfair drug in an examination.

Answer the questions:

1. Only children will take pills to improve their intellectual performance.

- Right
- Wrong
- Doesn't say

2. Intelligence pills are already as common as coffee or tea.

- Right
- Wrong
- Doesn't say

3. Coffee is as common as tea.

- Right
- Wrong
- Doesn't say

4. Students will take intelligence drugs tests.

- Right
- Wrong
- Doesn't say

5. A sleeping pill helps people remember numbers.

- Right
- Wrong
- Doesn't say

6. Vitamins to help people study are illegal.

- Right
- Wrong
- Doesn't say

7. Food supplements are unfair.

- Right
- Wrong
- Doesn't say

Academic Vocabulary

Education

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

1. Bilingual education

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

2. 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

3. 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

4. The familiarity with a body of knowledge that most people share is

- a. curriculum
- b. competency testing
- c. accountability
- d. cultural literacy

5. A course or program of study is

- a. tenure
- b. whole language
- c. phonics
- d. curriculum

6. A learning environment in which students have access to computers, the Internet, and multimedia sources of information is a/an
- field trip
 - phonics program
 - electronic classroom
 - home schooling program
7. A program of supplemental instruction designed to stimulate and further the growth of students who exhibit high intelligence or exceptional mastery of skills is
- school board
 - field trip
 - gifted and talented
 - skills teaching
8. A policy that allows qualified parents to educate their children at home is
- electronic teaching
 - community learning
 - collaborative learning
 - home schooling
9. Specific learning goals or accomplishments that a school or teacher establishes for students with objectives that identify what the students are to learn are
- curriculums
 - learning communities
 - instructional objectives
 - ability groups
10. An environment in which teachers and students come together to provide respect, interaction, and positive feedback in support of students as learners is
- tenure
 - the learning community
 - home schooling
 - the school board
11. The ability to read and write is known as
- literacy
 - library
 - ability grouping
 - phonics
12. A school that offers special, unique programs to attract students from within a school district is
- a home school
 - a standard school
 - a magnet school
 - a super school
13. A form of testing that requires students to show what they know by actually doing something, such as performing a specific task is
- performance assessment
 - whole language testing
 - standardized testing
 - phonics
14. A method of teaching reading that emphasizes letters and the sounds associated with them is
- tenure
 - whole language
 - phonics

- d. ability grouping
- 15. 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

- 16. 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

- 17. 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

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

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.

READING COMPREHENSION

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 shed 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

SECTION A

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

3) **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 main stages 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. It was like a Russian spring. 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 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 Card, 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.

4) 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

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.

Cultural Variables

To develop cultural profiles we first need to be familiar with the kinds of universal cultural variables found in most societies that make up unique clusters and provide a snapshot of the overall character of a specific group. While there are countless individual variables, one approach to categorizing interdependent variables is given by Harris and Moran, who identified eight categories that form the subsystems in any society. The following sections describe these eight categories and explain their implications.

A kinship system is the system adopted by a given society to guide family relationships. Whereas in the United States this system primarily consists of the nuclear family (which is increasingly represented by single-parent families), in many other parts of the world the kinship system consists of an extended family with many members, spanning several generations. This extended, closely knit family, typical in many eastern nations, may influence corporate activities in cases where family loyalty is given primary consideration—such as when contracts are awarded or when employees are hired (and a family member is always selected over a more suitable candidate from outside the family). In these family-oriented societies, such practices are pervasive and are taken for granted. Foreign managers often find themselves locked out of important decisions when dealing with family businesses.

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.

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, My Research, Research Proposal.

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.

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

Таблица 3.

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	УК-4	ИД.УК--4.1. ИД.УК--4.2. ИД.УК--4.3. ИД.УК--4.4. ИД.УК--4.6.	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	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
				<p>понимания синтаксической и стилистической структуры предложения, владения терминологической системой по избранной специальности. Перевод должен соответствовать стандартам русского языка, но допускаются небольшие лексические и стилистические неточности (1-2);</p> <p>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;</p> <p>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.</p> <p>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;</p> <p>2. Экзаменуемый демонстрирует достаточно</p>	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
				<p>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;</p> <p>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.</p> <p>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;</p> <p>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</p>	<p>Удовлетворительно 60-41</p>

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
				<p>допуская грамматические ошибки, не нарушающие логику изложения.;</p> <p>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.</p> <p>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);</p> <p>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;</p> <p>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.</p>	<p>Не удовлетворительно 40 и менее</p>

Результаты сдачи промежуточной аттестации по направлениям подготовки уровня магистратуры на факультете истории искусств 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.

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 «Музейное дело: теория и практика» 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 «Музейное дело: теория и практика» по направлению подготовки 51.04.04 Музеология и охрана объектов культурного и природного наследия (уровень магистратуры).

1.4. Типовые 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).

Culture and Religion

It is often said that of the three most important events in our lives—birth, marriage, and death—we have a choice about only one. If we look at the factors that influence our culture and the way we live, we can

make a parallel observation: we have some choice as to religion, we make part of our own history, we can certainly change our environment (Japan, the United States, and Singapore are good examples), and we can even tinker with our geography (Holland), but when it comes to climate, human influence is, so far at least, minimal. It is often said that we fail to learn the lessons of history—and there are many examples of this—but in the very long run (and we may be talking in millennia), a people will adhere collectively to the set of norms, rules, reactions, and activities that their experience and development have shown to be most beneficial to them. Infants and youth are trained by their parents, teachers, and elders to cling to these rules, which have enabled their culture to survive.

In chapter 1 I mentioned three basic roots of culture: climate, religion, and language. Here I offer a fourth—history—which I will discuss numerous times throughout the rest of the book.

In the modern era, until September 11, 2001, we might have assumed that *religious tenets*, as guides to behavior, *were diminishing in importance* in the face of scientific discovery, the advance of technology, and the globalization of business. It is easy to look back on the Crusades as an anomalous period in medieval history whose fervor and exoticism might appear misplaced over the top—in the twentieth century. In fact the diminution or abatement of the influence of religion on societal behavior is by no means evident. *On the contrary, events in the last half of the century tend to support the opposite argument.* The partition of the Indian subcontinent, the Gulf War, the Israeli-Palestinian conflict, the breakup of Yugoslavia, the hostilities in Bosnia and Kosovo, the killings in Ambon and other parts of Indonesia, the war in Chechnya, the troubles in Ireland, all bear witness to the continuing force and tenacity of religious beliefs. The September 2001 attacks on Manhattan and the Pentagon left us with little doubt that these would occupy front stage in our youthful new century.

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.

Cultural Variables

The formal or informal education of workers in a foreign firm, received from whatever source, greatly affects the expectations placed on those workers in the workplace. It also influences managers' choices about recruitment and staffing practices, training programs, and leadership styles. Training and development programs, for example, need to lie consistent with the general level of educational preparation in that country. Whatever the economic system, the means of production and distribution in a society (and the resulting effects on individuals and groups) has a powerful influence on such organizational processes as sourcing, distribution, incentives, and repatriation of capital. At this time of radically changing political systems, it appears that the drastic differences between capitalist and socialist systems will have less effect on MNCs than in the past.

The system of government in a society, whether democratic, communist, or dictatorial, imposes varying constraints on an organization and its freedom to do business. It is the manager's job to understand the political system and how it affects organizational processes, to negotiate positions within that system, and to manage effectively the mutual concerns of the host country and guest company.

The spiritual beliefs of a society are often so powerful that they transcend other cultural aspects. Religion commonly underlies both moral and economic norms. In the United States, the effects of religion in the workplace are limited (other than a generalized belief in hard work, which stems from the Protestant work ethic), whereas in other countries religious beliefs and practices often influence everyday business transactions and on-the-job behaviors. For example, in a longstanding tradition based on the Qur'an and the sayings of Muhammad, Arabs consult with senior members of the ruling families or the community regarding business decisions. Hindus, Buddhists, and some Muslims believe in the concept of destiny, or fate. In Islamic countries, the idea of *inshallah*, that is, "God willing," prevails. In some Western countries, religious organizations, such as the Roman Catholic Church, play a major cultural role through moral and political influence. One of the ways that the Islamic faith affects the operations of international firms involves the charging of interest.

Civilization

I am standing on the Pont des Arts in Paris. On one side of the Seine is the harmonious, reasonable facade of the Institute of France, built as a college in about 1670. On the other bank is the Louvre, built continuously from the Middle Ages to the nineteenth century: classical architecture at its most splendid and assured. Just visible upstream is the Cathedral of Notre Dame — not perhaps the most lovable of cathedrals, but the most rigorously intellectual facade in the whole of Gothic art. The houses that line the banks of the river are also a humane and reasonable solution of what town architecture should be, and in front of them, under the trees, are the open bookstalls where generations of students have found intellectual nourishment and generations of amateurs have indulged in the civilised pastime of book collecting. Across this bridge, for the last one hundred and fifty years, students from the art schools of Paris have hurried to the Louvre to study the works of art that it contains, and then back to their studios to talk and dream of doing something worthy of the great tradition. And on this bridge how many pilgrims from America, from Henry James downwards, have paused and breathed in the aroma of a long-established culture, and felt themselves to be at the very centre of civilisation.

What is civilisation? I don't know. I can't define it in abstract terms - yet. But I think I can recognise it when I see it; and I am looking at it now. Ruskin said: 'Great nations write their autobiographies in three manuscripts, the book of their deeds, the book of their words and the book of their art. Not one of these books can be understood unless we read the two others, but of the three the only trustworthy one is the last.' On the whole I think this is true. Writers and politicians may come out with all sorts of edifying sentiments, but they are what is known as declarations of intent. If I had to say which was telling the truth about society, a speech by a Minister of Housing or the actual buildings put up in his time, I should believe the buildings.

But this doesn't mean that the history of civilisation is the history of art - far from it. Great works of art can be produced in barbarous societies - in fact the very narrowness of primitive society gives their ornamental art a peculiar concentration and vitality. At some time in the ninth century one could have looked down the Seine and seen the prow of a Viking ship coming up the river. Looked at today in the British Museum it is a powerful work of art; but to the mother of a family trying to settle down in her little hut, it would have seemed less agreeable - as menacing to her civilisation as the periscope of a nuclear submarine.

2. Примерные тексты для устного реферирования по специальности

Utility of Art

Often one of the defining characteristics of fine art as opposed to applied art is the absence of any clear usefulness or utilitarian value. But this requirement is sometimes criticized as being a class prejudice against labor and utility. Opponents of the view that art cannot be useful, argue that all human activity has some utilitarian function, and the objects claimed to be "non-utilitarian" actually have the function of attempting to mystify and codify flawed social hierarchies. It is also sometimes argued that even seemingly non-useful art is not useless, but rather that its use is the effect it has on the psyche of the creator or viewer.

Art is also used by art therapists, psychotherapists and clinical psychologists as art therapy. The end product is not the principal goal in this case; rather a process of healing, through creative acts, is sought. The resultant piece of artwork may also offer insight into the troubles experienced by the subject and may suggest suitable approaches to be used in more conventional forms of psychiatric therapy.

Graffiti is a kind of graphic art, often painted on buildings, buses, trains and bridges. The "use" of art from the artist's standpoint could be as a means of expression. It allows one to symbolize complex ideas and emotions in an arbitrary language subject only to the interpretation of the self and peers.

In a social context, art can serve to soothe the soul and promote popular morale. In a more negative aspect of this facet, art is often utilised as a form of propaganda, and thus can be used to subtly influence popular conceptions or mood (in some cases, artworks are appropriated to be used in this manner, without the creator's initial intention).

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 Velazquez'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.

What is Humanities Research?

Research in the humanities is frequently misunderstood. When we think of research, what immediately comes to mind for many of us is a laboratory setting, with white-coated scientists hunched over microscopes. Because research in the humanities is often a rather solitary activity, it can be difficult for newcomers to gain a sense of what research looks like within the scope of English Studies. A common misconception about research is reinforced when we view it solely in terms of the discovery of things previously unknown (such as a new species or an archaeological artifact rather than as a process that includes the reinterpretation or rediscovery of known artifacts (such as texts and other cultural products) from a critical or creative perspective to generate innovative art or new analyses. Fundamental to the concept of research is precisely this creation of something new. In the humanities, this might consist of literary authorship, which creates new knowledge in the form of art, or scholarly research, which adds new knowledge by examining texts and other cultural artifacts in the pursuit of particular lines of scholarly inquiry.

Research is often narrowly construed as an activity that will eventually result in a tangible product aimed at solving a world or social problem. Instead, research has many aims and outcomes and is a discipline-specific process, based upon the methods, conventions, and critical frameworks inherent in particular academic areas. In the humanities, the products of research are predominantly intellectual and intangible, with the results contributing to an academic discipline and also informing other disciplines, a process which often effects individual or social change over time.

State Hermitage, St. Petersburg, Russia

Russia may be isolated from the artistic centers of Paris, Rome, and London, but the Hermitage has managed to acquire a spectacular collection of world art—more than three million items—spanning the years from the Stone Age to the early 20th century. The museum occupies six buildings along the Neva River, the leading structure being the confection-like Winter Palace. This gloriously baroque, blue-and-white structure was finished in 1764 and over the next several centuries was the main residence of the czars. Catherine the Great founded the museum that same year when she purchased 255 paintings from Berlin. The museum's focal point is Western European art—120 rooms in four buildings ranging from the Middle Ages to the present day. Rembrandt, Rubens, Tiepolo, Titian, da Vinci, Picasso, Gauguin, Cézanne, van Gogh, and Goya are all represented here. For in-depth tours, contact Glories of the Hermitage.

Main attractions: The Treasure Gallery's Gold Rooms showcase golden masterpieces from Eurasia, the Black Sea Littoral in antiquity, and the Orient. The museum also houses pieces from Nicholas II's private collection, including paintings, drawings, and medals created to commemorate his coronation.

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. It is the perfect expression of friendship when one partner is a little older. 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.

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

Discussing Background Information and Research

1. What Institute / Academy /University did you graduate from?

2. When did you graduate from the Institute?
3. What subjects were you interested in?
4. When did you get interested in research work?
5. What is your field?
6. What is the theme of your future candidate thesis?
7. What problems are you going to study?
8. Are there many important papers on your subject?
9. Why is your research important / topical?
10. What aspects of your research are especially topical?
11. Who is your academic supervisor?
12. Do you often consult him?
13. What does he specialize in?
14. What analysis are you going to carry out?
15. In what way is your paper going to contribute to your practical work?
16. What is the practical significance of your research?
17. What materials are you going to use when working at your paper?
18. Have you started your research yet? How long will it take you to write your thesis?
19. What courses in college did you like most? Least? Why?
20. Do you think your extracurricular activities in college were worth the time you spent on them? Why or why not?
21. When did you choose your college major? Did you ever change your major? If so, why?
22. Do you feel you did the best scholastic work you are capable of?
23. Which of your college years was the toughest? Why?
24. Why did you choose your particular field of research?
25. What do you think determines a person's progress in academic environment?
26. What personal characteristics do you feel are necessary for success in your chosen field?
27. Which more important for one's career development: education or training?
28. What professional training / retraining courses have you taken up/ would you like to take up?
29. Do you prefer working with others or by yourself?
30. Have you ever had any difficulty getting along with colleagues or supervisors? With instructors? Other students?
31. Would you prefer to work in a large or a small organization? Why?
32. What was the toughest decision you ever had to make?
33. What are your greatest strengths/weaknesses?
34. Are there any strengths/weaknesses in your education/experience?
35. What are your long term/ short term plans and ambitions?
36. Which is more important to you: status or money?
37. How do you spend your leisure time?
38. Do you believe quality time is important for a person's career development?
39. Do you often read texts in English?
40. What kind of texts do you read?
41. What do you find difficult/exciting about reading texts in English?
42. What motivates people in their careers?
43. Are successful people always motivated?
44. How can people motivate themselves to do something they do not want to?
45. What motivates people in their careers?

Supplementary Questions

1. "Cultural differences cause problems. It is better for people to stay in their own countries rather than to migrate to other ones." Do you agree?
2. Would you prefer to live in a monoculture or a multi-racial society? Why?
3. "It is better to study major international languages like English rather than to spend time on minority languages for the sake of regional identity." Do you agree?
4. "Governments should give regions in their countries more autonomy so that they can protect and enjoy their own cultures rather than serving the centralized policies of the capital city." Do you agree?

5. Is it better to marry someone of the same cultural background?
6. "Religion as a school subject should include all the major world religions - not only the majority religion in the country concerned. "Do you agree?"
7. How do you think "British Culture" differs from "American Culture"?
8. How do these cultures differ from the culture of your own country?
9. What are your hobbies?
10. Why do you like your hobbies so much?
11. How often do you do these hobbies?
12. How long have you been doing these hobbies, and how did you get started?
13. What hobbies did you used to have, but now do not?
14. Is it important to have hobbies? Why/why not?
15. How much free time do you usually have?
16. How important is time to you?
17. If you had more free time, what would you do?
18. "Time is money." Do you agree or disagree? Why?
19. How do you feel about time that is wasted?
20. What is your definition of risk?
21. Are you a risk taker? Why/why not?
22. What are the advantages/disadvantages of taking risks?
23. What risks do you come across in your work/life?
24. What risks have you taken in your life?
25. What are your current goals in life?
26. How do you plan to reach your goals?
27. How often do you set goals for yourself?
28. What goals have you set and achieved in the past?
29. How do you feel when you reach your goals?
30. How often do you plan things? Why?
31. What are your plans for your English?
32. What do you think of this quote? "Having no plan is a plan to fail."
33. Do you have any back-up plans?
34. How important is learning? Why?
35. What things are you good/bad at learning? Why?
36. What would you most like to learn?
37. What is the most difficult part of learning? Why?
38. How do you deal with your problems?
39. What problems do you come across in your work or life?
40. Do you feel that problems are opportunities? Why or why not?
41. What was the last problem you solved and how did you do it?
42. "Problems don't matter. Solutions do." Do you agree or disagree?

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. ИД.УК-4.6.	Устный перевод текста по специальности, контрольная работа, академическая презентация, устное реферирование текста по специальности

Описание средств оценки индикаторов достижения компетенций

Средства оценки (в соот. с Таблицами 1, 3)	Рекомендованный план выполнения работы
Устный перевод текста по специальности	<p>В ходе выполнения перевода магистрантам рекомендуется:</p> <ol style="list-style-type: none"> 1. Устанавливает контакты и организывает общение в соответствии с потребностями совместной деятельности, используя современные коммуникационные технологии, составлять в соответствии с нормами русского языка деловую документацию разных жанров, в том числе для академических и профессиональных целей на иностранном языке. 2. Обсуждает и представляет результаты исследовательской и проектной деятельности, участвует в дискуссиях на различных публичных мероприятиях, выбирая подходящий формат
Контрольная работа	<p>В ходе выполнения контрольной работы магистрантам рекомендуется учитывать:</p> <ol style="list-style-type: none"> 1. Устанавливает контакты и организывает общение в соответствии с потребностями совместной деятельности, используя современные коммуникационные технологии, составлять в соответствии с нормами русского языка деловую документацию разных жанров, в том числе для академических и профессиональных целей на иностранном языке. 2. Обсуждает и представляет результаты исследовательской и проектной деятельности, участвует в дискуссиях на различных публичных мероприятиях, выбирая подходящий формат
Академическая презентация	<p>В ходе подготовки академической презентации магистрантам рекомендуется:</p> <ol style="list-style-type: none"> 1. Устанавливает контакты и организывает общение в соответствии с потребностями совместной деятельности, используя современные коммуникационные технологии, составлять в соответствии с нормами русского языка деловую документацию разных жанров, в том числе для академических и профессиональных целей на иностранном языке. 2. Обсуждает и представляет результаты исследовательской и проектной деятельности, участвует в дискуссиях на различных публичных мероприятиях, выбирая подходящий формат
Устное реферирование текста по специальности	<p>В ходе выполнения реферирования текста магистрантам рекомендуется:</p> <ol style="list-style-type: none"> 1. Устанавливает контакты и организывает общение в соответствии с потребностями совместной деятельности, используя современные коммуникационные технологии, составлять в соответствии с нормами русского языка деловую документацию разных жанров, в том числе для академических и профессиональных целей на иностранном языке. 2. Обсуждает и представляет результаты исследовательской и проектной деятельности, участвует в дискуссиях на различных публичных мероприятиях, выбирая подходящий формат