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**Международная школа искусств и культурного наследия**

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**Рабочая программа дисциплины  
Иностранный язык**

**Программа подготовки научных и научно-педагогических кадров в аспирантуре**

Научная специальность 5.10.1. Теория и история культуры, искусства

язык обучения – русский  
форма обучения – очная

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Рабочая программа дисциплины «Иностранный язык», входящая в состав программы подготовки научных и научно-педагогических кадров в аспирантуре научная специальность 5.10.1. Теория и история культуры, искусства, утверждена на заседании совета Международной школы искусств и культурного наследия.

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## **АННОТАЦИЯ РАБОЧЕЙ ПРОГРАММЫ ДИСЦИПЛИНЫ** **«Иностранный язык»**

Дисциплина **«Иностранный язык»** является дисциплиной, направленной на подготовку к кандидатскому экзамену по иностранному языку, программы подготовки научно-педагогических кадров в аспирантуре по научной специальности 5.10.1. Теория и история культуры, искусства.

Главной целью дисциплины **«Иностранный язык»** является формирование иноязычных коммуникативных компетенций у аспирантов, прежде всего в профессиональной сфере, позволяющих использовать иностранный язык как средство межличностного и профессионального общения, а также - необходимость подготовки обучающихся к сдаче кандидатского экзамена.

Программой дисциплины предусмотрены следующие виды контроля: текущий контроль успеваемости, промежуточный контроль в форме зачет с оценкой (в конце первого курса).

Общая трудоемкость освоения дисциплины составляет 3 зачетные единицы, 108 часов.

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## 1. ЦЕЛИ И ЗАДАЧИ ОСВОЕНИЯ ДИСЦИПЛИНЫ

Главной **целью** дисциплины «**Иностранный язык**» является формирование иноязычных коммуникативных компетенций у аспирантов, прежде всего в профессиональной сфере, позволяющих использовать иностранный язык как средство межличностного и профессионального общения.

Достижение главной цели предполагает комплексную реализацию следующих **задач**:

- познавательной;
- практической;
- профессиональной, предполагающей овладение иноязычным общением в единстве всех его компетенций, функций и форм, что осуществляется посредством взаимосвязанного обучения всем видам речевой деятельности в рамках определенного программой предметно-тематического содержания, а также овладения технологиями языкового самообразования.

Включение дисциплины «**Иностранный язык**» (английский) программы подготовки научно-педагогических кадров в аспирантуре обусловлено необходимостью подготовки обучающихся к сдаче кандидатского экзамена.

## 2. ПЛАНИРУЕМЫЕ РЕЗУЛЬТАТЫ ОБУЧЕНИЯ ПО ДИСЦИПЛИНЕ

В результате освоения дисциплины обучающийся программы аспирантуры научная специальность 5.10.2 Музееведение, консервация и реставрация историко-культурных объектов должен:

### **ЗНАТЬ:**

- особенности системы изучаемого иностранного (английского) языка в его фонетическом, лексическом и грамматическом аспектах (в сопоставлении с родным - русским языком);
- особенности функционального научного стиля английского языка, необходимые для восприятия и адекватной интерпретации научных иноязычных текстов и оформления собственного дискурса;
- требования к оформлению научных трудов на изучаемом языке, принятые в международной практике с целью публикации собственных работ в зарубежных научных изданиях;
- социокультурные и языковые нормы бытового и профессионального общения, а также правила речевого этикета, позволяющие специалисту эффективно использовать иностранный язык как средство общения в современном поликультурном мире.

### **УМЕТЬ:**

- вести общение общего и профессионального содержания на иностранном языке (английском) в рамках пройденного материала, пользуясь правилами речевого этикета, а также фоновыми знаниями страноведческого и профессионального характера;
- читать и переводить литературу по специальности с целью поиска необходимой информации на основе различных видов чтения, оформлять извлеченную информацию в виде аннотации, перевода, эссе, презентации;
- письменно выражать свои коммуникативные намерения в сферах, предусмотренных настоящей программой;
- понимать аутентичную иноязычную речь на слух в объеме программной тематики.

### **ВЛАДЕТЬ:**

- навыками восприятия профессиональной деловой терминологии, навыками целостного восприятия и анализа письменных и устных иноязычных текстов, навыки самостоятельного овладения языком;

- навыками работы с обширными базами научной информации с применением изучаемого иностранного языка;
- навыками выступления перед аудиторией с сообщениями, презентациями, докладами по тематике, связанной с проводимыми исследованиями;
- навыками компрессии информации для составления аннотаций, обзоров, рефератов.

### 3. МЕСТО ДИСЦИПЛИНЫ В СТРУКТУРЕ ПРОГРАММЫ АСПИРАНТУРЫ

Курс «Иностранный язык» является дисциплиной, направленной на подготовку к кандидатскому экзамену по иностранному языку, образовательного компонента программы и читается на первом курсе. Форма промежуточной аттестации – зачет с оценкой. Код дисциплины по учебному плану 1.2.

Для полноценного освоения дисциплины аспиранты должны иметь базовые навыки теоретического мышления и чтения научных текстов.

### 4. ОБЪЕМ ДИСЦИПЛИНЫ

Таблица 1

Объем дисциплины					
Вид учебных занятий и самостоятельная работа		Объем дисциплины, час.			
		Всего	Курс		
			1	2	3
Очная форма обучения					
Контактная работа обучающихся с преподавателем, в том числе:		60	60	-	-
Лабораторные занятия (Лаб)		6	6	-	-
Практические занятия (ПЗ)		54	54	-	-
Самостоятельная работа обучающихся (СР)		48	48	-	-
Промежуточная аттестация	форма	Зачет с оценкой	Зачет с оценкой	-	-
	часы	-	-	-	-
Общая трудоемкость (час. / з.е.)		108/3	108/3	-	-

### 5. СОДЕРЖАНИЕ И СТРУКТУРА ДИСЦИПЛИНЫ

Содержание дисциплины соотносится с планируемыми результатами обучения по дисциплине через задачи, формируемые знания, умения, владение.

Общая трудоемкость дисциплины составляет 3 зачетные единицы, 108 часов.

#### 5.1. Содержание дисциплины

Таблица 2

№ п/п	Наименование тем (разделов)	Содержание тем (разделов)
1	Академическая устная коммуникация.	<b>Презентация по теме исследования. Выступление на научной конференции</b> Принципы и этапы создания и передачи эффективного послания в академической среде. Структура и этапы академической презентации. Организация и структурирование информации. Особенности структурирования доклада на научной конференции Введение: представление докладчика и темы сообщения. Как заинтересовать аудиторию. Обоснование темы доклада. Представление гипотезы, ожидаемых результатов и структуры доклада. Связь элементов презентации. Структурирование основной части доклада. Понятия и инструменты достижения связности, целостности и соединения фрагментов доклада.

№ п/п	Наименование тем (разделов)	Содержание тем (разделов)
		<p>Выбор регистра коммуникации. Выбор языковых средств. Подготовка и эффективное использование иллюстративного материала. Завершение доклада: обобщение содержательного материала, выводы по заявленным гипотезам, проблемам. Взаимодействие с аудиторией. Элементы невербальной коммуникации. Получение и анализ обратной в процессе коммуникации.</p> <p><b>Реферирование академических текстов</b> Профессиональное чтение: аналитическое, изучающее, просмотровое, поисковое. Способы максимально точно и адекватно извлекать основную информацию, содержащуюся в тексте, проводить обобщение и анализ основных положений предъявленного научного текста для последующего перевода и составления резюме на иностранном языке. Достижение адекватности коммуникативного намерения с учетом временных ограничений. Способы извлечения информации с учетом ее объема, адекватности восприятия. Определение круга рассматриваемых в тексте вопросов и выявление основных положений. Способы достижения смысловой и структурной завершенности аннотации. Аннотирование монографии. Аннотирование статьи. Лингвистические средства реализации данного коммуникативного намерения.</p>
2	Академическая письменная коммуникация.	<p><b>Правила составления и оформления эссе</b> Типы эссе. Структура эссе. Требования к академическому эссе. Основные этапы работы над эссе. Выбор и обоснование темы. Источники информации. Рассмотрение основных форматов организации эссе. Написание плана. Выбор регистра. Написание первого\заключительного варианта. Лингвистические особенности исследовательских работ. Цитирование. Проблемы плагиата.</p>
3	Профессиональная и академическая лексика.	<p><b>Академическая лексика</b> Особенности академической лексики. Описание университетских практик, 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. Способы достижения целостности и связности академического текста.</p> <p><b>Профессиональный письменный перевод</b> Основные понятия теории текста и переводоведения. Формирование умений в области перевода общенаучного текста. Понятие адекватности перевода, то есть отсутствия смысловых искажений, соответствия норме и узусу языка перевода, включая употребление терминов. Разновидности письменного перевода: полный, реферированный, аннотированный, консультативный перевод. Особенности перевода академического текста. Переводческий инструментарий</p> <p><b>Проект научного исследования</b> Цель проекта. Типы проектов. Структура проекта: Обоснование выбора темы, исходные понятия, теоретические основы, объект и субъект исследования, цели и задачи, актуальность и новизна, теоретическая и практическая значимость, материалы и методы исследования, ожидаемые результаты. Представление проекта.</p>

## 5.2. Структура дисциплины

Таблица 3

№ п/п	Наименование тем (разделов)	Объем дисциплины (модуля), час.				Форма текущего контроля успеваемости, промежуточной аттестации
		Всего	Контактная работа обучающихся с преподавателем по видам учебных занятий		СР	
			Лаб	ПЗ		
Очная форма обучения						
Тема 1	Академическая устная коммуникация.	35	-	20	15	ПР, РЕФ
Тема 2	Академическая письменная коммуникация.	25	-	10	15	Э
Тема 3	Профессиональная и академическая лексика.	48	6	24	18	ПЕР, РЕФ, ПНИ
Промежуточная аттестация		-	-	-	-	Зачет с оценкой
Всего:		108	6	54	48	-

\* *Примечание: формы текущего контроля успеваемости: академическая презентация (ПР), эссе (Э), реферирование научного текста (РЕФ), письменный перевод научного текста (ПЕР), проект научного исследования (ПНИ).*

## 6.УЧЕБНО-МЕТОДИЧЕСКОЕ ОБЕСПЕЧЕНИЕ САМОСТОЯТЕЛЬНОЙ РАБОТЫ ОБУЧАЮЩИХСЯ ПО ДИСЦИПЛИНЕ

### 6.1. Общие положения

Самостоятельная работа обучающихся по дисциплине «Иностранный 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 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 в Лингафонном кабинете Языкового центра, использование Интернет-ресурсов.

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

#### Тема 1. Академическая устная коммуникация.

1.1. Изучение рекомендуемых разделов грамматики, принципов устной академической коммуникации, основных видов академической коммуникации. Повторение материала практических занятий изученного на предыдущих занятиях при подготовке к последующим практическим занятиям – 8 часов.

1.2. Подготовка к занятиям по предложенным для обсуждения вопросам, самостоятельное изучение рекомендованной литературы, повторение материала практических занятий – 7 часов.



Итого: 15 часов.

### **Тема 2. Академическая письменная коммуникация.**

2.1. Изучение рекомендуемых разделов грамматики, принципов письменной академической коммуникации, основных видов академической коммуникации. Повторение материала практических занятий изученного на предыдущих занятиях при подготовке к последующим практическим занятиям – 8 часов.

2.2. Подготовка к занятиям по предложенным для обсуждения вопросам, самостоятельное изучение рекомендованной литературы, повторение материала практических занятий – 7 часов.

Итого: 15 часов.

### **Тема 3. Профессиональная и академическая лексика.**

3.1. Изучение рекомендуемых разделов грамматики, лексики и профессиональных тем. Повторение материала практических занятий изученного на предыдущих занятиях при подготовке к последующим практическим занятиям – 8 часов.

3.2. Подготовка к занятиям по предложенным для обсуждения вопросам, самостоятельное изучение рекомендованной литературы, повторение материала практических занятий – 10 часов.

Итого: 18 часов.

### **6.3. Перечень основных вопросов по изучаемым темам для самостоятельной работы обучающихся**

Для самостоятельной работы обучающихся рекомендуется изучение следующих разделов грамматики:

- Видовременные формы глагола.
- Согласование времен.
- Пассивные конструкции.
- Модальные глаголы с перфектным инфинитивом, значения и функции глаголов *should* и *would*. Условные придаточные предложения.
- 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 + part II».
- Герундий: формы и функции, герундиальные обороты.
- Сослагательное наклонение.
- Сложное предложение: сложноподчиненные и сложносочиненные предложения.
- Бессоюзные придаточные предложения.
- Атрибутивные комплексы (цепочки существительных).

#### **6.4. Литература для самостоятельной подготовки и для подготовки к практическим занятиям**

1. Chazal, Edward de. Oxford EAP : a Course of English for Academic Purposes. Advanced / C1 / E. Chazal, J. Moore. - Oxford : Oxford University Press, 2013. - 239 p.
2. Paterson, Ken. Oxford Grammar for EAP : English Grammar and Practice for Academic Purposes : with answers / K. Paterson, R. Wedge. - Oxford : Oxford University Press, 2013. - 223 p.
3. McCarthy, Michael. Academic Vocabulary in Use : 50 Units of Academic Vocabulary Reference and Practice : Self-Study and Classroom Use / M. McCarthy, F. O'Dell. - Cambridge ; New York ; Melbourne : Cambridge University Press, 2008. - 176 p.
4. Porter, David. Check Your Vocabulary for Academic English : Vocabulary Workbook / D. Porter. - 3rd ed. - London ; New York : Bloomsbury, 2007. - 78 p.
5. Zemach, Dorothy. Writing Research Papers : from Essay to Research Paper : student book / D. E. Zemach, D. Broudy, C. Valvona. - London : Macmillan Education, 2011. - 120 p.
6. Morrison, Matt. Key Concepts in Creative Writing / M. Morrison. - Basingstoke ; New York : Palgrave Macmillan, 2010. - 176 p.
7. Thorne, Sara. Mastering Advanced English Language / S. Thorne. - 2nd ed. - Basingstoke ; New York : Palgrave Macmillan, 2008. - 634 p.
8. Moore, Julie. Oxford Academic Vocabulary Practice : Upper-Intermediate / B2 - C1 / J. Moore. - Oxford : Oxford University Press, 2017. - 144 p.

#### **6.5. Перечень учебно-методического обеспечения для самостоятельной работы обучающихся**

Для обеспечения самостоятельной работы аспирантов по дисциплине «Иностранный язык» разработано учебно-методическое обеспечение в составе:

1. Контрольные задания для текущей аттестации (п. 7.2. Рабочей программы).
2. Типовые задания к промежуточной аттестации (п. 7.4. Рабочей программы).
3. Рекомендуемые основная и дополнительная литература, Интернет-ресурсы и справочные системы (п.8 Рабочей программы).

Рабочая программа дисциплины размещена в электронной информационно-образовательной среде Университета на электронном учебно-методическом ресурсе АНООВО «ЕУСПб» — образовательном портале LMS Sakai — Sakai@EU.

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

#### **7.1. Показатели, критерии и оценивание 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 аспирантов к каждому аудиторному занятию. Аспирант должен присутствовать на занятиях, выполнить академическую презентацию, эссе, реферирование научного текста, письменный перевод научного текста, проект научного исследования.

Текущий контроль проводится в форме академической презентации, эссе, реферирования научного текста, письменного перевода научного текста, представления проекта научного исследования.

Таблица 4

### Показатели, критерии и оценивание в процессе текущей аттестации

Наименование тем (разделов)	Формы текущего контроля успеваемости	Результаты текущего контроля
1. Академическая устная коммуникация.	академическая презентация	зачтено/не зачтено
	реферирование научного текста	зачтено/не зачтено
2. Академическая письменная коммуникация.	эссе	зачтено/не зачтено
3. Профессиональная и академическая лексика.	реферирование научного текста	зачтено/не зачтено
	письменный перевод научного текста	зачтено/не зачтено
	проект научного исследования	зачтено/не зачтено

Таблица 5

Формы текущего контроля успеваемости	Критерии оценивания
Академическая презентация	<p><b>Зачтено:</b> Соблюдены правила оформления презентации; во время выступления аспирант 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><b>Не зачтено:</b> Презентация оформлена с ошибками, количество слайдов недостаточно, аспирант строит монологическое высказывание в соответствии с коммуникативной задачей, но высказывание не всегда логично, имеются повторы, присутствуют лексические, грамматические и стилистические ошибки, затрудняющие понимание, в целом речь понятна, объем высказывания значительно ниже требуемого. Нечетко сформулирован научный вопрос, на который докладчик представляет не вполне обоснованный ответ в конце выступления. Нет четкой характеристики структуры доклада, каждая тема недостаточно полно и последовательно раскрывается в ходе выступления. Элементы доклада не всегда соединены семантическими или грамматическими связями. 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>
Эссе	<p><b>Зачтено:</b> Строгое соблюдение формата эссе / Незначительные погрешности в соблюдении формата эссе. Адекватное использование профессиональной лексики. Отсутствие смысловых, стилистических и лексико-грамматических ошибок / Незначительное количество лексико-грамматических, смысловых и стилистических ошибок (не более 40%).</p> <p><b>Не зачтено:</b> Несоблюдение формата эссе. Неадекватное использование профессиональной лексики. Наличие грубых лексико-грамматических, смысловых и стилистических ошибок (40% и более).</p>

Реферирование научного текста	<p><b>Зачтено:</b>  <b>Точная передача фактов.</b> Вся фактическая информация передана точно и без искажений. Имеются незначительные искажения.  <b>Нейтральность изложения</b> (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.  <b>Связность и логичность.</b> Изложение связное, структура прозрачная, логика изложения прослеживается. Изложение в целом связное, имеются незначительные недостатки изложения.  <b>Языковое оформление</b> (лексика, грамматика, стиль). Лексико-грамматические ошибки отсутствуют, имеются только 1-2 незначительные грамматические и стилистические ошибки.</p> <p><b>Не зачтено:</b>  <b>Точная передача фактов.</b> Имеется более 5 серьезных искажений или множество мелких.  <b>Нейтральность изложения</b> (либо правильная передача авторской позиции). Имеются серьезные отклонения / искажения в нескольких местах. Текст не понят, либо авторская позиция искажена до неузнаваемости.  <b>Связность и логичность.</b> 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.  <b>Языковое оформление</b> (лексика, грамматика, стиль). Имеется больше 10 лексико-грамматических или стилистических ошибок.</p>
Письменный перевод научного текста	<p><b>Зачтено:</b>  <b>Содержательная идентичность текста перевода.</b> Эквивалентный перевод: содержательная идентичность текста перевода. Погрешности перевода не нарушают общего смысла оригинала.  <b>Лексические аспекты перевода.</b> Использование эквивалентов для перевода 30-100% текста  <b>Грамматические аспекты перевода.</b> Эквивалентный перевод с использованием основных грамматических конструкций, характерных для академического стиля речи.  <b>Соблюдение языковых норм и правил языка перевода: стилистическая идентичность текста перевода.</b> Соблюдение языковых норм и правил языка перевода для 30-100 % текста.</p> <p><b>Не зачтено:</b>  <b>Содержательная идентичность текста перевода.</b> Неэквивалентная передача смысла: ошибки представляют собой грубое искажение содержания оригинала.  <b>Лексические аспекты перевода.</b> Использование эквивалентов менее чем для 30% текста  <b>Грамматические аспекты перевода.</b> Использование грамматических эквивалентов менее чем для 30% текста  <b>Соблюдение языковых норм и правил языка перевода: стилистическая идентичность текста перевода.</b> Соблюдение языковых норм и правил языка перевода менее чем для 30% текста.</p>
Представление научного проекта (Research Proposal)	<p><b>Зачтено:</b>  Строгое соблюдение формата представления научного проекта. Research proposal / Незначительные погрешности в соблюдении формата. Адекватное использование профессиональной лексики. Отсутствие смысловых, стилистических и лексико-грамматических ошибок. Незначительное количество лексико-грамматических, смысловых и стилистических ошибок (не более 40%). Успешное и систематическое следование нормам, принятым в научном общении, для успешной работы в российских и международных исследовательских коллективах. Сформированное умение самостоятельно проводить научные исследования по согласованному с руководителем плану, представлять полученные результаты. Успешное и систематическое применение навыков планирования научного исследования, анализа получаемых результатов и формулировки выводов</p>

	<p><b>Не зачтено:</b>          Несоблюдение формата представления научного проекта. Research proposal с. Неадекватное использование профессиональной лексики. Наличие грубых лексико-грамматических, смысловых и стилистических ошибок (40% и более). Фрагментарное следование нормам, принятым в научном общении при работе в российских и международных исследовательских коллективах. Фрагментарное умение самостоятельно проводить научные исследования по согласованному с руководителем плану, представлять полученные результаты. Фрагментарное применение навыков планирования научного исследования, анализа получаемых результатов и формулировки выводов.</p>
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## 7.2. Контрольные задания для текущей аттестации

### 1) Академическая презентация (в формате Conference paper)

#### Формат выступления:

#### A Generic Conference Talk Outline (Пример)

This conference talk outline is a starting point, not a rigid template. Most good speakers average two minutes per slide (not counting title and outline slides), and thus use about a dozen slides for a twenty minute presentation.

- Title/author/affiliation (1 slide)
- Forecast (1 slide) Give gist of problem attacked and insight found (What is the one idea you want people to leave with? This is the "abstract" of an oral presentation.)
- Outline (1 slide) Give talk structure. Some speakers prefer to put this at the bottom of their title slide. (Audiences like predictability.)
- Background
  - Motivation and Problem Statement (1-2 slides) (Why should anyone care? Most researchers overestimate how much the audience knows about the problem they are attacking.)
  - Related Work (0-1 slides) Cover superficially or omit; refer people to your paper.
  - Methods (1 slide) Cover quickly in short talks; refer people to your paper.
- Results (4-6 slides) Present key results and key insights. This is main body of the talk. Its internal structure varies greatly as a function of the researcher's contribution. (Do not superficially cover all results; cover key result well. Do not just present numbers; interpret them to give insights. Do not put up large tables of numbers.)
- Summary (1 slide)
- Future Work (0-1 slides) Optionally give problems this research opens up.
- Backup Slides (0-3 slides) Optionally have a few slides ready (not counted in your talk total) to answer expected questions. (Likely question areas: ideas glossed over, shortcomings of methods or results, and future work.)

### 2) Эссе (модель написания)

#### Academic Essay Format

Please review this guideline for a five-paragraph standard essay.

Please note: this is an essay template only. As a writer, you should primarily follow customers' instructions and their requirements regarding essay length and number of words and overall structure.

Keep in mind: An essay is a short piece of writing that discusses, describes or analyzes one topic. It can range in length from one paragraph to more than twenty. It can be about anything, and be written in almost any style. It can be serious or funny, straight-forward or symbolic. It can describe personal opinions, or just report information.

Basic elements of an essay:

1. Introduction (Introductory Paragraph).
2. Body.

### 3. Conclusion.

Your essay should start with an introductory paragraph. There are actually many different ways to begin an essay; therefore, the format of the introductory paragraph is flexible. Often, essays begin with a General Introductory Statement. This statement could be an anecdote, description, striking statistic, a fact that will lead to your thesis, etc. Beginning this way, you will use the first few sentences to prepare, or "lay the groundwork" for your thesis, and use the last sentence of the first paragraph to present your thesis. However, your thesis statement can be anywhere in your introduction. In a longer essay, you can even wait to present your thesis until the second paragraph or later. Also for a longer essay, you should begin to introduce a few supporting ideas in the first couple of paragraphs. These supporting ideas should be the topics that you will discuss in full in your body paragraphs. For a short essay, presenting supporting ideas during the introduction is optional.

Your second paragraph generally begins the body of the paper. (For a longer paper, the body of the paper may not begin until the third paragraph or later). This paragraph should begin with a topic sentence that introduces the first supporting idea (the support for your thesis). You should use the middle of the paragraph to discuss your support, give examples, and analyze the significance of these examples. Your last sentence of the body paragraph could be used to draw a conclusion for that supporting idea, or to transition into the next paragraph.

Your next two body paragraphs should follow the same format as your first body paragraph. They should each have a separate topic sentence and supporting ideas, but the three paragraphs should work together to prove your thesis. If you are writing a longer paper, you will have more than three body paragraphs, but they should all follow this format.

The form of your Conclusion, like your introduction, is flexible. One good way to conclude a paper is to begin the last paragraph with a statement that reflects on what has been stated and proved, without repeating it exactly. Then you should briefly restate your key points to gently remind the reader how well you proved your thesis. Your conclusion should end with a statement or idea that leaves a strong impression and provokes further thought.

### 3) Пример научного текста для реферирования

#### Art History/18<sup>th</sup> Century

Spilling over into the beginning of the 18<sup>th</sup> 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 аспирантами в ходе занятий и научных исследований.

#### **4) Пример научного текста для письменного перевода**

##### **The History of Russian Fine Arts**

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

The highest flourishing of Russian medieval painting refers to the 14<sup>th</sup>-15<sup>th</sup> 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 16<sup>th</sup> 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 16<sup>th</sup> century and the beginning of the 17<sup>th</sup> 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 17<sup>th</sup> century icons of so-called 'fryag painting' appear. They included the elements of Western European painting: oil color sand great verisimilitude in depicting people and nature. The most prominent representative of the trend is Simon Ushakov (the 17<sup>th</sup> century). The first attempts of creating a temporal portrait can also be referred to that time. The end of the 19<sup>th</sup> 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 18<sup>th</sup> century and at the beginning of the 19<sup>th</sup> century fine arts in Russia, following cultural needs of the society, experiences all the mainstages of Western art: Baroque, Classicism, Romanticism. Foreign painter sand sculptors invited to Russia play an important role but very talented home masters appear in the time of Elisabeth I.

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

#### **5) Проект научного исследования (Research Proposal)**

##### **Рекомендации по написанию проекта научного исследования**

Research proposal is aimed to convince your examiner or the committee that the topic of your research paper is worthwhile and that you will be able to develop your theme.

This short summary of your future research paper plays a significant role in moving on to the next stage of research paper writing procedure.

Format for Research Proposals 1

Abstract A paragraph summarizing your topic of research, who or what will be the object of data collection, how the data will be collected, how it will be analyzed, and what results you expect (possible outcomes).

The Problem "What problem do I want to address or what question(s) do I want to answer?"

- Elaborate on the variables and their relationships.

Background to the Problem "Why is this problem or question important?"

"Who else has worked on this or similar problems?"

"What methods were used?"

"What were the results or conclusions of previous research?"

- In this section, show the relevance of your research to other research that has been done.

Research Design "How will I limit my study?"

"What data do I need to collect?"

"What methods will I use to collect the data and how will I justify them?"

In this section, show how you will avoid doing it all.

Expected Results: "How will I analyze my data?"

"What results do I expect from my research?"

- In this section, elaborate on how you will use your data to answer your research question(s), to make generalizations, to defend assertions, to examine possible alternative outcomes to construct a plausible argument.

References. Make sure these follow a recognized format, and do so consistently.

Format for Research Proposals 2

Background section of the research proposal sample

It is necessary to persuade your committee that the topic you are going to research is exceedingly beneficial to study and that it will fill the need of the modern society: it is important to study this topic, since the majority of modern generation's representatives have serious illnesses mainly because of their way of life.

Methodology section of the research proposal sample

Unfortunately, this is impossible to provide you with full information on various tools of methodology in this research proposal sample. So, you will have to work out your own system of methods and ways to research the issue, but, for example: analysis of psychological peculiarities of individual will be studied through questionnaires.

Summary section of the research proposal sample.

### **7.3. Показатели, критерии и оценивание в процессе промежуточной аттестации**

Форма промежуточной аттестации представляет собой зачет с оценкой, который состоит из двух этапов.

На I этапе обучающийся:

- выполняет академическую презентацию в формате Conference Paper;
- выполняет письменный перевод научного текста по специальности с английского языка на язык обучения. Объем текста – 15 000 печатных знаков.
- выполняет реферирование научного текста по специальности на английском языке. Объем текста – 150 страниц.
- представляет на английском языке проект научного исследования (Research Proposal).

Успешное выполнение вышеперечисленных заданий является условием допуска ко второму этапу.

II этап проводится в виде зачета с оценкой и включает в себя три задания:



- письменный перевод оригинального текста по специальности с английского языка на язык обучения. Объем – 3000 печатных знаков. Время выполнения работы – 45–60 минут,
- просмотровое чтение оригинального текста по специальности. Объем – 2000 печатных знаков. Время выполнения – 5 минут. Форма проверки – передача извлеченной информации на иностранном языке в формате аннотации,
- беседа с экзаменаторами на иностранном языке по вопросам, связанным со специальностью и научной работой аспиранта.

Перед зачетом с оценкой проводится консультация, на которой преподаватель отвечает на вопросы аспирантов.

В результате промежуточного контроля знаний аспиранты получают аттестацию по дисциплине.

Таблица 6

**Показатели, критерии и оценивание в процессе промежуточной аттестации**

Форма промежуточной аттестации/вид промежуточной аттестации	Критерии оценивания	Оценка
Зачет с оценкой/ Письменный перевод, просмотровое чтение, беседа	<p>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);</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>	Зачтено, отлично
	<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</p>	Зачтено, хорошо

Форма промежуточной аттестации/вид промежуточной аттестации	Критерии оценивания	Оценка
	<p>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 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>	Зачтено, удовлетворительно
	<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 зачтено, неудовлетворительно

Результаты сдачи промежуточной аттестации по программам аспирантуры 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 ба.

Таблица ба

#### 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 «зачтено, удовлетворительно», «зачтено, хорошо», «зачтено, отлично» показывают уровень сформированности у обучающегося знаний, умений, навыков по результатам обучения по дисциплине по программе аспирантуры 5.10.2 Музееведение, консервация и реставрация историко-культурных объектов.

Результаты промежуточного контроля по дисциплине, выраженные в оценке «не зачтено, неудовлетворительно», показывают не сформированность у обучающегося знаний, умений, навыков по результатам обучения дисциплине по программе аспирантуры 5.10.2 Музееведение, консервация и реставрация историко-культурных объектов.

#### 7.4. Типовые задания к промежуточной аттестации

##### 1) Научный текст для письменного перевода

#### 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).

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

## **2) Научный текст для просмотрового чтения**

### **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 utilized 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 аспирантами 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 / Academy / University?
3. What subjects were you interested in?
4. What is your specialty area?

5. What is your current research focus?
6. When did you get interested in research work?
7. What is the subject of your future dissertation?
8. What issues are you going to address?
9. Is there extensive specialist literature on your subject?
10. What is theoretical framework of your research?
11. Why is your research important / topical?
12. What empirical material are you going to rely on?
13. What methods and techniques are you going to employ?
14. In what way is your paper going to contribute to developing your research field?
15. What is the theoretical / practical significance of your research?

## **8. ОСНОВНАЯ И ДОПОЛНИТЕЛЬНАЯ ЛИТЕРАТУРА**

### **8.1. Основная литература:**

1. Chazal, Edward de. Oxford EAP : a Course of English for Academic Purposes. Advanced / C1 / E. Chazal, J. Moore. - Oxford : Oxford University Press, 2013. - 239 p.
2. Paterson, Ken. Oxford Grammar for EAP : English Grammar and Practice for Academic Purposes : with answers / K. Paterson, R. Wedge. - Oxford : Oxford University Press, 2013. - 223 p.
3. McCarthy, Michael. Academic Vocabulary in Use : 50 Units of Academic Vocabulary Reference and Practice : Self-Study and Classroom Use / M. McCarthy, F. O'Dell. - Cambridge ; New York ; Melbourne : Cambridge University Press, 2008. - 176 p.
4. Porter, David. Check Your Vocabulary for Academic English : Vocabulary Workbook / D. Porter. - 3rd ed. - London ; New York : Bloomsbury, 2007. - 78 p.

### **8.2. Дополнительная литература:**

1. Zemach, Dorothy. Writing Research Papers : from Essay to Research Paper : student book / D. E. Zemach, D. Broudy, C. Valvona. - London : Macmillan Education, 2011. - 120 p.
2. Morrison, Matt. Key Concepts in Creative Writing / M. Morrison. - Basingstoke ; New York : Palgrave Macmillan, 2010. - 176 p.
3. Thorne, Sara. Mastering Advanced English Language / S. Thorne. - 2nd ed. - Basingstoke ; New York : Palgrave Macmillan, 2008. - 634 p.
4. Moore, Julie. Oxford Academic Vocabulary Practice : Upper-Intermediate / B2 - C1 / J. Moore. - Oxford : Oxford University Press, 2017. - 144 p.

## **9. ИНФОРМАЦИОННЫЕ ТЕХНОЛОГИИ, ИСПОЛЬЗУЕМЫЕ ПРИ ОСУЩЕСТВЛЕНИИ ОБРАЗОВАТЕЛЬНОГО ПРОЦЕССА**

### **9.1. Программное обеспечение**

При осуществлении образовательного процесса аспирантами 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 Acrobat Reader DC /Pro – бесплатно
8. Opera – бесплатно

9. Mozilla – бесплатно
10. Яндекс.Браузер (Yandex Browser) – бесплатно
11. VLC – бесплатно

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

**Информационно-справочные системы**

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

**Профессиональные базы данных информационно-телекоммуникационной сети «Интернет»:**

1. ЕНИП — Электронная библиотека «Научное наследие России»: <http://e-heritage.ru/>
2. Национальная электронная библиотека НЭБ: <https://rusneb.ru/about/>
3. Президентская библиотека: <http://www.prilib.ru>
4. Российская государственная библиотека: <http://www.rsl.ru/>
5. Российская национальная библиотека: <http://www.nlr.ru/poisk/>

**9.3. Лицензионные электронные ресурсы библиотеки Университета**

**Профессиональные базы данных:**

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

1. **eLIBRARY.RU** — Российский информационно-аналитический портал в области науки, технологии, медицины и образования, содержащий рефераты и полные тексты научных статей и публикаций, наукометрическая база данных: <https://elibrary-ru.elib.eusp.org/> ;
2. Электронные журналы по подписке (текущие номера научных зарубежных журналов).

**Электронные библиотечные системы:**

1. **Znaniyum.com** – Электронная библиотечная система (ЭБС) – <https://znaniyum.ru/> ;
2. **Университетская библиотека онлайн** – Электронная библиотечная система (ЭБС) – [https://biblioclub.ru/index.php?page=book\\_blocks&view=main\\_ub](https://biblioclub.ru/index.php?page=book_blocks&view=main_ub)

**9.4. Электронная информационно-образовательная среда Университета**

Образовательный процесс по дисциплине поддерживается средствами электронной информационно-образовательной среды Университета, которая включает в себя электронный учебно-методический ресурс АНООВО «ЕУСПб» — образовательный портал LMS Sakai — Sakai@EU, лицензионные электронные ресурсы библиотеки Университета, официальный сайт

Университета (<https://eusp.org/>), локальную сеть и корпоративную электронную почту Университета, и обеспечивает:

- доступ к учебным планам, рабочим программам дисциплин (модулей), практик и к изданиям электронных библиотечных систем и электронным образовательным ресурсам, указанным в рабочих программах;
- фиксацию результатов промежуточной аттестации, результаты выполнения индивидуального плана научной деятельности и оценки выполнения индивидуального плана работы;
- формирование электронного портфолио обучающегося, в том числе сохранение работ обучающегося;
- взаимодействие между участниками образовательного процесса, в том числе синхронное и (или) асинхронное взаимодействие посредством сети «Интернет» (электронной почты и т.д.).

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

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

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

Проведение занятий обеспечивается демонстрационным оборудованием.

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

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

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

Лица с ограниченными возможностями здоровья могут при необходимости воспользоваться имеющимся в университете креслом-коляской. В учебном корпусе имеется адаптированный лифт. На первом этаже оборудован специализированный туалет. У входа в здание университета для инвалидов оборудована специальная кнопка, входная среда

обеспечена информационной доской о режиме работы университета, выполненной рельефно-точечным тактильным шрифтом (азбука Брайля).



**ФОНД ОЦЕНОЧНЫХ СРЕДСТВ ПО ДИСЦИПЛИНЕ  
«Иностранный язык»**

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

## 1. Показатели, критерии и оценивание 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 аспирантов к каждому аудиторному занятию. Аспирант должен присутствовать на занятиях, выполнить академическую презентацию, эссе, реферирование научного текста, письменный перевод научного текста, проект научного исследования.

Текущий контроль проводится в форме академической презентации, эссе, реферирования научного текста, письменного перевода научного текста, представления проекта научного исследования.

Таблица 1

### Показатели, критерии и оценивание в процессе текущей аттестации

Наименование тем (разделов)	Формы текущего контроля успеваемости	Результаты текущего контроля
1. Академическая устная коммуникация.	академическая презентация	зачтено/не зачтено
	реферирование научного текста	зачтено/не зачтено
2. Академическая письменная коммуникация.	эссе	зачтено/не зачтено
3. Профессиональная и академическая лексика.	реферирование научного текста	зачтено/не зачтено
	письменный перевод научного текста	зачтено/не зачтено
	проект научного исследования	зачтено/не зачтено

Таблица 2

Формы текущего контроля успеваемости	Критерии оценивания
Академическая презентация	<p><b>Зачтено:</b> Соблюдены правила оформления презентации; во время выступления аспирант 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><b>Не зачтено:</b> Презентация оформлена с ошибками, количество слайдов недостаточно, аспирант 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</p>

	<p>научный вопрос, на который докладчик представляет не вполне обоснованный ответ в конце выступления. Нет четкой характеристики структуры доклада, каждая тема недостаточно полно и последовательно раскрывается в ходе выступления. Элементы доклада не всегда соединены семантическими или грамматическими связями. 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>
Эссе	<p><b>Зачтено:</b> Строгое соблюдение формата эссе / Незначительные погрешности в соблюдении формата эссе. Адекватное использование профессиональной лексики. Отсутствие смысловых, стилистических и лексико-грамматических ошибок / Незначительное количество лексико-грамматических, смысловых и стилистических ошибок (не более 40%).</p> <p><b>Не зачтено:</b> Несоблюдение формата эссе. Неадекватное использование профессиональной лексики. Наличие грубых лексико-грамматических, смысловых и стилистических ошибок (40% и более).</p>
Реферирование научного текста	<p><b>Зачтено:</b> <b>Точная передача фактов.</b> Вся фактическая информация передана точно и без искажений. Имеются незначительные искажения. <b>Нейтральность изложения</b> (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. <b>Связность и логичность.</b> Изложение связное, структура прозрачная, логика изложения прослеживается. Изложение в целом связное, имеются незначительные недостатки изложения. <b>Языковое оформление</b> (лексика, грамматика, стиль). Лексико-грамматические ошибки отсутствуют, имеются только 1-2 незначительные грамматические и стилистические ошибки.</p> <p><b>Не зачтено:</b> <b>Точная передача фактов.</b> Имеется более 5 серьезных искажений или множество мелких. <b>Нейтральность изложения</b> (либо правильная передача авторской позиции). Имеются серьезные отклонения / искажения в нескольких местах. Текст не понят, либо авторская позиция искажена до неузнаваемости. <b>Связность и логичность.</b> 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. <b>Языковое оформление</b> (лексика, грамматика, стиль). Имеется больше 10 лексико-грамматических или стилистических ошибок.</p>
Письменный перевод научного текста	<p><b>Зачтено:</b> <b>Содержательная идентичность текста перевода.</b> Эквивалентный перевод: содержательная идентичность текста перевода. Погрешности перевода не нарушают общего смысла оригинала. <b>Лексические аспекты перевода.</b> Использование эквивалентов для перевода 30-100% текста <b>Грамматические аспекты перевода.</b> Эквивалентный перевод с использованием основных грамматических конструкций, характерных для академического стиля речи. <b>Соблюдение языковых норм и правил языка перевода: стилистическая идентичность текста перевода.</b> Соблюдение языковых норм и правил языка перевода для 30-100 % текста.</p> <p><b>Не зачтено:</b> <b>Содержательная идентичность текста перевода.</b> Неэквивалентная передача смысла: ошибки представляют собой грубое искажение содержания оригинала.</p>

	<p><b>Лексические аспекты перевода.</b> Использование эквивалентов менее чем для 30% текста</p> <p><b>Грамматические аспекты перевода.</b> Использование грамматических эквивалентов менее чем для 30% текста</p> <p><b>Соблюдение языковых норм и правил языка перевода: стилистическая идентичность текста перевода.</b> Соблюдение языковых норм и правил языка перевода менее чем для 30% текста.</p>
Представление научного проекта (Research Proposal)	<p><b>Зачтено:</b></p> <p>Строгое соблюдение формата представления научного проекта. Research proposal / Незначительные погрешности в соблюдении формата. Адекватное использование профессиональной лексики. Отсутствие смысловых, стилистических и лексико-грамматических ошибок. Незначительное количество лексико-грамматических, смысловых и стилистических ошибок (не более 40%). Успешное и систематическое следование нормам, принятым в научном общении, для успешной работы в российских и международных исследовательских коллективах. Сформированное умение самостоятельно проводить научные исследования по согласованному с руководителем плану, представлять полученные результаты. Успешное и систематическое применение навыков планирования научного исследования, анализа получаемых результатов и формулировки выводов</p> <p><b>Не зачтено:</b></p> <p>Несоблюдение формата представления научного проекта. Research proposal е. Неадекватное использование профессиональной лексики. Наличие грубых лексико-грамматических, смысловых и стилистических ошибок (40% и более). Фрагментарное следование нормам, принятым в научном общении при работе в российских и международных исследовательских коллективах. Фрагментарное умение самостоятельно проводить научные исследования по согласованному с руководителем плану, представлять полученные результаты. Фрагментарное применение навыков планирования научного исследования, анализа получаемых результатов и формулировки выводов.</p>

## 2. Контрольные задания для текущей аттестации

### 1) Академическая презентация

#### Выступление на научной конференции

#### Формат выступления. Рекомендации к подготовке выступления.

##### A Conference Talk Format (1)

• Title /author/bio data/ credentials/affiliation. (1 slide) A short, three - four sentences, no more than one paragraph, biographical statement about you. It should mention your present professional responsibilities, previous experience relevant to the topic of your presentation, and educational background.

- Forecast : Gist of the issue addressed (1 slide)
- Outline / Structure (1 slide)
- Background : Motivation and Problem Statement, Perspective Statement (1-2 slides)
- Addressing the Research Issue / Stating the Research Question / Hypothesis (1slide)
- Related Work / Theoretical Framework. Major concepts you build on in your paper.

##### Primary and Secondary Resources (1 slide)

• Methods and Techniques, e.g. a historical method, a comparative method, a statistical method, etc. (1 slide)

- Body: Data analysis, Results, Key Insights (3 - 5 slides)
- Summary of the data analysis (1 slide)
- Conclusion – answering the research question (1 slide)

- Future Work (Optional)

## **A Conference Talk Format (2)**

### **A Generic Conference Talk Outline**

This conference talk outline is a starting point, not a rigid template. Most good speakers average two minutes per slide (not counting title and outline slides), and thus use about a dozen slides for a twenty minute presentation.

- Title/author/affiliation (1 slide)
- Forecast (1 slide)

Give gist of problem attacked and insight found (What is the one idea you want people to leave with? This is the "abstract" of an oral presentation.)

- Outline (1 slide)

Give talk structure. Some speakers prefer to put this at the bottom of their title slide. (Audiences like predictability.)

- Background
  - Motivation and Problem Statement (1-2 slides)

(Why should anyone care? Most researchers overestimate how much the audience knows about the problem they are attacking.)

- Related Work (0-1 slides)

Cover superficially or omit; refer people to your paper.

- Methods (1 slide)

Cover quickly in short talks; refer people to your paper.

- Results (4-6 slides)

Present key results and key insights. This is main body of the talk. Its internal structure varies greatly as a function of the researcher's contribution. (Do not superficially cover all results; cover key result well. Do not just present numbers; interpret them to give insights. Do not put up large tables of numbers.)

- Summary (1 slide)
- Future Work (0-1 slides)

Optionally give problems this research opens up.

- Backup Slides (0-3 slides)

Optionally have a few slides ready (not counted in your talk total) to answer expected questions. (Likely question areas: ideas glossed over, shortcomings of methods or results, and future work.)

### **Conference Talk Instructions**

- Present the structure and main points of your argument clearly at the beginning of the talk and refer to them in the summary. Your audience should realize you have covered all the topics mentioned at the beginning of the talk.

- Present your main points one by one in accordance with the talk outline. Check the presentation points for consistency and logical arrangement. You should achieve complete understanding of the intended meaning by the audience.

- Pause at the end of each point. Make it absolutely clear when you move to another point. You can use both grammatical and semantic links. If the topic is important you may present a concise summary, and then move on to another one.

- Focus on your key findings rather than all the results obtained. Emphasize your main insights for the audience to appreciate them.

- When presenting visuals and numbers provide interpretations to give insights. Do not let the visual dominate the slide.

- The message of your PowerPoint presentation should be Simple, Visible, Understandable.

- Simple - Use only essential phrases or words on a slide. Avoid presenting complete sentences.
- Visible - PowerPoint text should be large enough to be easily seen by every member of the audience. Consider your content and your target audience expectations when selecting colors, lettering style, and layout.
- Understandable - Your presentation is to transmit your message in a clear and adequate way. The background and font colors should be contrasting colors for ease of readability. The ideal color combination is a white background with a dark blue or black font.
- Slides should include both text and some graphic images. A balance between white space and text should be maintained.
- Avoid having too many slides, hence too many points in a presentation. Your listeners might get overwhelmed, confused, and suffer from information overload.
- Your slides should not be overloaded with text. The main points should be presented in a concise and explicit manner. People are supposed to listen to your oral presentation rather than read from your slides. Use the text chart as a springboard for your talk.
- Reading your talk from PowerPoint slides should be avoided. You will fail to impress your audience by your expertise and presentation skills. The attendees tend to stop listening and get bored if the presentation is read from the slides.
- Try to make your presentation more memorable by interacting with your attendees, eliciting feedback and responding adequately.
- Rehearse your presentation, and ask for an expert's feedback to rectify mistakes. Polish your non-verbal skills.
- Arrive at the session room well in advance to download your presentation, check the equipment and meet your moderator and co-presenters.
- Make sure your talk fits into the allotted time of your presentation, typically 20 minutes. The moderator will stop your presentation if you run over their time.
- During the Q&A session make sure your answers are concise and to the point, check if an attendee has got you right.

## **2) Эссе (модель написания)**

### **Правила составления и оформления эссе**

#### **Academic Essay Writing Requirements**

##### *Independence of thought*

Discussion, analysis, evaluation, and argument must all demonstrate your ability to interpret, understand and critique from a unique perspective. Challenge assumptions and explain the reasoning behind your contentions.

##### *Conceptual thinking*

Do not be tempted to critique the academic literature through vague and impressionistic approaches; demonstrate instead a genuine conceptual engagement.

##### *Compelling conclusions*

You need to ensure that your arguments and conclusions are plausible and convincing. Weigh evidence, analyse arguments and develop your own position.

##### *Substantial originality*

Evidence of genuine originality is expected and ensures top marks. The most essential element of academic work is confidence in your intellectual acuity.

##### *Research skills*

Go beyond the reading lists provided by lecturers to demonstrate your initiative in finding your own sources. Use internet resources, become familiar with useful journals, and follow the footnotes.

*Operate within the academic conventions*

You should be good at your understanding of appropriate referencing, attribution of borrowed ideas and the proper approach to research. Do not let minor errors erode the credibility of your essay.

*The academic register*

**Spelling, punctuation and grammar** are taken for granted.

The major linguistic concerns at this level are those of **tone and style**. An academic register is based on **precision, formality**, thorough understanding of subject-specific vocabulary, and on avoidance of familiarity and inappropriate use of the first person.

*Immaculate presentation*

Perhaps seemingly trivial, presentation should not be disregarded. Demonstrate scholarly professionalism through due care and attention to all aspects of your work.

**Academic Essay Format**

Please review this guideline for a five-paragraph standard essay.

Please note: this is an essay template only. As a writer, you should primarily follow customers' instructions and their requirements regarding essay length and number of words and overall structure.

Keep in mind: An essay is a short piece of writing that discusses, describes or analyzes one topic. It can range in length from one paragraph to more than twenty. It can be about anything, and be written in almost any style. It can be serious or funny, straight-forward or symbolic. It can describe personal opinions, or just report information.

Basic elements of an essay:

1. Introduction (Introductory Paragraph).
2. Body.
3. Conclusion.

Your essay should start with an introductory paragraph. There are actually many different ways to begin an essay; therefore, the format of the introductory paragraph is flexible. Often, essays begin with a General Introductory Statement. This statement could be an anecdote, description, striking statistic, a fact that will lead to your thesis, etc. Beginning this way, you will use the first few sentences to prepare, or "lay the groundwork" for your thesis, and use the last sentence of the first paragraph to present your thesis. However, your thesis statement can be anywhere in your introduction. In a longer essay, you can even wait to present your thesis until the second paragraph or later. Also for a longer essay, you should begin to introduce a few supporting ideas in the first couple of paragraphs. These supporting ideas should be the topics that you will discuss in full in your body paragraphs. For a short essay, presenting supporting ideas during the introduction is optional.

Your second paragraph generally begins the body of the paper. (For a longer paper, the body of the paper may not begin until the third paragraph or later). This paragraph should begin with a topic sentence that introduces the first supporting idea (the support for your thesis). You should use the middle of the paragraph to discuss your support, give examples, and analyze the significance of these examples. Your last sentence of the body paragraph could be used to draw a conclusion for that supporting idea, or to transition into the next paragraph.

Your next two body paragraphs should follow the same format as your first body paragraph. They should each have a separate topic sentence and supporting ideas, but the three paragraphs should work together to prove your thesis. If you are writing a longer paper, you will have more than three body paragraphs, but they should all follow this format.

The form of your Conclusion, like your introduction, is flexible. One good way to conclude a paper is to begin the last paragraph with a statement that reflects on what has been stated and proved, without repeating it exactly. Then you should briefly restate your key points to gently remind the reader how well you proved your thesis. Your conclusion should end with a statement or idea that leaves a strong impression and provokes further thought.

### **Types of Academic Essays**

Academic writing can be categorized into four main types of essays that serve unique purposes; however, some might share similar structures. With that being said, the four academic essay types are narrative, descriptive, expository, and persuasive.

Expository and persuasive types are most commonly seen in university curriculums, as they are more scientific and objective. Narrative and descriptive are more subjective and engage your creativity. Now, let's break down each type.

#### **Narrative Essay**

This is a type of writing that requires the author to create a compelling story of practically anything imaginable. In other words, it is a super condensed version of a novel. As one is required to show their creative abilities, constant use of strong adjectives will enhance the audience's perception of the topic and help paint a graphic picture. Alongside telling a compelling story, a well-written narration should present a point that is "written between the lines." Ideally, after reading the entire narrative paper, a clear message or theme should be extractable from the text. By doing this, you are motivating the reader to read it entirely, as it c

In short, the author chooses a specific thing, experience, emotion, or idea and describes it to the reader. Just like with narrative writing, this style requires the author to be subjective and creative. And, just like a narrative essay, you are meant to draw a picture in the audience's eyes. Carefully selected and powerful words are essential to writers' success, as the paper must evoke a certain feeling in the reader and connect them to the object of discussion. When the audience comprehends the subject matter well and the contents of the paper defines the term in question, one can be sure that they have written a stellar descriptive paper.

#### **Expository Essay**

This is a type of academic writing used to create a spotlight on a matter using grounded information and facts. Sufficient evidence should follow all information provided. An expository paper is no place for opinions or personal views on things. A quality paper should use analysis that consists of factual information on the subject. The author's primary job is to inform and educate the reader with coherent writing and understandable logic. As an example, our "How to Write an Academic Essay" article could be considered a branch of expository writing.

#### **Persuasive Essay**

Last but not least, writing a persuasive (also known as argumentative) paper requires one to embrace the role of a salesman (or saleswoman). You have an opinion, project, or an idea which you have to sell to a reader. The logic behind how you supply the reader with the information should be impenetrable, leaving them with no doubt that what you are expressing is the only truth they need to know. Cater your points carefully to avoid being pushy, and hide your sales tactic behind well thought out sentences. When it comes to defending an argument, you can use logical tactics, emotional tactics or a mix of both; this depends on what you are attempting to argue.

#### **Good Academic Essay Topics**

Logically, topics will vary based on the style of writing one is creating. Sometimes, you can find the same topic within separate academic essay categories, but the main content will always vary dependant on which category of paper you will write about. That being said, here are some good academic essay topics for high school and college students:



### **Narrative Essay Topics**

- Describe a time you overcame adversity. Explain the situation and how you handled it.
- Talk about a passion that is rooted deeply in your personality and would make you feel incomplete if it disappeared.
- Create a story that teaches the importance of honesty and integrity.
- Create a story that illustrates the value of hard work and discipline.

### **Descriptive Essay Topics**

- In your own words, define love.
- What constitutes a hero or heroic action?
- Describe a genius. What are examples of genius acts?
- Describe a businessperson. What traits do they possess?

### **Expository Essay Topics**

- What effect has social media had on interpersonal relationships and communication?
- What are some strategies society can use to reduce the growth and dangers of global warming?
- What methods can society implement to prevent and punish cyber-bullying?
- What are the main causes of racism in today's society?

### **Persuasive/Argumentative Essay Topics**

- Provide an argument as to whether or not the death penalty should be abolished.
- Should we give animals more rights, instead of treating them as mere property?
- Should the United States have stricter gun control policy?

## **3) Реферирование научного текста**

### **Рекомендации по составлению аннотаций**

#### **Definition**

An academic summary is a concise representation of an academic text. The summary's purpose is to enable the reader to determine, in a limited amount of time, if and why a paper, chapter or book is worth reading.

An academic summary is different from an abstract. An abstract is a brief representation of the main results and conclusions of the study. An academic summary characteristically shows the (argumentation) structure of the text; the skeleton of the argument skeleton.

The summary should be a flowing text, written in your own words. This means that copying exact phrases from the original text is not permitted. Moreover, the text should be written in well-formulated Dutch or English, and intelligible to an audience that is not acquainted with the original text.

#### **Steps in Composing a Summary**

The primary purpose of a summary is to "give an accurate, objective representation of what the work says." As a general rule, "you should not include your own ideas or interpretations." "Summarizing condenses in your own words the main points in a passage:

1. Reread the passage, jotting down a few keywords.
2. State the main point in your own words and be objective: Don't mix your reactions with the summary.
3. Check your summary against the original, making sure that you use quotation marks around any exact phrases that you borrow." -Randall VanderMey, et al.

"Here...is a general procedure you can use [for composing a summary]:

**Step 1:** Read the text for its main points.

**Step 2:** Reread carefully and make a descriptive outline.

**Step 3:** Write out the text's thesis or main point. . . .

**Step 4:** Identify the text's major divisions or chunks. Each division develops one of the stages needed to make the whole main point. . . .

**Step 5:** Try summarizing each part in one or two sentences.

**Step 6:** Now combine your summaries of the parts into a coherent whole, creating a condensed version of the text's main ideas in your own words." (John C. Bean, Virginia Chappell, and Alice M. Gillam, *Reading Rhetorically*. Pearson Education, 2004)

### **Characteristics of a Summary**

"The purpose of a summary is to give a reader a condensed and objective account of the main ideas and features of a text. Usually, a summary has between one and three paragraphs or one hundred to three hundred words, depending on the length and complexity of the original essay and the intended audience and purpose. Typically, a summary will do the following:

- **Cite the author and title of the text.** In some cases, the place of publication or the context for the essay may also be included.
- **Indicate the main ideas of the text.** Accurately representing the main ideas (while omitting the less important details) is the major goal of the summary.
- **Use direct quotations of keywords, phrases, or sentences.** *Quote* the text directly for a few key ideas; *paraphrase* the other important ideas (that is, express the ideas in your own words.)
- **Include author tags.** ("According to Ehrenreich" or "as Ehrenreich explains") to remind the reader that you are summarizing the author and the text, not giving your own ideas. . . .
- **Avoid summarizing specific examples or data** unless they help illustrate the thesis or main idea of the text.

### **Report the main ideas as objectively as possible**

#### **A Checklist for Evaluating Summaries**

"Good summaries must be fair, balanced, accurate, and complete. This checklist of questions will help you evaluate drafts of a summary:

- Is the summary economical and precise?
- Is the summary neutral in its representation of the original author's ideas, omitting the writer's own opinions?
- Does the summary reflect the proportionate coverage given various points in the original text?
- Are the original author's ideas expressed in the summary writer's own words?
- Does the summary use attributive tags (such as 'Weston argues') to remind readers whose ideas are being presented?
- Does the summary quote sparingly (usually only key ideas or phrases that cannot be said precisely except in the original author's own words)?
- Will the summary stand alone as a unified and coherent piece of writing?
- Is the original source cited so that readers can locate it?" -John C. Bean

### **Introduction Sentence Examples for an Article Summary**

*In "Cats Don't Dance," John Wood explains ...*

*John Wood, in "Cats Don't Dance," explains ...*

*According to John Wood in "Cats Don't Dance" ...*

*As John Wood vividly elucidates in his ironic story "Cats Don't Dance" ...*

*John Wood claims in his ironic story "Cats Don't Dance" that ...*

Combine the thesis of the article with the title and author into your first sentence of the summary. Reference the following sentence as an example.

*In "Cats Don't Dance," John Wood explains that in spite of the fact that cats are popular pets who seem to like us, felines are not really good at any activities that require cooperation with someone else, whether that is dancing or sharing.*

If possible, your first sentence should summarize the article. The rest of your summary should cover some of the central concepts used to support the thesis. Be sure to restate these ideas in your own words, and to make your summary as short and concise as possible. Condense sentences and leave out unimportant details and examples. Stick to the important points.

### **How to Quote the Author of an Article**

When you refer to the author for the first time, you always use their full name. When you refer to the author after that, you always use their last name. The following examples show how to use the author's name in an article summary after you have already introduced them.

*Johnson comments ...*

*According to Wood's perspective ...*

*As Jones implies in the story about ...*

*Toller criticizes...*

*In conclusion, Kessler elaborates about ...*

You don't need to use an author's title (Dr., Professor, or Mr. and Mrs.), but it does help to add their credentials to show they are an authoritative source. The sentences below show ways to do this.

*In "Global Warming isn't Real," Steven Collins, a professor at the University of Michigan, claims that ...*

*New York Times critic Johann Bachman argues in "Global Warming is the Next Best Thing for the Earth" that ...*

If you are discussing the ideas of the author, you always need to make it clear that you are reciting their ideas, not your own.

### **How to Introduce the Ideas of the Author in an Article Summary**

- Use author tags
- Use mentions of "the article" or "the text"
- Add the page number that the information is found on in parenthesis at the end of the sentence

### **Using Author Tags**

In writing your summary, you need to clearly state the name of the author and the name of the article, essay, book, or other source. The sentence below is a great example of how to do this.

*According to Mary Johnson in her essay, "Cats Make Good Pets," the feline domestic companion is far superior to the canine one.*

You also need to continue to make it clear to the reader when you are talking about the author's ideas. To do this, use "author tags," which are either the last name of the author or a pronoun (he or she) to show you are still discussing that person's ideas.

Also, try to make use of different verbs and adverbs. Your choice of author tag verbs and adverbs can contribute to the way you analyze the article. Certain words will create a specific tone. See the tables for a selection of different word choices.

### **List of Author Tags**

Says	Explains	Comments
Persuades	Suggests	Understands
Argues	Reminds	Helps us understand
Elucidates	Presents	Intimates
Concludes	Presents the idea	Creates the impression
Criticizes	Defines	Highlights

Says	Explains	Comments
Concedes	Shows	States
Thinks	Admits	Lists
Notes	Analyzes	Disagrees
Observes	Points out	Emphasizes
Discusses	Identifies	Implies
Insists	Responds	Shows
Proves	Rejects	Suggests
<b>Adverbs to Use with Author Tags</b>		
Conclusively	Expressively	Realistically
Tightly	Angrily	Radically
Clearly	Dutifully	Evenly
Occasionally	Quickly	Ironically
Honestly	Eagerly	Elegantly
Sharply	Rarely	Loosely
Exactly	Happily	Hastily
Perfectly	Sternly	Unexpectedly
Sometimes	Never	Justly
Devotedly	Finally	Warily
Wearily	Completely	Fully
Doggedly	Iconically	Sarcastically
Seriously	Carefully	Politely

### **Примерные научные тексты для реферирования**

#### **Art History/18<sup>th</sup> Century**

Spilling over into the beginning of the 18<sup>th</sup> 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.

### **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.

### **Berlin and Art**

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

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

In the gallery hangs my favourite painting of *St John the Baptist*, by Geertgen tot Sint Hans, where a bearded John sits rather glumly in a forest clearing, twiddling his largish toes. It is a grief to me that I missed the cities that are richest in Piero della Francesca, but Berlin offered

compensation: a deeply silent *St Jerome*, where the intentness of the saint's concentration is paralleled by Piero's concentration on the geometric trees and their gleaming reflection in the little stream that winds gently through the grasses.

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

### **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.

### **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 аспирантами в ходе занятий и научных исследований.

#### **4) Письменный перевод научного текста**

##### **Рекомендации по переводу академического текста**

Academic texts play a unique role in the lives of people around the world. These texts are unlike any other documents. Academic works span a number of genres, styles, and purposes. From theoretical to technical, and from liberal arts to the hard sciences, these texts are meant to shape thought and challenge imagination. They are meant to inspire and indoctrinate, to editorialize and to entertain.

The very nature of an academic text provides some serious challenges for translators, and some fields of study encompass many more complex issues than others. While all translations require diligence, academic texts are in a league of their own.

Consider the variations in style and content. The hard sciences (physics, chemistry, geology, etc) are highly technical in nature. Concepts are predominately universal and do not vary based on region or language. Literary fields, however, are filled with colloquialisms and figurative language that is often very hard to convey from one language to another. Subject matter that makes sense in one culture may be completely lost on another. Social sciences bring in yet more challenges. Topics cover ideologies and concepts that vary with time and place and rarely mean the same thing from one country to the next.

##### **Challenges of Academic Translation**

There is not a single list of all the challenges a translation service faces when preparing an academic text for translation. Many questions must first be answered.

Text style	Number of Charts, Graphs, etc.	Period Language
Text format	Audience	Ideological adjustments
Purpose	Degree of acculturation	Cultural adjustments

The answers to these questions will determine the extent to which machine-assisted translation systems can be used on a document. The more technical and universal the text, the more beneficial CAT services are to the translator. Texts that have less lexical standardization and clarity are not as well suited for this type of translation service.

Many texts in the humanities, especially the social sciences pose special challenges. These texts often deal with terms, ideas and concepts that are understood in a single region, were understood during a particular period or have highly contrasted meanings within conflicting cultures. This means that many times the standard adjustments made to localize a document and create cultural relevance would not be applied to these texts.

There is also the temptation to modernize text. When dealing with history or past eras, putting modern concepts, ideas, beliefs, or even lexical and grammatical items could be considered anachronistic.

Most translators want their documents to read like an original document. Academic texts often do not lend themselves to this luxury. The very nature of academic texts often implies that the target audience is reading the document to learn something and must adjust themselves to the document and

not the other way around. In this case, it is okay for the translation to actually sound like it is a translation.

#### Notes to Consider Prior to Translation

Before you translate an academic text, there are a number of things you want to consider that many other translation services do not have to worry about.

1. Do you have the rights to the text: This is easiest if you are the author; even then, if you do not have full international publication rights you still may be facing an up-hill battle. If the work is already published, you may need a contract with the publisher as well. Further, you must make sure all publication rights are secure not just in your home country, but internationally. There are vast differences in publication requirements from country to country.

2. Terminology: Decide up front whether you are going to have your words, phrases, and concepts localized or if they will remain as they are even in the target language. The same concept goes for the modernization of text; do you want your text to read just like you wrote it, even if it is out of date stylistically or grammatically? Or, do you want your work updated. Hint: if the text is about people of the 1920's, you don't want things modernized.

3. Technical jargon, abbreviations, and the like face the same questions as terminology: Should these literary devices be footnoted and explained, transcreated, or transliterated? Unlike other fields, archaic and out of place devices are often not used inappropriately or as a stylistic element, but it may be required by the content of the text.

4. Subject matter: If your subject matter is specialized, you want to ensure your translation service employs translators with expertise in your field. Knowing the "language" of the field ensures that words are properly used and applied. "Vector" means something very different to a biologist and physicist. It means something different still to a social scientist. A literary text may choose any of the above based on the content of the story. A single letter could change an entire mathematics or scientific formula, while an inaccurate transcreation of a manifesto could dramatically alter the intent of a philosophical paper.

5. Syntax: Within most translation areas, translators are given the freedom to make adjustments according to culture and localization needs. In academic texts, this can be very damaging to the content. Many authors express their emotions and intent as much through syntax as they do lexical selection and terminology. While long flowing sentences may not be favored in English, to break up an highly complex, longer sentence from a different language during translation may destroy the spirit of the message. Within business documents, the "foreignness" of translated documents may not be appropriate, but in many academic texts, to lose it may be highly detrimental.

6. Ideology: Academic texts by their nature are meant to share a viewpoint, teach a concept, or promote thought. These concepts often cause ideological conflicts. In most translations, the globalization and localization of texts would alter information to limit cultural conflict and avoid offense. Many times academic texts are offensive by design and the creation of culturally sensitive text may compromise the very concept the author sought to promote.

There are many challenges involved in translating academic texts. Even still, they are translated successfully every day. When choosing a translation service, you need to know the questions that need to be asked, the answers you need to hear, and the service that need to be provided in order to ensure your project meets your academic translation needs.

#### **Примерные научные тексты для письменного перевода**

##### **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 19<sup>th</sup>-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 20<sup>th</sup>-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.

### **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 14<sup>th</sup>-15<sup>th</sup> 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 16<sup>th</sup> 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 16<sup>th</sup> century and the beginning of the 17<sup>th</sup> 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 17<sup>th</sup> 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 17<sup>th</sup> century). The first attempts of creating a temporal portrait can also be referred to that time. The end of the 19<sup>th</sup> 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 18<sup>th</sup> century and at the beginning of the 19<sup>th</sup> century fine arts in Russia, following cultural needs of the society, experiences all the mainstages of Western art: Baroque, Classicism, Romanticism. Foreign painter and sculptors invited to Russia play an important role but very talented home masters appear in the time of Elisabeth I.

### **The Great Thaw**

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

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

### **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'.

### **Civilization**

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

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

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

## 5) Проект научного исследования (Research Proposal)

### Рекомендации по написанию проекта научного исследования

Research proposal is aimed to convince your examiner or the committee that the topic of your research paper is worthwhile and that you will be able to develop your theme.

This short summary of your future research paper plays a significant role in moving on to the next stage of research paper writing procedure.

### Format for Research Proposals 1

**Abstract** A paragraph summarizing your topic of research, who or what will be the object of data collection, how the data will be collected, how it will be analyzed, and what results you expect (possible outcomes).

**The Problem** "What problem do I want to address or what question(s) do I want to answer?"

- Elaborate on the variables and their relationships.

**Background to the Problem** "Why is this problem or question important?"  
"Who else has worked on this or similar problems?"  
"What methods were used?"  
"What were the results or conclusions of previous research?"  
- In this section, show the relevance of your research to other research that has been done.

**Research Design** "How will I limit my study?"  
"What data do I need to collect?"  
"What methods will I use to collect the data and how will I justify them?"

In this section, show how you will avoid doing it all.

**Expected Results:** "How will I analyze my data?"

"What results do I expect from my research?"

- In this section, elaborate on how you will use your data to answer your research question(s), to make generalizations, to defend assertions, to examine possible alternative outcomes to construct a plausible argument.

**References.** Make sure these follow a recognized format, and do so consistently.

### Format for Research Proposals 2

#### Background section of the research proposal sample

It is necessary to persuade your committee that the topic you are going to research is exceedingly beneficial to study and that it will fill the need of the modern society: it is important to study this topic, since the majority of modern generation's representatives have serious illnesses mainly because of their way of life.

#### Methodology section of the research proposal sample

Unfortunately, this is impossible to provide you with full information on various tools of methodology in this **research proposal sample**. So, you will have to work out your own system of methods and ways to research the issue, but, for example: analysis of psychological peculiarities of individual will be studied through questionnaires.

#### Summary section of the research proposal sample

#### Проект научного исследования

##### Title of research:

An investigation into the barriers to and priorities for research development in health librarianship.

##### Objectives:

- To identify key barriers to and priorities for research development in health librarianship

- To administrate a national electronic survey to health librarians and information specialists in England, Scotland and Wales.

**Please give a brief justification of your proposed research project:**

The question this study aims to answer is: What are the barriers to and priorities for research development in health librarianship? This question has been given minimal levels of consideration in the professional literature to date and is a question of importance for a number of reasons. There is now a growing literature base that recognises the need for librarians to engage more with research (Powell, Baker et al. 2002; Juznic and Urbanija 2003; Koufogiannakis and Slater 2004; Koufogiannakis and Crumley 2006). Within the current context of health librarianship strategies are needed to engage with this more fully and in order to effectively address the associated issues that relate to improved decision making skills, evidence based practice, and the improvement of patient care. This is particularly pertinent in light of the recent Hill Report (Hill 2008, p35) which specifically recommends that “research to measure the impact of the application of best available evidence in decision making should continue to be pursued vigorously and routinely by health librarians, in partnership with researchers’.

Much of the work health librarians are involved with is directly linked to evidence based health practice, and evidence based medicine and research forms a substantial aspect of this (Eldredge 2000; Hill 2008). Whilst there is a demand on health professionals to justify and base their practice on robust research based evidence, there is little evidence that health librarians are engaging with this in relation to their own professional practice. Largely, their involvement with evidence based practice is linked directly to health practice rather than the practice of librarianship. The lack of evidence based practice in librarianship jeopardises the credibility of health librarians in their involvement with evidence based health practice and it is widely reported that increased engagement with evidence based librarianship amongst the profession is becoming increasingly important. For health librarians to credibly support evidence based health practice / medicine it is arguable that the profession should be able to demonstrate evidence based practice in relation to its own professional practice (Eldredge 2000; Booth and Brice 2003; Grant 2003). This is particularly relevant since the end purpose of health librarianship is directly linked to the improvement of patient care (Hill 2008). For health librarians to take a truly evidence based approach to their professional practice, increased engagement with research activities is necessary. At present however, there is little evidence that health librarians are engaging with research in relation to their own professional practice (Booth 2002; Booth and Brice 2003). Whilst some small pockets of active engagement exist, largely this remains a specialist interest area rather than something that is taken on board profession-wide (Booth 2002). Reluctance to conduct research in relation to health librarianship (rather than health practice) within the profession is widely documented (Booth 2002; Booth 2003). However, with the exception of a generic study (McNicol and Nankivell 2003) which aimed to survey librarians from all subject disciplines and which had poor coverage of health librarians, the reasons behind this have not as yet been fully investigated.

The study by McNicol and Nankivell (2003) identified the LIS research agenda to be poorly organised and lacking in direction. It is expected that in carrying out this study a deeper understanding of the reluctance amongst health librarians to engage in research and other related issues they perceive create barriers to their engagement with research activity will be gained. The study will also aim to investigate what they feel are the priorities for research development to aid this current situation. It is anticipated that from the data collected, a clearer and deeper understanding of the issues can be acquired. This will inform the development of a framework which will provide clarity and direction for the profession. Furthermore, it will make recommendations as to how best research development can be taken forward in the profession based on sound evidence derived from the population to which it concerns. The use of a large scale electronic web based survey method will help to acquire a valid

data set which is expected to make a substantial and effective contribution to answering the research question. The results and recommendations will be widely disseminated through a variety of appropriate channels.

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- Please outline the proposed sample group, including any specific criteria:
- The sample group will aim to include representation from eight identified areas of health librarianship:
- Senior strategic health librarians
  - Clinical librarians
  - Health library service managers
  - Senior information strategy managers
  - Academic health librarians
  - Independent health librarians
  - Research librarians
  - Academics
- The qualifying criteria required for inclusion in the survey will be health librarians and information specialists working in the above context areas, and who hold a professional LIS qualification (i.e. degree level or above).
- Describe how the proposed sample group will be formulated:
- The study will aim to cover a wide sample group formulated from individuals working in the context areas identified above. Potential participants will be identified from LIS related JISCmail groups, professional directories, university LIS departments, special interest and professional groups, and cascades through senior managers and group Chairs.
- Indicate clearly what the involvement of the sample group will be in the research process:
- The involvement of the sample group in the study will extend to the completion of an electronic survey which will be sent via email.

### 3. Показатели, критерии и оценивание в процессе промежуточной аттестации

Форма промежуточной аттестации представляет собой зачет с оценкой, который состоит из двух этапов.

На I этапе обучающийся:

- выполняет академическую презентацию в формате Conference Paper;
- выполняет письменный перевод научного текста по специальности с английского языка на язык обучения. Объем текста – 15 000 печатных знаков.
- выполняет реферирование научного текста по специальности на английском языке. Объем текста – 150 страниц.
- представляет на английском языке проект научного исследования (Research Proposal).

Успешное выполнение вышеперечисленных заданий является условием допуска ко второму этапу.

II этап проводится в виде зачета с оценкой и включает в себя три задания:

- письменный перевод оригинального текста по специальности с английского языка на язык обучения. Объем – 3000 печатных знаков. Время выполнения работы – 45–60 минут,
- просмотровое чтение оригинального текста по специальности. Объем – 2000 печатных знаков. Время выполнения – 5 минут. Форма проверки – передача извлеченной информации на иностранном языке в формате аннотации,
- беседа с экзаменаторами на иностранном языке по вопросам, связанным со специальностью и научной работой аспиранта.

Перед зачетом с оценкой проводится консультация, на которой преподаватель отвечает на вопросы аспирантов.

В результате промежуточного контроля знаний аспиранты получают аттестацию по дисциплине.

Таблица 3

#### Показатели, критерии и оценивание в процессе промежуточной аттестации

Форма промежуточной аттестации/вид промежуточной аттестации	Критерии оценивания	Оценка
Зачет с оценкой/ Письменный перевод, просмотровое чтение, беседа	1. Текст переведен полностью (100 % объема) за указанное время, без искажений и неточностей. Адекватность перевода достигается за счет правильного понимания содержания текста на основе знания лексико-грамматических правил, владения основами перевода, правильного понимания синтаксической и стилистической структуры предложения, владения терминологической системы по избранной специальности. Перевод должен соответствовать стандартам русского языка, но допускаются небольшие лексические и стилистические неточности (1-2); 2. Экзаменуемый демонстрирует нормативное произношение и беглость речи, умеет придерживаться схемы реферативного изложения содержания предъявленного 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;	Зачтено, отлично

Форма промежуточной аттестации/вид промежуточной аттестации	Критерии оценивания	Оценка
	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.	
	1. Текст переведен полностью (100 % объема) за указанное время, перевод выполнен адекватно, экзаменуемый демонстрирует знание синтаксических и лексико-грамматических правил, но допускает неточности лексического (не более 2-1) и/или стилистического (1-2) характера; 2. Экзаменуемый демонстрирует достаточно хорошее произношение, умеет следовать схеме реферативного изложения текста, выделять главное, логически и грамотно передавать содержание прочитанного, но испытывает трудности со структурированием полученной информации (обобщением, выводами, высказыванием собственного мнения). Допускает некоторые грамматические или лексические ошибки, которые не нарушают логику изложения, но влияют на беглость речи; 3. Экзаменуемый дает развернутые ответы не на все вопросы экзаменатора, демонстрируя умение пользоваться разнообразными грамматическими структурами и общеразговорной и профессиональной лексикой в рамках освоенной программы. При этом экзаменуемый не владеет навыками структурирования своих высказываний, не умеет сопровождать их соответствующими примерами, ссылками и т.д.; при ответе им допускаются ошибки при построении сложных речевых конструкции без нарушения коммуникации в целом.	Зачтено, хорошо
	1. Перевод выполнен в указанное время и его объем составляет не менее 75 % объема оригинала, или выполнен в полном объеме (100 %), но при переводе допущены искажения (1-2), неточности (не более 3) в результате грамматических ошибок и выбора лексического значения слов, не соответствующего контексту; 2. Экзаменуемый допускает заметные ошибки в произношении, не следует схеме реферативного изложения текста/статьи, но может адекватно передать содержание прочитанного, используя ограниченный запас лексики, и допуская грамматические ошибки, не нарушающие логику изложения; 3. Экзаменуемый дает краткие ответы, испытывает трудности при приведении примеров и высказывании собственного мнения, использует относительно простые лексико-грамматические средства, демонстрирует ограниченный запас лексики, допускает ошибки при использовании лексико-грамматических структур, препятствующих полноценной коммуникации.	Зачтено, удовлетворительно



Форма промежуточной аттестации/вид промежуточной аттестации	Критерии оценивания	Оценка
	<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 зачтено, неудовлетворительно

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

Таблица 3а

#### Система оценки знаний обучающихся

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

Результаты промежуточного контроля по дисциплине, выраженные в оценках «зачтено, удовлетворительно», «зачтено, хорошо», «зачтено, отлично» показывают уровень сформированности у обучающегося знаний, умений, навыков по результатам обучения по дисциплине по программе аспирантуры 5.10.2 Музееведение, консервация и реставрация историко-культурных объектов.

Результаты промежуточного контроля по дисциплине, выраженные в оценке «не зачтено, неудовлетворительно», показывают не сформированность у обучающегося знаний, умений, навыков по результатам обучения дисциплине по программе аспирантуры 5.10.2 Музееведение, консервация и реставрация историко-культурных объектов.

#### 4. Задания к промежуточной аттестации

##### 1. Научные тексты для письменного перевода

**Art: Defined**

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

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

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

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

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

### **The Usefulness of Archives**

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

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

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

Anniversary celebrations of churches, social clubs, schools, neighbourhoods and towns are all enriched by drawing on archival sources: original letters, photographs, reminiscences and other records. When individuals make contact with such archival sources-not only the information they contain, but also the "real things", letters and diaries written by real people-they transcend the bounds of time and realize in direct and personal ways that they are part of a larger whole.

Archivists are charged with the responsibility to preserve records for the indefinite future. This responsibility requires that archivists employ certain safeguards to ensure that the records in their care will

survive, including establishing and enforcing procedures that will guarantee the physical survival and integrity of the records. This also implies the responsibility to organize the records in a coherent and understandable way. All these activities are carried out to serve the purpose of making the records usable. Archivists are preservers of information.

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

### **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 Multinational Corporations 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.

### **Parisian Art**

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

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

Then there was the Louvre, not a pleasant museum physically, but I had the privilege of seeing it on its closed day, when no one else was around. There is something eerie about being alone with the *Mona Lisa*, able to 'see' her without company, yet somehow never able to 'see', because she has become too familiar to us as icon. Small and darkened as the picture is, it lives a subliminal life of its own in the modern consciousness: the supreme image of enigmatic beauty. I tried to pierce through the veils of accreted myth, seeking an encounter with the young Italian wife who sat to the famous Leonardo for her portrait. She evaded me, yet I cannot free myself

from that failure. It is as if *Mona Lisa* affected me more by this evasion than if I had succeeded, and this may be the secret of the work's greatness. She stayed with me as I went on to meet the other masterworks in the Louvre, and was invisibly present in her very absence! Ironically I had thought I would escape her challenge because I intended to speak only about French artists in this great French museum, but then recalled that Leonardo ended his days at the French court and is an honorary Frenchman.

### **Civilization**

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

Western Europe inherited such an ideal. It had been invented in Greece in the fifth century before Christ and was without doubt the most extraordinary creation in the whole of history, so complete, so convincing, so satisfying to the mind and the eye, that it lasted practically unchanged for over six hundred years. Of course, its art became stereotyped and conventional. The same architectural language, the same imagery, the same theatres, the same temples – at any time for five hundred years you could have found them all round the Mediterranean, in Greece, Italy, France, Asia Minor or North Africa. If you had gone into the square of any Mediterranean town in the first century you would hardly have known where you were, any more than you would in an airport today. The so-called Maison Carrée at Nimes is a little Greek temple that might have been anywhere in the Greco-Roman world. Nimes isn't very far from the Mediterranean. Greco-Roman civilization stretched much further than that – right up to the Rhine, right up to the borders of Scotland, although by the time it got to Carlisle it had become a bit rough, like Victorian civilisation on the North-West Frontier. It must have seemed absolutely indestructible. And of course some of it was never destroyed. The so-called Pont du 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.

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

## **2. Научные тексты для устного реферирования**

### **The State Hermitage Museum**

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

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

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

### **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 utilized 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).

### **Art Exhibition**

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

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

normally in private art galleries, and those where they are not. Sometimes the event is organized on a specific occasion, like a birthday, anniversary or commemoration.

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

Art exhibitions can be juried, invitational, or open.

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

### **St. John Resting on the Bosom of Christ**

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

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

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

### **The Royal Abbey of St. Denis**

The royal Abbey of St. Denis had been famous enough in earlier times, but the part it played in western civilisation was due to the abilities of one extraordinary individual, the Abbot Suger. He was one of the first men of the Middle Ages whom one can think of in modern, I might almost say in transatlantic, terms. His origins were completely obscure and he was extremely small, but his vitality was overwhelming. It extended to everything that he undertook – organisation, building, statesmanship. He was Regent of France for seven years and a great patriot; indeed he seems to have been the first to pronounce those now familiar words: 'The English are destined by moral and natural law to be subjected to the French and not contrariwise.' He loved to talk about himself without any false modesty, and he tells the story of how his builders assured him that beams of the length he needed

for a certain roof could never be found because trees just weren't as tall as that. Whereupon he took his carpenters into the forests ('they smiled, 'he says, 'and would have laughed if they had dared'), and in the course of the day he had discovered twelve trees of the necessary size, had them felled and brought back. You see why I used the word transatlantic.

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

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### **3. Вопросы для беседы по научным интересам**

#### **Discussing Background Information and Research**

1. What Institute / Academy / University did you graduate from?
2. When did you graduate from the Institute / Academy / University?
3. What subjects were you interested in?
4. What is your specialty area?
5. What is your current research focus?
6. When did you get interested in research work?
7. What is the subject of your future dissertation?
8. What issues are you going to address?
9. Is there extensive specialist literature on your subject?
10. What is theoretical framework of your research?
11. Why is your research important / topical?
12. What empirical material are you going to rely on?
13. What methods and techniques are you going to employ?
14. In what way is your paper going to contribute to developing your research field?
15. What is the theoretical / practical significance of your research?
16. Have you started your research yet? How long will it take you to write your dissertation?
17. What do you think determines a person's progress in academic environment?
18. Who is your academic supervisor? Do you often consult him / her? What does he / she specialize in?
19. What professional training / retraining courses have you taken up / would you like to take up?
20. Why did you choose your particular field of research?
21. What personal characteristics do you feel are necessary for success in your chosen field?
22. What are your long term / short term plans and ambitions?